



**Creative connections with Asia using
videoconferencing**

**Conexiones creativas con Asia usando
videoconferencias**

Myung-sook Auh,

Robert Walker,

University of New England, Australia

Journal for Educators, Teachers and Trainers, Vol. 5 (1)

<http://www.ugr.es/~jett/index.php>

Fecha de recepción: 14 de septiembre de 2013

Fecha de revisión: 12 de octubre de 2013

Fecha de aceptación: 18 de diciembre de 2013

Auh, M.S. y Walker, R. (2013). Creative connections with Asia using videoconferencing. *Journal for Educators, Teachers and Trainers*, Vol. 5 (1), pp 31- 44.



Journal for Educators, Teachers and Trainers, Vol. 5 (1)
ISSN 1989 – 9572

<http://www.ugr.es/~jett/index.php>

Creative connections with Asia using videoconferencing

Conexiones creativas con Asia usando videoconferencias

Myung-sook Auh, University of New England, Australia

mauh@une.edu.au

Robert Walker, University of New England, Australia

<mailto:robert.walker@live.com.au>

Resumen

La actividad central de este proyecto está dirigida a establecer contactos entre niños de primaria y secundaria australianos con sus pares en Asia, particularmente en Corea. Contacto directo es realizado por medio de Videoconferencia de alta definición en las cuales los estudiantes hablan entre ellos y se observan en tiempo real. Los docentes están envueltos directamente en la organización y en ayudar a los estudiantes a preparar sus presentaciones para los padres asiáticos, pero son los estudiantes mismos quienes conversan directamente con sus pares. El programa comenzó en 2008 y ahora hay 30 pares de escuelas entre Australia y Corea, 5 pares con Japón y 2 con China. El estudio que aquí informamos se focaliza en 12 sesiones de videoconferencias envolviendo estudiantes australianos y coreanos. El entusiasmo de los estudiantes de ambos países es palpable y la motivación para hacer la mejor presentación es extremadamente alta. La excitación viendo nuevas caras entre sus pares que están a centenares de millas dando la vuelta al mundo y que están tan excitados como los presentadores y que lo demuestran además de asegurar que están haciendo la mejor calidad que pueden con sus presentaciones, todo esto actúa como un motivador sumamente poderoso. Pero el aspecto más importante es el contacto hecho entre jóvenes de diferentes países y culturas, que hablan idiomas diferentes y que desean saber los unos de los otros. La identificación de las actividades creativas a medida que ocurrían en cada una de las sesiones fue llevada a cabo por tres jurados expertos a los que se les pidió que midieran las conductas simplemente como creativas o no y fundamentando si eso era necesario. Varias conductas espontáneas fueron identificadas como buenos ejemplos de conductas creativas.

Abstract

The core activity in this project is direct contact between Australian school children both primary and secondary, with their peers in Asia, particularly in Korea. Direct contact is made through high-definition videoconferencing whereby students talk to each other and observe each other in real time. Teachers are directly involved in organising and helping students prepare their presentations to their Asian peers, but the students themselves talk directly to their peers. The program began in 2008 and now there are 30 pairs of schools between Australia and Korea, 5 pairs for Japan, and 2 for China. This study focuses on 12 videoconferencing sessions involving Australian and Korean students. The excitement of the students in both countries is palpable, and the motivation to make the very best presentation is extremely high. Excitement, seeing new faces in their peers who are thousands of miles away across the world and who are as excited as the presenters and show it, and working to ensure that they do the best job they can in their presentations, all together act as strong motivators. But the most important aspect is the contact made between children from different countries and different cultures, who speak a different language, and who want to know about each other. The identification of creative activities as they occurred in each session was completed by three expert judges who were asked to rate behaviours simply as creative or non-creative and to give some reasons if necessary. Several spontaneous behaviours were recognized as good examples of creative behaviour.

Palabras clave

Creatividad; Videoconferenciar; Música; Cultura; Artes creativas

Keywords

Creativity; Videoconferencing; Music; Culture; Creative arts

1. Introduction

1.1. The beginning of the Asia-ConneXions project

During the academic year 2008-2009 one of the authors, Dr. Myung-sook Auh, received a request from a school in South Korea to help in making some kind of link with a school in Australia. It was not clear what type of link was envisaged, but during our discussions about possible links Dr. Auh came up with the idea of videoconferencing between schools in Korean and Australia. However, videoconferencing requires some sort of equipment for linking the schools. There are a number of web-based possibilities, such as Skype and Adobe Connect and MSLINK, and the use of expensive hardware including cameras and broadband on the internet. The former are relatively unreliable in that video links are often do not provide clear pictures or good quality sound. The latter requires expensive equipment to be installed in classrooms which must include HD cameras and high bandwidth broadband connections with equivalent capacity of 25Mbps download and 5 Mbps upload, and optic fibre with 20Mbps upload/download.

Fortunately, the New South Wales Education Department had begun installing high quality video equipment to 2,200 schools from 2007 with adequate internet capacity, enabling such a project to go ahead. Two elementary schools and one secondary school in Armidale agreed to join and partner schools in Korea were identified.

The first videoconferencing session occurred in March, 2009 between Ben Venue Public School, Armidale, New South Wales, Australia, and Chungsol Elementary School, Seoul, Korea. It was an immediate success. The students in both countries were clearly delighted to both see and speak to their peers and the teachers involved found the experience very rewarding. From this initial step what is now the *Asia ConneXions* project was established involving 40 Australian schools linked with schools in Korea, China and Japan.

From the very first videoconferencing session it became clear that the students in each country were exhibiting different types of behaviour and engagement to what they normally did in school classes. Teachers in both countries commented on this. They were more highly motivated than usual, and more engaged throughout. But most of all, during the preparations for videoconferencing many students produced a surprising number of ideas and suggestions. Teachers were asked to arrange for students to present short information sessions about their own country so that their peers in the other country could get some idea what life was like for them. It was agreed by both sets of teachers that students became more creative, more deeply involved, and generated many ideas which normally they would not have done. The idea for utilising these types of videoconferencing sessions to develop creativity in the student participants emerged. This paper explains how videoconferencing has developed the creative abilities of many students who are involved in this project in several types of activities.

1.2. Videoconferencing and creative engagement

In order to establish and maintain a critical level of student engagement in videoconferencing, there are a number of issues and potential problems which need to be dealt with effectively. Videoconferencing excites students because of the opportunity of meeting people in another country/place face-to-face in real time; so it attracts students' attention in class, and makes them want to know more about what is discussed during videoconferencing (Andrews, 2005; Gage, 2001; Howard-Kennedy, 2004; Lee & Hutton, 2007; Liang, 2006). However, the excitement can cool down after students experience several videoconferencing sessions (Andrews, 2005; Gage, 2001; Lee & Hutton, 2007), unless the quality of videoconferencing sessions are maintained by teachers' good planning (Gage, 2001; Lee & Hutton, 2007). Videoconferencing between different cultures develops intercultural understanding (Lee, 2009; Lee & Hutton, 2007), and videoconferencing is effective in second language education (Jauregi & Banados, 2008). Structured lessons are more effective than unstructured lessons for videoconferencing, which avoids wasting time chatting on trivial matters (Andrews, 2005), and on-spot technical support is critical for videoconferencing (Freeman, 1998).

The role of the teacher is, clearly, crucial in planning, structuring and supporting the activities, and in maintaining levels of engagement. And this role should be well defined prior to starting the project. Additionally, since the success of the videoconferencing sessions relies on the efficacy and reliability of sophisticated and complex equipment, there must be well qualified and experienced technicians available throughout the videoconferencing sessions in order to quickly solve any technical problems which will inevitably arise. These are basic and essential conditions under which videoconferencing

sessions can occur successfully. Having prepared for and resolved such important conditions, the identification of creative acts and their value now becomes the important focus.

1.3. What can be considered creative and how can we make judgements on its value?

When dealing with creative acts by children there are important insights which any observer and researcher should take account of. It is usually not a good idea to ask children to be creative: they are usually naturally creative in that they will try their best to find solutions and answers provided they are sufficiently engaged in the activity and the teacher is not imposing solutions, but is gently waiting for the children to fill any void. So the first principle in studying children's creative behaviour is to ensure that they are engaged in something which genuinely attracts them and to which they want to attend, but crucially they should feel that they are in charge and relatively free to contribute their own ideas and solutions to problems. Not surprisingly, many have observed that when children are given a chance to communicate using videoconferencing in their own way and to use their own ideas to make contact with children from totally different backgrounds they become deeply involved and are most likely to be full of ideas for contributing to the activity (Andrews, 2005; Gage, 2001; Howard-Kennedy, 2004; Lee & Hutton, 2007; Liang, 2006). In order to maintain such an engagement, the teacher should find ways of encouraging and nurturing the enthusiasm of the participants. Encouraging suggestions rather than imposing solutions should be the *modus operandi* of the teacher involved.

Many investigators and commentators on creativity have made the point that there are different levels of creativity to be observed in humans. At the highest level is the creativity displayed by mathematicians like Albert Einstein, or that of the discovery of the antibiotic Penicillin by Alexander Fleming, or the creative work of mathematician Alan Turing whose theoretical arguments led to the invention of the computer. There are other, less dramatic and world-shattering ways to display creativity as several authors have suggested, and ways include problems faced in day to day living (e.g. Sternberg, R. J., & Lubart, T. I. (1999). The creative ways in which a housewife juggles the daily supply of food for her family, or the hunter in primitive forests invents new ways to trap animals needed for sustenance, and with children their play and inventiveness in their daily living often shows signs of creative responses to simple situations where there are several possibilities, such as in games, or social contacts, or role playing.

Michael Howe (1999) explains in great details how two well respected geniuses developed as children through creative play. George Stephenson, traditionally known as the "*father of the railways*" displayed clear signs of creative inventiveness from an early age. Howe explains how his family's house was situated virtually in the surrounds of the coal mine where his father worked. As a young boy he would play with the water pumps which crucially pumped water out of the mines and saved the miners from drowning. The young George Stephenson managed to improve the workings of the pumps which stood almost outside his own front door. He played with them, dismantling them and rebuilding them more as games to play. His work was eventually recognized by his teens when he improved the design of the pumps, making them more efficient. Then, later his attention turned to the safety lamp worn by all miners. He improved the design to make it more efficient. But because of his lack of education, at first he was denied the rewards for this invention.

His main contribution was to the establishment of railway travel. He displayed, as very young boy a remarkable ability for creative play with the only materials at his disposal - the workings of the colliery where his father and then he himself worked. Howe's point is that through creative play, persistence, and hard work, he solved problems despite his lack of formal education, and they were problems which the highly trained scientists and engineers of the day could not solve. Howe explains how Charles Darwin developed an exceptional understanding of living things, from plants to animals and birds, because of his direct contact with them from an early age when he displayed a fascination for how they lived, fed, existed and were different to each other. The same creative play, invention, and persistence were seen in the young Charles Darwin. Sternberg and Lubart (*ibid*) comment on how children can show early signs of high creativity in their daily activities, especially play. So when activities such as videoconferencing are presented as projects with elements of free play, it is not surprising that creative acts begin to show themselves within the context of the videoconferencing activity. The important thing is to enable the children who are participating to become involved in the development and conduct of the activities. Obviously, the level of creativity is not that of genius, but it is nevertheless creative in the literal sense.

Rothenberg and Hausman (1976, p. 4) put it this way:

Creativity involves seemingly unusual, seemingly deviant psychological processes that lead to highly positive outcomes. The processes of creation, particularly artistic creation, highlight issues about unconscious and conscious motivation, and creative thinking is a form of problem solving.

Freud (1908, p. 144) provides some interesting and relevant insights into how children create for themselves:

The child's best-loved and most intensive occupation is the his play or games. Might we not say that every child at play behaves like a creative writer in that he creates a world of his own, or rather rearranges the things of his world in a new way which pleases him? It would be wrong to think that he does not take that world seriously; on the contrary, he takes his play very seriously and he expends large amounts of emotion on it.

And Walter Cannon (1945, p. 57) the Harvard physiologist and Professor of Medicine who was the first to use X-Rays, provides an interesting and relevant definition of how hunches suddenly appear as if from nowhere:

As a matter of routine I have long trusted unconscious processes to serve me – foreexample when I have had to prepare a public address... I have sudden spells of awakening with an on rush of illustrative instances, pertinent phrases, and fresh ideas... they call this phenomenon a "hunch" a word meaning... a quick gleam of a suggestion that flares unexpectedly as the answer to a difficult question.

The above quotations might provide some indication of what creative behaviour might be, and we can add such well known comments that it must be original and unique, but also that it must be related to established practice otherwise it might just be original or unique nonsense.

2. Necessary protocols for investigating creative engagement

The following list contains the most important and essential pre-requisites for investigating creative behaviour in children during videoconferencing activities between Australian schools and schools in Asian countries. They form the basis of pre-videoconferencing discussions between teachers whose schools are setting up international links through the AsiaConneXions Project.

1. Equipment installed in schools must include High Definition Cameras in classrooms, plus adequate bandwidth in broadband connections on the internet;
2. Teachers and parents agree to participate, and to extend the engagement between children from contact during videoconferencing to email contact between individuals, and to visiting each other's country and arranging home-stay accommodation during these visits.
3. Teachers should be prepared to act as advisers to the children, trained carefully to encourage the children to take the lead in preparing presentations for each videoconferencing session, and to help children to take control of these sessions and be actively involved in planning them and leading the actual presentation. The role of the teacher is to be in the background as helper and adviser.
4. Teachers should work with students prior to each videoconferencing session to help them organise and prepare themselves all the visual displays, and to encourage as many children as possible to participate in the presentations, and the questions and commentary back and forth, which follows on from the prepared presentations.
5. There must be a professional technician available at all videoconferencing sessions ready to help in the event of loss of contact through the internet, or other problems such as making the initial contact and using the dial-up system correctly. The most difficult problems arise during initial dial-up contact and sometimes during the videoconferencing session when for some reason contact is lost. Expert technicians should always be on hand to resolve such issues.
6. Children should be aware that behaviour must be controlled at all times, but experience shows that such is the interest and excitement in meeting peers from other countries that bad behaviour is unlikely to occur.
7. Regular informal contact should occur between the teachers involved in each school prior to the actual videoconferencing sessions occurring. These contacts should serve as important preparations for the videoconferencing events.

8. Teachers should be ready for any spontaneous interjections by children during the videoconferencing which have not been previously rehearsed or prepared. Sometimes these spontaneous interjections can enhance the quality of content and interactions between the children in each country. They need careful support and help when they occur.
9. Videoconferencing sessions are to be recorded on HD video tape for analysis and comment.

Table 1 provides lists of suggested topics in three categories for teachers to use when helping their students prepare their presentations. The lists of topics should be used as a basis for preparation of videoconferencing sessions and selections from these lists should be made to suit the individual, school and country. Discussions between the teachers involved are essential in deciding the content of each video presentation. The above lists should not be seen as definitive or compulsory. Additions, suggestions and alterations are welcome from each school participating. Although the above lists contain specific content, but it is hoped that the children, as they prepare their presentations, often using Power Point slides, will add content as they think fit, and will arrange the content to suit the manner in which they are going to present. Each topic should be presented by one or more children with prepared explanations and accompanying displays.

Table 1.

Outline of suggested topics to be used in preparing Videoconferencing Presentations Favourite Topics

No	Topic	AUS	KOR
1	Introduction to country/city/school	AUS: Introduction to country/city/school <ul style="list-style-type: none"> ■ Australia: Introduction to Australia, Sydney, Gympie Bay PS. ■ Activity: Open Q&A 	KOR: Introduction to country/city/school <ul style="list-style-type: none"> ■ Korea: Introduction to South Korea, Gyeonggi province, Shingji PS. ■ Activity: Open Q&A; Psy's Gangnam Style.
2	Food	AUS: Australian food <ul style="list-style-type: none"> ■ Australia: Outdoor barbecue, Vegemite, fish & chips, Roast Lamb, salad (equivalent to Kimchi) ■ Activity: How to make Vegemite sandwich; Vegemite song - Sing together! 	KOR: Korean traditional and daily food <ul style="list-style-type: none"> ■ Korea: Bujanghagi, Kimchi, Kimbap, Bibimbap, Japchae, Samgyetang (Ginseng Chicken) ■ Activity: Cooking demo: how to make Kimbap (Korean sushi)
3	Animals	AUS: Animals in Australia <ul style="list-style-type: none"> ■ Australia: Crocodile, Kangaroo, Koala, Possum, Platypus, Laughing Kookaburra, Emu, Magpie, Blue tongue Lizard. ■ Activity: Quiz; Sing Kookaburra song together! 	KOR: Chinese Zodiac (Chinese calendar animals) <ul style="list-style-type: none"> ■ Korea: Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog, Pig. ■ Activity: Let's draw the Chinese calendar animals! What animals are Australian students?
4	Sports	AUS: Sports <ul style="list-style-type: none"> ■ Australia: Sports: Cricket, surfing, swimming, rugby, netball, touch football. ■ Activity: Teach Cricket to Korean students; Let's play it together! 	KOR: Korean martial art, Taekwondo <ul style="list-style-type: none"> ■ Korea: Taekwondo: its spiritual training, basic movements, color belts, Korean numbering for Taekwondo, Taekwondo demo. ■ Activity: Teach basic movements of Taekwondo to Australian students; Do the movements together with numbering shout.
5	Festivals & Celebrations	AUS: Festivals and Celebrations <ul style="list-style-type: none"> ■ Australia: Australian Day, Anzac Day, Easter, Christmas, Halloween ■ Activity: What will happen next? & Role play 	KOR: Festivals and Celebrations <ul style="list-style-type: none"> ■ Korea: Lunar Calendar New Year's Day, Korean Thanksgiving, Teacher's Day, Foundation Day and Korea's origin (Dan-gun Wang-gum

			<ul style="list-style-type: none"> Activity: Traditional bows in Ancestral worships on Korean Thanksgiving; Korean traditional costumes - show it.
6	Folktale	AUS: Australian Aboriginal dreamtime stories <ul style="list-style-type: none"> Australia: Rainbow Snake, How birds got colors: Tell the stories with pictures Activity: Acting out the stories; Q&A 	KOR: Korean traditional folktale <ul style="list-style-type: none"> Korea: Kongji Patji (equivalent to Cinderella); tell the story with pictures. Activity: acting out Kongi Patji.
7	Folksongs	AUS: Australian folksong, <i>Waltzing Matilda</i> <ul style="list-style-type: none"> Australia: Sing Waltzing Matilda; explain the lyrics; Explain why the song represents Australia; Play a sound recording. Activity: Teach Waltzing Matilda; Sing together! 	KOR: Korean traditional folksong, <i>Arirang</i> <ul style="list-style-type: none"> Korea: Sing Arirang, describe the lyrics (why the song represents Korea); teach the song to AUS students Activity: Teach Arirang; describe the lyrics (why the song represents Korea); Let's sing!
8	National treasures & landmarks	AUS: National treasures & Landmarks <ul style="list-style-type: none"> Australia: Sydney Opera House, Harbour Bridge, Uluru, Great Barrier Reef, Blue Mountains. Activity: Quiz 	KOR: National treasures & Landmarks <ul style="list-style-type: none"> Korea: Kyeongbok Palace, Seoul, Kyungju, Bulguk Temple, Jeju Island, Seoul subway system Activity: Quiz
9	Children's favorite music, movies, TV programs	AUS: Children's favorite music, movies, TV programs <ul style="list-style-type: none"> Australia: Harry Potter, Australian Pop, cartoons Activity: Show video excerpts; Quiz 	KOR: Children's favorite music, movies, TV programs <ul style="list-style-type: none"> Australia: K-Pop, Gangnam Style, cartoons Activity: Show video excerpts; Quiz
10	Children's outdoor games	AUS: Children's outdoor games: <ul style="list-style-type: none"> Australia: Rob the nest, Guess who, Hopscotch Activity: Demonstrate the games; Teach them; Play together! 	KOR: Children's outdoor games: <ul style="list-style-type: none"> Korea: New Year's Day Wooden stick game 'Toot-no-ri', Jaeghi-cha-ghi, spinner, rope game Activity: Demonstrate the games; Teach them; Play together!
11	Language	AUS: Language: Australian Colloquial <ul style="list-style-type: none"> Australia: G'day, mates, Fair Dinkum, No worries, Tourist survival language Activity: Practice the words with each other. 	KOR: Language - Korean survival language <ul style="list-style-type: none"> Korea: Korean alphabets: vowels (아, 개, ㅣ, ㅏ, ㅑ), consonants (ㄱ, ㄴ, ㄷ, ㄹ, ㅁ, ㅂ, ㅅ, ㅇ, ㅈ, ㅊ, ㅋ, ㅌ, ㅍ, ㅎ). 안녕하세요?! Tourist survival Korean: Thank you! Delicious! Toilet. How are you? Good bye! Activity: Practice the words with each other.
12	School life & family life	AUS: School Life & family life <ul style="list-style-type: none"> Australia: 1) School Life: daily schedule, Morning tea, school rules, assembly, staff, facilities, extra-curricular activities, Field trips, lunch boxes. 2) Family life: Family values: Fair Dinkum. Activity: Open Q&A 	KOR: School Life in KOR Primary School <ul style="list-style-type: none"> Korea: School Life: school daily schedule, school lunch, extra-curricular activities; English studies; after school tutoring. Activity: Open Q&A
13	Important people	AUS: Important people in Australia <ul style="list-style-type: none"> Australia: Captain Cook, Ned Kelly, Henry Lawson, Banjo Paterson, Breaker Morant, Arthur Calwell Activity: Open Q&A 	KOR: Important people in Korea <ul style="list-style-type: none"> Korea: King Sejong, Admiral Yi Soon-shin, Yoo-kwan-soon, UN President Ban Ki-Moon, Soccer player Ji-sung Park Activity: Open Q&A

Essential Topics

No	Topic	AUS & KOR
1	e-pals	AUS & KOR: Exchange of students' names, emails, gender to match e-pals
2	First VC	AUS & KOR: Introduction of individual students
3	Mid-October	AUS & KOR: Write Christmas cards
4	End-October	AUS & KOR: Send a Christmas cards/gifts to your partner school
5	Christmas Party	AUS & KOR: Christmas Party! Take photos!

3. Video analysis

3.1 Gathering data from videoconferencing sessions

Table 2:

Details of videoconferencing sessions on creative arts topics

No	Creative Arts area	AUS-KOR schools	VC date	Who teaches?/ Topic
#1	Music	Shellharbour PS Busan Gyoree ES	15 May 2013	KOR: Teaching Korean traditional folksong <i>Arirang</i>
#2	Music	Nemingha PS Busan Naeri PS	23 Oct 2012	KOR: from K-Pop & Psy's <i>Gangnam Style</i> to Korean traditional folksong, <i>Ariang</i>
#3	Music	Tacking Point PS Hakha ES	29 May 2013	AUS: Teaching Australian folksong <i>Waltzing Matilda</i>
#4	Music	Kent Road PS Yulgeum ES	4 Sep 2013	AUS: Teaching Australian folksongs <i>Kookaburra</i> , and <i>I call Australia home</i> .
#5	Music	Shellharbour PS Busan Gyoree ES	8 May 2013	AUS: Teaching Australian songs, <i>I'm Australian</i> , and <i>Tie me Kangaroo down, sport</i> .
#6	Music	Ringwood North PS Busan Wolpyeong ES	30 Oct 2013	AUS: Singing <i>Never Smile at Crocodile</i>
#7	Visual Arts	Ben Venue PS Chungsol ES	4 Sep 2013	KOR: Teaching how to make a Korean traditional kite
#8	Visual Arts	Boambee PS Anyang Shingi ES	28 Aug 2013	AUS: Teaching Ned Kelly
#9	Drama	Ben Venue PS Chungsol ES	24 Oct 2013	KOR: Korean folktale <i>Heunghu Nolbu</i>
#10	Drama	Ben Venue PS Chungsol ES	5 June 2013	KOR: Korean folktale <i>Hare's Liver</i>
#11	Drama	Kent Road PS Yulgeum ES	4 Sep 2013	AUS: Performance: Re-enactment of the Opening of the Sydney Harbour Bridge
#12	Dance	Ben Venue PS Busan Yeonje HS Busan Jukseong ES	28 Nov 2013	AUS: Teaching <i>Heel and Toe Polka</i>

Note: VC = Videoconferencing. KOR = Korea. AUS = Australia. PS = Public School. ES = Elementary School. HS = High School.

Below is a qualitative analysis of the activities in each videoconferencing session listed in Table 2. Each of the above sessions lasted for 40 minutes. However, preparations for these sessions occurred during the preceding weeks and teachers reported spending at least one hour each day for around 10 days in preparation. They tried to ensure that all students felt they could contribute, and that the contents were all presented by students who themselves made many decisions about who should present and how it might be done.

Three expert judges were asked to rate the behaviours in each session as being creative or not, and to specify which particular behaviours were considered to be creative. No score was asked for, merely whether or not there were creative behaviours observed. So the judges said either "creative" or "*no creative activity observed*". The results are shown below for each session. Three questions are used to provide information in the analysis:

- 1) What interactive activities did students engage in?
- 2) What did students learn during each session?
- 3) Which activities were considered to be creative?

The numbers of each of the three are used to indicate the details of the analysis. Thus 1) indicates activities, and 2) indicates what students learned, while 3) indicates activities considered to be creative for each individual session.

3.2 Analysis of the above videoconferencing sessions on creative arts topics between Australian and Korean primary schools

Session #1: KOR: Teaching Korean traditional folksong *Arirang*

1) Activities

- Korean students played the tune of *Arirang* using Korean traditional wind instrument, Danso (short Korean flute), as well as recorders, with the Korean teacher leading using Korean traditional drum, Janggu (a double-barred Korean drum; <http://en.wikipedia.org/wiki/Janggu>).

2) What did they learn?

- Australian students sang *Arirang*.
- Australian students learned that *Arirang* is like the second (unofficial) Korean national anthem, i.e., it represents Korea.
- Australian students, then, asked what the Korean national anthem is. So, Korean students sang the Korean national anthem from memory.

3) Creative behaviours

- The actions of individual Korean students showed clear creative engagement in the way they played, and the way they responded to the Australian students' applause and questions. This particular behaviour was clearly not rehearsed. The Korean teacher arranged Danso and recorders to play separately, one after another, because of their different pitch ranges (recorders play in higher pitches than the Danso).
- Australian students asked what some other Korean folksongs might be. So, Korean students sang another Korean folksong 'Niliria' in memory. Australian students then asked about this one too.
- Q&A: Australian students asked questions about *Arirang*; e.g., its literal translation is a woman crying asking her lover not to leave her; the song is 600 years old. The story seemed to arouse the interest of many Australian students, judging by the questions asked.
- The comments and questions were unscripted and showed clearly the high level of engagement, but also creative responses in the tone and content of the questions and responses which saw Korean students communicating directly with their Australian peers.
- The following were also observed to be creative in this session:
 - Korean students taught important things about Korean traditional instruments by showing the real instruments and playing them to show what type of sounds the instruments make.
 - To teach Gangnam style, a Korean boy demonstrated the dance spontaneously.
 - Covered a range of Korean music from K-pop to *Arirang*.
 - Korean students sang *Arirang* with body gestures moving together from left to right, which made it more fun.
 - An Australian student's question was: Are Korean traditional instruments similar to Chinese traditional instruments?

Session #2: KOR: from K-Pop & Psy's *Gangnam Style* to Korean traditional folksong, *Arirang*

1) Activities

- Korean students presented on K-Pop, Psy's Gangnam Style, and Korean traditional musical instruments, and the Korean traditional folksong, Arirang. As the Korean students presented the wide range of topics moving quickly from one to the other, demonstrating Korean student's demonstration of Gangnam Style, showing Korean traditional instruments and showed what sound the instruments make, and also singing Arirang with Korean students, the Australian students listened and watched with curiosity and interest. Gangnam Style was a clear attraction for the Australian students who stood up and joined in when they saw Korean students performing it.
- 2) What did they learn?
- It became clear to many students that the music found in Korea is very diverse and ranged from traditional to current pop.
- 3) Creative Behaviours
- Apart from the spontaneous joining in of dancing Gangnam Style by all students from both countries, there was nothing particularly creative. The session was a well designed presentation of different instruments and music.

Sessions #3: AUS: Teaching Australian folksong *Waltzing Matilda*

- 1) Activities
- A band group from Tacking Point Public school played the tune of Waltzing Matilda with a student conductor, and the Korean students listened to it. The Korean students asked about the song and its words and what they meant Australian students responded with clear explanation.
 - Mr Clark, a teacher who plays the guitar, explained the Waltzing Matilda lyrics, including the meanings of difficult words. He led the Australian students' singing of Waltzing Matilda. Korean students had PPT slides for the lyrics, but could not follow the singing, as the words are beyond the Korean students' English ability. Their singing was far better than their instrumental playing for the song.
 - The Australian teacher suggested that the Korean students sing only the Refrain part, i.e. the part with repetition of the words Waltzing Matilda, as she noticed that the Korean students were struggling with the English lyrics. This solved the problem of the Korean students not being able to sing with the Australian students.
- 2) What did they learn?
- The Korean students sang *Waltzing Matilda* along with the Australian students.
 - 2) The Australian band students performed Waltzing Matilda on their instruments to an "international audience" (the Korean students).
- 3) Creative Behaviours
- No creative behaviours observed

Session #4: AUS: Teaching Australian folksongs *Kookaburra*, and *I call Australia home*.

- 1) Activities
- In teaching the Australian folksong, Kookaburra, one Australian student sang it as a solo, then the class sang it as a chorus. Their singing was excellent. Korean students listened to it, and clapped when the Australian students finished singing. The Korean students were impressed by the Australian students' singing.
 - Australian students taught the Kookaburra song to Korean students' phrase-by-phrase. Australian students sang one phrase first, and Korean students repeated it. The lyrics in English were on the white board on the Korean side, and the Korean students followed it. Since the lyrics are simple, this song provided a good choice to teach an Australian song to Korean students.
- 2) What did they learn?
- Korean students sang the Kookaburra song by learning it from the Australian students.
 - Korean students learned that the Kookaburra is a bird with brown and white colours and with a sharp long beak, and makes a 'laughing' type of sound. One Australian girl demonstrated how it sounds, and Korean students all laughed at this.
- 3) Creative Behaviours

- No creative behaviours observed

Session #5: AUS: Teaching Australian folksongs *Kookaburra*, and *I call Australia home*.

1) Activities

- Australian students sang two Australian songs, *I am Australian* (<http://www.youtube.com/watch?v=ocvai1K-xiQ>), and *Tie Me Kangaroo down, sport*, with the Australian teacher playing the guitar and leading the singing. Korean students seemed to be familiar with *Tie Me Kangaroo down*, and some sang along with the Australian students.

2) What did they learn?

- Korean students learned that the song *Tie Me Kangaroo down, sport* has an Australian origin.
- The song, *I am Australian*, was written in the 1980s, and it was a hit song first performed by *The Seekers*, an Australian folk and popular music group, but it is now used in many ways at ceremonies and national events to signify Australianness.
- Korean students practiced asking many different questions with confidence to Australian students in order to overcome their shyness.
- Korean students learned that the *Dreamtime* is an important part of the ancient life of the Australian Aboriginal people. It occurs in their ancient stories, similar to Korea's ancient legends, such as Dangun Wang-gum. Both relate to a long past historical time when their respective cultures were born.
- Korean students learned that the *Keeper of the flame* is an example of the Australian Aboriginal people's spirit.

3) Creative Behaviours

- None observed

Session #6: AUS: Singing *Never Smile at Crocodile*

1) Activities

- Australian Pre-school (5-6 years old) students joined the Y5 students to experience videoconferencing. They (20 students) sang the song, *Never Smile at Crocodile*, with some hand gestures. They looked very shy, and someone said, "*Your singing is being transferred all the way to Korea*". While listening to the Crocodile song, Korean students moved their upper body from left to right following the rhythm of the song. When the singing was finished, everyone clearly loved it; i.e., the Australian students loved singing, and the Korean students loved listening to it and watching their Australian peers. The pre-school students said, "*Can we do another one?*" So, they sang 'Boogie' song. Korean students followed the singing with body gestures according to the rhythm.

2) What did they learn?

- The Australian pre-school children experienced meeting Korean students through videoconferencing.
- They enjoyed singing songs to the international audience (Korean students), and wanted to sing another song, which they did with *Boogie* song.

3) Creative behaviours

- It was considered to be a creative idea in the Australian teacher's part to invite pre-school children in his school to come and meet Korean students. Imagine the impact of videoconferencing on the very young-aged students! It was clearly an astonishing event for them.

Session #7: KOR: Teaching how to make a Korean traditional kite

1) Activities

- Korean students described content and meaning of their Korean kite pictures; then they showed how to make Korean Kites, while expecting Australian students to follow the step-by-step procedure.
- Australian students had the lesson materials, i.e., paper, scissors, strings, straws all ready. They followed the procedure explained by Korean students.
- Three best kites were going to be awarded a prize, which kept the students on task.

- 2) What did they learn?
 - Korean and Australian students learned how to make a Korean kite.
- 3) Creative behaviours
 - None observed

Session #8: AUS: Teaching Ned Kelly

- 1) Activities
 - Teaching English words to Korean students: e.g., Ned Kelly, jail, police, etc.
 - Teaching how to draw Ned Kelly picture; i.e., step 1, 2, 3, etc. → Art lesson.
 - Australian and Korean students showed their finished drawings to each other, and chose the best ones.
- 2) What did they learn?
 - Korean students learned the meanings of English words; e.g., armour, hanging, legend.
 - Korean students learned that Ned Kelly was hanged in Melbourne jail; and there is the Ned Kelly Centre in Victoria.
- 3) Creative Behaviours
 - Using a game for drawing Ned Kelly, i.e., awards to the best drawing, which motivates students to be on task in drawing Ned Kelly.
 - Korean students wore Ned Kelly masks at the end of the class.

Session #9: KOR: Korean folktale *Heungbu Nolbu*

- 1) Activities
 - Korean students acted out the Korean folktale, Heungbu Nolbu, wearing Korean traditional costumes, showing the character's names on cards in front of them. They also used crafts materials, such as a big balloon ball and a paper-made big cutting object for cutting big gourds. The Korean Native English Speaking Teacher (NEST) played the role of the Giant Devil in the story. Australian students watched it with curiosity and interest. Korean students themselves had great fun doing the acting, and the fun side of the story was clearly appreciated by Australian student as indicated in their responses - commenting, laughing, and clapping.
- 2) What did they learn?
 - Australian students learned about the Heungbu Nolbu story. 2) Australian and Korean students learned how to make a mini-storybook with A4 paper. 3) The Australian students tried writing a 6-page mini-story of Heungbu Nolbu. 4) Fred's reading of his mini-story shows that he understood the story and was able to write it as a mini-story.
- 3) Creative Behaviours
 - The reciting phrase, 'Back and forth', which students repeat throughout the story, gives a sense of contrast and structure, like refrains in songs.
 - Sound effect for the Giant devil appearing is effective.
 - Making a mini-storybook using the Heungbu Nolbu story. Although this idea might be from a teaching resource book, actually trying it out in a VC session is a creative idea.

Session #10: KOR: Korean folktale *Hare's Liver*

- 1) Activities
 - Korean students acted out the Korean folktale, Hare's Liver, in fluent English. Australian students watched with curiosity and interest.
 - Australian students were tested on how much they understood of the Korean folktale in a Quiz game. For the Quiz game, a leading Korean student asked Australian students, 'Are you ready?', and Australian students all shouted, 'Yes!'. The questions were, e.g., 'Which is not true?', and gave three choices: true, untrue, not relevant.
 - For another quiz game, Australian and Korean students offered the choices in 'Rock, Scissor, Paper' to decide who starts first.

- At the end of the Quiz game, both Australian and Korean students fell into a trap, and lost all of their points, thus ending up with even scores of 0 and 0. All the students were so disappointed to have lost. They wanted a winner.
- 2) What did they learn?
- Australian students learned about the Korean folktale, *Hare's Liver*, from Korean students.
 - Details of the stories were discussed through Q&A about the contents of the story.
- 3) Creative behaviours.
- Using a game for the Q&A about the story, which even had a trap of losing all points of both parties?

Session #11: AUS: Performance: Re-enactment of the Opening of the Sydney Harbour Bridge

1) Activities

- Impressive performance of the Australian folksong, Kookaburra, in solo and chorus by all the Australian students. Korean students clapped when the singing finished.
- The Australian students' Re-enactment of the Opening of the Sydney Opera House was most impressive. The performance seemed to be a performance that they had done previously in a school concert; a well-defined story and a very confident performance showing one piece of Australian history relating to the Sydney Harbour Bridge.

2) What did they learn?

- Korean students learned the Australian folktale, *Kookaburra*, from the Australian teacher and students, and was able to sing the song with reasonable confidence. The song, *Kookaburra lives in old oak tree*, is an excellent choice to teach Korean students due to its simple lyrics, unlike I call Australia Home.
- Korean students learned that Kookaburra is a bird of brown and white colours, and has a sharp long beak. Kookaburra's uniqueness is its laughing sound. An Australian student demonstrated how the Kookaburra makes this special "*laughing*" sound, and all the Korean students laughed about it since they did not know such a bird existed.
- Korean students learned a piece of Australian history relating to the Sydney Harbour Bridge. In the Opening, there was an intruder from the States of New South Wales wishing to open the Bridge as a particular NSW Bridge not a national Australian one, and he cut the red ribbon with his sword. The intruder was taken away by police; the red ribbon was re-attached; and the Prime Minister of Australia cut the ribbon again; and everyone was happy.
- The meaning of the word 'Opening' was explained. It does not mean that the Bridge will open up for ships to pass underneath like the London Bridge; but it means the 'Opening Ceremony' where the bridge is officially opened for all to use. And the Sydney Harbour Bridge does not open like the London Bridge. It is fixed so boats which are too tall cannot pass underneath it.

3) Creative Behaviours

- The Australian students and teacher came up with the idea of showing the performance of the Re-enactment of the Opening of the Sydney Opera House to the Korean students.
- Korean students asked after watching the performance, 'what happened before the Sydney Harbour Bridge was built?' Answer: People took boats to cross the Harbour.

Session #12: AUS: Teaching *Heel and Toe Polka*

1) Activities

- This comprised a 3-part videoconferencing demonstration filmed during the Korean Expo held in 2012 showing one Australian primary school, one Korean primary school, and one Korean secondary school. Australian students taught the *Heel and Toe Polka* to the Korean students. One boy and one girl showed step-by-step the dance movements involved; and then they watched how well the Korean students were following the dance movements, making comments to improve what they perceived as incorrect movement. After repeating the step-by-step instructions twice, the Australian side played the sound recordings from YouTube, and everyone danced together. Clearly this was a most enjoyable activity for both cultures.

2) What did they learn?

- Korean students learned how to dance the *Heel and Toe Polka*.
- Australian students learned how to teach the *Heel and Toe Polka*.

3 Creative behaviours

- Excellent idea of teaching the dance movement step-by-step with PPT slides showing the students performing dance movements too. The PPT slides and the boy and girl's demonstration made it easy for Korean students to learn the dance. Without the step-by-step instructions, it would have been impossible for Korean students to learn the dance properly.

4. Final comments and discussion

Many of the activities listed above show clear signs of creative engagement in the children. The basic structure of the videoconferencing sessions was always set by the teachers, as it must be in order to ensure that there is some clear sense of the purpose and structure of the activity. However, in the context of the definitions above in the early part of this paper, children's creative behaviours are to be expected where there is a chance for individual children to contribute and make suggestions during the activities and during their preparations. There are many examples in the above analysis of the 12 videoconferencing sessions listed. The importance of this analysis in terms of creative behaviours is that the participants being judged are children, in which case the creativity can only be assessed within the context of the activity and controls exerted by the organisers of the session (i.e. the teachers), and within the experience of young children. In the same way that Howe (1999) explained that the playful creative behaviours of the genius's when they were children were confined to the boundaries of each child's upbringing and living context, so the same applies when attempting to recognize creative behaviours of all children. The beginnings of high ability development and creative minds at their earliest stages of development in children are shown as relevant only within such confines. They do not show universal traits which only occur in adults and within the much larger context of adult living.

5. References

- Andrews, K. (2005). *Teaching and learning through broadband videoconferencing*. (Master's thesis, University of Alberta [Canada], 2005). ProQuest AAT MR09081.
- Cannon, W. (1945) *The Role of Hunches: The way of an investigator*. New York: Norton and Co.
- Freeman, M. (1998). Videoconferencing: a solution to the multi-campus large classes problem? *British Journal of Educational Technology*, 20(3), 197-210.
- Freud, S. (1908) *Creative Writer and Day-Dreaming*. In Strachey, J. (Ed) *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Vol. 9., p 143 - 146.
- Gage, J. (2001). What does MOTIVATE do? *Micromath*, 17(2), 22-25.
- Howard-Kennedy, J. (2004). Benefits of videoconferencing in education. *Media and Methods*, 41(1), 17.
- Howe, M. (1999) *Genius Explained*. Cambridge: Cambridge University Press.
- Jauregi, K., & Bañados, E. (2008). Virtual interaction through video-web communication: A step towards enriching and internationalizing language learning programs. *ReCALL*, 20(2), 183-207.
- Lee, H-J. (2009). *Internet-mediated videoconferencing for the development of intercultural communication in second language (L2) education*. (Doctoral dissertation, University of Wisconsin-Madison, 2009). ProQuest Digital Dissertations, AAT3367811.
- Lee, M. M-Y., & Hutton, D. S. (2007). Using interactive videoconferencing technology for international education: The case of ISIS. *International Journal of Instructional Technology and Distance Learning*. Retrieved 1 October 2010 from http://www.itdl.org/Journal/Aug_07/article01.htm
- Liang, C. B. (2006). Video-conferencing for the mathematics classroom: Mathematics and music for secondary school students. *The Mathematics Educator*, 9(2), 80-96.
- Rothenberg, A, and Housman, C. R. (1976) *The Creativity Question*. Durham NC: Duke University Press.
- Sternberg, R. J., & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 3 - 15). Cambridge, UK: Cambridge University Press.