



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

MODULE CODE: ECPT6006

**ASSESSMENT COMPONENT: A Critical
Evaluation of the Role of Digital Innovation in
Professional Practice**

STUDENT NAME: Joanna Reed

STUDENT NUMBER: 2206990

Use of Generative AI in Assessment

(Lecturer to indicate Yes or No against each element)

RESEARCH	For this assessment, you can use Generative AI to support you in research, including searching for bibliography, using tools to summarise, compare and interrogate materials.	Yes ☒ No ☐
STRUCTURE	For this assessment, you can use Generative AI to support you in structuring your submission, including creating a draft argument structure, identifying parts and headings, etc.	Yes ☒ No ☐
PROOFREADING	For this assessment, you can use Generative AI to check your own text/creation for grammatical and syntactical mistakes, including rephrasing of your own work within specific standards.	Yes ☒ No ☐
WRITING	For this assessment, you can use Generative AI to create text for submission.	Yes ☐ No ☒
CREATIVE	For this assessment, you can use Generative AI to create creative materials, such as images.	Yes ☒ No ☐

PROGRAMING	For this assessment, you can use Generative AI to create and check code.	Yes ☐ No ☒
NONE	For this assessment, you are not allowed to use any type of Generative AI support. This includes research support, structure support, writing/proofreading support and creative support.	Yes ☐ No ☒

AI Acknowledgement

I confirm that I have not used any AI tools in the research and creation of this assignment.

I confirm that I have not presented any AI generated materials as my own work.

I confirm that I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

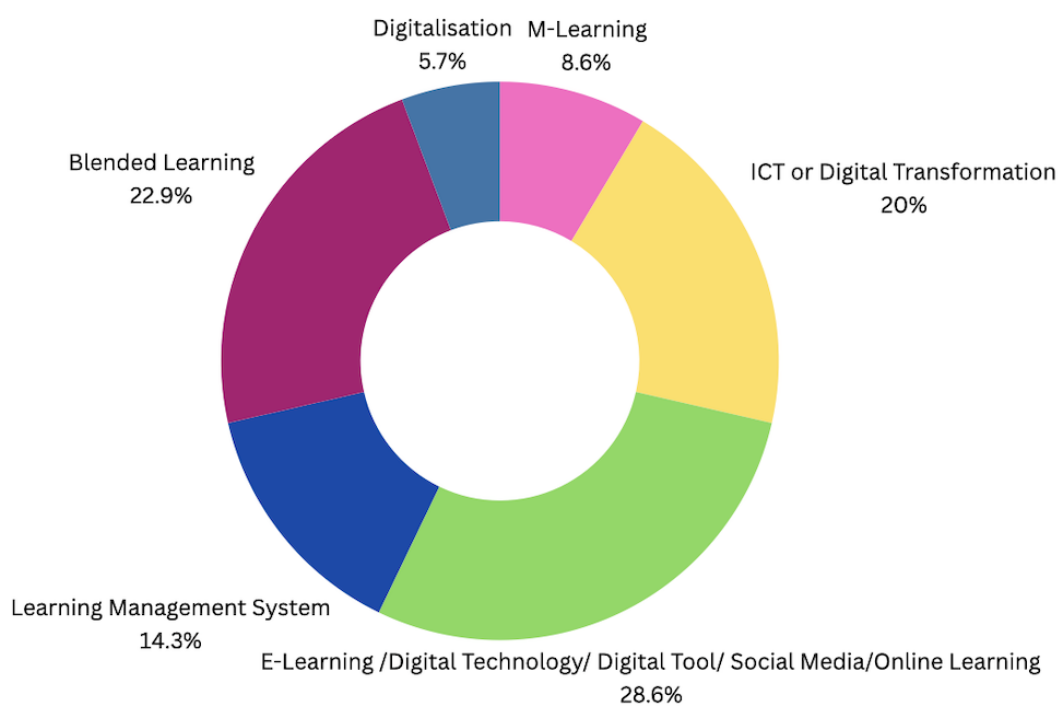
Considering Instagram as a Digital Tool in Higher Education

This essay will start with a literature review which considers digital tools within the context of Higher Education hereafter abbreviated as HE and University. It will then identify the technical models used in many of the studies (TAM and UTAUT) and compare them to the TPACK model. Finally, it will consider Digital Tools in the context of Art Education, Digital Creativity and M-Learning. The second section will consider specifically the implementation of social media as a learning tool looking at Instagram, a text and image-based platform. It will consider the uses of Instagram within HE and University as related to Art Education and Archival Practice and it's finally its potential within creative and meaningful learning.

It critically considers designing pedagogy and teaching strategies in relation to creativity in the context of digitalisation and digital transformation. These aspects will then be matched to the 2030 Digital professional standards. This will primarily be done through the innovative approach by Max, Lukas and Weitzel (2024) to combine the TPACK model to the TAM model. The third section will look at implementation of an Instagram account into a lecture about Art in Wales. It will consider the @edgarjmaybery account and the associated #edgarjmaybery hashtag in the context of a lesson plan. Finally, this discourse will critically evaluate and reflect on the effectiveness of Instagram as a tool in relation to the learning outcomes and consider learner feedback as well as future practice when implementing design pedagogy.

Digital Tools in Higher Education and Universities

Exploring the topic of Digital Tools in Higher Education and Universities, Rapanta et. al (2021) observe two key areas that digital and in person teaching share the same inherent values: which is to monitor the learning progress and support the learner. Secondly, they consider that the learning activities which teachers design are largely suitable for both online as well as in person teaching. Although there are some negative aspects of the use of digital tools such as digital poverty, poor connectivity, lack of motivation by students and in turns teachers and teacher workload (Nambiar,2020) Yet positives of digital learning include motivation (Lin, Chen and Liu, 2017)



Self-Obtained Data examining key terms in literature 2025

When considering the terminology within an exploration of digital technology within Higher Education, it becomes clear that there is not a clear synthesis of terms within

the literature. The range of terms observed the largest category encompassing e learning, digital technology, digital tool, social media and online learning, hereafter blended learning then ICT and digital transformation, then learning management system LMS, then m learning and finally digitalisation. The problem with this approach is that although these terms undoubtedly have their own nuances, many of them share common features. E-learning and online learning share overlaps. Where online learning describes a fully virtual environment, e learning describes the educational content delivery through digital platforms which can include applications, computers but also smart phones. This makes it hard to differentiate from ideas around mobile learning and the related social media learning. Looking at the term's digital tools Tkachuk et al (2025) Ramzan, Javaid and Fatima (2023) Haleem et al (2022) Figueras- Maz, Grandio and Mateus (2021) all incorporate social media into the definition of digital tools in education, as will be done in this discourse. It can also be observed to be challenging to separate the terms digital tools and digital technology.

García-Penalvo (2021) considers university teaching in the context of Digitalisation and Digital transformation. He makes a clear distinction between these two terms. Digitalisation, he defines as learning content learning objectives and teaching strategies as opposed to digital transformation refers to wider institutional changes and interactions. Blended learning is the partial integration of digital technology into the classroom (Kumar et al, 2021) however it can be challenging to distinguish as digital tools are available around the clock, when blended learning can lapse into e-learning. There appears to be a tension even within the terminology itself as explored by Alenezi (2023) who explores multiple definitions of Digital

transformation. It emerges thus that when writing about Digital Technology, clear definitions must be provided.

The Changing Learner and Teacher

Rajaram (2024) considers 6 key areas when considering the changing learner in current and future education in relation to Digital Technology. These include: increasing agency of learners and the goal to acquire knowledge through *active* means, an increasing role of technology within the educational sector due to blended and online learning which emerged from the covid-19 pandemic and allows for students to access material in their own time, more inclusive learning strategies to cater for a more diverse range of learners including ethnic minorities (currently almost a third of learners 26.3%) and disabled Learners, who make up almost 20 percent of learners according to data from 2019/20 (GOVERNMENT) This approach calls for more personalised learning to suit individual learning needs. Other aspects include the changing purpose of assessment, which is to monitor progress, promote further learning and develop further skills. the teaching of skills for future use (further learning and employment) forms another key area of the changing learner and finally emerging technologies such as AI or ChatGPT. In his book *Learning Intelligence: Innovative and Digital Transformative Learning Strategies* Rajaram (2024) only considers teachers in relation to teaching multicultural students, the folk theory of learning styles and student teacher relationships.

However, Drumm (2019) poses a clear question within her discourse which is to also consider the implementation of digital technology from the perspective of the teacher. She promotes a critical approach both of certain pedagogies as well as the literature itself and promotes a clear and concise question as to how lecturers

rationalise their digital teachings. Drumm (2019) clearly breaks down the use of technology within the classroom into specific categories and questions why some educators use a mixture of pedagogies or empty terms such as 'engagement'. Drumm (2019) considers that teachers need to explicitly explain what pedagogies are being used and when and ultimately defining as to what is best practice within the use of digital technology in the classroom. A proposed way of doing this is by implementing the use of models: expanding on the technical models to include both learner experience and teaching experience when building the lessons and then comparing these to best digital teaching practices of the Digital professional standards.

The Pedagogical Makerspace

Design Pedagogy is explored in the work Beetham and Sharpe (2020) in which they argue for a pedagogy and assessment strategies that move seamlessly in line with the developments of technology. They explore the concept of design for learning, which considers several elements: including a replicable model for the implementation of technology into the learning which in turn enhances the learning itself. This encompasses analysis, design, development, implementation of evaluation. The classroom functions as a research-based-space where teachers and students together design solutions to problems. Another aspect is the teaching strategy, in which teachers function as designers of innovative content as per Design Pedagogy (Beetham and Sharpe, 2020) these can include the development of digital tools.

Teaching the Archive: A Digital Perspective part 1

Dodd et al (2024) consider the prospects of teaching humanities within a digital space. They specifically consider the teaching of archival practice. They argue that when teaching archival practice, both digital and physical objects must be present otherwise it does not align with the principles of digital humanities. Dodd et al consider that a key area of students who study digital humanities is a research-based approach and their ability to obtain “the knowledge and skills necessary to independently formulate and solve problems.” (Dodd et al, 2024, p.36) This idea aligns with the ideas surrounding design pedagogy as argued by Beetham and Sharpe (2020).

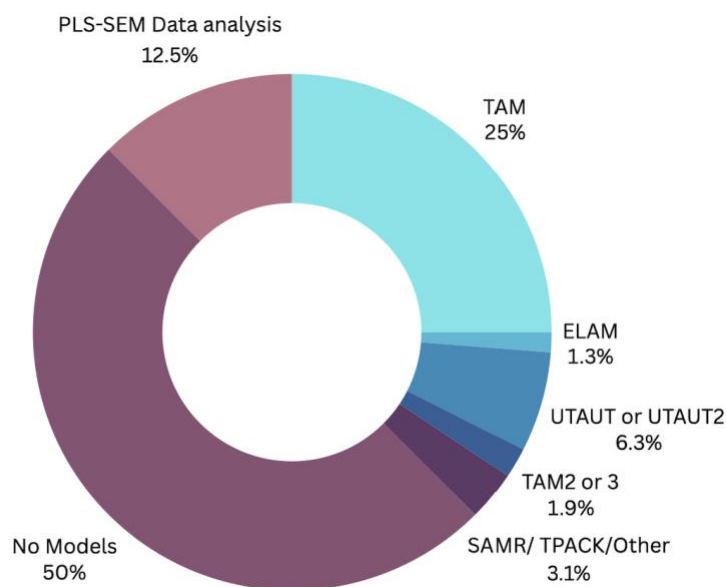
Dodd et al (2024) look at Osborne’s 1986 principles of the archive within the classroom and consider that many of the elements are still relevant today. These principles include teaching strategies, specifically designed activities, exhibitions and field trips, archival research projects conducted by students, archive based teaching materials, students’ negotiation of the archive, institution owned archives and links between archives and lecturers. As argued by Dodd et al digital spaces form a holistic space where these elements can be exercised. Teaching strategies are outlined through examples in E-books such as the one by Dodd et al activities take shape using both hard and software. Hardware refers to physical technology such as laptops, mobiles and tablets whereas software refers to programmes or applications such as social media.

Students can also research and even view certain exhibitions digitally through museum websites and social media, students can research archives through online databases and even view the ones owned by their own or a local institution and

finally archivists can connect with each other through social media as well as through digital platforms like Archivo. When designing the @Edgarjmaybery digital tool and associated lesson plan as outlined below, it was designed based on 3 of Osborne's principles in the classroom. Exhibitions and field trips, institution owned archives and digital connections between archivists (see section 3).

TAM, ELAM, TPACK and SAMR

A range of models can be used to explore the implementation of technology into the classroom. The most common ones observed in the literature are TAM and UTAUT.



Self-obtained data observing the use of exploratory technical models in the literature

The TAM model considers ease of use and usefulness whereas UTAUT considers two further key areas including social influence and environment. Comparing TAM and UTAUT to models like SAMR/TPACK, it can be observed that TAM and UTAUT are about technology acceptance, whereas SAMR/TPACK are about the implementation of the technology and how it impacts the learning as opposed to how it impacts the learner. SAMR forms a type of hierarchy that considers how much the technology has implemented change

into the learning environment whereas TPACK considers how the technology is related to pedagogy and content in relation to the context. It can be argued that when discourses are written they do not only consider the perspective of technology in relation to the learner but also to the teacher as per Drumm (2019). This essay considers that a new framework needs to be developed to do this entitled TAM/TPACK. This will be attempted in the final section of this discourse (see section 4) García- Penalvo (2021) examines both the SAMR and T-Pack model and was one of only two studies out of those examined to consider these types of models specifically. Most of the studies explored in this discourse used the technology acceptance model (TAM) or unified theory of acceptance and technology (UTAUT). 2 of the studies explored used the e-learning acceptance model which is considered an extension to TAM. Other models that were used were diffusion of innovation and SAMR.

Due to the knowledge that can be obtained by use of the TPACK model, it can be used as a long-term strategy for building teacher education (Max, Lukas and Weitzel, 2024, p.210). Max, Lukas and Weitzel draw some conclusions about what the TPACK model encompasses. They consider that TPACK builds on the existing technological knowledge that is held by the educator, self-regulation, multi-faceted learning environments and finally they conclude learning should be project or problem based allowing space for the learner to participate actively within the learning. Max, Lukas and Weitzel also stress the importance of subject specific digital tools, this element of the T-Pack model was only recently included by its founder Mishra et al in 2019. In the Max, Lukas and Weitzel teachers function thus as designers and facilitators of the learning aligning to the design pedagogy principles outlined by Beetham and Sharpe (2020). Max, Lukas and Weitzel consider the implementation of a space that includes both digital and analogue elements, for maximum inclusivity as well as creating a multifaceted learning environment. An

example of this in the context of teaching archival practice is the workshop spaces as outlined above by Dodd et al (2024) in the conclusion of Max, Lukas and Weitzel they consider the need for a TAM/TPACK approach as outlined in the paragraph above by the author to include both the experience of the learner and the learning.

Digital Tools and Art Education

Tang et al (2022) consider that a fundamental teaching strategy for teaching creativity is technology yet it can also have a negative impact on students due to a high cognitive demand load. Haleem et al (2022) provides an overview of the role of digital technologies within education. They observe that “Digital learning fosters creativity and gives students a sense of success, encouraging additional learning by thinking outside traditional techniques.” (Haleem et al, 2022, p.277). However, they also state that these connections are still in their infancy in terms of the exploration between education and creativity in terms of the use of technology. Henriksen et al (2021) also consider the difficulties of implementation of technologies into education. As argued by Cojocariu and Boghian (2020) in a lot of discourses the terms digital and creativity are treated as separate yet related subjects. However, they argue that a more synthesised view into digital creativity as a whole is more appropriate when considering the application of digital tools. Bissell, Lamb and Overend consider that “Creative mobilities and artistic research methods, as used in arts education, draw attention to the entanglement of individual, social, cultural, and ecological aspects of being ‘on the move’ or in transit.” (Bissell, Lamb and Overend, 2025, p.4) It can be observed that this view of art can also be used to examine the role of technology in post-digital teaching, as it is constantly developing.

Kenge (2023) observes that in AE, visual cultural art is an appropriate way of showing different cultures and time periods. Digital Literacy is a combination of visual culture and Digital technologies which allows learners to learn more and to incorporate Vygotsky's high order thinking (see section 4). Digital Technology combined with visual literacy enables people to transfer their knowledge, skills and values which mirror the digital standards (see section 4)

M-learning, culture and creativity

M Learning stands for Mobile Learning, four key areas for designing M learning include: "content activities, communities and communications" (Beetham and Sharpe, 2020) Instagram forms an appropriate platform for these four areas as explored in (section 3) Aligning with Design Pedagogy designers are in control of how the content appears in the mobile learning whereas it is not possible to control how the intended activities or communications progress. In other words, it is possible to control the input but not the output. This discourse considers Learner Created content through comments and Prioritized Content under a particular hashtag (see Section 3). Yuki et al (2025) also consider the potential of mobile technology to facilitate the preservation and dissemination of cultural heritage." (Yuki et al, 2025) This view aligns with the principles as outlined by Dodd et al (2024) Nehru et al (2025) utilise Bloom's taxonomy within the creation of learning objectives in the context of Digital Tools. They look at how Mobile technologies promote cognitive progression through authentic activities that revolve around the context. The addition of context relates it strongly to the TPACK model.

Selection and Justification of social media specifically Instagram as an educational tool

Social Media Learning

Abubakar and Al-Mamary (2025) explore how social media has influenced education. Use-ability of social media, internet accessibility and access to technical support are also noted as important aspects by Abubakar and Al-Mamary (2025) following the TAM and UTAUT models. However, this study will primarily look at learning centred models as opposed to learner centred (TAM and UTAUT) models. However it is worth briefly noting here that as Instagram is widely used by both millennials and generation Z, it is accessible for both teachers and learners, it is also widely used in daily life (Abubakar and Al-Mamary, 2025, p.) It is somewhat also innovative as Rival social media Tik Tok as of 2024, is developing a comparable image and text-based platform (McMahon, 2024) Abubakar and Al-Mamary's approach was to compare and contrast studies about the utility of social media in a wider context as opposed to data on e-learning and social media use in HE. The key aspect according to Abubakar and Al-Mamary (2025) of social media learning hereafter abbreviated as SML, is social influence as defined by Bhagat and Kim (2023) and Sabah (2023).

Defining Social Media Influence

Daniela (2020) considers that digital tools should be incorporated due to their affordances: the qualities or properties of an object that define its possible uses. In the case of social media Carpenter et al (2024) look at numerous studies that evaluate how social media shapes the way we think, following the mantra of the medium is the message. Essig et al (2020) look at the practical usage of Instagram within the classroom with detailed screenshots of how the tool was implemented in

the classroom. Due to none of the other papers examined providing this level of visual detail, it can be argued that Essig's approach with detailed and annotated screenshots that accompany the methodology can be used as a practical example of how to build Instagram posts for educational use (see section 3). Essig et al's (2020) methodology was to build posts with captions with detailed questions and answers to mirror flashcards. This technique is supported in the work of Zarrati et al (2024) who conclude a "superiority of mobile-assisted learning over computer-based methods in improving academic vocabulary outcomes." (Zarrati et al, 2024, p.7) when considering the use of digital flashcards.

Creativity and Instagram

As explored by Salehudin (2020) Instagram provides an environment where students are exposed to characteristics of creative learning including pertinency, autonomy, authorship and innovation. This adheres with the principles of design pedagogy where the learner has a strong influence within the learning process. Samaniego (2019) also considers ludic pedagogy and its relationship to the potential for creativity for Instagram in learning. Gavranović and Michos (2023) look at Ludic Pedagogy in the context of tertiary level language education. They examine how in their course they used a mixture of audio-visual elements and positive ludic pedagogy elements such as collecting points, rewards, leaderboards, time scales and progress tracking. Mexhuani (2024) considers that personalised learning can be linked to the use of micro credentials. Micro credentials are linked to the Ludic Pedagogy in that it encourages students to complete courses at their own pace in their own time and get separate certifications and badges for doing so. As explored by Rajaram (2024), the potential for future learning is one of the key principles of the changing learner.

Instagram and Cultural Learning

Considering the idea of cultural context and Instagram learning as explored in digitalisation by Yuki (2025) previously in the discourse. Carvalho et al (2021) consider the practice of contextualised education (CE) which focuses on deep learning and critical thinking. This view of learning also links to Vygotsky's theory of sociocultural learning (1978) and High Order Thinking. Question and Answer as built into the Instagram posts by (Essig et al, 2020) can be a form of scaffolding, encouraging the learner to research the information during the class and feed in the answers through the comment section. The answers would then be read out during the class and then compared to the answers on the PowerPoint slide. Points for use of key terms would be awarded accordingly. Abubakar and Al-Mamary (2025) primarily utilise the Saudi Arabia Vision 2030 framework, although there are limited cross-cultural studies that explore the use of social media in, HE, comparison can be drawn to the British Digital Professional Standards.

Application of chosen tool

As explored in the first section of this discourse., The creation of a subject specific digital tool aligns with the principles of design pedagogy. As well as 3 elements of Osborne's pedagogy of the archive within the classroom. Institution owned archives, exhibitions and field trips and finally connectivity and collaboration among students.

The tool of an Instagram account @edgarjmaybery and associated hashtag #edgarjmaybery. Following the model of student responses through question and answer as outlined in Stojanovic et al (2019) and Essig et al (2020) students were

prompted to research and answer questions about Maybery's work in relation to wider themes of Art in Wales represented by other associated hashtags of #artinwales and #newportschool of art. Students are provided with the opportunity to safely research within the boundaries of the hashtag. As Shafie and Mahadi (2019) observe: the use of hashtags as a space where learners can share information and form a personalised learning space. Reyna et al also show the innovative aspect of hashtags observing Pilar (2019) when they write that "Hashtags are words or descriptors that IG users can follow to stay aware of new content via feeds (Reyna, 2021,p.164) by creating a new hashtag, it can be argued that a new personalised and controlled learning space has been created which negates some of the negative areas associated with Instagram use such as causing stress and tension (Xu, Feng and Haung, 2024) social media addiction (Foroughi et al, 2022)

Furthermore, the digital tool was developed within the idea of a virtual field trip (Peña- Acuña and Jaramillo, 2024) it was created using a blend of images held in the private collection of the tutor, as well as modern photographs of the Welsh area. Hutson and Olson consider (2022) in the specific context of Art History. When considering students who went on a digital field trip using google expedition, "a series of studies confirmed improved engagement and motivation," (Hutson and Olson, 2022).

Virtual Field Trips and the Zone of Proximal Development

Building on the ideas presented in the work of the Makransky and Mayer (2022) they describe the beneficial experience for students of embarking on a virtual field trip. Peña- Acuña and Jaramillo (2024) consider a text by Davies (2019) which explores how Instagram as a field trip "allows students to actively interact with their environment through photography

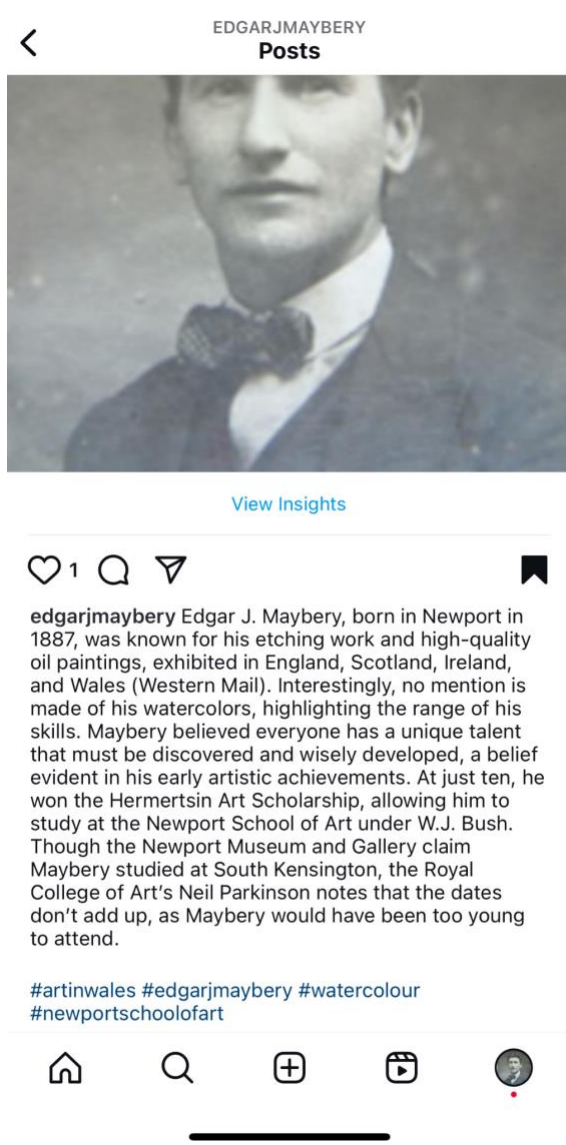
and critical analysis.” (Peña- Acuña and Jaramillo, 2024, p.60) They also consider that the use of hashtags allows for collaborative learning within a segregated digital space, relevant discussions and active visual learning. Within the class taught 66.67 percent of the students are from a Welsh background and reside within the local area.

This links to the idea of the Zone of Proximal development where students engage in a process of exploring what the learner can do independently and what the learner can achieve with guidance. Comparing and contrasting allows for the learner to critically think and analyse which belong within the realm of higher order thinking skills and engagement. As the two images are of the same location, this provides a scaffold for the learner purely to spot similarities and differences. As many of the people in the class would recognise the local landscape, this element would fit into what the learner could do unaided and they could compare and contrast with Maybery’s version of the area, which would form the area of what the learner could achieve with aid. for those who didn’t, written descriptions were provided as scaffolding also for those who were not familiar with the local area.

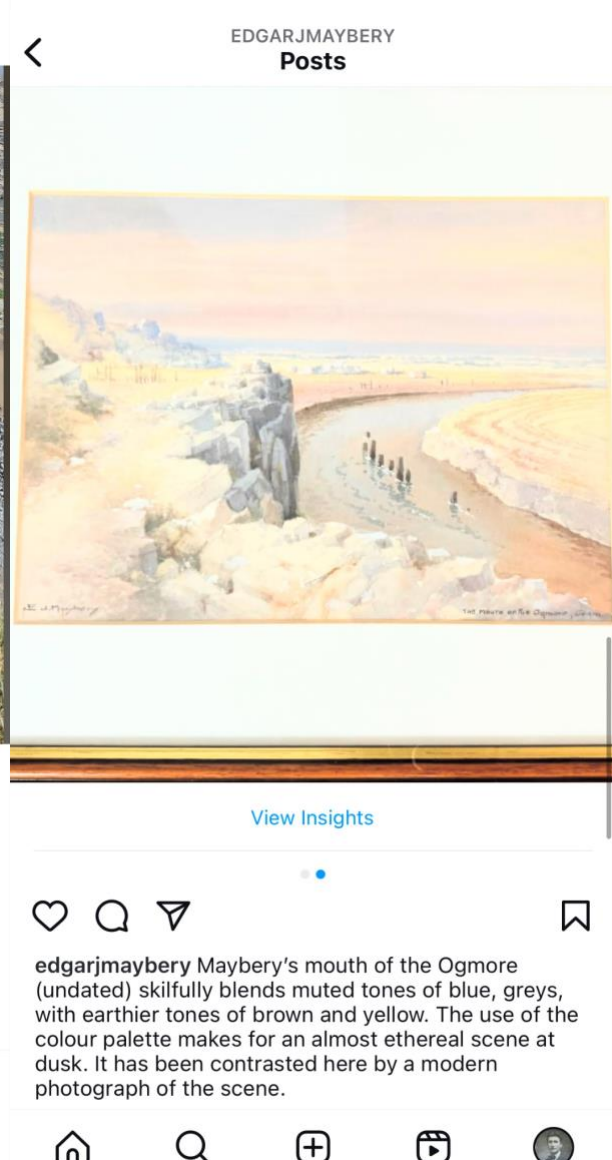
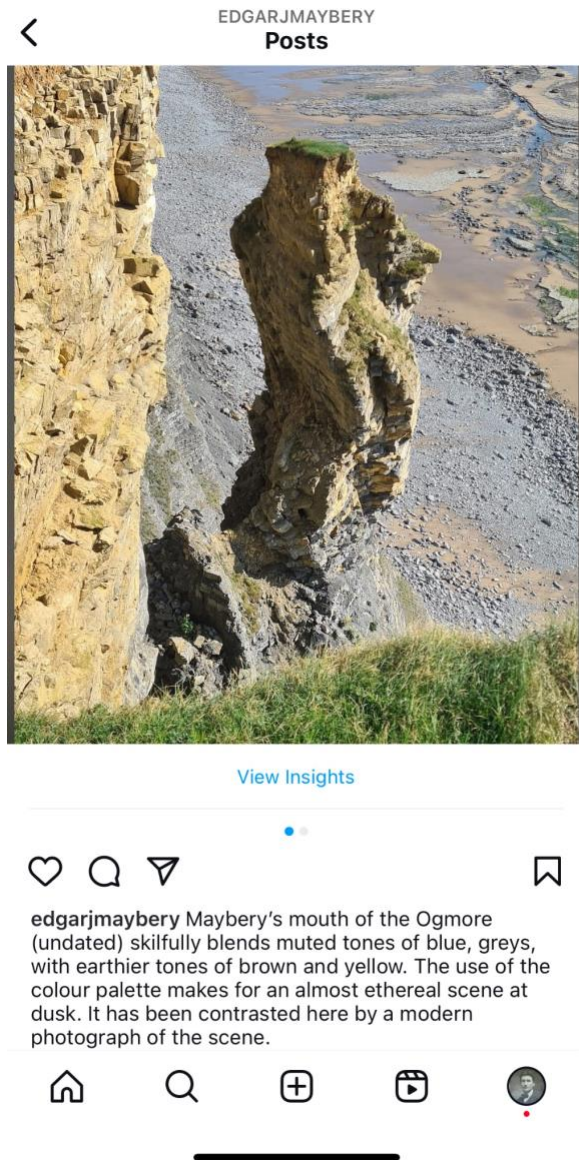
By creating flashcard- style Instagram posts, this also links to the zone of proximal development as the flashcards provide scaffolding as they can stretch the learner and provide immediate feedback. Students could also work collaboratively to research and answer the questions and encourage principles of active learning.

Digital Professional Standards as Observed:

3.3 Understand the importance of Welsh culture and welsh language	Transformed: Developed an international Instagram page for lesser-known Welsh artist Edgar J Maybery
5.5 Keeping my subject knowledge up to date	I explore using all the latest information about Maybery at online auction sites and collecting his work. I only explored knowledge on the subject from primarily the last five years.
6.1 Evidence-based digital practice	I embed knowledge by creating up to date digital visualisations.
7.1 Plan and deliver effective learning, teaching and assessment (digital content and resources)	By using Instagram I'm using digital forms and resources and activities that enhance the learning experience.



Screenshot of Self-made digital tool



Screenshot of Self-made digital tool



edgarjmaybery Maybery's mouth of the Ogmore (undated) skilfully blends muted tones of blue, greys, with earthier tones of brown and yellow. The use of the colour palette makes for an almost ethereal scene at dusk. It has been contrasted here by a modern photograph of the scene.

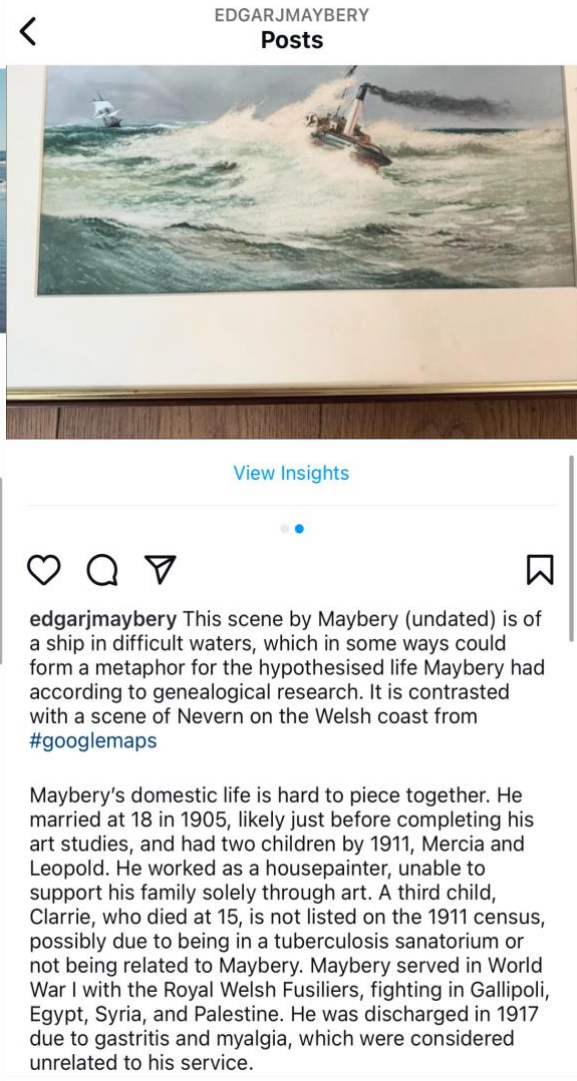
Mayberys work is in stark contrast to some of the famous Welsh landscape artists such as [#kyffinwilliams](#) [#johnelwyn](#) [#cedricmorris](#) [#gwilympritchard](#) to name a few who all worked in the medium of oil. What observations can be made in this regard?

Some of Maybery's less successful work.. albeit in the medium of oil can be viewed online on the [#artuk](#) website.

[#edgarjmaybery](#) [#artinwales](#) [#watercolour](#)
[#privatecollection](#) [#newportschoolofart](#)

Edited · 2d

Screenshot of Self-made digital tool



Screenshot of Self-made digital tool



edgarjmaybery

...



[View Insights](#)



edgarjmaybery This watercolour by Maybery entitled Off Ilfracombe is in a much smaller scale than a lot of his works. It is contrasted here with a picture of ilfracombe taken from [#googlemaps](#)

The scene of multiple boats relates strongly to the marine industries found in Britain during the 20th century. How does this relate to a specific context of Wales, Maybery's home turf?

[#edgarjmaybery](#) [#watercolors](#) [#newportschoolofart](#) [#artinwales](#) [#privatecollection](#)

22 February



edgarjmaybery

...



[View Insights](#)



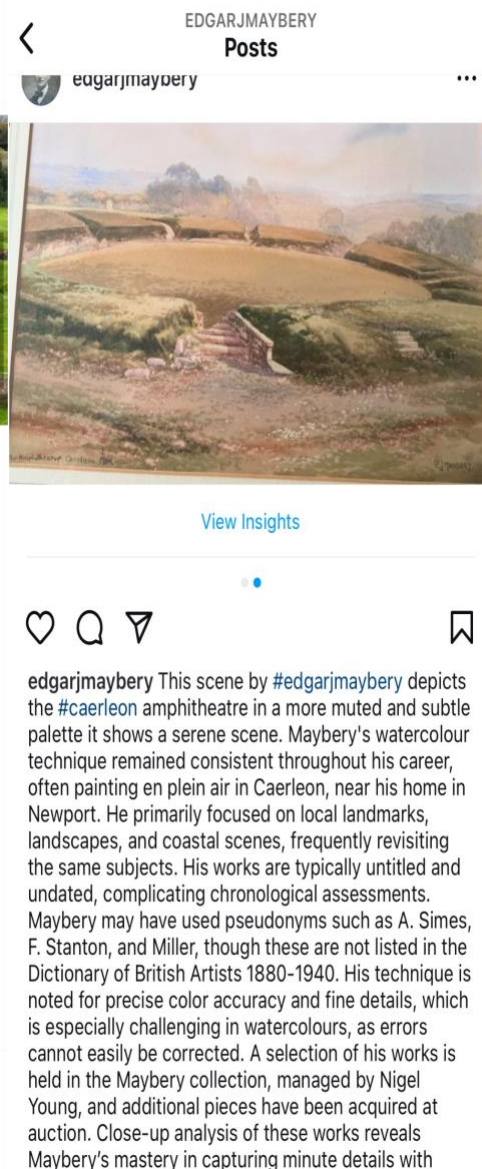
edgarjmaybery This watercolour by Maybery entitled Off Ilfracombe is in a much smaller scale than a lot of his works. It is contrasted here with a picture of ilfracombe taken from [#googlemaps](#)

The scene of multiple boats relates strongly to the marine industries found in Britain during the 20th century. How does this relate to a specific context of Wales, Maybery's home turf?

[#edgarjmaybery](#) [#watercolors](#) [#newportschoolofart](#) [#artinwales](#) [#privatecollection](#)

22 February

Screenshot of Self-made digital tool



Screenshot of Self-made digital tool



edgarjmaybery This scene by **#edgarjmaybery** depicts the **#caerleon** amphitheatre in a more muted and subtle palette it shows a serene scene. Maybery's watercolour technique remained consistent throughout his career, often painting en plein air in Caerleon, near his home in Newport. He primarily focused on local landmarks, landscapes, and coastal scenes, frequently revisiting the same subjects. His works are typically untitled and undated, complicating chronological assessments. Maybery may have used pseudonyms such as A. Simes, F. Stanton, and Miller, though these are not listed in the Dictionary of British Artists 1880-1940. His technique is noted for precise color accuracy and fine details, which is especially challenging in watercolours, as errors cannot easily be corrected. A selection of his works is held in the Maybery collection, managed by Nigel Young, and additional pieces have been acquired at auction. Close-up analysis of these works reveals Maybery's mastery in capturing minute details with watercolour.

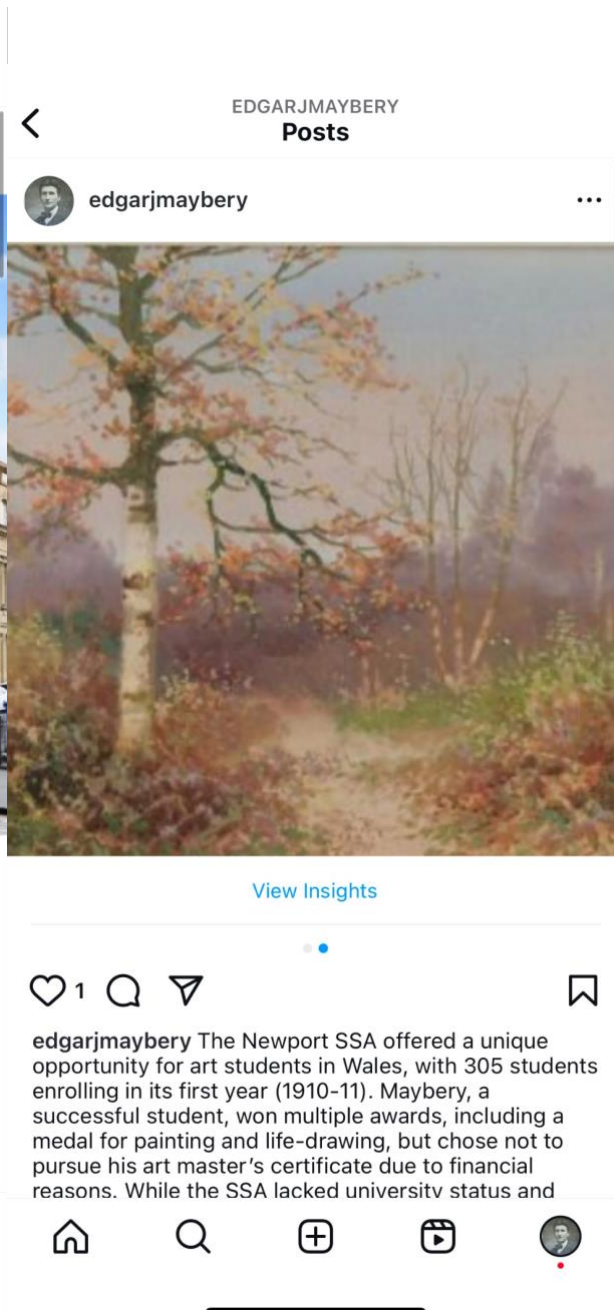
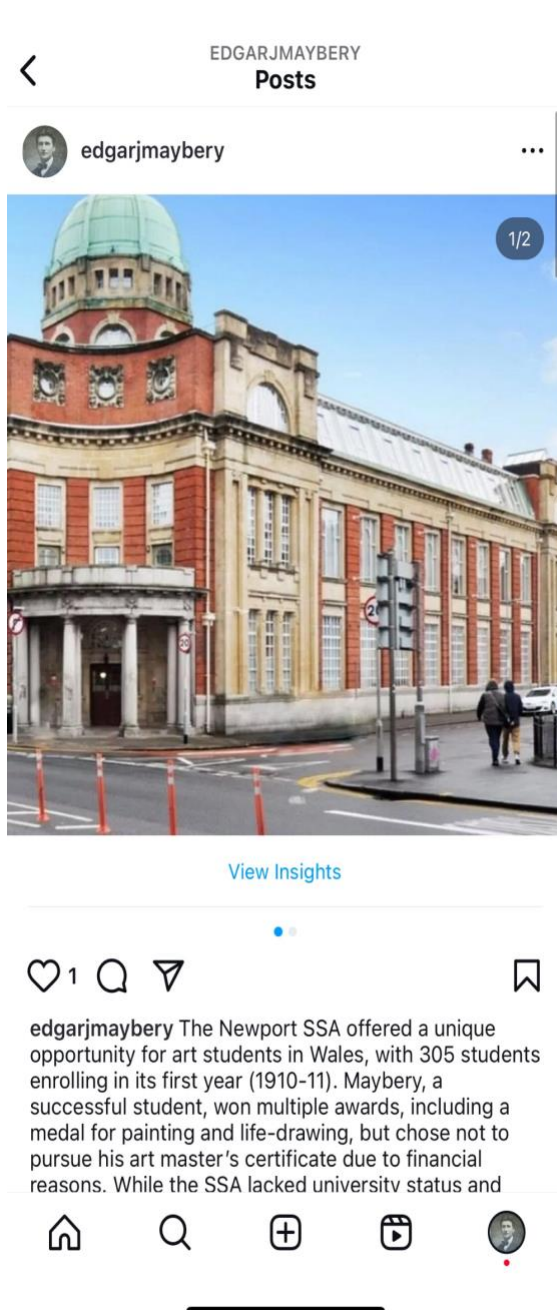
How does this work compare with other works held in a **#privatecollection** of Maybery's seen on this page?

#edgarjmaybery **#artinwales** **#watercolour** **#privatecollection** **#newportschoolofart**
Edited · 2d

edgarjmaybery The Newport SSA offered a unique opportunity for art students in Wales, with 305 students enrolling in its first year (1910-11). Maybery, a successful student, won multiple awards, including a medal for painting and life-drawing, but chose not to pursue his art master's certificate due to financial reasons. While the SSA lacked university status and couldn't grant degrees, Maybery still gained recognition, exhibiting in both Britain and the U.S. He was an Associate member of the Royal Academy (RA) and the Royal West of England Academy. After 1929, Maybery's whereabouts become unclear, with records of his involvement in the Royal Cambrian Academy ceasing. However, his work was exhibited at various prestigious venues, including Cardiff City Hall and the Walker Art Gallery. After disappearing off any records for 20 years turning up in the 1950s in Weymouth, Dorset running a quiet B&B with his wife and recollections from those who knew him best recount him as being quite a secretive character. He died in 1964 in Pwllheli.

What do you think the significance of early art education in Wales had on Maybery's life and work? How does his work tie into the former Newport College of Art.
#edgarjmaybery **edgarjmaybery** **#artinwales** **#watercolour** **#privatecollection** **#newportschoolofart**
Edited · 2d

Screenshot of Self-made digital tool



Screenshot of Self-made digital tool



After a quick search I found some information on 19th century art schools on the Victorian web <https://victorianweb.org/art/institutions/1.html> Not sure how Welsh 19th art institutions differed



Reply Hide

The work of all these artists cover the Welsh landscape, they all have an emotional impact yet each one has their own style for example [#kyffinwilliams](#) having a much thicker use of paint than [#edgarjmaybery](#) . The impact of each artist depends on the combination of their use of paint and their own sensibility creates the emotional impact.



Reply Hide

2 of the students' responses

#edgarjmaybery

...



The Edgar J Maybery Hashtag which shows that it only includes posts by the tutor

Lesson Plan

Topic: Art in Wales: Landscape Art in the 19th Century		Class: Level 7	
Date: 2 February 2025		Length of lesson: 1 hour	Number of students: 6
Resources required: Mobile Phone or Laptop or Tablet PowerPoint			
Aim of Lesson • Explore Welsh landscape art in the 19th century • Identify some key Welsh artists Kyffin Williams, John Elwyn, • Explore Schools of Art in Wales such as Aberystwyth and Newport • Explore a local Welsh artist Edgar Maybery from Newport and their connection to Schools of Art • identify that there are several lesser explored Welsh artists			
Learning Outcomes – The Learners Should Be Able To: • Identify key Welsh landscape artists of the 19th century • Analyse and draw connections between 19th century Welsh art, Welsh schools of art, Welsh industries and the Welsh landscape. • Critically assess how Edgar Maybery's work fits into the above principles			

Previous student knowledge required for the session:

None

Anticipated difficulties (if applicable):

Technical difficulties

3.3 Understand the importance of Welsh culture and Welsh language

Transformed
: Developed an international Instagram page for lesser-known Welsh artist Edgar J Maybery

5.5 Keeping my subject knowledge up to date

I explore using all the latest information about Maybery at online auction sites and collecting his work.

I only explored knowledge on the subject from primarily the last five years.

6.1 Evidence-based digital practice

I embed knowledge by creating up to date digital

		visualisations.	
7.1 Plan and deliver effective learning, teaching and assessment (digital content and resources)		By using Instagram I'm using digital forms and resources and activities that enhance the learning experience.	

Lesson Detail:

Stage	Focus	Strategy	Time
-------	-------	----------	------

Introduction	Identify Key Welsh artists of the 19th Century such as Kyffin Williams and John Elwyn Examine biographies of these key Welsh artists Explore the physical Welsh Landscape of Valleys, Hills, Waterfalls etc Explore the industrial Landscape of Wales including mining, marine industries Compare and Contrast how different Welsh Artists captured these themes visually including medium, painting style, colours, underdrawings	Lecture	30 minutes
Development	Look at Welsh Art schools that were active during the 19th century and how Welsh artists exhibited and disseminated their work across Wales, England and even abroad		

Plenary/conclusion	Look at a mixture of Digital and Physical Examples of Welsh art.	Seminar	10 minutes
	Students discuss in group what they have learnt	Students get points for every term (ludic pedagogy)	
	Students Work in pairs to determine key terms.		
	PPT has answers of key terms.	Compare and Contrast Question and Answer	15 minutes
	Students work in groups to answer and research via @Edgarjmaybery Instagram and Edgar J Maybery Hashtag		5 min
	Final short discussion		

Assessment Strategies: when and how are they included within the lesson?

Group discussion

Keyword group work with points for each key word observed

Question and Answer

Evaluation and Reflection

In the lesson, some of the students accessed the content via the Instagram app and others accessed it via the web meaning the latter could not leave comments under the Instagram posts, as for this element you have to log in. Students also needed some assistance with technical issues of finding the hashtag and the spelling of the name Edgar J Maybery. Students feedback was that the replies needed a specified word count, as the comments ended up being quite short which did not allow for the depth of final discussion that the teacher had originally envisioned.

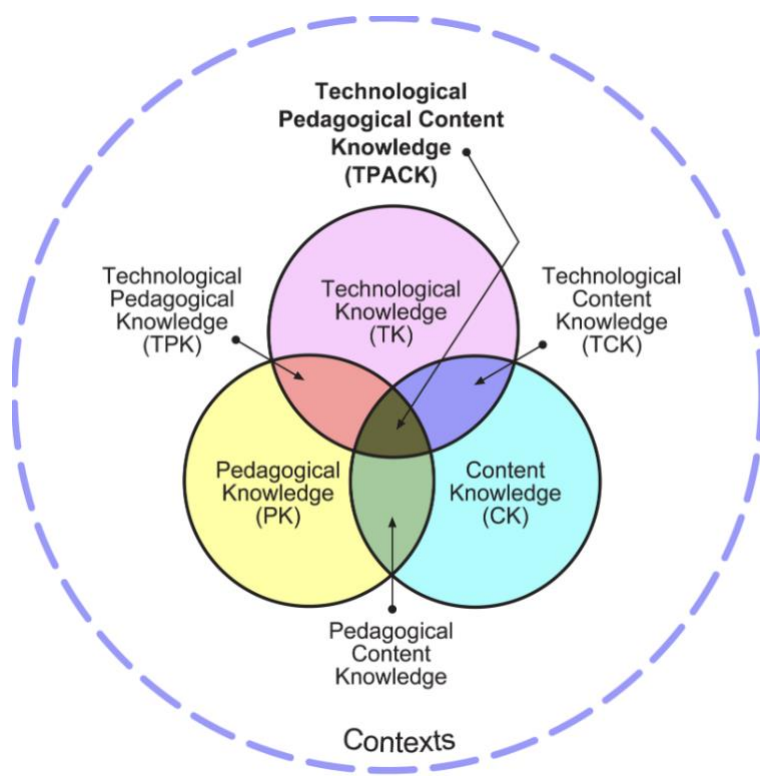
Some of the teacher-implemented paragraphs in contrast were quite long and students remarked that they were slightly awkward to read as Instagram's formatting does not allow for easy implementation of paragraphs. Students suggested it may have been more appropriate to have more posts with less text. Students reported that the subject matter was of interest with the #edgarjmaybery hashtag and other more specific hashtags were better as opposed to more general hashtags such as #artinwales or #watercolours as students observed that their concentration drifted due to the amount of context within these hashtags. When creating the tool, it focused heavily on the example provided by Essig et al (2020) but did perhaps not

use their ideas to their full potential nor consider other effective ways of building Instagram posts. This was also hindered by lack of visual examples in the literature. It may have also been beneficial, given more time to create a few hashtags for the students to compare and contrast.

By having Instagram function as a virtual field trip, it was more accessible than a conventional field trip due to cost, time, inclusivity and provided the opportunity for students to actively engage with the creation of the digital tool, work collaboratively, work within a designated space and engage in active visual learning.

It can be argued that the implementation of the tool was successful as even though the people in the class were between 30 and 60, Instagram remains popular among Generation X. As Instagram was developed 14 years ago, even mature students are becoming more familiar with it. This also exposes a gap in the literature which primarily looks at students in their 20's. If the lesson were to be planned again, it can be argued that it would be preferable to have students engage more in the creation of the Instagram page and allow for the creation of more hashtags as previously stated which could be then compared and contrasted to each other. This would follow Acuña and Camarillo's example of "In activities such as 'Rephotograph', Instagram enabled students to observe details of their urban environment and connect their conceptual geographical knowledge to real-world examples." (Acuña and Camarillo, 2024, p.59) In the future it would be beneficial if the students took a more active role in the creation of the digital tool.

Using TAM to reflect on the usability of the digital tool. The Perceived usefulness or PU of Instagram include creative potential, hashtags segregating particular content, the ability to share comments and collaborate with others on the same content. Question and Answer can be added into the description to mimic digital flashcards. The PEOU's or Perceived ease of usefulness of Instagram include: most people's familiarity with the app, ease of sharing and creating content, ability to use it with a laptop, a tablet or a smartphone and the receipt of notifications when new content is placed within the designated hashtag.



Using TPACK to reflect on the learning, the context of the lesson was Welsh, landscape artists of the 19th century. The technology of Instagram and hashtags was used by the teacher for the last 10 years therefore the teacher was very familiar with the technology. Technology was used to compare and contrast original watercolour examples with modern digital photographic examples. Due to the

technology, the original watercolours did not have to be brought into the class and could also be accessed by the students after the session. Instagram is available to the students at all times and hashtags segregate the content from the rest of the Instagram app. Design Pedagogy was primarily used where teachers and students both contribute to the content and teachers design the content. The students responded to the Instagram page through dedicated comments left under the posts. The teaching strategies used were lecture, seminar, question and answer, compare and contrast and group discussion. A small amount of Ludic pedagogy was also used.

Word count: 5200 words

References:

- Abubakar, A.A. and Al-Mamary, Y.H., 2025. Exploring factors influencing the intention to use social media and its actual usage in higher education: a conceptual model of effectiveness, effort, communication, self-awareness, social influence, and facilitating conditions. *Interactive Learning Environments*, pp.1-25.
- Alenezi, M., 2023. Digital learning and digital institution in higher education. *Education Sciences*, 13(1), p.88.
- Beetham, H. and Sharpe, R. eds., 2019. *Rethinking pedagogy for a digital age: Principles and practices of design*. Routledge.
- Bissell, L., Lamb, J. and Overend, D., 2025. Post digital learning journeys. *Post digital Science and Education*, pp.1-9.
- Carvalho, V.H.R., Amorim, D.G., Amorim, R.J.R. and Bitencourt, R.B., 2021. Considerations on the Use of Instagram as a Pedagogical Tool under the View of Contextualized Education. *Creative Education*, 12(7), pp.1679-1691.
- Cojocariu, V.M. and Boghian, I., 2024. A Literature Review on Digital Creativity in Higher Education—Toward a Conceptual Model. *Education Sciences*, 14(11).
- Dodd, M. et al. (2024) Practices of Digital Humanities in India. 1st edn. Routledge India. Available at: <https://www.perlego.com/book/4524992> (Accessed: 7 March 2025).
- Digital 2030, A strategic framework for post-16 digital learning in Wales. Available at: <https://www.gov.wales/sites/default/files/publications/2019-06/digital-2030-a-strategic-framework-for-post-16-digital-learning-in-wales.pdf> (Accessed: 20 February 2025)
- Drumm, L., 2019. Folk pedagogies and pseudo-theories: how lecturers rationalise their digital teaching. *Research in Learning Technology*, 27.
- Essig, J., Watts, M., Beck Dallaghan, G.L. and Gilliland, K.O., 2020. InstaHisto: utilizing Instagram as a medium for disseminating visual educational resources. *Medical Science Educator*, 30, pp.1035-1042.
- García-Peñalvo, F.J., 2021. Avoiding the dark side of digital transformation in teaching. An institutional reference framework for eLearning in higher education. *Sustainability*, 13(4), p.2023.
- Gavranović, V., Veljković Michos, M. and Alčaković, S., 2024. Utilización de la evaluación formativa para mejorar los resultados de aprendizaje de estudiantes en los ambientes híbridos de la enseñanza superior. *Didáctica. Lengua y literatura*, 36.
- Haleem, A., Javaid, M., Qadri, M.A. and Suman, R., 2022. Understanding the role of digital technologies in education: A review. *Sustainable operations and computers*, 3, pp.275-285.

Hutson, J. and Olsen, T., 2022. Virtual reality and learning: A case study of experiential pedagogy in art history. *Journal of Intelligent Learning Systems and Applications*, 14.

Keengwe, J. (2023). *Innovative digital practices and globalization in higher education* (1st ed.). Information Science Reference.

Kumar, A., Krishnamurthi, R., Bhatia, S., Kaushik, K., Ahuja, N.J., Nayyar, A. and Masud, M., 2021. Blended learning tools and practices: A comprehensive analysis. *Ieee Access*, 9, pp.85151-85197.

Lin, M.H., Chen, H.C. and Liu, K.S., 2017. A study of the effects of digital learning on learning motivation and learning outcome. *Eurasia journal of mathematics, science and technology education*, 13(7), pp.3553-3564.

Makransky, G. and Mayer, R.E., 2022. Benefits of taking a virtual field trip in immersive virtual reality: Evidence for the immersion principle in multimedia learning. *Educational Psychology Review*, 34(3), pp.1771-1798.

Max, A., Lukas, S. and Weitzel, H. (2023) 'The pedagogical makerspace: Learning opportunity and challenge for prospective teachers' growth of TPACK,' *British Journal of Educational Technology*, 55(1), pp. 208–230. <https://doi.org/10.1111/bjet.13324>.

McMahon, L. (2024) *TikTok testing new photo app to rival Instagram* <https://www.bbc.co.uk/news/articles/cqe8j2dyg1qo>. (Accessed: 25 February 2025)

Mexhuani, B., 2025. Adopting Digital Tools in Higher Education: Opportunities, Challenges and Theoretical Insights. *European Journal of Education*, 60(1), p.e12819.

Nambiar, D., 2020. The impact of online learning during COVID-19: students' and teachers' perspective. *The international journal of Indian psychology*, 8(2), pp.783-793.

Nehru, R.S.S., Paredes, S., Roy, S.C., Cuong, T.Q. and Huong, B.T.T., 2025. Implementing the Revised Bloom's Taxonomy (2001) in AI-Digital and Online Learning Environments: A Strategic Approach. *Indian Journal of Educational Technology*, 7(1), pp.173-189.

Peña-Acuña, B. and Jaramillo, J.F.A., 2024. Instagram and YouTube, Visual Culture and University Education: A Systematic Review. *Visual Review International Visual Culture Review/Revista Internacional de Cultura Visual*, 16(2).
Figueras-Maz, M., Grandío, M.D.M. and Mateus, J.C., 2021. Students' perceptions on social media teaching tools in higher education settings.

Rajaram, K., 2024. *Learning Intelligence: Innovative and Digital Transformative Learning Strategies: Cultural and Social Engineering Perspectives*. Springer.

Salehudin, M., Nasir, M., Hamzah, S.H., Toba, R., Hayati, N. and Safiah, I., 2021. The Users' Experiences in Processing Visual Media for Creative and Online Learning Using Instagram. *European Journal of Educational Research*, 10(4), pp.1669-1682.

Samaniego, J., Carrera, A., Banguera, B., Espinoza, L., González, L. and Dominguez, K., 2019. THE LUDIC AND INSTAGRAM: CREATIVITY AS A TEACHING TOOL. In *INTED2019 Proceedings* (pp. 4346-4352). IATED.

Tang, C., Mao, S., Naumann, S.E. and Xing, Z., 2022. Improving student creativity through digital technology products: A literature review. *Thinking Skills and Creativity*, 44, p.101032.

Tkachuk, V.V., Yechkalo, Y.V., Bielikova, O.A., Kolomoiets, T.H., Zinchenko, V.M. and Semerikov, S.O., 2025. Social media as a tool for career guidance in higher education. In *CEUR Workshop Proceedings* (pp. 282-292).

Rapanta, C., Botturi, L., Goodyear, P., Guàrdia, L. and Koole, M., 2021. Balancing technology, pedagogy and the new normal: Post-pandemic challenges for higher education. *Postdigital Science and Education*, 3(3), pp.715-742.

Ramzan, M., Javaid, Z.K. and Fatima, M., 2023. Empowering ESL students: Harnessing the potential of social media to enhance academic motivation in higher education. *Global Digital & Print Media Review*, VI, 2(15), pp.224-237.

Xi, J. and Lantolf, J.P., 2021. Scaffolding and the zone of proximal development: A problematic relationship. *Journal for the Theory of Social Behaviour*, 51(1), pp.25-48.

Yuki, L.K., Anoegrajekti, N., Lustyantje, N. and Abdullah, K.H., 2025. Mapping the intersection of e-learning, culture, and tradition: a bibliometric analysis. *Journal of Education and Learning (EduLearn)*, 19(2), pp.1083-1094.

Zarrati, Z., Zohrabi, M., Abedini, H. and Xodabande, I., 2024. Learning academic vocabulary with digital flashcards: Comparing the outcomes from computers and smartphones. *Social Sciences & Humanities Open*, 9, p.100900.