BEST PRACTICES IN ONLINE LEARNING FOR ART & DESIGN PROGRAMS

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In the following report, Hanover Research assesses trends and best practices for online programs in art and design, including a review of market trends, recommendations and case studies for instructional design approaches, and a benchmarking analysis of online programs at selected art and design schools.

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EXECUTIVE SUMMARY

INTRODUCTION

To assist higher education institutions or departments focused on art and design in planning potential distance learning offerings, Hanover Research (Hanover) assesses trends and best practices in postsecondary online learning, with an emphasis on art and design programs. General national and global trends for online higher education and online arts programs are supplemented by a benchmarking analysis of distance learning programs offered at selected colleges of art and design across the United States. This report consists of three sections:

- **Section I: E-Learning Landscape and Trends** summarizes the market for global online learning, national trends in online programs and enrollment, and general student preferences for online degrees and certificates.
- **Section II: Best Practices for E-Learning at Art & Design Schools** reviews case studies and recommendations for teaching art and design subjects online to identify key barriers or concerns for visual arts as well as successful instructional design practices for art and design courses.
- **Section III: Benchmarking E-Learning at Art & Design Schools** summarizes national data on distance program offerings for art and design, then benchmarks online and hybrid offerings at seven selected institutions.

RECOMMENDATIONS

✓ **Implement online delivery for existing extension or professional programs.**

Noncredit certificate programs, as well as continuing education and open courses, are common across benchmarked institutions. As such, these are likely to be viable online offerings and may require a lower investment than transitioning full degree programs online.

✓ **Leverage video and digital collaboration tools within online courses and consider some synchronous, mobile device-compatible components.**

Concerns with online learning within art and design typically involve a potential lack of connection between students, classmates, and instructors as well as insufficient feedback and support. Video lectures and conferences can increase the sense of connection between instructors and students. Furthermore, in addition to discussion boards, existing digital creative collaboration tools such as virtual white boards can facilitate instant or rapid contextualized feedback on drafts and final designs.

KEY FINDINGS

- **Online art and design courses require strong attention to building a sense of connection among students, with an emphasis on quick, robust instructor and peer feedback.** Surveys of online art and design students as well as case studies indicate that students prefer in-person tutorials and are concerned about not receiving enough support and feedback from instructors and classmates on their work when taking online courses. As such, online courses should incorporate methods that build a sense of connection with instructors, such as video recordings and conferencing, and constantly include opportunities for peer and instructor review and feedback on students' drafts and submissions. Digital collaboration tools are also useful, as they can facilitate both sharing in-progress or completed works and immediate feedback.
- **Online art and design programs are not currently prevalent but may be expanding**. Surveys of common majors and graduate degrees pursued by online students typically report that business, IT and computer sciences, education, and healthcare programs dominate the online degree landscape, with fewer than 10 percent of undergraduate or graduate students pursuing arts and humanities programs. Further, less than one-quarter of institutions offering any art and design program identifies any of those programs as distance offerings. However, the number of distance programs in several fields has grown noticeably, and individual institutions such as Savannah College of Art and Design now offer a wide range of online certificate or degree programs.
- **Student preferences for online instruction are changing, with most students now wanting to enroll in an online course through an institution close to their homes and to use their mobile devices to access class materials or complete assignments**. In 2016, 57 percent of online students matriculated in a program that was offered by a college or university less than 50 miles away, up from 47 percent in 2014. Likewise, two-thirds of students in online programs completed some or all course assignments (including readings, research, and interactions with peers and professors) via their smartphone or tablet. New online programs should consider both of these evolving preferences when developing and marketing coursework.
- **Master's degrees and noncredit/professional certificate programs are the most common online art and design awards**. Out of 38 identified programs offered across seven institutions in a hybrid or online format, 17 are master's degrees and another 15 are noncredit certificate programs. As such, these types of programs may be best to prioritize for new online offerings. Savannah College of Art and Design also offers five online bachelor's programs, suggesting undergraduate degrees may also be viable distance options.
- **Graphic design, arts management, game design, and fashion-related programs are commonly offered online.** National data on distance programs as well as selected program benchmarking indicate that online or hybrid programs are often those relying heavily on computer-based production methods (e.g., graphic design or game design) or programs in arts management and business, which may require less hands-on work and translate more easily to an online environment. Assessed programs

suggest that programs in fashion are viable online offerings, though fashion management appears more common among distance programs than fashion design.

- **Broad interest in online degree programs continues to grow, especially at private non-profit institutions.** Specific enrollment trends for online art and design programs are not available. However, overall enrollment for partially and fully online programs has grown consistently since 2012, as has the number of online program offerings. Public institutions enroll the largest number of online students, but private non-profit institutions report the highest year-to-year enrollment growth for online students.
- **International demand for online higher education is also growing in accordance with increased internet access and usage in more and more markets.** Indeed, global revenue for online education is expected to almost double between 2015 and 2030, largely driven by the rapid growth in internet usage – for example, Africa saw a 20 percent increase in usage between 2017 and 2018. Although the online higher education market is still nascent in many countries, demand for online courses (especially blended and short course options) is evident. Spain, Malaysia, and Mexico may be good markets to pursue in this space.

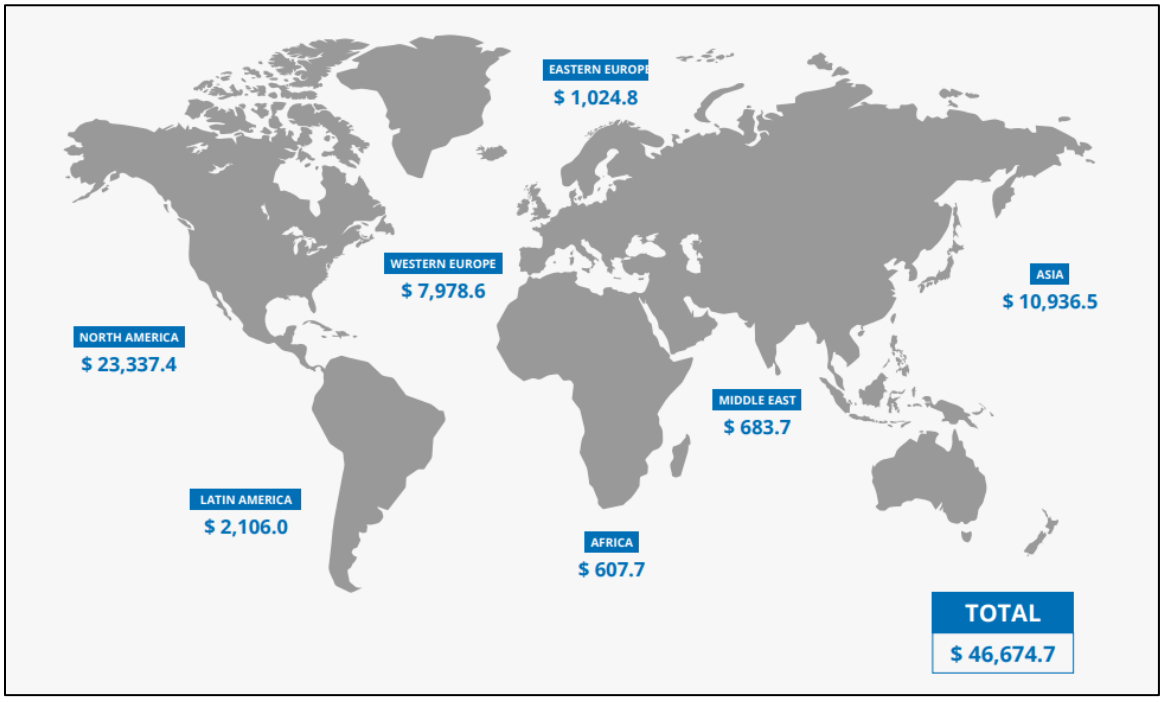
SECTION I: E-LEARNING LANDSCAPE AND TRENDS

In this section, Hanover reviews the current e-learning landscape nationally and globally. This section serves to introduce the topic of e-learning in higher education and will contextualize art and design-specific trends presented later in this report.

THE GLOBAL ONLINE LEARNING MARKET

By 2023, the global online learning market is estimated to exceed $240 billion in revenue, growing from $165 billion in 2015. [1] **Driven by lower operating and development costs for e-learning and the attractiveness of flexible learning to prospective students, the global online learning market is rapidly expanding.** The self-paced e-learning market (a subsection of the e-learning market including learning management systems, packaged content, authoring tools, and related services) reached $46.6 billion in 2016, led by adoption and development of self-paced e-learning tools in the United States. Figure 1.1 shows the distribution of revenue for self-paced e-learning across the globe as of 2016. Beyond North America, both Western Europe and Asia comprise large shares of the global online education market ($8.0 billion and $11.0 billion, respectively).

Figure 1.1: Worldwide Revenue for Self-Paced E-Learning Products and Services, 2016 (Billions)



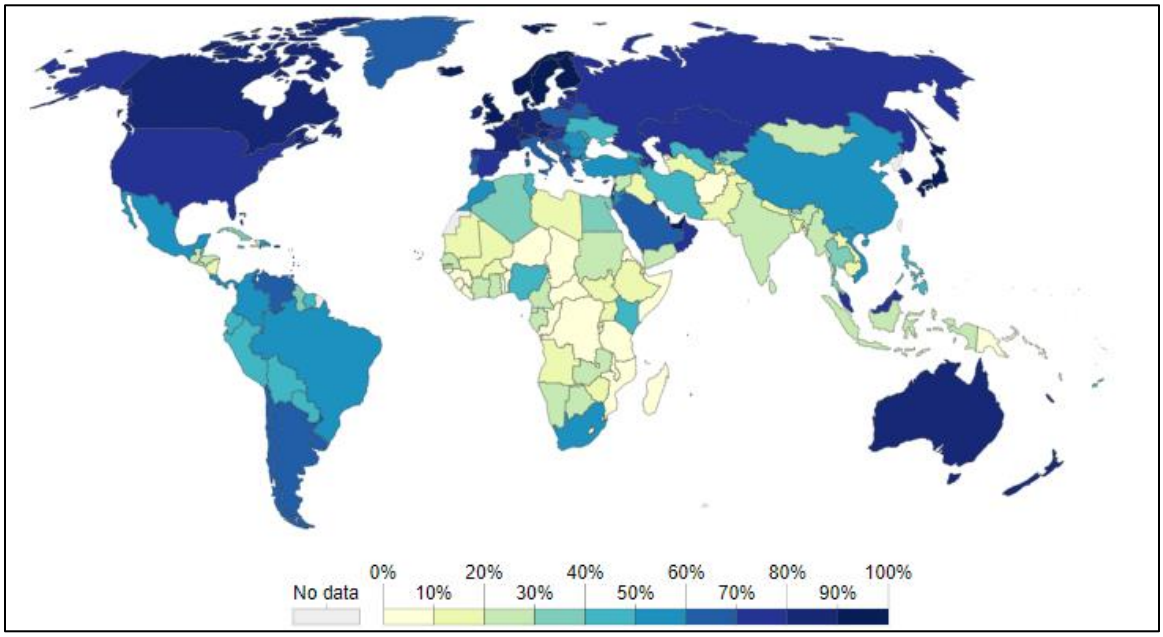
Source: Docebo[2]

[1] "ELearning Market Trends and Forecast 2017-2021." Docebo, 2016. https://www.docebo.com/resource/elearning-market-trends-and-forecast-2017-2021/

[2] Ibid., p. 6.

The growth in global online higher education can be attributed to the rising share of internet users in new markets. In 2000, for example, there were 413 million internet users worldwide, as estimated by the World Bank and the International Telecommunications Union. By 2016, that number had reached 3.4 billion with East Asia and the Pacific making up the largest share of those users.[3] Internet penetration is highest in more developed nations, although it is rising rapidly in other parts of the world (Figure 1.2). For example, Africa has experienced the fastest growth rate in internet penetration between 2017 and 2018, with usage up by 20 percent.[4] This continued growth in internet usage and access will continue to facilitate global online learning.

Figure 1.2: Share of Individuals Using the Internet by Country, 2015



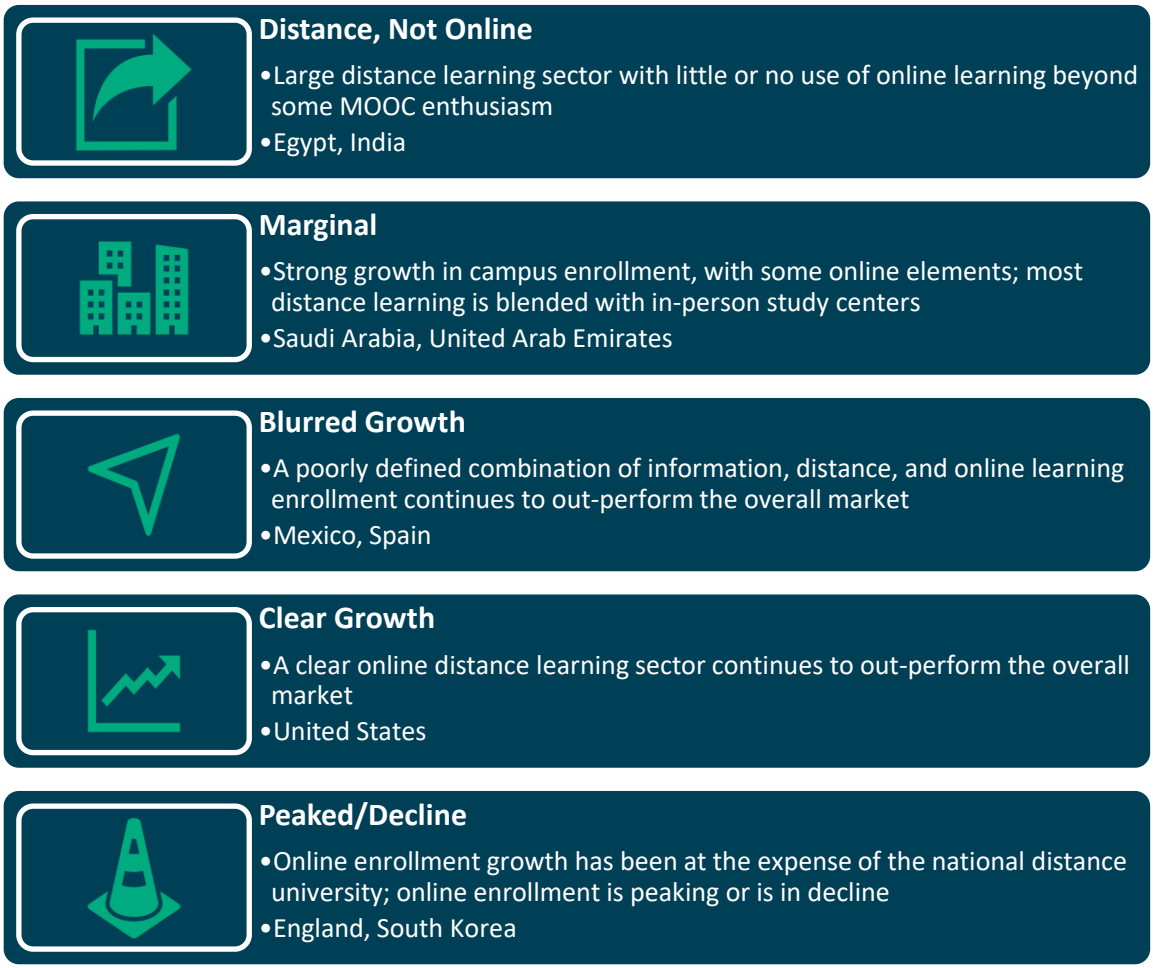
Source: World Bank[5]
Note: Share of individuals is measured as a percentage of the total national population. Internet users are defined as those who have used the internet in the last three months, regardless of medium (e.g., computer, mobile phone, gaming console, etc.).

The Observatory on Borderless Higher Education (OBHE) conducted a series of case studies examining e-learning in higher education in several countries across the globe to identify trends and disparities in access to online learning. While specific trends differed by country, **researchers found that online distance learning has not penetrated more than 15 percent of the market in any of the examined nations.**[6] Other common trends among the 12 markets

[3] Murphy, J. and M. Roser. "Our World in Data: Internet." OurWorldInData, 2018. https://ourworldindata.org/internet
[4] Mumbere, D. "Digital in 2018: Africa's Internet Users Increase by 20%." *Africa News*, February 2018. http://www.africanews.com/2018/02/06/digital-in-2018-africa-s-internet-users-increase-by-20-percent//
[5] Ibid. Data originally retrieved from: "Individuals Using the Internet (% of Population)." World Bank. https://data.worldbank.org/indicator/IT.NET.USER.ZS?view=map
[6] Garrett, R. "Whatever Happened to the Promise of Online Learning? The State of Global Online Higher Education." Observatory on Borderless Higher Education, July 2018. http://www.obhe.ac.uk/documents/view_details?id=1091

that the OBHE studied are outlined in Figure 1.3, which provides information on and examples of the five key online education market categories.

Figure 1.3: Categories of Online Learning Capabilities and Markets



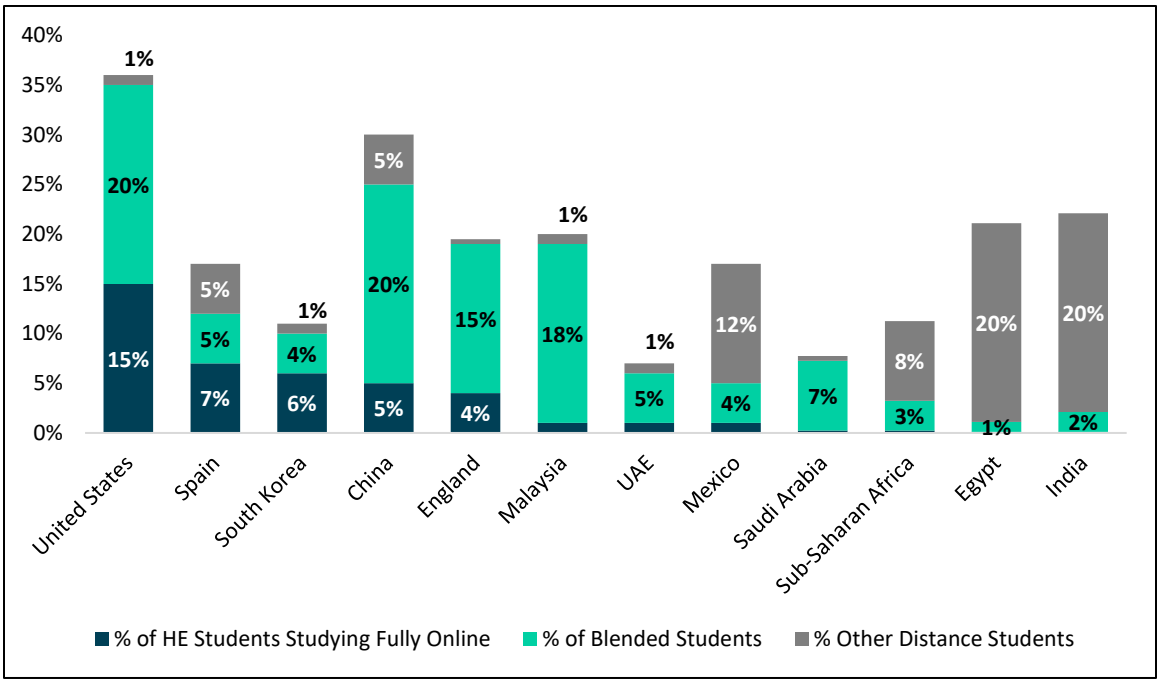
Source: Observatory on Borderless Higher Education[7]

The different categorizations of online learning capabilities are illustrated in Figure 1.4. Countries that show promise in e-learning in higher education are those that are experiencing growth in online enrollments coupled with a market that can support full suites of online courses. **Spain, Malaysia, and Mexico, for example, may represent promising markets for future expansion of online learning internationally**.[8]

[7] Adapted from: Ibid.

[8] "Study Explores Adoption of Online Learning and Its Relationship to Student Mobility." ICEF Monitor, September 2018. http://monitor.icef.com/2018/09/study-explores-adoption-of-online-learning-and-its-relationship-to-student-mobility/

Figure 1.4: Estimated Share of Online Students, by Format and Country, 2016



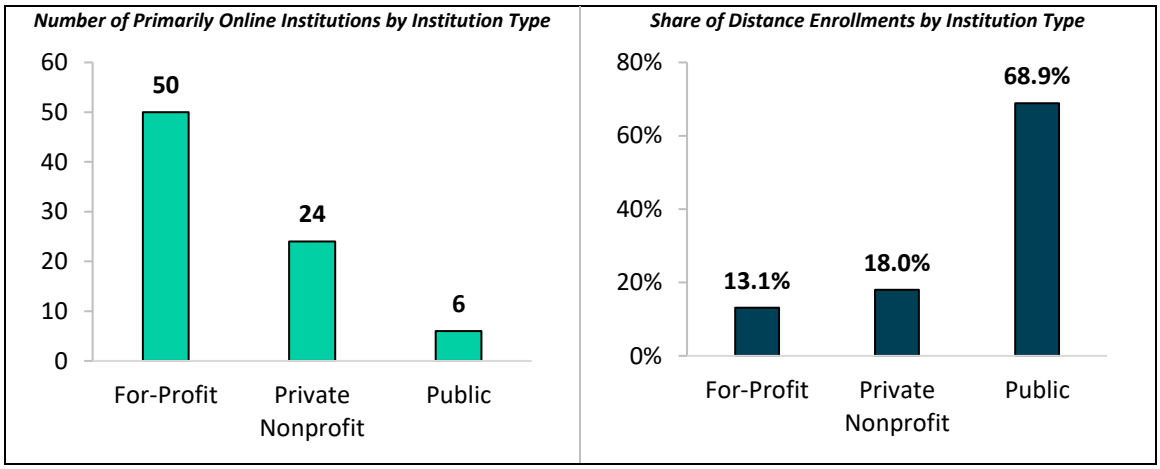
Source: Observatory on Borderless Higher Education[9]

[9] Ibid.

DOMESTIC INSTITUTIONAL LANDSCAPE

The National Center for Education Statistics (NCES) reports online program characteristics for institutions that primarily offer online programs. In 2016, 50 for-profit institutions were considered primarily online, while approximately half as many non-profit and only six public institutions were primarily online.[10] However, broader enrollment distribution and trends exhibit nearly the opposite trend. In fall 2016, 68.9 percent of students attended public institutions, 18.0 percent public non-profit institutions, and 13.1 percent at for-profit colleges.[11]

Figure 1.5: Primarily Online Institutions and Share of Distance Enrollments by Institution Type



Source: NCES, Babson Survey Research Group[12]

ENROLLMENT TRENDS

Student interest in online education continues to rise, as data suggest that more than 6 million students (31.6 percent of all higher education enrollments) took at least one distance education course in fall 2016 – this marks an increase of 5.6 percent over the previous year and the highest growth rate in recent years.[13] The number of online students increased across both exclusively and partially distance programs. In 2012, data show that only 12.6 percent of postsecondary students enrolled in a distance education course full-time, and 13.3 percent matriculated in at least one online course. By 2016, those proportions had risen to 14.9 percent and 16.7 percent, respectively (Figure 1.6).

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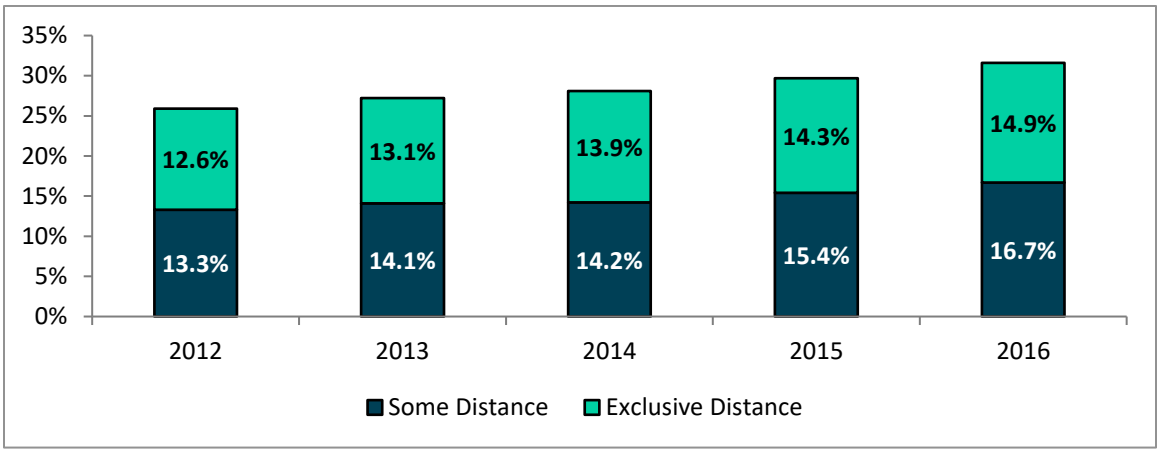
[10] "Table 311.33. Selected Statistics for Degree-Granting Postsecondary Institutions That Primarily Offer Online Programs, by Control of Institution and Selected Characteristics: 2016." Digest of Education Statistics, 2017. https://nces.ed.gov/programs/digest/d17/tables/dt17_311.33.asp?current=yes

[11] Seaman, J.E., I.E. Allen, and J. Seaman. "Grade Increase: Tracking Distance Education in the United States." Babson Survey Research Group, 2018. p. 10.

[12] [1] "Table 311.33. Selected Statistics for Degree-Granting Postsecondary Institutions That Primarily Offer Online Programs, by Control of Institution and Selected Characteristics: 2016," Op. cit. [2] Seaman, Allen, and Seaman, Op. cit.

[13] Seaman, Allen, and Seaman, Op. cit., pp. 11–12.

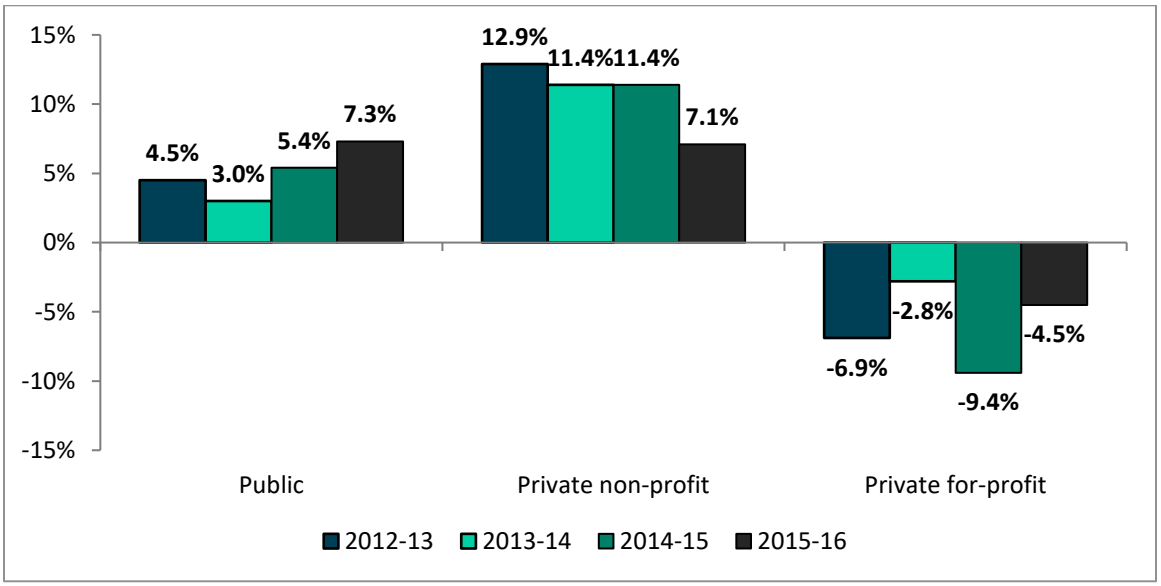
Figure 1.6: Percentage of US Students Taking Distance Courses, 2012-2016



Source: Babson Survey Research Group[14]

However, growth trends have been different between public and private institutions. For-profit institutions have seen their total distance education matriculation fall each year since 2012 (Figure 1.7). This echoes overall enrollment trends, where data reveal that "private for-profit institutions account for all of the loss of students."[15] Distance enrollment at private non-profit institutions typically experienced the most growth over recent years, but grew by 7.1 percent in 2015-2016, slightly below the growth for public institutions (7.3 percent).[16]

Figure 1.7: Year-to-Year Percentage Change in US Distance Enrollments by Type of Institution, 2012-2016



Source: Babson Survey Research Group[17]

[14] Ibid.
[15] Ibid., p. 8.
[16] Ibid., p. 15.
[17] Adapted from: Ibid.

The overall increases in online enrollments, particularly among public and private nonprofit institutions, has lead experts in higher education to conclude that "distance education is no longer an institutional accessory."[18] To this end, by 2014, almost 70 percent of chief academic leaders at institutions across the United States reported that online learning was a critical element of their institutions' long-term strategic planning—representing the highest rate over the previous decade—while the percentage of colleges and universities that did not prioritize online learning in their strategic plans fell to 11.2 percent.[19]

EMERGING STUDENT PREFERENCES

Students who enroll in online education are, on average, beginning to trend younger – for example, in 2012, only about one-quarter of online, undergraduate students were between the ages of 18 and 24 years, but by 2016, that proportion had risen to 44 percent. Similarly, the average age of these students dropped from 34 years old to 29 years old over the four-year span.[20] As more institutions offer these distance education courses, it "helps to increase the reputation of online learning. Consequently, more (and younger) students are choosing online as a first choice for their higher education experience."[21]

The changing types of students who enroll in online courses will necessarily change how and why students matriculate in these programs. For example, in a survey of over 1,500 students and 300 institutional administrators, researchers found that the state of online learning in 2017 revolves around two key outcomes: *career readiness* and *affordability*. Indeed, data indicated that:

- **Students are career-driven:** 72 percent of online students report job and employment goals as a reason for enrolling, including transitioning to a new career field (36 percent) and earning academic credentials in a current field of work (32 percent).
- **Cost is the most prominent concern:** Students report their biggest challenges in making decisions about online education related to cost estimates, finding funding sources, and navigating the financial aid process.[22]

Perhaps because of these preferences, **researchers note an increasing prominence of online students who enroll in an institution with a local campus near their homes.** That is, despite the flexibility offered by online programs, more and more students are choosing locally-based

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[18] Poulin, R. and T.T. Straut. "WCET Distance Education Enrollment Report 2016: Utilizing U.S. Department of Education Data." WICHE Cooperative for Educational Technologies, 2016. p.1. http://wcet.wiche.edu/sites/default/files/WCETDistanceEducationEnrollmentReport2016.pdf

[19] Allen, I. Elaine and J. Seaman. "Changing Course: Ten Years of Tracking Online Education in the United States." Babson Survey Research Group, 2013. p. 36.

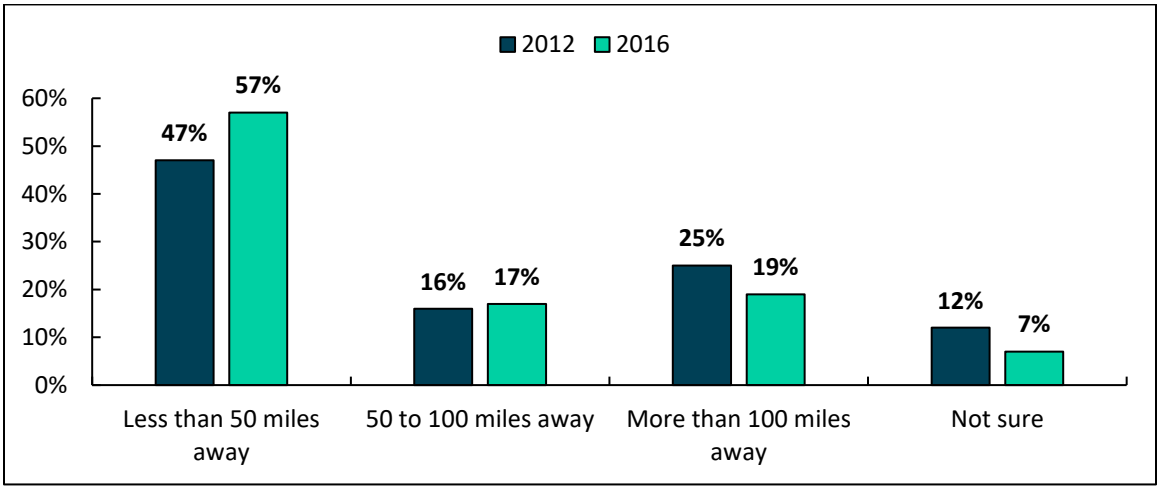
[20] Clinefelter, D.L. and C.B. Aslanian. "Online College Students 2016: Comprehensive Data on Demands and Preferences." The Learning House, Inc. and Aslanian Market Research, July 2016. p.9. http://www.learninghouse.com/wp-content/uploads/2016/07/OCS-2016-Report.pdf

[21] Ibid.

[22] Bullet points taken verbatim from: "2017 Online Education Trends Report." Best Colleges, 2017. p.2. http://www.bestcolleges.com/wp-content/uploads/2017-Online-Education-Trends-Report.pdf

programs (Figure 1.8). This stems from two primary reasons: "one reason people may choose a program close to home is the ability or desire to visit campus, despite studying primarily online […] In addition, the name recognition of area schools among nearby employers, friends, and family members may lead prospective online students to enroll in these institutions."[23] **This shows that online students today still want to feel connected to a campus and it is important for institutions to foster local relationships and reputation.**

Figure 1.8: Distance to Closest Campus/Service Center for Online, Undergraduate Students, 2012 and 2016



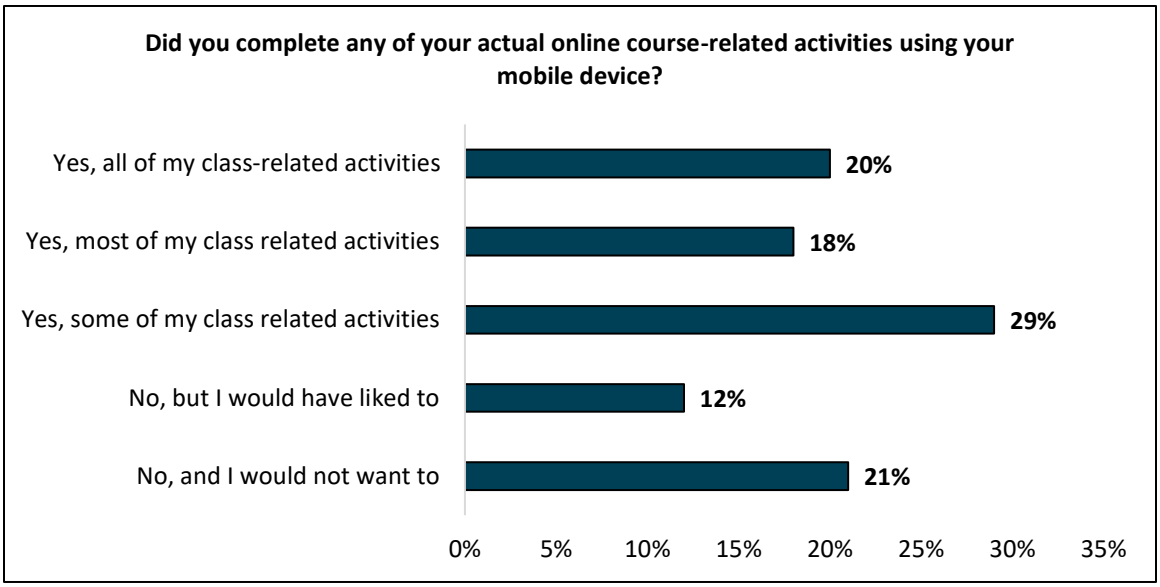
Source: The Learning House, Inc. and Aslanian Market Research[24]

The number of non-local online students may be growing as well; institutional respondents to Best College's 2018 online survey report that "we're attracting increasing numbers of non-local students from various corners of the U.S. as well as a wide range of international students."[25] Local students remain a key market, however, with nearly two-thirds (64 percent) of online degree and certificate students visiting campus either to meet in-person program requirements or due to their own choice, up from last year's 52 percent.[26]

Online students today also report that they want to use their mobile devices to complete at least some of their coursework. Over 99 percent of surveyed online students own a mobile device (either a smartphone or tablet), and two-thirds of those students used that mobile device to complete assignments, conduct research, communicate with peers, access the learning platform, communicate with professors, and read class assignments (Figure 1.9).[27] These data suggest that one of the best ways to keep online students engaged may be to optimize class materials and learning resources for mobile device use.

[23] Clinefelter and Aslanian, Op. cit., p.10.
[24] Adapted from: Ibid.
[25] "2018 Online Education Trends Report." Best Colleges, 2018. p. 7
[26] Ibid., p. 9.
[27] "Online College Students 2018: Comprehensive Data on Demands and Preferences." Learning House, May 2018. https://www.learninghouse.com/knowledge-center/research-reports/ocs2018/

Figure 1.9: Mobile Device Usage Preferences Among Online Students



Source: Learning House[28]

DEGREE TYPES

In terms of the types of degrees that students prefer to earn via online delivery, there is a wide range of fields of study that typically appeal to distance learners. In a study that examined almost 500,000 course enrollments, data revealed that there is strong variation across subjects studied in online programs – that is, some subject areas enjoy relatively higher matriculation through distance courses (e.g., humanities and social sciences have above-average online enrollment, with engineering and English as a second language typically noting below-average online enrollment).[29] The researchers at the Community College Research Center at Columbia University used the course enrollment data to identify three general patterns about online education preferences:

- Online courses tend to be **more popular in arts and humanities subject areas** and **less popular in natural science areas**;
- With a few exceptions, **the proportion of online enrollments is fairly consistent among the subjects within each subject-area category** – for example, social science subjects (e.g., anthropology, philosophy, and psychology) fluctuated within a narrow range between 18 and 24 percent; and
- Online enrollments are much **more prevalent within college-level courses** than within "pre-college" courses (i.e., developmental and ESL education).[30]

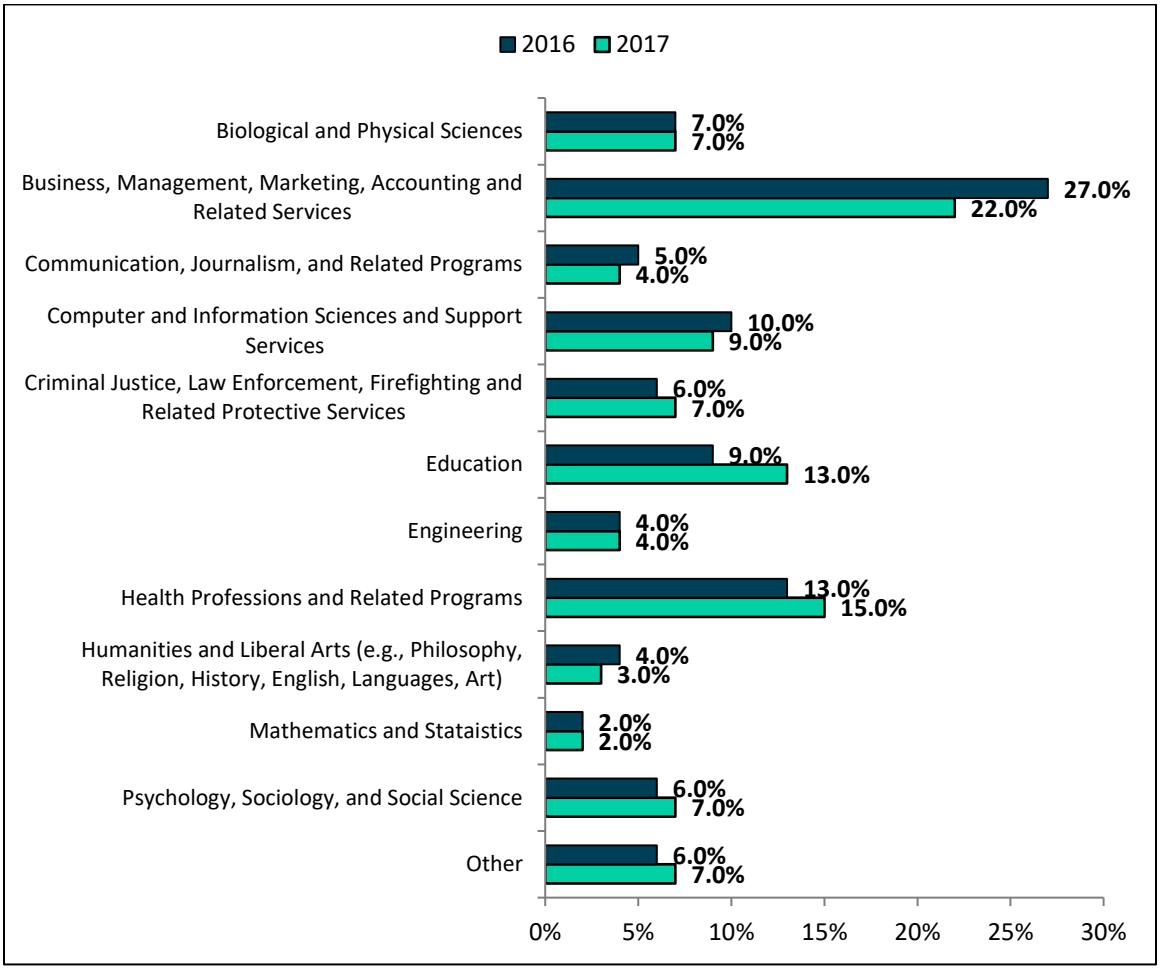
[28] Ibid.

[29] Xu, D. and S. Jaggers. "Adaptability to Online Learning: Differences Across Types of Students and Academic Subject Areas." Community College Research Center, 2013. p.12.

[30] Bullet points taken almost verbatim from: Ibid. Emphasis added.

Data from other sources highlight similar student preferences, with fields in business, healthcare, and computer science often topping the list of popular fields of online study. In 2017, Best College's survey of online students reported the largest share was enrolled in degrees related to business and finance, followed by health professions programs and education. While business remains the largest category, its share has fallen slightly, while education and health professions increased. The share of humanities and liberal arts majors fell slightly (4 to 3 percent) (Figure 1.10).[31]

Figure 1.10: Major or Intended Major Reported by Online Students, 2016 and 2017



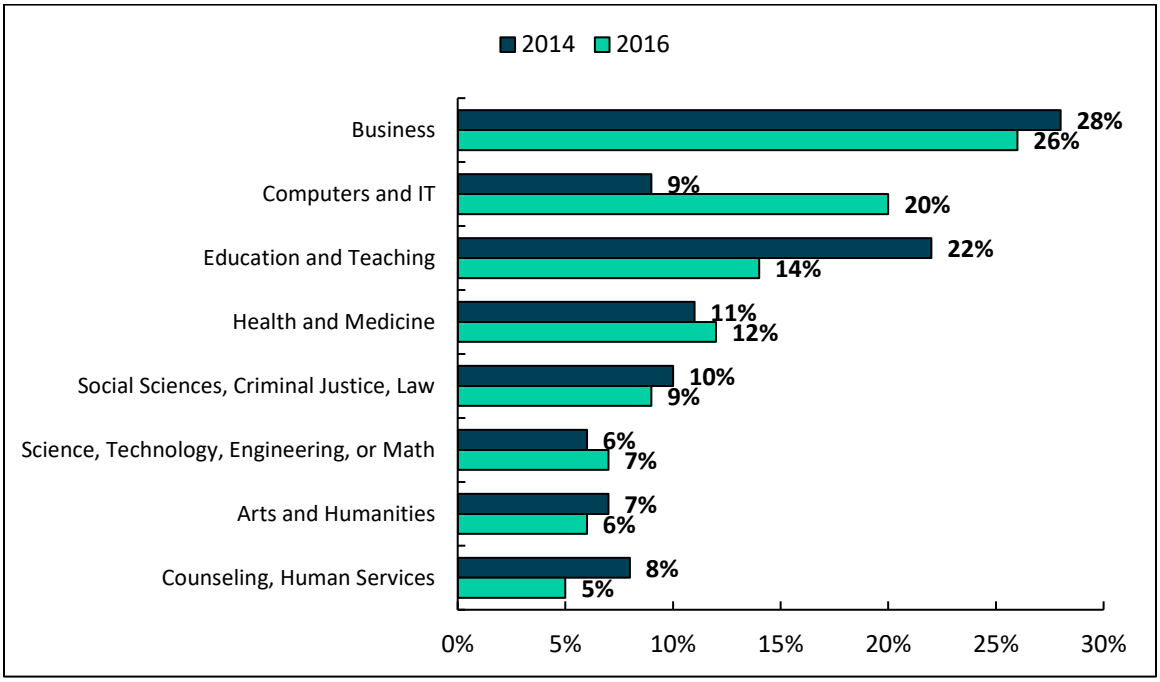
Source: Best Colleges[32]

At the undergraduate level, researchers from the Learning House find that preferences have remained largely stable in recent years, mirroring survey responses in Best College's study.[33] In fact, no field of study other than business experienced significant changes in relative enrollment at the undergraduate level. On the other hand, **data reveal more profound shifts in degree preferences among online graduate programs.** As shown in Figure 1.11, there was

[31] "2018 Online Education Trends Report," Op. cit., p.31.
[32] Adapted from: Ibid.
[33] Clinefelter and Aslanian, Op. cit., p.17.

a sharp decrease in enrollment in online education and teaching programs at the graduate level, which fell from 22 percent of all distance programs in 2014 to only 14 percent by 2016. Conversely, computer and information technology programs enjoyed substantial increases in student demand over the same time frame, with programs making up 20 percent of all online graduate offerings by 2016 (up from only 9 percent in 2014).[34]

Figure 1.11: Graduate Fields of Study in Online Programs, 2014 and 2016



Source: The Learning House, Inc. and Aslanian Market Research[35]

Degree preferences are important to note among prospective online students because, **most often, these students first select what degree they want and *then* look for institutions with the best match.** Unlike traditional students, who may be motivated by a specific college or university in and of itself, online students are more likely to choose institutions based on which programs they offer. Indeed, more than half of all these students are deciding what they want to study first, independent of university preference. As such, experts posit that "because online students know what field they want to study before they apply, schools that offer a comprehensive suite of online programs have an advantage. *If a particular school does not offer the major of interest, the student will look elsewhere.*"[36]

Beyond program options, it is perhaps unsurprising that researchers find that most online students highly value flexibility in selecting distance education providers. This flexibility allows students to take classes outside of firm meeting times or traditional hours. Moreover, it also contributes to students being able to complete their degrees and reenter the workforce more

[34] Ibid.
[35] Adapted from: Ibid., p.18.
[36] Ibid., p.23. Emphasis added.

quickly, another key degree feature. Indeed, “messages such as ‘speed to degree’ likely resonate well with this audience as they are seeking the quickest path to completion. Accelerated course offerings, year-round course scheduling, and a generous transfer credit policy can all factor into the length of time require for students to complete their program.”[37]

[37] Ibid., p.26.

SECTION II: BEST PRACTICES FOR E-LEARNING AT ART & DESIGN SCHOOLS

Traditional visual arts or design programs may face greater difficulties or require different approaches to other subjects in online learning. However, research devoted to the specifics of online instructional design for this field is limited. In this section, Hanover discusses some research on preferences and perceptions of art and design students toward online learning, as well as recommended e-learning practices from art and design programs or institutions.

BARRIERS FOR ONLINE ART & DESIGN EDUCATION

Student surveys suggest that art and design students may be uncertain about online learning, and that blended approaches may be better suited than online-only delivery. One survey of undergraduate design students found that more than half (67.5 percent) would prefer traditional face-to-face delivery to partially or fully online programs. If asked to choose between blended or online formats, 92.5 percent stated a preference for blended learning.[38]

In general, student concerns about online learning in art and design relate primarily to the lack of immediate feedback as well as a perceived lack of community or social connection in online courses. While development of learning communities is cited across all fields, arts education in particular relies on immediacy and the "sense of connection felt between instructor and student."[39] Visual art and design students appear to prefer in-person tutorials due to the ability to ask questions and receive immediate assistance.[40] Peer collaboration may also be perceived as better in person, providing "the ability to bounce ideas around" and developing a feeling of belonging to the class group.[41] According to interviews with pre-service teachers taking online visual arts courses, students may experience motivational issues during self-directed online courses, which may be exacerbated by the perceived lack of connection with instructors and classmates.[42]

The need for technical and instructional design support for online learning is not unique to art and design, with general best practices across all fields noting the need for "development of different online teaching competencies."[43] Broad recommendations for online learning also highlight the benefits of centralized instructional design support to both ease faculty workloads while also helping instructors better understand how to fully utilize online

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[38] Fleischmann, K. "Online Design Education: Searching for a Middle Ground." *Arts and Humanities in Higher Education*, March 1, 2018. p. 13. https://doi.org/10.1177/1474022218758231

[39] Bartelheim, E. "Teaching the Arts Online." Ohio University Instructional Innovation. https://www.ohio.edu/instructional-innovation/stories/showcase/teaching-arts-online.html

[40] Fleischmann, Op. cit., p. 14.

[41] Alter, F. "The Experience of Teaching Tertiary Visual Arts Education in a Purely Online Learning Environment." *Australian Art Education*, 36:1, 2014. p. 58.

[42] Alter, Op. cit., pp. 57–58.

[43] Roddy, C. et al. "Applying Best Practice Online Learning, Teaching, and Support to Intensive Online Environments: An Integrative Review." *Frontiers in Education*, 2, 2017. https://www.frontiersin.org/articles/10.3389/feduc.2017.00059/full

capabilities.[44] However, adaptation of studio-based instructional models, and the range of potential techniques and tools available for audiovisual media, may render extensive faculty support even more crucial. Early recommendations for art and design e-learning suggest that instructors may need professional development support on how to implement technologies or adapt their teaching to online and blended models.[45]

ONLINE LEARNING TECHNIQUES FOR ART & DESIGN

Recommendations and exemplary cases for online art and design courses often echo general best practices for online learning, but also incorporate more distinctive recommendations for the use of **digital portfolios, video, online collaboration tools, and synchronous discussion sessions**. In general, these techniques emphasize the feeling of community and immediacy, and facilitate work with visual and auditory media. Blended courses are also likely to benefit from techniques that streamline engagement with lecture and reference materials, allowing face-to-face sessions to be devoted to hands-on work, technique, and immediate feedback.

Interviews with pre-service teachers taking online visual arts courses recommend the inclusion of "**virtual exhibition spaces** and **electronic visual diaries or portfolios**."[46] Several art and design institutions, including CalArts and Rhode Island School of Design, are now partnering with Kadenze, an online learning platform focused on art and creative technology which supports digital portfolio development in addition to a range of other features.[47] Digital portfolios have also been incorporated into online studio courses at institutions like Minneapolis College of Art and Design.[48]

The strong preference that art and design students exhibit for in-person tutorials, and the concerns about community, suggest that art and design courses should take particular care to incorporate robust peer and instructor feedback—preferably with at least some live or instant components—as well as online collaborative tools. For instance, professional workflow tools such as **ConceptBoard** (an online whiteboard) or **GoVisually** (a commenting and annotation system for creative products) can support collaborative design discussions and contextual real-time feedback.[49] While synchronous online discussions can improve connection and address the desire for immediate feedback, asynchronous video may also facilitate connection; for instance, an online art history course at Ohio University had positive outcomes implementing VoiceThread for oral presentations.[50]

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[44] Outlaw, V. and M. Rice. "Best Practices: Implementing an Online Course Development & Delivery Model." *Online Journal of Distance Learning Administration*, 18:3, Fall 2015.

[45] Wilks, J., A. Cutcher, and S. Wilks. "Digital Technology in the Visual Arts Classroom: An [Un]Easy Partnership." *Studies in Art Education*, 54:1, 2012.

[46] Alter, Op. cit., p. 53.

[47] Tate, E. "Top Art Schools Venturing Online." *Inside Higher Ed*, April 5, 2017. https://www.insidehighered.com/digital-learning/article/2017/04/05/top-art-schools-partner-online-education-platform-kadenze

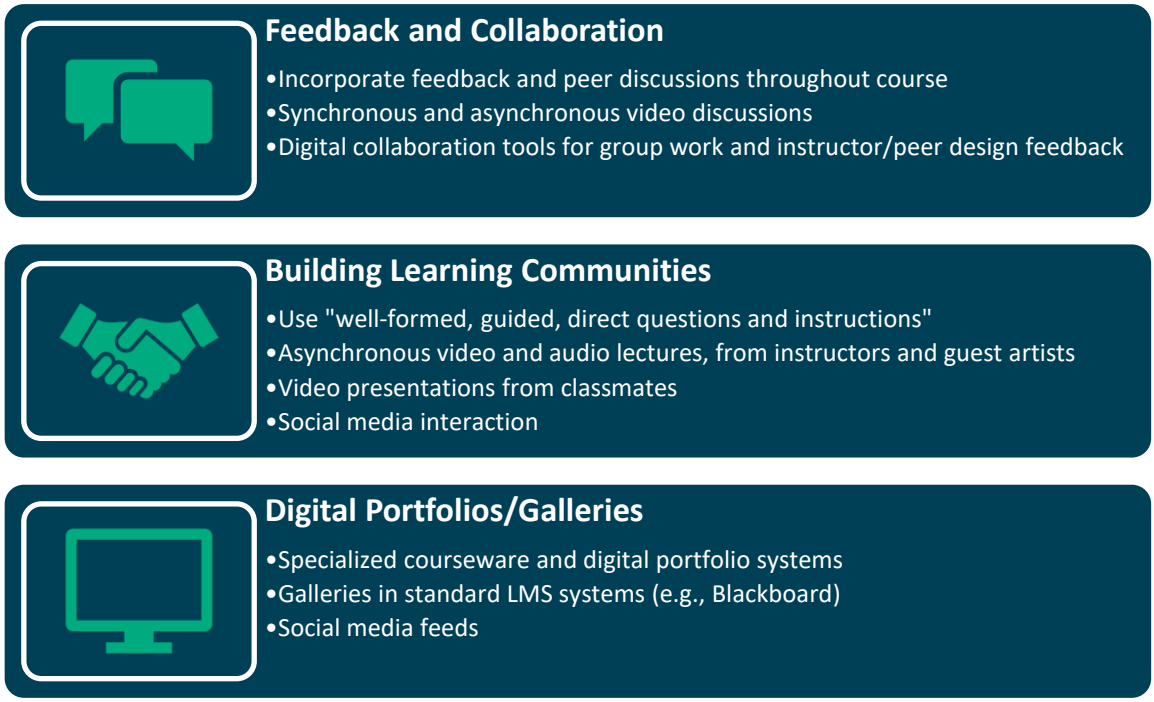
[48] Alm, R. "Re-Creating the Studio-Based Model Online for Art and Design Education." *Online Learning Consortium*. https://secure.onlinelearningconsortium.org/effective_practices/re-creating-studio-based-model-online-art-and-design-education

[49] Fleischmann, Op. cit., p. 17.

[50] Bartelheim, Op. cit.

For blended courses, students' strong investment in hands-on coaching and immediate feedback suggests that face-to-face sessions should be devoted to these aspects while lectures and other reference materials can be more conveniently delivered online between classes. Asynchronous video and audio files, as well as guided slideshows with lecturer commentary, can be used to deliver didactic content, which can be divided into small 'chunks' that students can easily move through around other courses, work responsibilities, or other obligations.[51]

Figure 2.1: Selected Best Practices for Online Art and Design Courses



Source: Adapted from Bartelheim,[52] Fleischmann,[53] Alter, [54] and Alm[55]

[51] [1] Bartelheim, Op. cit. [2] Alter, Op. cit.
[52] Bartelheim, Op. cit.
[53] Fleischmann, Op. cit.
[54] Alter, Op. cit., p. 55.
[55] Alm, Op. cit.

SECTION III: BENCHMARKING E-LEARNING AT ART & DESIGN SCHOOLS

In this section, Hanover reviews trends in online programs in the visual arts and design fields, both nationwide and across a selected population of institutions.

TRENDS IN DISTANCE PROGRAMS

Across all degree levels, the highest proportion of programs self-reported as offered in a distance format include **arts management, digital arts and graphic design, games and interactive media, and film.** In general, these fields appear to represent those with fewer hands-on requirements or less reliance on studio methods (e.g., arts management), or which are likely to make heavy use of computer-based techniques (e.g., digital arts, game and interactive media design). As such, these fields may adapt more easily to online delivery, or students in these programs may be more receptive to online learning approaches.

Figure 3.1: Art and Design Fields with the Highest Proportion of Distance Programs at All Degree Levels, 2017

Program Code	Proportion of Distance Programs (2017)	Change in Number of Distance Programs (2013-2017)
50.1099 Arts, Entertainment, and Media Management, Other	23.5%	3
50.0510 Costume Design	14.3%	2
50.1001 Arts, Entertainment, and Media Management, General	13.8%	11
50.0411 Game and Interactive Media Design	12.9%	11
50.0102 Digital Arts	10.5%	9
50.0410 Illustration	10.0%	4
50.0499 Design and Applied Arts, Other	9.3%	6
50.0699 Film/Video and Photographic Arts, Other	7.2%	4
50.0504 Playwriting and Screenwriting	7.0%	4
50.0713 Metal and Jewelry Arts	6.0%	0
50.1003 Music Management	6.0%	8
50.0409 Graphic Design	5.9%	9
50.0706 Intermedia/Multimedia	5.9%	4
50.0799 Fine Arts and Art Studies, Other	5.4%	3
50.0402 Commercial and Advertising Art	5.0%	15

Source: IPEDS

ONLINE LEARNING AT SELECTED INSTITUTIONS

Hanover reviewed distance program classifications reported to the NCES, as well as institutional websites, for seven art and design institutions to benchmark common trends in

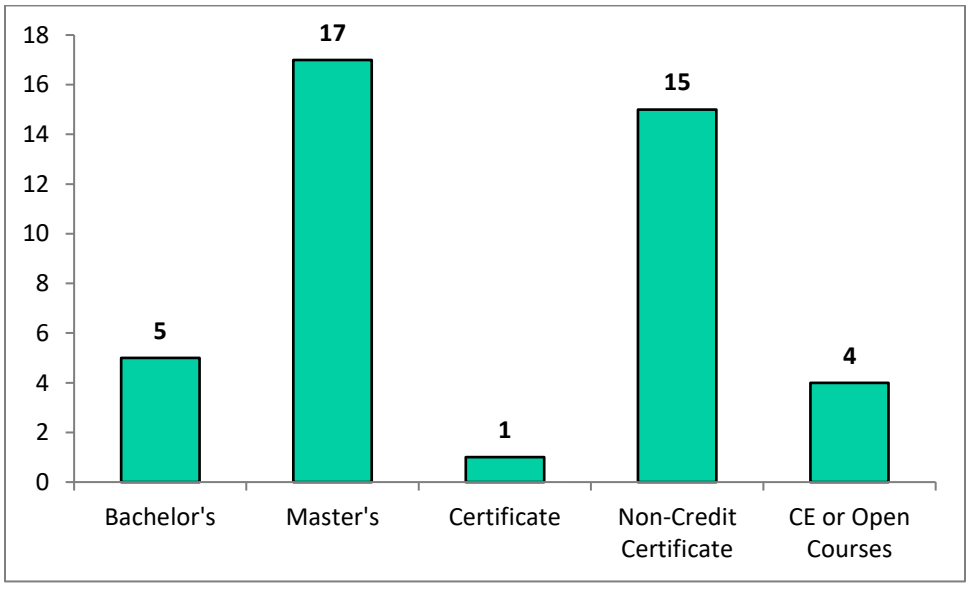
online degree offerings. Figure 3.2 lists all institutions reviewed for this report. The majority offer online programs internally (i.e., to accepted students only), though some offer open courses or certificates via third-party online course services.

Figure 3.2: Benchmarked Institutions

- Parsons School of Design
- Art Center College of Design
- School of Visual Arts
- California College of the Arts
- California Institute of the Arts
- Rhode Island School of Design
- Savannah College of Art and Design

Master's degrees and noncredit certificate programs are the most common offerings across these schools, though institutions also offer some bachelor's degrees, academic certificates, and miscellaneous continuing education or massive open online courses (MOOCs). Although five bachelor's degree programs are offered, these are all provided by Savannah College of Art and Design (SCAD). Art Center College of Design did not advertise any online or hybrid offerings.

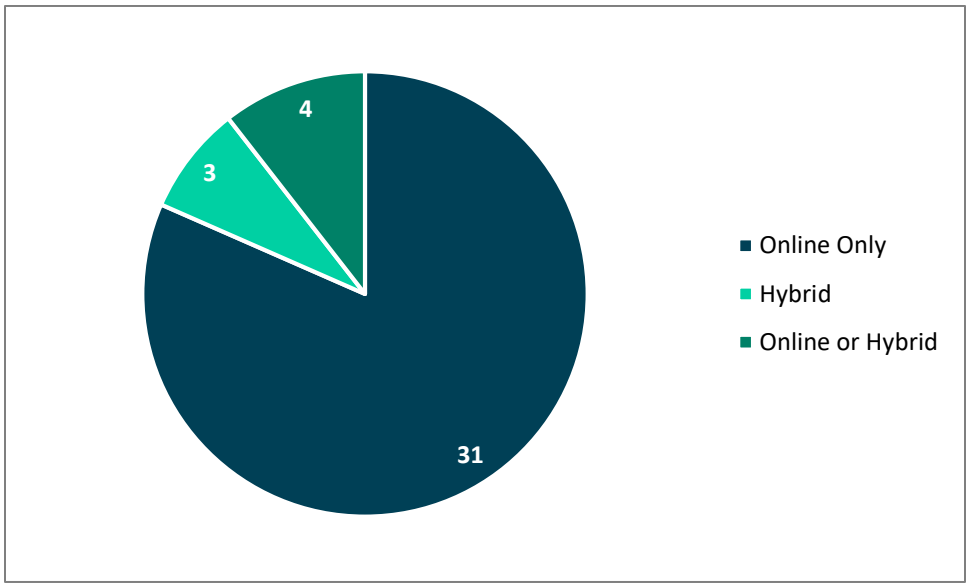
Figure 3.3: Online Programs at Selected Institutions by Type



Source: Institutional websites

Fully online programs represent the majority of benchmarked offerings, with a similar number of other programs either delivered partially online or allowing students to choose between completing the program solely online or with some on-campus courses. Two of the three hybrid programs—both at School of Visual Arts—are low-residency programs with intensive full-time summer sessions on campus with online study during the fall and spring.

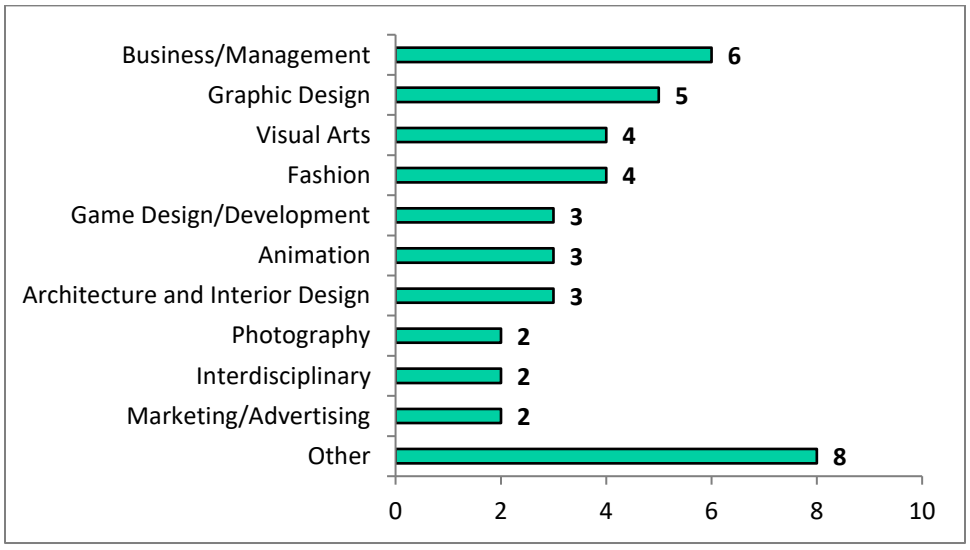
Figure 3.4: Delivery Formats for Degree and Certificate Programs



Source: Institutional websites

In keeping with the trends indicated by NCES data, selected institutions typically offer online programs related to arts management, as well as graphic design and other visual arts (e.g., illustration or sequential art). Four programs relate to fashion or fashion management/business. The low-residency MFA programs at the School of Visual Arts are both interdisciplinary, accepting students working in a variety of media and disciplines.

Figure 3.5: Subjects of Online Programs at Selected Institutions



Source: Institutional websites

Note: Visual arts includes non-graphic design subjects such as painting, illustration, and sequential art. "Other" represents assorted subjects only offered in one program, such as writing, preservation design, user interface design, and data visualization.

THIRD-PARTY OPEN COURSES AND CERTIFICATES

Both California College of the Arts (CCA) and California Institute of the Arts (CalArts) offer individual courses or noncredit certificate programs via massive open online course (MOOC) providers Kadenze and Coursera. For both institutions, these are the only online offerings advertised. These courses and certificates are non-academic offerings available to the public, **but CCA will recognize its Kadenze courses for a single credit.**

Course content is delivered in standardized ways for Kadenze and Coursera based on each provider's system. Courses generally consist of video lectures and supplemental readings, online quizzes, project assignments, and peer reviews.

Individual courses on Kadenze are available for free, but to receive credit students pay $300 per credit; CalArts' certificate program in Foundations of Music Technology, which includes an exclusive course that cannot be completed separately as well as the verified certificate, costs $600. Noncredit certificate programs and component courses on Coursera cost $49 per month; however, students can "audit video lectures and some course content for free."[56]

SCAD ONLINE DEGREE PROGRAMS

Savannah College of Art and Design (SCAD) provides the most extensive range of fully online degrees, including both bachelor's and master's programs as well as one undergraduate certificate and two undergraduate minors. The online campus offers programs in 16 different subject areas.[57] SCAD advertises that online courses are equivalent to those on campus, taught primarily by the same faculty, with no online courses taught by graduate assistants or interns. Class sizes are also limited, with a maximum of 16 students for graduate studio courses, 20 in undergraduate studios, and 30 students for lectures.[58]

Online programs are offered asynchronously, though some courses may use video conferencing to deliver live classroom events and archive them for later viewing.[59] Within courses, students "complete assignments by designated due dates and participate in online class sessions, where they assess and critique work and expand upon discussion board postings."[60] SCAD advertises multiplatform support, allowing students to use mobile devices in addition to desktop and laptop computers. Both in-progress and completed work is shared with classmates and instructors via screen capture applications and mobile devices, to support robust feedback.[61]

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[56] "Introduction to Game Design." Coursera. https://www.coursera.org/learn/game-design?utm_medium=institutions&utm_source=calarts&utm_campaign=ES-OL-Page-Intro-Game-Design#faqs

[57] "eLearning Programs and Degrees." Savannah College of Art and Design. https://www.scad.edu/academics/elearning/programs-and-degrees?location=elearning&program=all&school=all

[58] "eLearning Faculty-Student Ratio." Savannah College of Art and Design. https://www.scad.edu/academics/elearning/faculty

[59] "Technical Requirements." Savannah College of Art and Design. https://www.scad.edu/academics/elearning/student-experience/technology-requirements

[60] "eLearning Programs and Degrees." Savannah College of Art and Design. https://www.scad.edu/academics/elearning/programs-and-degrees

[61] "Technical Requirements," Op. cit.

SCAD advertises a wide range of support services and features for online students, including:

- **SCAD Student Resource Guide**, an orientation course for online students that demonstrates how to use e-learning resources; because the orientation is a course, students are guided through the same online system and tools used in other classes. Live online meetings are also provided.
- **Virtual library** with full-text resources and a Visual Resource Center with more than 600,000 images; library staff may also mail hard-copy materials to off-campus students for free.
- **Peer tutoring** program that connects online students with one-on-one support from upper-level students; tutors can assist with "specific course assignments, software programs, writing assignments and English language skills."
- **Virtual Lecture Hall** with recordings and broadcasts of lectures, workshops, and various other events. Recorded presentations include seminars from notable guest artists.
- **Lynda.com access** for tutorial videos on a range of techniques and software tools.[62]

[62] [1] Ibid. [2] "Student Services." Savannah College of Art and Design. https://www.scad.edu/academics/elearning/student-experience/student-services

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