Briefing Paper

Distance Education and the Arts Disciplines

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COUNCIL OF ARTS ACCREDITING ASSOCIATIONS

National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre

General Notes

The Council of Arts Accrediting Associations is a joint, *ad hoc* effort of the National Association of Schools of Art and Design, the National Association of Schools of Dance, the National Association of Schools of Music, and the National Association of Schools of Theatre. The Council works with matters of general concern to the arts community in higher education, with particular focus on the issues and policies affecting instructional quality and accreditation.

From time to time, the Council issues analytical documents, each of which covers a specific issue. The objective is to distill major themes, trends, and prospects into a form that encourages and empowers individual and institutional reflection, analysis, and action. The Council particularly encourages the sharing of its analytical documents with faculty and other administrators at the institution.

Readers are encouraged to share ideas about subjects or contents for future analytical documents by contacting CAAA at the National Office for Arts Accreditation, whose address appears below.

Disclaimer

This text is analytical and consultative only. Although produced by organizations that accredit, *it is not a statement of accreditation standards, policies, or processes, and must not be referenced as such.*

Official accreditation documents are available from the separate accrediting associations for art and design (NASAD), dance (NASD), music (NASM), and theatre (NAST). The address appears at the bottom of this page.

Copies, Extracts

Institutions and organizations are invited to use extracts from this document to develop or revise their own statements regarding distance education and the arts disciplines.

Further information about CAAA or its component associations may be obtained by contacting:

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TABLE OF CONTENTS

Distance Education and the Arts Disciplines

INTRODUCTION

Of all the areas of human endeavor, perhaps none are so characterized by the transmission of knowledge and skills from expert to learner as are the arts. This paradigm, however, has long been in a state of change. The master working alone with a studio of apprentices is a Renaissance conception. As the study of music, dance, theatre, and the fine arts has moved to specialized schools and universities, the paradigm has changed. Education at a distance represents another fundamental change, one that must be considered carefully in each set of circumstances with reference to what is appropriate, what is needed, and what is possible.

Distance education is sweeping higher education. For reasons of access, economy, and convenience, it is increasingly in use at institutions and networks of institutions, public and private, nationwide. It may contribute as an element of a more or less traditional campus-based class, it may be the means of disseminating a particular course beyond campus, or it may be the means through which an entire degree or diploma program is completed.

Education at a distance involves more than the means of exchange between teacher and student. Increasingly, the responsibility for pace and direction is the province of the student rather than the teacher. The term "distance learning" is as frequent as "distance education," and the distinction has some significance.

It is not the purpose of this document to state what can and cannot be done, still less to mandate how institutions and programs should act. Instead, it is hoped that the issues presented here will assist units as they consider how distance education may or may not be a part of their unique goals and objectives.

DEFINITIONS

There are many definitions of distance education and distance learning, varying from the concise to the rambling, and often betraying agendas. For the purposes of this document, distance education and distance learning may be defined as any instruction in which the student is removed by time and/or place from the instructor. The term "distance learning" implies a greater determination by the student of the pace, direction, and/or content of the learning than in traditional models. The term "distance education" may be considered more neutral and comprehensive, and thus will be used in this document.

Distance education is not a new concept. Formal correspondence courses evolved in Europe in the mid-nineteenth century and were popular in the U.S. only decades later. More modern manifestations are marked by the use of ever-evolving technology, but high technology is not necessarily an essential component. That the technology must be at the service of the education, and not the reverse, is an issue which will be discussed below.

One distinction which may be useful is that between synchronous and asynchronous instruction. The means for each may be the same—closed circuit television, satellite, or computer hook-up, for example. In synchronous instruction, teacher and students participate at the same time, and usually with provision for real-time exchange of information, questions, and discussion. Asynchronous instruction may be used by a group of students, as in presentations recorded by video and replayed at a remote location, or by an

individual. Synchronous discussion by computer link may be used to supplement asynchronous delivery of materials in another format.

A NEW PARADIGM?

Technology undoubtedly affects the content and presentation of material. Under ideal circumstances, a range of technology is available to suit specific needs; in practice, however, available resources are usually limited. In such cases, available technology determines what is possible, and to some extent, the means by which teaching and learning are accomplished. Even more fundamental is the need to maintain standards, student involvement, and motivation in situations where the instructor is not physically present. It is generally agreed that a video of a lecture in and of itself is not an adequate form of distance education. Does a new format require a fundamental change, not only in content and presentation, but in design and direction? The frequency of the term "distance learning" indicates the popularity of a concept of education increasingly controlled by the student. The instructor in distance education is often described as "the guide on the side" rather than "the sage on the stage." The extent to which such changes take place will depend on the instructor, the students, the content, the context, and the technology.

By its nature, distance education presupposes a change in the experience of education. Although real-time, two-way audio and video in various configurations provide interaction among students and instructor, the experience will never be that of the residential college. Although learning between walks across the quad remains the ideal in many minds, it is even now beyond the means of many. Interacting face to face in a community of learners is arguably an essential element of education, but the configuration of that community is changing. Although education at a distance precludes some physical aspects of community, it can make possible a diversity met with on few campuses.

These and other factors make distance education an increasing element in all types of training and education, including secondary schools, colleges and universities, continuing education, and professional training in government, industry, and the military. It can be expected that current students on traditional campuses will encounter and be engaged with distance education at some point in their professional lives. This is particularly true for future arts educators, who will in all likelihood find some elements of distance education in their future classrooms. The ability to work with and in this format is likely to become increasingly important and valuable.

The visual element of these new paradigms, particularly those which are computer-based, is critically important. This expanding field provides an important new arena for design professionals.

PROCESS AND PRODUCT

Both the arts and technology share a dual orientation to process and product. Process in the education of artists either is, creates, or influences the product. But when education and technology are brought together, it is all too easy to lose sight of content in the face of fascination with the technical aspects of process. The computer itself becomes more fascinating than content associated with process. Web surfing is more interesting than practicing scales, for example. A similar temptation may present itself to those planning distance education models. It is important to keep perspective so that that the means of delivery does not overshadow the educational substance students need to address.

DISTANCE EDUCATION AND EDUCATION IN THE ARTS

As all who teach the arts know, education in the arts is complex. Multiple connections among knowledge, skills, and interpersonal abilities demand a range of educational experiences that exceeds that of many other

disciplines. To duplicate and/or translate the experiences of the classroom, the studio, and, for the performing arts, the rehearsal hall, across time and distance poses substantial challenges. Some areas—theory and history, for example—may duplicate and/or translate more readily than others. Fields such as computer graphics or world theatre, for example, are centered in or benefit from electronic resources, whether the course is taught in a classroom or at a distance. It is in the teaching of technique in all the arts disciplines that distance poses its greatest problems. Two-way audio and video notwithstanding, there is as yet no replacement for the teacher at the side of the student. The more advanced and highly nuanced the student's work, the more true the preceding statement. Although audiovisual and computer links provide some measure of real-time collaboration for discussion, the language of such discussion is the spoken or written word, not the intrinsic languages of the arts. To dance, sing, play, or act together requires physical presence—we cannot yet see or hear one another well enough to suppose that distance is spanned in rehearsal or performance of traditional works. Though multi-site performances of works based on a new paradigm of separation are another matter, even these avant-garde works require communication and collaboration skills usually learned in live, interpersonal contexts.

Thus, the appropriateness of any distance education program in the arts will depend on many factors: the mission of the institution and unit, the goals and objectives of the program, the nature and complexity of the material, the level of the student, and the resources for instructor and learner, among others. Each distance education program must be planned, executed, and evaluated with reference to the unique local context, and especially to the specific backgrounds, attributes, and aspirations of those to be taught.

ISSUES

Motivations

The driving forces behind distance education are many, and they may be found within an institution and beyond it. Leaders in government are often eager to respond to public pressure for access and economy; leaders in education may recognize the potential for increasing enrollment, reaching nontraditional students, and possibly reducing cost; instructors may welcome the opportunity for creative and innovative teaching opportunities; industry may offer millions of dollars of grant monies for programs which utilize particular products. A further motivation may come from the desire of both public and private institutions to form local, statewide, and regional consortia. While each of these forces may be for the good, the benefit will depend on the development of programs which focus on substantive content and are closely allied with the mission, goals, and objectives of the unit and the institution.

The motivations for the institution may or may not correspond with those of any of its units, and understanding of what can taught with integrity at a distance may or may not be readily achieved. This understanding may be difficult enough within the unit; achieving understanding beyond the unit may be still more difficult.

Collaboration

By nature, distance education requires collaboration. At the most basic level, there will be the need to bring together subject and technical expertise in the development of programs. More far-reaching, however, are the potentials for collaboration among faculty and students within and beyond each arts discipline. The arts are themselves interdisciplinary; their practitioners are accustomed to seeking out the expertise of those in allied areas. The potential offered by connections such as the Internet makes possible collaboration on both research and instructional projects which transcends physical boundaries.

There is a tremendous amount of technique associated with technology, and it is not all electronic. Distance education materials, whether delivered by paper, television screen, or computer, must *look* good. All of the

arts disciplines will be looking to art and design colleagues as they develop programs and materials. Indeed, this need is applicable to every program and discipline, including those in industry and government.

A further and very important opportunity for collaboration lies in the area of educational software development. Although the industry is proceeding apace with platforms to support distance education formats and programs, the specialized needs of the arts disciplines require the direction and contributions of those with expertise in the arts.

Collaborative programs at any level bring with them certain gray areas of evaluation. How much of a program's success (or failure) is due to content, and how much to presentation? Who gets credit, and how much credit, for the various aspects of a project? Who should the evaluators be? Individuals involved in collaboration beyond their area of expertise take certain risks—are they rewarded or penalized in evaluations?

Community

Webster's defines community as, among other things, a "unified body of individuals." Certainly distance education challenges the traditional idea of the learning community. When the community is no longer limited by physical proximity, the potential for diversity of all kinds is increased. It would be a mistake, however, to assume that the cohesiveness fostered by physical presence may be removed without compensating factors. "Unified" is the operative word in the above definition. Merely being enrolled in the same distance education program will not create community among learners; belonging to a consortium will not do so among faculty. It is the aspect of active participation and collaboration, the exchange of ideas as well as information that may compensate for the physical separation.

Ethics

In a field changing as rapidly as distance education, ethical issues are constantly evolving. Major issues include use and ownership of materials, access, territoriality, transferability, evaluation, security, and support.

Materials. As in any publication or classroom situation, the laws governing copyright and fair use are in full play. Enforcement of these laws and guidelines is made more difficult, however, in situations where reproduction and dissemination may be difficult to monitor and control. Equally thorny is the question of ownership of materials developed for distance education programs. Does ownership belong to the faculty member(s) who develop these materials or to the institution(s) where the development takes place? Although parallels have been drawn to textbook authorship, distance education projects are generally more complex, usually involving materials and expertise from a variety of sources. Written guidelines regarding ownership should be in place in all units where distance education programs are to be developed.

Access. Although increased access is one of the driving forces behind distance education, there are prerequisites. A certain amount of equipment is needed, often in the form of a high-powered computer. Although some schools include a computer in the cost of a course or program, finances must be considered as much an issue of access as distance. Use of technology presupposes technical fluency. How are units to determine the fluency of a given student, and to provide necessary training? Learning at a distance requires certain characteristics—personal motivation and self-discipline, for example—without which all technical resources are useless. Units must be clear in their descriptions of distance education programs about the requirements regarding equipment, skills, and demands.

Territoriality. What are the implications of XQL State University in the West offering courses by distance education in an area previously served only by PDH Community College in the East? Of an independent art school offering courses in competition with the state university? Of art education programs aimed at the

public schools? Ill will and unforeseen consequences may be avoided by careful consideration of the ramifications not only for the sponsoring institution, but for the art and education communities at large. The expansion of distance education requires new thinking about citizenship.

Transferability. As distance education becomes a more common component of programs and degrees, it is critical that the aspects of transfer of credit be addressed. Where programs are offered both on campus and at a distance, it is generally recognized that the standards for knowledge and competence must be the same in both instances. There is a need for clarity regarding transferability of distance education credits within and among institutions.

Evaluation and Security. These two issues are tied, for both involve issues of confidentiality. Traditional evaluation techniques may work in some circumstances (proctored examinations at remote sites, for example), but in general, new methods will be required. It must of course be determined that the work is that of the enrolled student, but a student's right to confidentiality must also be preserved. Additionally, the security of materials and information should be safeguarded in an environment notorious for "hacking." Units should consider measures to control unauthorized access.

Support. In addition to technical assistance, students generally require support beyond the classroom, studio, or computer screen. Access to libraries, performing and visual arts resources, and practicing artists are vital to an artist's education. The experience of an arts student in a unit located in a metropolitan area will be vastly different from that of a student enrolled in the same unit's distance education class in a rural area. In cases where the same program is offered on campus and at a distance, the requirements must allow students in both situations equal opportunities to excel. All programs should consider the total resources available to a student in any given situation, and should be clear with regard to expectations on the part of both student and instructor.

Electronic Etiquette. The digital community is developing its own guides for behavior, and while some aspects are primarily good manners, others, such as including links to other sites or homepages, involve ethical issues as well. Online searches for "netiquette" will yield thousands of hits, an indication of the attention given to this issue.

Copyright, Fair Use, and Intellectual Property

Fair use of copyrighted materials is governed by section 107 of the Copyright Act of 1976. Although fair-use provisions are made for "such purposes as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research," these provisions are governed by four factors: *purpose* (for example, commercial or not-for-profit educational use), *nature of copyrighted work* (for example, factual information or original material), *amount and substantiality of the portion used in relation to the copyrighted work as a whole*, and *effect of the use upon the potential market for or value of the copyrighted work.* The statute itself is open to interpretation, and court cases have been decided on the weight and balance of the four factors.

In 1995 a "White Paper on Intellectual Property" was produced by the Working Group on Intellectual Property Rights under the aegis of President Clinton's Information Infrastructure Task Force. This 250-page document concluded that the Copyright Law of 1976 was essentially sufficient even given the tremendous changes in access and distribution represented by the World Wide Web, but suggested some statutory changes. These proposals, which affect such areas as transmission, libraries and archives, public performance, and fair use, have drawn considerable controversy and heated debate within the library and education communities. Units should be aware that the debate continues and should be aware of the ramifications of any statutory changes.

The protection of intellectual property is one of the most pressing issues surrounding the use and development of electronic media. The reader is referred to the numerous Web links on this issue found below under "Resources."

Competency

The requirements for electronic competency are many. Not only is the technology constantly changing, but the very nature of the task changes. Awareness of what is possible, knowledge and skill to make possibilities realities, and a real desire to venture into the world of electronic education are all necessary on the part of instructors, students, and administrators. From planning to implementation and evaluation, all involved with a distance education process must be willing to be constant learners. In many cases, this may involve reverse mentoring—junior faculty and administrators guiding more senior colleagues, and instructors scrambling to stay ahead of students. Constant changes will necessitate constant training, whether that be through departments, libraries, computer centers, courses, seminars, workshops, or individual training.

Individual responses to distance education and the attendant technology may be expected to differ widely. Some personalities and learning styles will be more suited to this medium than others, and interest, inclination, and ability will vary. Awareness of these individual variables is important as institutions and units consider issues such as "universal electronic literacy" and the attendant training programs.

CONCEPTUAL CHECKLISTS

Planning

Mission, Goals, and Objectives. As with any program, distance education activities must be closely allied with the fundamental values of the unit if they are to be effective. Programs that are tangential run the risk of hindering the focus of the unit. They also become targets for budget cuts and other forms of isolation.

Appropriate Use. Pressure from various constituencies, including those who may not have experience with the arts, should not obscure the fact that some things are more readily learned at a distance than others.

Curricular Fit. A course, program, or degree via distance education should have a coherent place within the other offerings of the unit.

Institutional Fit. The "master plan" for a campus or statewide university system may have a great impact on the distance education efforts of a given unit.

Technological Fit. Units should be aware of technological resources, both extant and forthcoming, within the institution and any state or regional consortia of which they are a part. Many distance education efforts will aided, and some precluded, by technology and technological plans beyond the unit.

Quality. An institution or university system making a commitment to distance education must ensure the quality of those programs. Programs that do not reflect the standards of on-campus offerings are a disservice to both students and institution.

Design. Close attention should be paid to the way in which distance education programs are structured and implemented, to the degree to which traditional paradigms are appropriate, and to the way materials look. Materials should not look amateurish.

Development. Collaboration at the earliest stages among presenters, designers, and technical staff will help avoid the pitfalls encountered when content is developed in one context and presentation in another.

Constituency. The student "market" for distance education may be quite different from the market on campus. In-depth studies of potential markets are appropriate in the earliest planning stages.

Calendar. Institutional calendars vary. Availability of faculty and staff and the reporting of grades and credits may be an issue where the academic calendar varies among originating and host institutions.

Impact Beyond the Institution. Some distance education programs may have the unintended effect of alienating other institutions if they are perceived as encroaching on another "domain."

Administration. Where will responsibility for designing, implementing, overseeing, and evaluating any or all distance education lie?

Finances. The total cost of a program must include not only the start-up costs in equipment, software, course development, and time, but also ongoing training, replacement and upgrades of equipment and software, additional faculty and staff, and the replacement of any grant monies associated with the initial project. It should be noted that distance education programs are not necessarily less expensive than traditional models.

Resources. In addition to funding, needed resources include faculty and staff proficient and interested in distance education, technical support, and auxiliary resources such as information sources and advising services, which in all probability will be needed both on-campus and at a distance.

Institutional Support. Many faculty and units cite ongoing institutional support as the most critical element in the success of distance education programs. While often promised, this support is sometimes elusive in practice. Resources, training, administrative support, and fair and adequate evaluation may be included in institutional support.

Evaluation. Traditional assessment models may not be appropriate to distance education efforts. Effective means to evaluate the strengths and weakness of these programs should be part of the planning process.

Curriculum

Place within the Curriculum. Although endless possibilities exist for courses and programs, most arts curricula are already at capacity. When distance programs are added to or replace traditional offerings, how are they to be accommodated in a four-year undergraduate program, or in the schedule of a graduate program? Distance education, either for incoming freshmen or secondary students, may be a means of addressing deficiencies in college-level preparation in areas such as basic musicianship.

Prerequisites. If distance education programs have prerequisites, either curricular or skill-based, how are these to be tested, and how is the testing process to be accommodated?

Focus. The process may generate fascination or apprehension—both must be overcome if content is to prevail.

Content. The format of education activities will impact the amount and nature of material which may be covered or communicated in a session. Some delivery models will enable more material, some may slow the pace. Multiple tests of specific content/delivery relationships in the development phase can save time and frustration later.

Design. Program design should account for the fact that visual clues promoting student involvement are often absent in distance programs.

Diplomacy. International transmission may involve cultural clashes where curricular materials can be considered offensive in a host country.

Faculty

Attitudes. While some faculty will naturally be more interested in distance education than others, attitudes will be shaped not only by personal preference, but by the general perception of involvement in distance education within and beyond the unit. Even a faculty member who enjoys the medium will be reluctant to devote time and energy if that activity is not considered professionally prestigious or is not tied to the reward system.

Concepts of Teaching. Distance education is clearly not an area where it is possible to teach as one has been taught. In addition to the required flexibility of approach, many faculty will need willingness to take on new roles and abandon others. This issue will be especially important in consortial teaching situations.

Training. Most faculty will require some training in distance education means and methods. Providing ample support in this area is critical to maintaining effectiveness and positive attitudes.

Loads. Technology tends not to reduce work, but to increase it. It should not be assumed that teaching at a distance is less demanding than traditional models. Although enrollment in some cases may be theoretically limitless, work must be evaluated, advising delivered, and faculty/student contact maintained. Group contact and individual contact take on different meanings.

Incentives. There are a number of possible incentives, including release time for training, for course development and implementation, and for software development and research. Adequate technical support and training are also important incentives.

Rewards, Promotion and Tenure. It is important that faculty be given adequate recognition in the review process for effort expended in researching, developing, and implementing distance education programs and software, as well as for reviewing other programs and software. Teaching at a distance, like teaching fundamentals, must be valued if the review process is to be fair. Thought must also be given to determining who is competent to judge these activities.

Compensation. Although tied to loads within a unit, compensation in the realm of distance education may extend beyond the institution. Faculty of one school may teach through cyberspace for another. How and by whom are such faculty compensated? Funding for faculty in distance education may come from a variety of sources, including development grant funds that originate outside the unit and are specific to distance education. The long-term ramifications of these funding sources should be considered.

Job Security. Although it is too early to evaluate the impact of distance education on the staffing levels of arts units, some apprehension is to be expected. Few faculty will be eager to develop a program in cyberspace if they fear such a program could eliminate their position on the campus.

Students

Educational Benefit. The overriding concern for unit and student alike is the delivery of instruction in modes appropriate for specific content. Much knowledge and many skills can be developed at a distance; many accomplishments in the arts, however, depend on the physical presence of an instructor and/or fellow students. The range of possibilities will be greater where distance education is a component in a program that also includes in-person instruction than in those programs conducted solely at a distance.

Educational Experience. The context of education is often as valuable as the content. Students may learn as much from each other as from an instructor (not a popular reality among faculty, perhaps), and certainly the informal exchange of ideas and the enthusiasm for learning which have long characterized the academic environment are important aspects of education. Although this exchange is fostered to some extent by

software which makes real-time interaction among distance learners possible, the nature of the exchange is limited. It is hard to imagine a practical technology which would enable a music student to knock on the door of an adjacent practice room to discuss fingerings, or dance students to work out the grace and logistics of a lift.

Learning Styles. Like faculty, some students will take more readily to learning at a distance than others. Some will respond well to the additional responsibility, and others may feel more comfortable being open and frank at a distance than they would in person. Those who would dread an office visit are often happier with e-mail. On the other hand, students who have difficulty with the distance mode may be more difficult to identify and assist.

Initial Fluency with Technology. Although most incoming students have some experience with electronic media, the range is considerable. Evaluating the level of expertise and establishing a baseline fluency is an important aspect of distance education programs.

Access to Technology. In some situations—learning centers remote from a central campus, for example—the technology necessary for distance education is provided by the institution. Often, however, the student must own or have independent access to the technology, most frequently a computer. Some institutions add a substantial fee to a distance education course, which covers the cost of a new computer.

Support Services. Units and institutions will need to consider how to deliver appropriate services to students at a distance. These services include admissions, registration, financial aid, orientation, remedial instruction, library services, technical support, academic advising, personal and academic counseling, technical support, evaluation, and placement services.

Recruitment. Recruiting students for distance education may be very different from traditional recruitment for degree and diploma programs. The market is in many cases wider and more diverse, and the marketplace is often digital. Public relations and image have a greater impact in a new market, where the fund of past experience is less substantial.

CAUTIONS

- Although most distance education initiatives will be heralded as educational benefits, some will have other underlying motivations—political pressure, increased enrollment, or search for prestige, for example. Be aware of these underlying agendas and the possible ramifications for the unit and its programs.
- There will be a certain amount of pressure of the "If we don't do this, someone else will" variety. Evaluate all possible programs realistically within the context of mission, goals, objectives, and resources.
- Communication engenders trust. Be prepared to discuss with faculty, administration, boards, staff, and students the possibilities and limitations of distance education in the arts. Be ready to be articulate.
- Be loyal to the process as well as product nature of education in the arts.
- Resist the pressure and/or temptation to focus on technology rather than on teaching and learning.
- Be wary of attempts to reach more students with fewer faculty and staff. It is only rarely possible to do so and maintain academic standards.
- There is concern in many quarters that the university will be replaced by cyberspace. Although highly unlikely, this scenario presents a stumbling block to many, and should be addressed. Thoughtful

discussion of the value of the traditional academic community and the emerging community at a distance will serve to strengthen both.

- Be aware of legislation and regulation that affect education onsite and at a distance.
- In evaluating programs, remember that there is a difference between learner satisfaction and learner achievement.
- Trail blazing is risky business. Initiating new programs is risky both for units and for the individuals involved in the project. A certain amount of failure is to be expected and accepted.
- Avoid unnecessary failure by resisting the temptation to do too much too soon, or to make claims which will be difficult to substantiate and which may engender skepticism, loss of support, and/or diminution of resources.
- Be aware that students will expect all faculty, not just those involved directly with distance education, to serve as "guides on the side" for cyberspace.

LEADERSHIP OPPORTUNITIES

- Begin by looking at the promises and pitfalls of distance education in general and in the arts disciplines specifically. Help others get a comprehensive picture of the challenges.
- Develop approaches to dealing with the flood of information accessible by computers. What criteria can be developed to sort information by its usefulness to particular concepts and projects?
- Consider ways to make reasonable and workable judgments about the extent to which specific kinds of knowledge and skill development can take place at a distance. The basic question is not what can be done anywhere else or at some future time, but rather what can you do in your circumstances at the time you institute distance education programs.
- Work on connections between faculty work in this area and the reward system at your institution or more generally. Develop basic criteria for evaluating the success of components and programs as a whole.
- Make connections with those designing generic software for distance education programs. It is particularly important that generic systems with broad applications are able to accommodate arts instruction.
- Engage software development with a view to producing conceptual understanding as well as delivery of information. Interactive exercises and straight presentation each have their challenges.
- Work on curricula that develop the kinds of compilation and integration skills that are required to obtain optimum intellectual and artistic benefits from the Internet, CD-ROMs and other electronic storage and retrieval systems. One approach would extend the concept of a research methods course to the use of electronic means. A more advanced approach would focus on various intellectual techniques, tying electronic means of information retrieval to fulfillment of perspectives and projects based in those techniques.
- Keep histories of work on distance education as the basis for future reflections and sharing of successes and failures, all as the basis for developing a sense of what works and why. Such efforts are particularly important in the arts, where the challenges are great.

- Find ways to work with others in general education projects that bring the arts and other disciplines into productive relationships in particular curricula.
- Engage issues of counseling and tutorial approaches for distance education programs.
- Develop criteria for judging the merits of distance education proposals. Issues presented in this paper provide a basis for such efforts.
- Conduct policy research to determine possible results of particular policies, trends, directions, and approaches. What are the potential impacts on the arts disciplines, on the preparation of students, on the professional lives of graduates, on expectations for teaching and learning, on evaluation and assessment?
- Keep attached and engaged with distance education efforts in your institution and in your community to ensure that your unit is not bypassed in program or policy development that could affect or compete with your offerings.

RESOURCES

Information on distance education in the arts is as yet very slight. Most of the following sources are of a general nature.

Selected Sources

1. Copyright and Intellectual Property

"Fair Use Guidelines for Educational Multimedia" was developed by the Consortium of College and University Media Centers and is included in the Conference on Fair Use Report. The conference was convened as part of the National Information Infrastructure Working Group on Intellectual Property Rights.
http://www.uspto.gov/web/offices/dcom/olia/confu/report.htm

"Fair Use of Copyrighted Works" is a pamphlet published by the Consortium for Educational Technology in University Systems (CETUS). The website also offers links to other fair use guidelines and resources regarding copyright.
http://www.cetus.org/fairindex.html

"Intellectual Property and the National Information Infrastructure," by Arnold Lutzker, is an executive summary of the Commerce Department's White Paper on National and Global Information Infrastructure, commissioned by the Association of Research Libraries, the American Library Association, the American Association of Law Libraries, the Medical Library Association, and the Special Library Association. It is a concise, readable, even-handed analysis of issues of vital concern to the education and library communities.
www.swiss.ai.mit.edu/6805/articles/int-prop/arl-on-wp-sept95.txt

Audio Visual Services at Penn State Libraries has a site with valuable links to copyright information sources. Highly recommended.
http://www.libraries.psu.edu/psul/infosvcs/copyright_info.html

The International Federation of Library Associations and Institutions offers a site with extensive links to copyright, intellectual property, and fair use documents. Highly recommended.
http://www.collectionscanada.gc.ca/ifla/II/cpyright.htm

2. Ethics

Thoms, Karen Jarrett. "Ethical Issues Relating to Teaching via an Interactive Two-Way Television System (ITV)." Paper presented at the 1996 Mid-South Instructional Technology Conference. http://frank.mtsu.edu/~itconf/96/index96.html

An excellent overview of ethical issues equally applicable to most distance education formats. The web site contains links to conference proceedings on other aspects of distance education.

3. Funding

Lucero, Jesus Ricaro, and Doris M. Epler. *Distance Learning Funding Sources: A Resource Guide of Funding Sources for Distance Learning Projects Prepared under a Grant from the Center for Rural Pennsylvania.* Mansfield, PA: Mansfield University, 1992. ERIC Reference No. ED 358 813

A partially annotated list of sources, including corporate foundations, cable television programming, U.S. Department of Education, federal agencies (including NEA and NEH), telephone companies and foundations, consultant services, funding source books, resources for grant writers, and a brief overview of the periodical literature.

Resource Organizations

Association for Technology in Music Instruction (ATMI). **http://atmionline.org/**

"ATMI serves as a forum for the scholarly presentation of technical information by and for specialists in the field of computer-assisted instruction (CAI) in music."

Consortium for Educational Technology in University Systems (CETUS). **http://www.cetus.org/**

A consortium of the State University of New York, the City University of New York, and the California State University System, formed to explore a variety of initiatives in technology and assisted teaching, learning, and research.

Distance Education Clearinghouse. **http://www.uwex.edu/disted/index.cfm**

A comprehensive Web site maintained at the University of Wisconsin, with information on current issues, technologies, and services. Highly recommended.

Inter-American Distance Education Consortium (CREAD). **http://www.schoolofed.nova.edu/cread/**

CREAD is an inter-American non-profit distance education consortium, based at Nova Southeastern University (NSU) in South Florida, which supports the mission of CREAD in developing distance education at an inter-American level through inter- institutional cooperation.

National University Continuing Education Association (NUCEA) **www.NUCEA.edu/**

A resource for continuing education courses, including part-time degree programs.

United States Distance Learning Association (USDLA). **http://www.usdla.org/**

Founded in 1987, USDLA constituencies include K-12, higher, and continuing education, and corporate, military, and government training. USDLA is active in policy development and had influenced legislative and administrative initiatives in the education and telecommunications arenas.

Journals

American Journal of Distance Education
Change: The Magazine of Higher Learning
Distance Education
Educational Technology
EDUCOM
Electronic Learning
The Journal of Research on Computing in Education
Research in Distance Education
Tech Trends

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