

**VSC POLICY 101  
2010 ACADEMIC PROGRAM REVIEW  
Cover Sheet**

**College:** Johnson State College  
**Program Area Under Review:** Fine Arts

| <u>All degrees/ concentrations/ tracks offered</u> | <u>Total credits required</u> |                   |
|--|-------------------------------|-------------------|
|  | <i>in major</i>               | <i>for degree</i> |
| B.A. Studio Arts                                   | 45                            | 120               |
| B.F.A. Studio Arts                                 | 60                            | 120               |
| With K-6 Teaching Licensure                        | (45 or 60) + 30               | 120               |
| With 7-12 Teaching Licensure                       | (45 or 60) + 30               | 120               |
| With K-12 Teaching Licensure                       | (45 or 60) + 36               | 120               |
| Minor in Art History                               | 21                            | 120               |
| Minor in Studio Arts                               | 21                            | 120               |

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**VSC POLICY 101**  
**OUTLINE FOR 2010 ACADEMIC PROGRAM REVIEW**

*Presidents must submit a report to the Chancellor for each program area under review. Please limit reports to twenty-five pages, including all required appendices. When submitting reports to the Chancellor, include enough copies for all program committee members plus two additional copies.*

**Note: Do not add to, omit or revise any part of this outline; all elements as presented are required.**

**1. Program Overview and Curriculum**

a) *Describe the overall purpose of the program and how that purpose supports the mission of the College.*

In essence, the learning goals of the JSC Fine Arts program are very much in keeping with the 5 bulleted mission statement of the Vermont State College System. These goals are also in synch with the JSC mission and our programming, in particular, which challenges our students to become involved with community and civic responsibility through extended classroom projects, exhibitions and service to the community.

b) *List below all degree requirements for each program under review.*

(Degree requirements can be found on pages 62-79 of the current 2009-2010 JSC Undergraduate catalogue)

With the B.A. in Art, students begin with a foundation of lower-level core studio courses and two art history surveys (both Western and non-Western) in order for them to be exposed to a range of studio art media as well as periods of seminal art making from different traditions and cultures from pre-history to the late Nineteenth Century. Within this curriculum are seven required lower-level courses and five studio courses that include drawing, design, digital media (recently added as a required core course for all art majors). The two art history survey courses have been re-designed and renamed in order to offer students a more expansive and equitable foundation in art thinking and production, particularly from regions, cultures and gender whose art making traditions have been historically marginalized and thus not weighted or identified as pervasively as western, male traditions. Students are also required to take two additional lower-level studio electives to broaden their exposure to a diversity of art disciplines. Students then select 5 courses from a menu of advanced level studio and art history electives. The electives can be a concentrated study in one discipline, although students are required to study with more than one professor in their chosen disciplines in order for a range of perspectives in a particular discipline. In addition to these required and elective art courses, students seeking the B.A. degree in art must take Seminar in Contemporary Art Issues, a capstone art history course formally only required for the BFA degree. This course is an in-depth study of contemporary art theory and trends in artistic expression. Class members must also participate in a five-day trip to New York City where they visit museums, galleries and attend performances, subsequent to which they must produce reflective papers summarizing this experience of intense exposure to historical and contemporary art making. This completes the 45 credits required of the B.A. in Art. In many cases, students will take additional art electives in this major, particularly when doing either independent studies or internships within the art discipline. With completion of the B.A. degree students will have a solid foundation in many studio art disciplines. They then go on to focus in far more depth in a range of disciplines to expand their technical knowledge and creative expression. In addition to the concentrated study in the lower and upper-level art history courses, faculty in all studio courses include projects which offer students historical perspectives as they work in a chosen discipline.

The BFA in Studio Arts includes all of the same requirements as that of the BA in Art yet requires and additional 15 credits in upper-level art history and advanced studio electives. Within

these additional credits are two courses, the BFA Seminar and the BFA Thesis Exhibition, both of which are professional in content. In the BFA Seminar students learn to produce a professional resume, write an artist statement, photograph their work using professional lighting, design an exhibition card, design, plan and curate an exhibit (both mock and real exhibit in the Visual Arts Center), learn how to prepare a proposal and apply for a grant, and produce a professional portfolio and PowerPoint slide show of edited art work ready for on-line self-promotion and application for employment, exhibitions and grants. The student also learns procedures for maintaining a safe studio and promoting their work. During the BFA Thesis exhibit students spend an entire semester producing a substantial body of work for exhibit in a public gallery on the JSC campus. In this process the student must work with a faculty advisor, design and have printed an exhibition announcement for mailing, write an artist statement, and deliver a public presentation about their work to faculty and peers. This final capstone event is the crowning achievement for BFA students whose work is brought before the public in a professional environment and always in a celebratory context. Last year the Fine Arts department began a new component for BA seniors in Academic year 2008-2009 with a capstone exhibit in the VAC. Also, instituted this academic year, for both BAs and BFAs prior to their capstone exhibit (described in Article 2) in 2009-2010, graduating BA and BFA students must identify 3 faculty to evaluate their final portfolio/exhibit using the Fine Arts Department Capstone Assessment Form and Grading Rubric, an assessment tool which we will be using for general department assessment, for curriculum development and for course design and quality of teaching methodology.

With our teaching licensure degree, we offer two specific courses, Elementary and Secondary Art Methods, which also function as professional and pedagogical courses. Both courses (from the course catalogue) focus upon four issues: 1) how teachers determine what to teach, 2) how teachers structure content to meet their objectives, 3) how teachers decide when to teach material, and 4) how teachers evaluate what they have taught. In both of these courses students learn about and produce artwork and lesson plans for teaching in the elementary and secondary classroom. Part of the rigor of these courses includes incorporation of Vermont art standards evaluative rubrics and preparation of a substantial portfolio. These courses are streamlined and integrated with the JSC Education Department's curriculum which is designed to provide students with required and useful techniques and content for teaching, taking the Praxis exam, completing the Practicum in the classroom and subsequent application for and successful employment.

- c) *Describe how core requirements address the stated purpose of the program as well as student learning outcomes for the program (as articulated in section 2).*  
The core requirements for both the BA and the BFA degree have been chosen and sequenced to provide an overview of the history of art, to teach sound studio techniques in a number of disciplines, and to challenge students to become informed and responsible when producing their art work. In addition, we challenge our students to become involved with community and the civic process as creative individuals, supporters and contributors. With this foundation, students have the tools to assess their work and that of others. They have the technical, historical and conceptual foundation and skill-sets to think critically, work independently, express creatively, and contribute actively. As stated in our learning outcomes for the degree program, we expect our students to apply their learned skills in cogent ways, and they should be open to the ideas and work of others. We expect them to be sensible risk-takers in order to develop and mature as artists and as adults. We expect and hope that our program will nurture and support and engage students whereby they will have their own studios, and ensure that their relationship to art and the creative process will be life-long and meaningful.
- d) *Describe the relationship between general education requirements and the requirements of the*

*program(s) under review in relation to addressing desired learning outcomes.*

The fundamental skills, disciplinary exploration and interdisciplinary sections of the General Education have, in general, worked somewhat successfully with the Fine Arts major. Our course and curriculum have been designed and implemented to, as is stated in the General Education section in the College catalogue, “Introduce students to a broad range....and to prepare them to become informed citizens of a democratic nation.” The Fine Arts department, as part of curriculum changes over the past couple of years since the prior JSC 101, now requires all art majors to take at least one digital media course. Digital media is often used, in some form, in many of the studio courses as well as in art history where students are scanning and producing slide shows as part of an assignment. We felt so strongly that all students at JSC should be familiar with working in digital media that we proposed that Introduction to Digital Media become a “Disciplinary Exploration” option for all students at JSC choosing to fulfill the General Education requirements for their degree. This move has helped expand the number of offerings in digital media as we are now building that specific program with the addition of a new Mac lab and tenure-track position in “digital arts” by the Fall of 2010.

The General Education curriculum includes a Fine and Performing Arts section where students can choose from a diverse list of courses as art, theater, music or dance in order to fulfill this requirement. Under Part II: Disciplinary Exploration, A. Arts and Humanities, 3. Fine and Performing Arts, courses that fulfill the GenEd designation are the two art history surveys of Western and Non-Western art, Introduction to Digital Media, Drawing I, Design, Sculpture I, and Photography I. Also, under Part III: Interdisciplinary Designation, we offer a number of courses as FYS “Comix Go Legit: Contemporary Graphic Novels” and “Spoils of War: Art, War and Ethics” as well as upper-level art history course Women In Art. We have also, as part of the College initiative to develop QR (quantitatively enriched) courses - BFA Seminar, Advanced Drawing, Twentieth Century Art. These add extended course content that challenges students to become more proficient of applied mathematical principles while making art. There’s math in every aspect of art making from mixing chemicals or measuring and calculating percentages in photography, ceramics, painting or printmaking, planning exhibitions and portfolios and in the “business” end of art dealing and grant writing.

- e) *Provide examples of and a rationale for any specific electives that students in the major(s) under review are encouraged to take.*

Depending upon an art student’s discipline concentration, interests and abilities, advisors work with their advisees to expand both the student’s technical prowess while encouraging and supporting the student’s willingness to take risks, brainstorm and experiment in numerous and multiple media to become more versatile, resilient and persistent as artists. Students are encouraged to not settle in with one professor but take advanced studio courses from different faculty whose perspectives may vary; thus encouraging new avenues for exploration and mentoring. Independent Studies and Internships are electives that offer advanced study, research and close one-on-one mentoring with a faculty member and/or with professional business owners in the field of fine arts, design, communication or art promotion and education. A number of students may double major or major/minor in related or not so connected fields: Double major with BFA in Studio Arts and BFA in Creative Writing; BFA in Studio Arts with Minor in Environmental Science; BFA in Creative Writing with a Minor in Studio Art. We will encourage students to pursue a BA or BFA in Art but will often encourage a Minor if the student has chosen another field of study. With that in mind, we will recommend not only the required core courses in art history and studio art but will also recommend electives that will better prepare the student to utilize and apply appropriate concepts and techniques learned in the fine arts to her or his other field of interest.

- f) *Describe the process for regular curricular review.*

The full-time faculty meets at least once a month to discuss existing or proposed changes to the curriculum. Each full-time faculty member is assigned an area of responsibility for the department; i.e., curriculum, building operations and maintenance, program promotion and recruitment. The department Chair conducts the meetings, asks for reports from each of the faculty overseeing their assigned area of responsibility. Curriculum review may involve simple changes of course prerequisites to addition of new courses, restructuring of the required and elective courses for both the BA and BFA major and minors (studio art or art history). In such a way we have recently undergone a number of changes in our core art history and studio art requirements. We have also added a number of new elective courses, some beginning as Special Topics courses taught for one semester, then adopted as a new course offering in the College catalogue.

As we are expanding the digital arts offerings and building this new concentration, we have been increasing the number of transmedia courses in the studio arts curriculum. We have done research on curriculum in similarly sized institutions who are competitive with JSC and most have very much embraced new media and are either expanding their video, animating, gaming programs and/or have developed graphic design programs. We have opted to remain an expansive and strong studio art program that offers many concentrations preceded by a strong foundation in studio art and art history.

Part-time faculty are invited to at least one meeting per semester and we will periodically discuss curriculum ideas with part-timers, although final decisions to add, change, delete or reorganize remains with full-time faculty.

## **2. Student Learning Outcomes and Program Assessment**

a) *List student learning outcomes for each major under review.*

### BA in Art

Graduating students should be able to:

1. Articulate informed and ideologically sound ideas about art, both historic and contemporary, and connect those ideas to the wider world.
2. Create artwork that is technically proficient and imbued with meaningful content.
3. Demonstrate a general understanding, ability, and resourcefulness with a wide range of art media, as well as a deeper understanding of at least one medium such as drawing, painting, sculpture, or photography.
4. Have an openness to ideas other than their own, and a willingness to take risks with their own work.
5. Have established regular studio practice, which will hopefully be lifelong, be aware of developing issues in their own work, and know how to continue on their own in the pursuit of that vision, with strategies for maintaining self-awareness.

### BFA in Studio Art

In addition to the outcomes for the B.A. in art, students with a B.F.A. in studio arts should also be able to:

1. Be familiar with the professional art world, from the perspective of career options, including exhibition venues, graduate school, and grant opportunities.
2. Assemble a professional portfolio.
3. Understand the mechanics of setting up a safe and functioning studio.
4. Know how to do a professional exhibition of their art, write about their art, and speak about their art at a public event.

b) *Where are these learning outcomes published? (please specify)*

These outcomes are published in the 2009-10 College catalogue, pp. 62-64

- c) *What data/ evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination).*

General ongoing assessment procedures for art majors – freshman through senior

It should be noted that all art students, whether or not declared art majors or minors, will participate in collaborative exhibits of their art work, usually every semester, with the mentoring/critiquing of work by their professor and by peers. Each course may require that students write and/or deliver an oral presentation about a specific artist or medium; thus indicating their ability to articulate clearly and cogently. This information is not necessarily shared amongst faculty in any formal mode of documentation but, because we are working in the visual arts, process, progress and achievement are visible and are thus observable evidence of projected outcomes. This process will continue as the student progresses from lower-level to upper-level studio art and art history courses.

With BFAs, since we consider this unofficially an honors program, the accountability, mentoring and critiquing process is accelerated and more structured. All BFAs are required to attend three 2+ hour monthly group critiques of their work by three different full-time faculty members each semester that they are in the program. In these critiques, students are expected to present new work and are supported, challenged and critiqued by faculty and peers in terms of level of work, improvement, change, risk taking, and level of sophistication.

Specific assessment procedures

B.A. in Art

1. Departmental: All B.A. in Art students must take the capstone course ART 4720 - Seminar in Contemporary Art Issues and must complete the "BA in Art Capstone Assessment Form" working with 3 Fine Arts faculty who evaluate student's art work in a portfolio exhibit using a rubric that addresses student success for each of the 5 published learning outcomes. This document also asks all graduated art majors to respond to the Department Chair one year after graduation with summary assessment of the degree program and employment history.

2. Teaching Licensure degree: Required courses, student has advisees in the Fine Arts and the Education Department. Graduate must produce a "teaching portfolio", must participate in a senior group exhibit in the VAC, must pass the Praxis Exam and complete the in-classroom Practicum

3. Curriculum Committee and the GenEd Committee periodically advise re. new or revised courses as well as course content

B.F.A. in Studio Art

1. Departmental: BFA Art Majors take ART 4720 - Seminar in Contemporary Art Issues, BFA Seminar ART 4730 and the BFA Thesis Exhibition ART 4120, and must complete "BFA in Art Capstone Assessment Form" working with 3 Fine Arts faculty who evaluate student's art work in a portfolio exhibit using a rubric that addresses student success for all 9 learning outcomes. This document asks all graduating art majors to respond to the Department Chair one year after graduation with summary assessment of the degree program and employment history.

2. Teaching Licensure also requires courses and advisees in Education Department. Graduate must produce a "teaching portfolio", pass the Praxis Exam and complete the in-classroom Practicum

3. Curriculum and GenEd Committees periodically advise re. new or revised courses as well as course content

- d) *Who interprets the evidence? What is the process?*

The Fine Arts department Chair and full-time faculty interprets the grading rubric for each graduating student (BA and BFA) as well as any other comments by those faculty chosen by the student to assess each student's capstone performance. Fine Arts department full-time faculty meets every month during each semester to assess curriculum, propose change, and submit course and/or curriculum changes to curriculum committee. The Fine Arts department has developed the

"BA Capstone Assessment Form" first used in Spring 2010. This portion of the standardized assessment plan has been developed as specified in the VSC Academic Program Review Rubric for Evaluating Quality of Assessment Systems.

The Department Chair will work with faculty and staff at the Career Center to obtain information about graduate seniors one year after graduation. This will include completion of an on-line questionnaire which will ask students to elaborate as to having a job with art affiliation and this will ask graduates to offer positive critiques of the Fine Arts program and to recommend addition or deletion of courses up to overall curriculum and teaching quality in terms of how well students feel prepared for the workplace and other career choices.

- e) *How are the findings used? Note changes that have been made as a result of using the data/ evidence.*

At this point, until the "capstone assessment rubric" has been used and reflected upon, the observed student outcomes to date have been primarily observed and noted by individual faculty within the pedagogical context of the studio or the lecture classroom, not within a standardized venue. Therefore, course development and curriculum change has been based upon many years teaching experience by full and part-time faculty with the impetus to affect change and adaptation to new course offerings more appropriate in content; i.e., global perspectives, new media, and changing methodologies in communication. It should also be mentioned that faculty are continually communicating about our students in terms of performance, learning challenges, pedagogical adjustments in terms of teaching. Therefore, although a formal assessment has not been in place, a strong community of collaborating faculty and learners has always been in place.

- f) *Discuss findings from the dean's most recent interview of students in the major.*

1. Are you glad you chose the major?

Twenty Bachelor of Arts in Art and BFA majors expressed unanimous satisfaction in their choice of major. None demurred. One student, backed by several colleagues, expressed the desire to have completed a major in another field as well—so as to increase readiness (see 7, below) for a possible career/job in a field not directly tied to an art degree.

2. What was the best thing about the major?

- The networking within the art field and art community that the major makes possible.
- The family feeling within the discipline/department.
- The modest size of the program.
- One on one interaction with faculty.
- Positive, constructive support from faculty.

3. What is one change you would make?

The sole curricular item was a desire for more film programs (and if so, a request for a film studio). Otherwise, the changes proposed had to do with facilities: more studio space; greater access to existing studio space; more understanding from campus security regarding student needs for access; wireless internet in the VAC; additional work study funding to facilitate use of studio spaces; chemical hygiene training for more people in the use of equipment.

4. Did the courses in your major relate meaningfully to one another; was there coherence in overall curriculum?

A great deal of agreement existed as to the high level of coherence. Students felt that the courses and experiences fit together very well. One added that this includes cross-fertilization between courses outside of the major (e.g., in writing) and those within the art major.

5. What were the strengths and weaknesses of the general education requirements as you experienced them?

On the plus/strengths side, although one said that the “GECC takes away from the time to make art,” most students asserted the importance of general education (e.g., “it allows us to taste everything”) and a keen awareness that JSC is a liberal arts college.

On the minus/weaknesses side, students were very negative about newer graduation requirements—grad standards. They find those requirements stressful to complete and a chore to fit in, although several did agree that the oral communication requirement in particular was both relevant and beneficial.

The other theme that came through was a desire for greater flexibility. Some say, for example, that part of the history requirement for the GECC is not needed—because they already have considerable art history that addresses some of the same themes. There is general confusion over why, exactly, some courses count for GECC, while others do not. This is also the case for WI courses—frustration over the necessity to take a WI-designated course, when many others, they say, have intense writing requirements as well, although they lack the WI designation. Again, why do some courses count, while others do not?

6. Are you familiar with the learning outcomes for the major? Do you feel you have met these outcomes?

Students seemed, for the most part, unaware of the statement of learning outcomes, for instance in the catalogue. On the other hand, when apprised of them—I read from the catalogue—most feel confident that they have mastered them. The exception might be those learning outcomes that have to do with studio space (see #3, above).

7. Do you feel ready for your next step, either in the job market or to continue your education? Has your advisor or someone else at the college discussed options and strategies with you?

As for their readiness for “the next step,” students express mixed reactions. They are also mixed about having discussed these issues with anyone. Those in art education do feel well prepared. A number of the others say they feel less prepared to be an artist-- although they do acknowledge readiness for further art education/training. Many agree with their classmate’s assertion that, in re career readiness, business (e.g., marketing) courses should be required. They don’t appreciate occasional faculty sentiments that (to them) downplay the importance of career readiness and the necessity of supporting oneself monetarily. Other students do contend that their professors provide good models—by having their own professional art activities outside the academy. Many agree that the BFA Seminar does address strategies for forging a “life after Johnson,” but with mixed success in re boosting their sense of readiness.

As to measures that might heighten a sense of being prepared for “the next step,” they suggest increased use of the nearby Vermont Studio Center and more in the way of internships. More individual time for student artists in studios would also help, they say, as would continued use of part-time faculty who bring experience and knowledge from outside the academy.

- g) List any professional, specialized, State or programmatic accreditations currently held by the institution in relation to the specific program under review (excluding NEASC; *if there is no special program accreditation, skip to next section*).

None

- h) What is the date of the most recent program accreditation by each listed agency?
- i) Provide summary (“bullet points”) of key issues for continuing accreditation identified in accreditation action letter or report.
- j) List key performance indicators as required by agency or selected by program (licensure, board or bar pass rates; employment rates, etc.)
- k) Indicate date and nature of next scheduled review.

### **3. Faculty and Instruction**

- a) Attach Appendix A: Faculty Workload Review
- b) *List all full-time faculty responsible for core requirements in the program; indicate their terminal degree, discipline or field, area(s) of expertise and curricular responsibilities.*  

|             |                           |                             |                                  |
|-------------|---------------------------|-----------------------------|----------------------------------|
| <i>name</i> | <i>degree/ discipline</i> | <i>area(s) of expertise</i> | <i>courses repeatedly taught</i> |
|-------------|---------------------------|-----------------------------|----------------------------------|

#### **Ken Leslie, Professor of Fine Arts**

Appointed in 1984

MFA in Painting and Printmaking from the University of Pennsylvania, 1980

30 years as a professional, exhibiting and published artist.

Areas of Expertise: Painting, Drawing and Artist’s Books

Most frequently taught courses: Advanced Drawing: Artist’s Books, Foundation and Advanced Painting, Freshman Year Seminar in Contemporary Graphic Novels, BFA Seminar (capstone course). (Plus graduate courses for MFA program, which appear in the Department’s MFA 101 Review document.)

#### **Susan Calza, Professor of Fine Arts**

Appointed in 1992

MFA in Sculpture from the University of Illinois, Urbana-Champaign, 1983

27 years as a professional, exhibiting and performing artist.

Areas of Expertise: Sculpture, Performance Art and Video

Most frequently taught courses: Foundation and Advanced Sculpture, Art and Performance. (Plus graduate courses for MFA program, which appear in the Department’s MFA 101 Review document.)

#### **John Miller, Professor of Fine Arts**

Appointed 2003 (Part-time at JSC since 2001)

MFA in Photography from S.U.N.Y. Buffalo, Visual Studies Workshop, 1980

30 years as a free-lance photographer, publishing and educational projects with museums.

Areas of Expertise: Photography, documentary studies, oral history, writing, exhibition design and planning.

Most frequently taught courses: Foundation and Advanced Photography, Foundation and Advanced Digital Art, BFA Seminar (capstone course) and History of Photography, documentary photography service-learning courses.

#### **Mary Martin, Assistant Professor of Art History**

Appointed in 2004

PhD Interdisciplinary Studies in Art and Cultural Policy, University of Iowa, 2010

MA in Art History and Criticism from Webster University, 1999

Areas of Expertise: 20<sup>th</sup> Century Art, African Art and Legal Issues in Art.

Most frequently taught courses: Survey in Western Tradition in Art, Survey in Non-Western Traditions in Art, Women in Art, 20<sup>th</sup> Century Art, Art of the Body, Spiritual in Non-Western Art, African Art, Art, War and Ethics, Contemporary Art Issues.

**New Full-Time Assistant Professor of Media Arts**—We are in the process of hiring this new tenure track faculty position, to begin this coming Fall 2010 semester. An enormously needed position, to give

vision to our digital program, a new concentration in Media Arts and our new Mac Lab being built in the LLC.

c) *Describe the role of full-time faculty in delivering the core requirements of the program (vs. offering electives).*

All full-time faculty are fully active in teaching core requirements, both in art programs and for General Education requirements. At the same time, it must be said that given the number of core requirements and advanced electives that we must provide for the various art programs, that we are heavily reliant on part-time faculty as well. We strongly believe in having full-time faculty in the foundation classrooms, but at the same time, these are the people with the strongest expertise in advanced (elective) areas. To maintain our strong retention rates we must also continue to offer our advanced students exciting course options. So, the balance of core curriculum and electives will continue to rely on part-time faculty.

d) *Describe the role of part-time faculty in delivering the core requirements of the program and in providing any other services, such as advising. Identify the areas of expertise in which the program is dependent on part-time faculty.*

Part-Time Faculty (Listing only those who have been with us at least a year):

**Mark Awodey**, appointed in 2008  
MFA in Painting from Cranbrook Academy of Art  
Areas of Expertise: Drawing and Painting

**Leila Bandar**, appointed in 2002  
MFA in Sculpture from Boston University  
Areas of Expertise: Sculpture, Metals and Drawing.

**Bethany Bond**, appointed in 2007  
MFA from Savannah College of Art and Design  
Areas of Expertise: Photography, Digital Art, Web Design

**David Grozinsky**, appointed in 2009  
MFA in Sculpture, Photography and Electronic Media from S.U.N.Y Stony Brook  
Areas of Expertise: Drawing

**David Halé**, appointed in 2004  
MFA in Photography from the University of Michigan  
Areas of Expertise: Photography, video, film, art history, sculpture, precision metal working, woodworking, holography, history of technology.

**David Kearns**, appointed in 2009  
MFA Johnson State College  
Areas of Expertise: Drawing and Painting

**Marjorie Kramer**, appointed in 1997  
BFA Cooper Union  
Areas of Expertise: Painting, Drawing.

**Amy May**, appointed in 1994  
MFA Indiana University, Bloomington, 1991

Areas of Expertise: Ceramic Arts, Experimental Ceramics/Archaeology, History of Ceramics, 3-D Design, Sculpture.

**Barbara Molloy**, appointed in 1991  
MFA in Printmaking, Hunter College, 1986  
Areas of Expertise: Printmaking, Painting, Design.

**Carolyn Mecklosky**, appointed in 1999  
BFA, Johnson State College  
Areas of Expertise: Art Education, Art & Healing, Massage Therapy, Special-needs art programs for emotionally challenged youth.

**Victoria Patrick**, appointed in 1987  
BFA from Johnson State College in 1986  
Graduate work at the Maine Photographic Workshop in Rockport, Maine.  
Areas of Expertise: Black and White Photography, Portrait Photography, Oil Painting, Historical Costume Design

**Joseph Salerno**, appointed in 1991  
MFA from Indiana University, Bloomington, 1985  
Areas of Expertise: Painting and Drawing.

It is obvious from the numbers alone that we are heavily reliant on part time faculty to deliver both core requirements and advanced electives. Of the 65 undergraduate courses offered in 2010, less than a third could be covered by full-time faculty work load. This is not just a question of time, but also of expertise—we rely upon part-time faculty to cover the many studio art areas that fall out of the expertise of current full-time faculty. In addition to teaching, in many cases part-time faculty fulfill the lead role in a discipline, including the safe design, operation, maintenance and vision for several studio areas. This would include ceramics, printmaking, jewelry & metals and art education. Part-time faculty also make possible several core curriculum courses which are also Gen Ed Disciplinary Introduction electives, that are so popular that we need to offer multiple sections. Examples include Drawing I and Photo I, which have 4 to 6 sections each semester, and Intro to Digital Media has just grown to 3 sections each semester.

Our part-time faculty are enormously dedicated, and have tended to stay with us for many years. (In fact, at the recent College-wide Celebration of Service event, recognition for the three longest serving part-timers all went to V.A.C. part-timers.) They not only participate in departmental initiatives, but they sometimes invent them and lead them—campus-wide invitations for workshops, exhibitions, critiques and service-learning fundraising initiatives.

Part-time faculty are not permitted to assist in advising, or surely we would have tapped them for this long ago, given full-time advising loads, which are among the highest across the faculty.

*e) Provide evidence of ongoing professional development, and pedagogical and curricular currency among faculty responsible for core requirements in the program.*

All of our full time faculty are active professionals, working continually with ongoing professional development.

Since the last 101 Review, **Ken Leslie** has exhibited his paintings and artist's books widely. In Vermont venues have included solo exhibitions at the on-campus Julian Scott Gallery, as well as the Fairbanks Museum and Planetarium in St. Johnsbury, the Bennington Museum, and exhibitions at Green Mountain College and Sterling College. He has also exhibited internationally, in both solo and group exhibitions—

in Europe and Australia. Leslie received a 2008 American-Scandinavian Foundation Independent Research Award for work in Inari, Finland. He has also continued to push his learning in areas necessary to keep his course curricula current. He took a semester-long course in Web Site Design for Artists, and has just completed a week-long intensive in Adobe InDesign at the Maine Media Workshop. Ken will be Artist in Residence at the Gilsociety in Akureyri, Iceland in December 2010/January 2011 where he will exhibit his *Top of the World* exhibition and produce another in his series of Arctic cycles artist's books.

Since the last JSC 101 report, **John Miller** has exhibited photographs in Washington, D.C. and at Catamount Arts, Bennington Museum, Brattleboro Museum and Art Center, Chaffee Museum, Vermont Supreme Court, Southern Vermont Art Center, Vermont Folklife Center, River Arts and Sterling College and published by Yale University Press, Oxford University Press, Northern Woodlands magazine, Vermont Life, and Boston Globe magazine. He was a Plenary Speaker at the Rural Heritage Institute, Sterling College and conducted workshops at the Vermont Humanities Council Fall Conference in 2007. He is a Consulting Humanities Scholar for the Vermont Folklife Center, a Service Learning Ambassador at JSC, Chair of the Curriculum Committee, an advisory board member for Green Mtn. Technical Center, and has received photography grants and commissions for his work as well as an Engaged Scholar Award for Service Learning. John will be on sabbatical in 2010-2011 photographing "working landscapes" in the U.S. and abroad.

Since the last 101 Review, **Susan Calza** has had one-person exhibitions in Philadelphia at the Dowley Gallery at Chestnut Hill College and at the Dibden Center for the Arts at J.S.C. Her work consists of sculpture, video and works on paper. She was artist in residence at Chestnut Hill College for one week in the fall of 2009. She has taken courses in Photoshop, Final Cut Pro and Film Making all of which informs her work in the classroom. She is currently collaborating with film-maker Susan Bettman to produce a documentary about J.S.C. student Noor Bulle. Noor is a refugee from Somalia and Kenya and they are also producing a short film about the refugee experience at Johnson State College, which will be used by the office of admissions. Susan has been on the operations committee of the Green Mountain Film Festival since 2008.

In the Fall Semester 2010 Susan started Pizza Talk. This is a Tuesday, Lunchtime drop in for students who might be in need of a bit of support. Susan was awarded a sabbatical for Spring 2011 and will be spend two months in Nepal volunteering as an art teacher and construction working at a boarding school.

**Mary Martin** received a Stanley Grant for researching her Ph.D. dissertation, titled *Legal Issues in African Art*. Mary received her degree in May of 2010. For this dissertation, Mary travelled to countries that collected African art studying the laws regarding repatriation of cultural property, copyright, and international treaties such as UNESCO and UNIDROIT. She has also done comparative analysis of cultural retention laws such as the United States' NAGPRA, as well laws in New Zealand, Australia, and Finland. In terms of teaching, Mary will continue to stay abreast of current contemporary artists for her teaching. She has also begun the process of her next research project, searching for African art lost as a result of World War II.

#### **4. Academic Resources and Support**

*Note: for equipment intensive programs, attach a program inventory list for equipment valued at over \$1000 per item.*

*Assess the adequacy of each of the following areas in specific reference to the program under review:*  
Facilities:

As we wrote in the 2005 101 Report, we are extremely crowded in the Visual Arts Center both with numbers of students and numbers of classes scheduled for studio time—only even more so now, 5 years later. (We have just begun a process to create preliminary drawings with the architecture/design firm of Freeman French Freeman, to renovate and expand the Visual Arts Center soon. This is hugely needed.)

Course scheduling aside for the moment, students can't get enough open studio time in many of the studio areas. We rely entirely on work-study students to monitor all open studio time. In addition, there is no studio space for advanced students to work. This is especially important in their last two semesters, as BFA students work on their thesis exhibitions. We would be much more competitive with other art schools if we could offer our seniors a "BFA Studio"—space where they could work on campus without getting in the way of ongoing classes.

We have no "projection" classroom in the VAC, making it difficult to present images or video relevant to class work. For this reason, Art History is taught in the Library Learning Center or in Dewey. But a drawing or painting class has to crowd into the VAC's narrow hallway to view slides or digital projections. Because the studio has (beautiful!) skylights, the room can't be darkened. Even without skylights, this is also a problem in most of the other studios as well, with equipment crowded in it is very difficult to find even temporary projection space.

We have the smallest "community lounge" space on campus—literally just a fattened part of the hallway, squeezed in between storage cabinets, offices, the copier machine and a drinking fountain for students to socialize, meet for casual discussions, eat lunch, take a beverage break or "hang out". Because of OSHA regulations, no food or drink is permitted in any of the studios, so this is particularly missed, especially in winter (most of the JSC academic year!) when you can't do this outside.

Some specifics about individual studio spaces at the V.A.C.:

**Painting/Drawing Studio**—a beautiful, large and fully used studio—used, in fact, by at least 8 to 10 individual 4 ½ hour classes each semester. This means that, Monday through Friday, the studio space is booked from 9am to 8:30 pm, leaving precious little time for open studio hours. There are no closets for equipment storage---just a few cabinets and a painting rack. Consequently there is equipment everywhere and a constant battle for floor space. Expensive equipment, materials and supplies must be kept in faculty offices, which consequently are also overflowing, and, when needed, lugged to the painting studio. The skylight is wonderful. Electric lighting was renovated just a few months ago and is now fabulous at night and on dark days. Not only does it properly flood the previously dark room with light, but the lights are "greener"—more efficient and use less electricity. Window treatments were also recently improved, with easy to operate blackout curtains that not only make it possible to control light, but also to insure privacy for the studio students and models. What is needed in a future renovation/addition is a second studio just like this—or perhaps with more of a drawing emphasis, allowing this studio to evolve more toward painting needs.

**Sculpture Studio**—(This includes the woodshop and the metals/stone/mixed media studio) There is very little storage space for materials or artwork. Because there is so much (necessary!) equipment, there is not enough space to make and keep sculpture in the studio, so we overflow into the VAC Gallery for making the work as well as for class critiques and conferences. This is not always possible as there are high demands on the Gallery space from ALL studio areas. Ventilation and acoustics are an ongoing hazardous problem in the wood shop.

**Ceramics Studio**—This is one of our smallest studios, resulting in very low enrollment limits. We offer two sections of Ceramics I, each with a cap of 12 students, and one section of Advanced Ceramics, with a cap of 8. These classes are always the first on campus to fill up, making it nearly impossible for freshmen and often sophomores to make it into the course. In addition to the VAC ceramics studio, we also have a small shed outside that houses the gas kiln, the clay mixer and much stored raw materials. This is an unheated, uninsulated space, making it mostly inaccessible during the coldest winter months. It lacks drainage in the floor, and this makes clean-up more challenging. We have to keep several large garbage cans full of clay in the studio classroom, already short on space, hoping that we don't run out of thawed

clay before warm weather arrives. When mixing new clay in the shed, we have to carry warm water in buckets rather than use the cold (often frozen) hose in the shed. We do have a small space heater to provide a little warmth, but without insulation it doesn't do much. We have only space for one kick-wheel and three electric wheels, greatly limiting the amount of pottery work we can offer—something very much desired by the students. More space would allow us to provide more instruction in claybody formulation and mixing, glaze formulation and mixing and kiln loading and firing. A dream would be to have a kiln yard, or indoor kiln facilities, with kilns that could offer a variety of firing options.

**Printmaking Studio**—This too is an unfortunately small studio, with our three presses, several tables and solvent and etching stations making a maze out of floor space. We can't fit more than 12 students into printmaking classes. Time is wasted in classes as the students queue up to use the presses.

**Photography Studio**—Again, the class schedule fill most of the week, leaving very little time for “open studio hours” when students can work on their projects. We would like to expand the facility to ease congestion at the enlarger stations; add an additional 3-5 in order to handle enrollment. Much of the equipment is in constant need of repair and/or replacement because of high use. We do not yet have a room for a full lighting studio for controlled techniques and experimental work thus important for teaching a full curriculum.

**Digital Studio**—The current digital lab, several buildings away in the Library Learning Center, is quite good with up-to-date Adobe software that now allows teaching digital photography courses, illustration, graphic design, web design and animation within a Windows platform. We are presently beginning a substantial expansion of the digital program with the construction of a new Mac lab in the LLC building during summer of 2010 to be teaching ready by Fall 2010. This will include from 20-25 Mac work stations with graphics software and also professional video editing software to be used by a new full-time fine arts faculty member who will teach a range of courses in digital arts. This lab will be equipped with high-res film and flatbed scanners, a large-format professional printer and a photographic studio for shooting digital photography and video with both quartz and strobe lighting. Having this Mac lab will be a vital asset as we develop our digital arts concentration (unique to the State Colleges' arts curriculum); thus making our fine arts program far more competitive in New England for perspective students.

**VAC Digital mini-lab** – In 2008, we retrofitted our Administrative Assistant office in the VAC and built a small lab with 3 Macintosh computers in order to encourage and expand workflow between analog and digital technologies. This was also developed to initiate more interaction between faculty and students in a cross-media environment for learning and idea exchange. This has been immensely popular and is a solid indicator that eventual expansion to a large fully equipped Mac lab in the Visual Arts Center would establish the College as very invested in new technologies for teaching.

**Visual Arts Center Gallery**—This is at the heart of the program—a new exhibition every week throughout the semester. It is not meant as a formal exhibition space—that happens in Dibden. Instead, it is a thriving experimental place, for students and classes to put their work up quickly. There isn't even enough time for half the classes wanting to exhibit each year. In addition to exhibitions, we hold six BFA critiques each year, and seven MFA critiques, plus countless meetings, portfolio reviews and class critiques. The lighting was recently renovate and is much better—fully professional. There is also a lockable display case for showing small work not safe if not secured, such as small ceramics, jewelry and metalsmithing pieces, artist's books and small sculpture. An expanded/renovated V.A.C. would do well to have a second, similarly sized gallery space so twice as many exhibitions can happen each semester.

**Julian Scott Memorial Gallery**—This is housed in Dibden, and is a wonderful gallery space. Recent new lighting and shades for the huge windows have made this a terrific asset for our BFA and MFA thesis exhibitions, as well as the regular faculty exhibitions mounted here. There isn't enough time in the

calendar to bring in more than one visiting artist exhibition each semester. This is regrettable, making it difficult to expose our students and community to a wider range of contemporary art.

It is also worth mentioning the proximity of the **Vermont Studio Center**. This world-renowned place, in our same town, brings artists from around the globe into the community. Their Red Mill Gallery has a new exhibition every other week. And the center features lectures and presentations from resident artists every week, available to our students. In addition, the Center's Studio Store features a terrific selection of art supplies at 40% below retail prices—indispensable for our students and faculty!

### **Specialized Equipment:**

In most cases we have good equipment, although we do not have a good plan for upkeep and replacement. We also need a facility technician to service the equipment on a regular basis—Just as Dibden has a tech for performance arts, the equally complicated VAC needs someone. Each studio requires, maintains and must replace specialized equipment that is reliable, safe, and economically feasible to operate with an eye toward electrical conservation. The sculpture and wood shop needs and operates heavy-duty equipment as table saws, planers, drill presses, stone cutters, brakes for bending steel, gas-based cutting and welding equipment. The ceramics lab maintains an inventory of clay, glazes and now two new electric kilns. Printmaking requires constant use of heavy presses, various inks, metals and chemicals used in intaglio, many of which are toxic and require proper handling and disposal according to OSHA, NIOSH, and EPA regulations. We hope to expand the art facility and address ventilation and exhaust and dust removal in an even more accelerated and complete manner. This may require separation of teaching studios, faculty offices at some distance from studios that are producing a range of toxic substances.

**Painting/Drawing Studio**—Aside from another half-dozen easels, we're mostly set for equipment in this studio—with the exception of some electronic/digital needs outlined below.

**Sculpture Studio**—The equipment is adequate for the space, although for the curriculum we should include pneumatic carving for marble and granite. These classic materials are plentiful in the region and inexpensive. Space-wise, we cannot house a needed air compressor in our current facility. But we do need an overhead hoist or crane apparatus for moving large sculptures.

**Ceramics Studio**—The low class enrollment limits are not only because of the actual space for bodies, but also for the “firing capability” of students work. Our two electric and one gas kiln are constantly in use. We were pleased to be able to replace our two electric kilns this year—they're now state-of-the-art digital kilns. It has made a big difference to our production rate. We also have a small raku kiln, which is installed in the out-door ceramics shed, filling up the last corner of that small building. Although we could use yet another kiln, without more space we can't house one. Same thing with wheels—we could use 10, but have no where to put them. The clay mixer has endured several years and several winters outside in the shed. It needs maintenance but continues to perform well—one of the best mixers ever made! A pug mill would be nice, but we have done extremely well with what we have.

**Printmaking Studio**—If we had the room, we could use a vacuum table for silkscreen.

**Photography Studio**—In general, more enlargers and medium-format equipment, with an annual plan for repair and replacement. More variety for advanced students is needed, especially larger individual work stations, large format cameras, lighting equipment, better archival printing and special printing areas. We need a supply of equipment to loan to students. Some cameras are available through AV at the LLC, but not nearly enough and for not a long-enough borrowing time. We could use a variety of cameras, tripods, pinhole cameras, large format supplies and lighting equipment that students could borrow short-term to try something new and applied.

**Library Materials**--Good, but it always needs updating and multiple copies of the most popular books. In any given semester we offer at least 8 individual sections of photography. Class projects at times completely empties out the racks of photo books. The library staff has been enormously helpful in acquiring books as fast as we think of them. We would like to develop a small but in-depth research library to maintain and encourage connection between traditional book and virtual image study. We envision some form of study collection, locked flat-files, special steel shelving and/or files in order to have fine examples of processes to use in teaching technique and history of the different media offered within our curriculum.

**Library Services**--JSC's library services are EXCELLENT, with a devoted staff generally eager for every request and need.

**Teaching/ Learning Technologies**--We have only one digital cart at the VAC (for digital projection of stills and video as well as an Elmo for overhead projection of flat documents) This is becoming a big problem, because we are forever finding two or three classes needing the cart at the same time. A second digital cart is not a solution because there is no safe place to keep it. Each studio should be equipped and wired as a "smart class", for internet connection and digital projection. A flat screen TV with computer connection might well be a better way to go than projector and reflecting screen. We plan with envisioned building expansion of the Visual Arts Center to have a vitally needed "smart" lecture theatre for teaching, performance, video screening and visiting artist lectures. We also very much need wireless high-speed internet services in this building for much of the communication and teaching utilizes visual materials; thus the presence of high speed data transfer and presentation is now extremely technology dependent.

*support for under-prepared students related to your specific program*

This is fairly good, through the concerted efforts of faculty working with the campus support office. Setting up a good mentoring system, with advanced students helping foundation students would be worth investigating.

- other area(s)

In art sometimes we are faced with some counseling-type issues that are raised in the course of a student's exploration of self through art—issues that would be less likely to arise in math class. We certainly are not trained in this area. We could use more links with JSC's counseling services, not to do their job but to be better trained at recognizing signs that intervention is necessary.

Professor Calza has instituted this year a "Tuesday Pizza" lunch—just to casually hang out in the woodshop with students who are looking for a bit of a connection. This is popular and it is clear that it is important.

## **5. Enrollment, Retention, and Graduation Data**

a) Attach Appendix B: Enrollment and Graduation Data. (from Chancellor's office)

### **B.A. Art**

#### **Enrollment in Major/Specialization as of October 15th**

| Year      | Head count | % of Total College Enrollment | FTE Enrollment | Full-time Students | Part-time Student | In-State | Out-of State | RSP (NEBHE) | New Studer |
|-----------|------------|-------------------------------|----------------|--------------------|-------------------|----------|--------------|-------------|------------|
| Fall 2000 | 28         | 2%                            | 25.8           | 26                 | 2                 | 21       | 7            |             |            |
| Fall 2001 | 26         | 2%                            | 22.6           | 23                 | 3                 | 19       | 7            |             |            |
| Fall 2002 | 64         | 5%                            | 57.4           | 57                 | 7                 | 52       | 11           | 1           |            |
| Fall 2003 | 67         | 5%                            | 62.5           | 59                 | 8                 | 54       | 13           |             |            |
| Fall 2004 | 72         | 5%                            | 64.8           | 63                 | 9                 | 58       | 14           |             |            |
| Fall 2005 | 64         | 4%                            | 58.8           | 58                 | 6                 | 50       | 13           | 1           |            |
| Fall 2006 | 74         | 5%                            | 66.1           | 66                 | 8                 | 62       | 12           |             |            |
| Fall 2007 | 67         | 4%                            | 59.6           | 56                 | 11                | 53       | 13           | 1           |            |
| Fall 2008 | 64         | 4%                            | 57.9           | 56                 | 8                 | 54       | 10           |             |            |
| Fall 2009 | 62         | 4%                            | 57.4           | 54                 | 8                 | 53       | 9            |             |            |

**Degrees/Certificates Conferred in Major/Specialization by Academic Year**

| Year      | Degrees in Major/Spec | % of Total Degrees Conferred | In-State | Out-of State | Male | Female |
|-----------|-----------------------|------------------------------|----------|--------------|------|--------|
| 2004-2005 | 20                    | 6%                           | 15       | 5            | 5    | 15     |
| 2005-2006 | 11                    | 3%                           | 7        | 4            | 1    | 10     |
| 2006-2007 | 15                    | 4%                           | 12       | 3            | 2    | 13     |
| 2007-2008 | 10                    | 3%                           | 6        | 4            | 3    | 7      |
| 2008-2009 | 12                    | 3%                           | 7        | 5            | 1    | 11     |

**BFA Studio Art**

**Enrollment in Major/Specialization as of  
October 15th**

| Year      | Head count | % of Total College Enrollment | FTE Enrollment | Full-time Students | Part-time Student | In-State | Out-of State | RSP (NEBHE) | New Students | Continuing Students | Male | Female |
|-----------|------------|-------------------------------|----------------|--------------------|-------------------|----------|--------------|-------------|--------------|---------------------|------|--------|
| Fall 2000 | 21         | 2%                            | 19.5           | 21                 |                   | 17       | 4            |             | 5            | 16                  | 9    |        |
| Fall 2001 | 21         | 2%                            | 18.8           | 18                 | 3                 | 11       | 9            | 1           | 7            | 14                  | 10   |        |
| Fall 2002 | 25         | 2%                            | 21.9           | 22                 | 3                 | 19       | 6            |             | 6            | 19                  | 9    |        |
| Fall 2003 | 34         | 2%                            | 30.8           | 28                 | 6                 | 29       | 5            |             | 4            | 30                  | 14   |        |
| Fall 2004 | 33         | 2%                            | 27.4           | 23                 | 10                | 26       | 7            |             | 2            | 31                  | 12   |        |
| Fall 2005 | 27         | 2%                            | 25.0           | 22                 | 5                 | 21       | 6            |             | 6            | 21                  | 6    |        |
| Fall 2006 | 22         | 1%                            | 17.7           | 17                 | 5                 | 18       | 4            |             | 5            | 17                  | 7    |        |
| Fall 2007 | 24         | 2%                            | 20.7           | 20                 | 4                 | 21       | 3            |             | 6            | 18                  | 9    |        |
| Fall 2008 | 29         | 2%                            | 27.7           | 25                 | 4                 | 27       | 2            |             | 3            | 26                  | 9    |        |
| Fall 2009 | 36         | 2%                            | 31.8           | 31                 | 5                 | 35       | 1            |             | 12           | 24                  | 9    |        |

**Degrees/Certificates Conferred in  
Major/Specialization by Academic Year**

| Year      | Degrees in Major/Specialization | % of Total Degrees Conferred | In-State | Out-of State | Male | Female |
|-----------|---------------------------------|------------------------------|----------|--------------|------|--------|
| 2004-2005 | 9                               | 2%                           | 7        | 2            | 4    | 5      |
| 2005-2006 | 8                               | 2%                           | 7        | 1            |      | 8      |
| 2006-2007 | 7                               | 2%                           | 5        | 2            | 2    | 5      |

|           |   |    |   |   |   |   |
|-----------|---|----|---|---|---|---|
| 2007-2008 | 8 | 2% | 3 | 5 | 4 | 4 |
| 2008-2009 | 5 | 1% | 5 |   | 2 | 3 |

- b) *Provide an analysis of enrollment and graduation data as presented in Appendix B. Identify and interpret significant trends.*
- In the BFA and BA program, out-of-state student enrollments have declined over the past 2-3 years with greater decrease in BFA enrollments for out of state students. This is likely due to the increased disparity between out-of-state tuition and more local options for out-of-state students.
  - A larger percentage of BA students have entered the BFA program – approximately 50% over the past two years. As the program grows and improves, faculty encouragement and support has improved the level of ambition among our students.
  - In general, there are usually twice as many females enrolled in the fine arts major, with similar numbers who are accepted to and complete the BFA degree. This is in keeping with art programs across the country.
  - Better retention with females versus males? This again parallels the College as a whole. It would be interesting to begin a conversation within the art department, possibly in collaboration with the admissions department, to determine how we might increase the number of males in the major.

- c) *What special efforts do faculty engage in to market and recruit for the program, including the use of web-based recruiting tools and the establishment of articulation agreements for student transfer into the program.*

One member of the full-time Fine Arts faculty oversees program marketing by interacting with a staff member in the Admissions department. At this point we are working toward an articulation agreement with at least one high school and a tech center in the region. We have produced up-to-date professional photography of art faculty portfolios for the college website. We are also doing extensive documentation of student (graduate and undergraduate) art work to be used for on and off-campus recruitment events, and on the college website. These copy photographs have been used to build an extensive PowerPoint program showing faculty and student work that is used at recruitment events.

We have developed a portfolio day in the Fine Arts department where we offer a free one-on-one consultation meeting with high school art students to help them prepare their portfolios for applying to college. We also envision developing an independent art website which will help increase enrollment in the art program.

- d) *What is the enrollment capacity of your program? If you have not reached capacity, what are your strategies for growth? If you have reached capacity, what resources would you need to expand?*

The present enrollment capacity is at maximum because of severe space restrictions in the Visual Arts Center facility. Studio space limitations directly affect course enrollment limits, the development of new courses, and the ability to have the range of facilities/lecture space/performance theatre to enlarge and expand our curriculum, full-time faculty and student enrollment. At present, the studios are scheduled with a total of a total of 4 ½ contact hour/week classes from Monday – Friday, usually running from 9am – 8:15pm. Many classes are at capacity or over-enrolled making for very cramped work quarters and workflow and periodic hazardous work conditions. All digital courses as well as art history courses must be taught in digital labs in the LLC building where there are smart classrooms with overhead projection, large-format

screens, room darkening, and seating capacity for at least 30 students. Eventual building expansion to allow for placement of a substantial digital teaching lab and art history lecture room would help re. scheduling of classes and focusing our art students in a more collaborative and seamless manner. B.F.A.s need separate space other than teaching studios for their projects in order to be able to continue to work outside of the classroom and to allow for peer sharing of creative work and pedagogical interaction.

In order for the Fine Arts department to expand we need the following resources:

- A new facility, attached to the present building to allow for enlargement of studios, exhibition spaces, the number and size of faculty offices
- We need to separate the gallery/lecture/faculty area from the studio areas because of noise, toxic chemicals and dust, and to allow for more simultaneous teaching environments.
- We need to update, replace equipment and will need to purchase additional equipment as part of an expanding enrollment process in order to accommodate more
- We need funds in order to hire lab or studio assistants who are skilled in order to support enlarged class capacity.
- We need additional studio space and a centralized meeting/seminar room for lectures, workshops, independent studies, guest artists and speakers

Strategies for growth include more targeted marketing, possible design of a summer art institute, study abroad programs.

e) *What are your specific strategies for improving graduation rates in your program?*

Graduation rates in the fine arts major are relatively successful. Because of the nature of the program and the necessity of studio use for producing work, students are often based in the VAC for many hours each day. With this dynamic that encourages group interaction and collegiality, peer influence and industry, sharing ideas and celebrating creativity students are very much influenced and it becomes meaningful to continue toward success within a richly diverse community of like-minded artists.

Advising is also critical where students who have been identified as being challenged with their studies are usually discussed in art department meetings. Full-time faculty are also in communication with the Counseling Center and the Advising Office in order to assist with student performance and success.

f) *Provide information about retention rates in the program under review; indicate your source of information; discuss the reasons for current retention rates in the program under review. Describe plans to improve retention rates, as appropriate.*

To date most of the colleges data on retention has focused upon freshmen. Anecdotally, the retention numbers for the fine arts department is one of the highest on campus. We will have to wait for implementing the new college plan in order to better understand outcomes deduced from retention analyses.

**6. Graduate Placement and External Analysis**

a) Attach Appendix C: Placement and Continuing Education.

**APPENDIX C:**

**PLACEMENT AND CONTINUING EDUCATION DATA**

**PROGRAM:** Bachelor of Fine Arts, Studio Arts

**COLLEGE:** Johnson State College

|      |        |       |           |         |          |            |
|------|--------|-------|-----------|---------|----------|------------|
| year | #grads | #resp | resp rate | #employ | #cont ed | place rate |
|------|--------|-------|-----------|---------|----------|------------|

|      |    |   |     | IS | OS |  |      |
|------|----|---|-----|----|----|--|------|
| 2005 | 11 | 7 | 64% | 4  | 3  |  | 100% |
| 2006 | 9  | 5 | 56% | 4  | 1  |  | 100% |
| 2007 | 7  | 5 | 71% | 5  |    |  | 100% |
| 2008 | 8  | 4 | 50% | 3  | 1  |  | 100% |
| 2009 | 5  | 4 | 80% | 3  |    |  | 75%  |

SAMPLE LIST OF SPRING 2009 GRADUATES' OCCUPATIONS

*Notes*

- # grads: total headcount of graduates for program by year (including winter, spring and summer graduates)
- # resp: number of graduates responding to survey/ request for information
- resp rate: percentage of graduates responding
- # empl: total number KNOWN to be employed within six months of graduation: provide data on in-state vs. out-of-state placement
- # cont: total number KNOWN to be continuing education or in military service within six months of graduation (part-time or full-time)
- place rate: percentage of respondents KNOWN to be employed or continuing their education or in military service within six months of graduation; placement rate should be based on non-duplicated count of placed/ continuing students
- sample list: Some of our graduates since 2005 are working in a specifically or related field to the arts:

**Specific anecdotes**

- BFA.ART Director, photography program, Burlington City Arts
- BFA.ART Apparel designer, Rome Snowboard company, Waterbury
- BFA.ART Graphic designer, Great Big Graphics, Morrisville
- BA.ART Keyholder Artists Medium Williston, VT
- BA.ART Website Designer Plexifish.com
- BA.ART Teacher Altoona Family Child Care Center Altoona, WI
- BA.ART.E&S Paraeducator Burlington School District Burlington,
- BA.STA Paraeducator Shelburne, VT
- BASTA F-T Peoples Academy, Morrisville, VT
- BA.STA Production MSI Morrisville, VT
- MF.STA Housekeeper/PT Faculty VT Studio Center/Johnson, VT
- BA.STA F-T Art Teacher, Danville High School
- BA.STA 4/5 time Art Teacher, Canaan Schools
- BFA.STA ¾ time Art Teacher, Troy Elementary School
- BFA.ART Production coordinator, JDK Advertising and Design, Burlington
  
- BFA.ART 3 students in MFA graduate programs
- BFA.ART Free-lance photographer

- b) *Provide an analysis of the placement and continuing education data as presented in Appendix C.*  
 (Refer to student comments in Question 7 – students addressing concerns with this issue.)  
*Define the current and future employment opportunities for graduates of the program.*  
 Current and future opportunities range from teaching art in elementary and secondary schools, working in an art related field as graphic design, web design, product design, working as a curator of exhibits or director of an arts program, often some form of work that requires familiarity with the arts as with photography, design, creative endeavor. And, many of the students are working in artistic free-lancing, many are exhibiting and selling their work.
- c) *What are the competitive advantages and disadvantages of this program relative to other similar or competing programs in the state or region? Provide evidence for your claims.*  
 This program offers a broad-based education in studio art and art history. All students must work in-depth in a number of media, all framed within development of early to contemporary art history. Particularly with the BFA program, students learn many professional procedures in terms of producing work as well as marketing it. Some competing colleges have more tech specific programs without a substantial foundation in studio art. We believe that we are more marketable because our more solid, extensive foundation in art for the student can always learn technique and the applied but without the broad base of art knowledge, the quality of work produced in a vocational setting would be much less sophisticated. And, our students are our best advertising – they love the art program and the VAC and they spread the word.
- d) *List all established articulation agreements within the VSC and with external entities that provide pathways for high school students to transition to your program, two-year students to transition to four-year programs, and/ or graduates to continue their studies; describe the results of established articulation agreements.*  
 At this point members of the admissions department are working on developing articulation agreements with a number of secondary school art programs in Orleans, Lamoille and Chittenden counties.
- e) *Describe any other partnerships that the program has with external organizations (e.g., internship/ field study/ service learning agreements, workforce education/ training contracts).*  
 There are a few companies who periodically take on upper-level art majors for internships, particularly for more graphic design work. It would be important to identify and develop more connections with the business sector most appropriate for the more advanced student to intern.

**7. Cost/ Revenue Analysis**

- a) Attach the summary sheet for your discipline from the Delaware Study.

| CIP Code | Dept Code | JSC Department Name<br>CIP Discipline | Carnegie Type for norms | N= | 1 Instruct \$ per SCH | 2 Instruct \$ per FTE | 3 Person \$ as % of Instruct \$ |
|----------|-----------|---------------------------------------|-------------------------|----|-----------------------|-----------------------|---------------------------------|
| 50.01    | JFPA      | Fine & Performing Arts                | JSC                     | 1  | \$243                 | \$7,127               | 91%                             |
| 50.01    |           | Visual & Performing Arts              | Comp                    | 17 | \$239                 | \$7,152               | 93%                             |

- b) *Describe how the teaching loads of tenured faculty in your academic program compare with national benchmarks.*  
 The teaching loads of tenured faculty are very much in line with CAA standards for BFA programs in particular; 60 contact hours per course, this being 15 more contact hours than art departments in our sister institutions within the Vermont State College system. Our studio courses run 4 ½ hours per week which is in compliance with the College Art Association standards. The course loads per semester are more intensified than many institutions surveyed in 2006-7 when determining faculty contact hours for BFA fine arts programs.
- c) *How does the proportion of undergraduate teaching done by tenured faculty compare with that done by other faculty? How does that compare with other colleges and universities?*  
 With art history and studio offerings in Spring 2010, out of 30 lower and upper-level 3 credit studio courses, tenured faculty are teaching 9 of these courses. This is strong evidence for our reliance upon part-timers to carry a substantial number of our course offerings.
- d) *How does the cost to deliver a student credit hour in your discipline compare with the cost at your peer institutions?*  
 We have not done comparative analyses with other art programs within the State college system or with other institutions of similar size in the region.

#### **8. Progress on Policy 101 Program Improvement Recommendations from 2005**

The 2005 Policy 101 program review resulted in the following recommended areas of improvement for X's Y program:

*For each recommendation, describe progress to date; if insignificant or no progress has been made, provide an explanation.*

1. *Integrate digital technology into all studio areas.* Since the 2005 Policy 101, the Fine Arts Department has worked toward integrating more digital studies for art majors as well as all students across campus.
  - We have added more Intro Digital Media courses each semester and have required all art majors to take at least this course.
  - We also added an advanced web-design and graphic design course for artists
  - In process of hiring a new full-time tenure track faculty member in digital arts who will be adding additional courses as time-based media (video, animation, sound), installation and performance, all involving extensive use of digital technologies.
  - We are also adding a new Mac lab to enable more digital course offerings and for encouraging art students in different media to integrate digital more expansively in their art work.
  - We have integrated digital technology into many of our more traditional courses – drawing, painting, photography
2. *Develop a plan to address facilities and equipment needs.*
  - We have proposed a building expansion of the Visual Arts Center to the President in order to enlarge much-needed teaching studios, enlarge and increase number of offices, improve the overall health and safety of the art building. With this expansion, we would purchase some new equipment, create a much needed lecture space with smart technology, and develop large studios for BFAs to work.
  - We have had two meetings with an architect for whom faculty heads of each studio area are providing information in order to begin a feasibility study for expansion.
3. *Revise art history curriculum to ensure exposure to world art.*
  - We have added new courses to the curriculum and changed the name and content significantly for one of our lower-level survey courses, now titled "Survey of Non-Western

Traditions in Art.” Also have included “African Art History,” “Art of the Human Body,” “Native American Art,” and the re-introduction of “Spirituality in Non-Western Art.”

4. *Analyze faculty capacity and needs; reduce advising loads.*
  - At this point, advising loads have not yet decreased but with the hiring of a new faculty member in digital arts we hope to spread out the load a bit.
5. *Plan for studio space for seniors, for program improvement purposes as well as marketing.*
  - As part of the VAC building expansion, we hope to define a space large enough to accommodate and encourage more student interactive working and collaborative working. This will also promote faculty-student mentoring.
  - Having this dedicated and much-needed studio space will be a major selling point for the program.
6. *Design a capstone experience for BAs.*
  - All graduating B.A.s must take Seminar in Contemporary Art Issues, formally a capstone course for only B.F.A.s
  - (See section 2C) Students are required to be part of a group capstone exhibit in the VAC gallery, write an artist statement, give a short talk about their work, and have three faculty members complete an assessment rubric evaluating the student’s final art work. This has had its debut this year after last year’s successful pilot.
7. *Revise the student evaluation to provide more useful feedback to the arts programs.*
  - The College course evaluation form was revised in 2007. It does not necessarily mesh ideally with studio course structure, but it’s what we have. Our new assessment form which allows both BAs and BFAs to self-assess could potentially allow for students to offer some form of critical analysis of the Fine Arts program.
8. *Develop a system to gather regular feedback from graduates.*
  - The Office of Alumni affairs had worked at gathering accurate info re. graduates. This process has been somewhat incomplete; therefore, not necessarily a true representation of outcomes for graduates re. employment in the field. We have yet to come upon a reliable way to keep in touch with graduates. We have discussed development of an art department website that would encourage our alumni to continue in communication with us. This form of outreach could be beneficial for networking alumni, recruitment of students and a forum of alumni artwork.

## **9. Program Strengths and Weaknesses**

a) *List the primary strengths of the program.*

- Very dedicated full and part-time faculty
- Faculty are working artists and while teaching are also prolific in their art making; thus bringing new information, experience and energy to the classroom
- The retention rates are some of the best on campus
- The BFA program is a very successful program due in part to academic rigor, additional required courses in major, extensive mentoring, ongoing critique and assessment.

b) *List specific areas for program improvement.*

- Need for addition of full-time faculty for more diversity and new media
- Expanded enrollment and diverse demographic

c) *Propose a three-year program improvement plan. List specific and prioritized action steps, who is responsible and a recommended timeline.*

| <i>action step</i>                  | <i>who is responsible</i> | <i>deadline</i> |
|-------------------------------------|---------------------------|-----------------|
| 1. Capstone Assessment rubric       | VAC f-t faculty           | Spring 2010     |
| 2. New Digital Arts concentration   | VAC f-t faculty           | Spring 2011-12  |
| 3. Expanded international art study | VAC f-t faculty           | Spring 2012     |
| 4. Expanded enrollment undergrad    | VAC f-t faculty           | Spring 2012/13  |

5. New and expanded facility

VAC f-t faculty

Spring 2011-12

# BFA in Studio Arts Capstone Assessment Cover Page

As the culminating part of your BFA in Studio Arts degree, you need to complete the accompanying Capstone Assessment Form along with this Cover Page. Work with your Visual Arts Center Academic Advisor to plan this process, in most cases during your final semester at Johnson State.

## **BFA Thesis Exhibition, Presentation and Critique**

When you schedule your BFA Thesis Exhibition, you must also organize your evaluation. You must have your work evaluated by three VAC faculty members, to include your VAC Academic Advisor and your choice of two other art or art history professors. Give each of them a copy of the attached Assessment Form for them to complete after your exhibition talk. You also must complete a 4<sup>th</sup> Assessment form as your own Self-Evaluation.

Dates of BFA Thesis Exhibition: \_\_\_\_\_

Date of Thesis Exhibition Artist's Talk: \_\_\_\_\_

\_\_\_\_\_ Advisor signature and date

\_\_\_\_\_ 2<sup>nd</sup> Faculty signature and date

\_\_\_\_\_ 3<sup>rd</sup> Faculty signature and date

Complete this cover page no later than a week before your exhibition's opening, complete with the signature of the Department Chair, who will collect this form.

Additionally, we will want to be able to catch up with you a year after graduation, to learn about what you have gone on to do, and to get your thoughts about how well you feel you were prepared by our program for the world "out there".

Address, phone number and/or email where you are fairly confident you can be reached one year from today:

\_\_\_\_\_

\_\_\_\_\_ Department Chair signature and date

# BFA in Studio Arts Capstone Assessment Form

Fill in the information at the top of the form, and attach a copy of your artist's statement written as part of your thesis exhibition. Then make 4 copies of the form and statement—one for each of your selected evaluators, and the 4<sup>th</sup> for yourself. Hand out your forms before your artist's talk. All forms when completed are to be given to the Department Chair who will send you a copy and keep the originals on file.

Name and expected date of graduation \_\_\_\_\_

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Evaluator: Circle the appropriate rating for each of the following Learning Outcomes, 5 for excellent, 1 for little evidence:

- 5 4 3 2 1 Articulate informed and ideologically sound ideas about art, both historic and contemporary, and connect those ideas to the wider world.
- 5 4 3 2 1 Create artwork that is technically proficient and imbued with meaningful content.
- 5 4 3 2 1 Demonstrate a general understanding, ability, and resourcefulness with a wide range of art media, as well as a deeper understanding of at least one medium such as drawing, painting, sculpture, or photography.
- 5 4 3 2 1 Have an openness to ideas other than their own, and a willingness to take risks with their own work.
- 5 4 3 2 1 Have established regular studio practice, which will hopefully be lifelong, be aware of developing issues in their own work, and know how to continue on their own in the pursuit of that vision, with strategies for maintaining self-awareness.
- 5 4 3 2 1 Know how to do a professional exhibition of their art, write about their art, and speak about their art at a public event.

Additional Comments:

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\_\_\_\_\_  
Evaluator, signature and date

# BA in Art Capstone Assessment Cover Page

As the culminating part of your BA in Art degree, you need to complete the accompanying Capstone Assessment Forms along with this Cover Page. Work with your Visual Arts Center Academic Advisor to plan this process in your final two semesters at Johnson State.

## **BA Group Exhibition, Presentation and Critique**

Each Spring semester there is a department-wide *BA Group Exhibition, Student Presentation and Critique*. You must participate in this, installing your best examples of artwork completed that year. If you plan to complete your degree in December, you must participate in the previous Spring semester's Exhibition, Presentation and Critique. This year the exhibition is scheduled for:

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The Presentation and Critique will be held on:

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You must have your work evaluated by three VAC faculty members, to include your VAC Academic Advisor and your choice of two other art or art history professors. Give each of them a copy of the attached Assessment Form for them to complete after the Exhibition, Presentation and Critique. You also must complete a 4<sup>th</sup> Assessment form with your own Self-Evaluation.

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Advisor signature and date

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2<sup>nd</sup> Faculty signature and date

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3<sup>rd</sup> Faculty signature and date

Complete this cover page no later than a week before the BA Group Exhibition, Presentation and Critique, complete with the signature of the Department Chair, who will collect this form.

Additionally, we will want to be able to catch up with you a year after graduation, to learn about what you have gone on to do, and to get your thoughts about how well you feel you were prepared by our program for the world "out there".

Address, phone number and/or email where you are fairly confident you can be reached one year from today:

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Department Chair signature and date

# BA in Art Capstone Assessment Form

Fill in the information at the top of the form, and attach a brief artist's statement about your artwork. Then make 4 copies of the form and statement—one for each of your selected evaluators, and the 4<sup>th</sup> for yourself. Hand out your forms at the start of the Presentation and Critique. All forms when completed are to be given to the Department Chair who will send you a copy and keep the originals on file.

Name and expected date of graduation \_\_\_\_\_

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Evaluator: Circle the appropriate rating for each of the following Learning Outcomes, 5 for excellent, 1 for little evidence:

- 5 4 3 2 1 Articulate informed and ideologically sound ideas about art, both historic and contemporary, and connect those ideas to the wider world.
- 5 4 3 2 1 Create artwork that is technically proficient and imbued with meaningful content.
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- 5 4 3 2 1 Have established regular studio practice, which will hopefully be lifelong, be aware of developing issues in their own work, and know how to continue on their own in the pursuit of that vision, with strategies for maintaining self-awareness.

Additional Comments:

\_\_\_\_\_  
Evaluator, signature and date