

NHTI – Concord’s Community College

Academic Department Program Review

Academic Department: Visual Arts Date: 06/20/20

Submitted by: Susan Haas

I. DEPARTMENT OVERVIEW

*Include a brief description of the program addressing alignment with NHTI Mission, Educated Person Statement, and strategic plan. **

A. Mission Statement

Mission Statement

The Visual Arts degree program provides all students the opportunity to acquire a thorough knowledge of the basic studio disciplines of visual expression and to have a broad exposure to the history of art in preparation for transfer to four-year colleges and universities and establish a career in the visual arts. The structured curriculum emphasizes visual perception, technical acuity, knowledge of art history and contemporary issues and artistic philosophy geared toward developing a personal aesthetic. First year courses provide the foundation in basic material usage, artistic techniques, and concepts, and the second year follows with advanced studio disciplines and the creation of a student portfolio, as well as the Capstone Exhibition. Students successfully completing the AA in Visual Arts degree program will be prepared to enter most baccalaureate programs as third-year students (and be eligible to matriculate into programs with which NHTI has formal articulation agreements), and will have a professional portfolio for both future educational and employment purposes.

II. PROGRAM ASSESSMENT

This entire Program Assessment section reflects the department’s on-going efforts to continually improve the program by specifying and analyzing data gathered from assessment tools, and outcome measures overall. Describe how program learning outcomes link to the Educated Person Statement.

The Visual Arts program is constructed to follow the course curriculum and content of the first two years of a four-year college and university BA and BFA degree. Each course is reviewed by the instructor at the end of the semester for student success and completion of the curriculum. Adjustments to the course curriculum are made to increase student technical knowledge, abilities, and problem-solving skills. The individual demands for additional study above the existing 200 level are met through Independent Study. The Capstone Practicum culminates the objectives of the Visual Arts program by requiring: Artist Statement (demonstrating writing skills,

knowledge, terminology and relevance of Art History); an independently created body of artwork (offering opportunity to involve both Math and/or Science); preparation for professional presentation (involving media technology); curate exhibition/display and the final exhibition (involving communication skills). Some majors transfer before physically graduating from NHTI to take advantage of scholarship opportunities, and others transfer credits back to graduate from us. All students have received some level of scholarship from the transferring institution. Some graduates who did not attend further college are maintaining functioning art studios, websites and operate freelance businesses, and some have entered the work force using their art skills.

Visual Arts majors take both VRTS111 and VRTS112 Survey of Western Art History I & II. Learning Outcomes in these courses aligns with EPS 1. Knowledgeable of Human Culture and the Physical and Natural World; EPS 2. Thinkers, Problem Solvers, and Innovators; EPS 3. Collaborators; EPO 4. Communicators; EPO 5. Principles and Ethical Citizens; and EPO 6. Career-Ready Professional through time management, self-evaluation, self-determination, and growth. The EPO's also apply in the studio courses (VRTS101-290) utilizing the class-wide critique method of evaluation where the ability to use related terminology, assessment, and communication with peers is critical. Most studio courses involve relevant Mathematics and Science through measuring surfaces or chemical mixtures. Several studio courses require a written and/or oral research presentation in media related to topics in Art History. The Capstone Practicum is the culmination of the Visual Arts AA and the process addresses all EPO's, including EPO 6. Career-Ready Professionals.

- A. Program Concerns (may summarize elements of section IV, as well as include progress on previously identified concerns, academic, programmatic, structural, etc.).

The off-campus location is a handicap for students lacking personal transportation. It also inhibits the opportunity for Visual Arts students to regularly engage the on-campus college community, as well as lessening the awareness of the Visual Arts existence as a part of the college.

- B. Program Enrollment/Persistence/Retention/Completion (**information from Institutional Research Office**, ideally this information will be distributed immediately upon the end of the spring semester).

Majors registered Fall 2019: 30 Spring 2020: 22/ 73% Fall 2020: 7 / 25% Graduated Fall 19: 2 Graduated Spring 2020: 6
Summer 2020: 4

Overall Registered Fall 2019/Spring 2020 Day: 304 Day Credits Sold: 1091 Evening Fall 2019/2020: 60 Evening Credits Sold: 205
Running Start Enroll: 52 Running Start Credits Sold: 153 Overall Enroll 2019-2020: 415 Overall Credits Sold 2019-2029: 1,449

Overall Enroll 2015-2020: 2,312 Total Credits Sold 2015-2020: 8,186

- C. Program Learning Outcomes-Program Learning Outcomes (use LOA form and steps 1-7). *Accredited programs may substitute current program-specific accreditation forms for this section only.*

Learning Outcome Analysis – AY: ‘_19_ - ‘_20_

To be submitted with the Annual Departmental Report. Complete one form for each Program Learning Outcome reviewed and analyzed.

Step 1		Step 2 Course(s) Alignment	Step 3 Assessments of Learning (D=direct, I=indirect]	Step 4 Measurements of Student Learning			Step 5 Review Schedule for Analysis of Student Performance
Program Learning Outcomes. <i>Program completers will</i>	Institutional Alignment MVV, EPO			Criteria	Instrument(s)	Thresholds for Satisfactory / Exemplary Performance	
PLO 1 Demonstrate a comprehension of Art History, its relationship to society; an understanding of different modes of expression and to articulate that context during individual assessment of studio work.	EPO1,2,3,4,5,6 MVV1,2,3,4,5,6	VRTS101 Intro Drawing	D: Critiques D: Project Performance D: Independent Sketchbook Assignments	73%	Critique Performance; Studio Project Performance; Independent Sketchbook Assignments; Final Project	Critique Performance; Studio Projects; Independent Sketchbook Assignments; Overall Pass 73%	End of the Semester.
		VRTS103 Two-D Design	D: Critiques D: Project Performance D: Independent Sketchbook Assignments	73%	Critique Performance; Studio Project Performance; Independent Sketchbook Assignments; Final Project	Critique Performance; Studio Projects; Independent Sketchbook Assignments; Overall Pass 73%	End of the Semester.
		VRTS104 Three-D Design	D: Critiques D: Project Performance	73%	Critique Performance;	Critique Performance; Studio Project Performance;	End of the Semester.

			D: Independent Sketchbook Assignments D: Research Presentation D: Group Project		Studio Project Performance; Independent Sketchbook Assignments; Final Project	Group Project; Independent Sketchbook Assignments; Overall Pass 73%	
		VRTS111 Art History I	D: Exams D: Essays D: Research Presentation I: Study Groups	73%	Exams; Essays; Research Presentation	Exams, Essays, Research Presentation Overall Pass 73%	End of the Semester.
		VRTS112 Art History II	D: Exams D: Essays D: Research Presentation I: Study Groups	73%	Exams; Essays; Research Presentation	Exams, Essays, Research Presentation Overall Pass 73%	End of the Semester.
		VRTS201 Drawing II	D: Critiques D: Project Performance D: Independent Sketchbook Assignments	73%	Critique Performance, Studio Project Performance; Independent Sketchbook Assignments; Final Project	Critique Performance; Studio Project Performance; Independent Sketchbook Assignments; Overall Pass 73%	End of the Semester.
		VRTS290 Capstone Practicum	D: Written Artist Statement D: Independent Body of Art Work D: Curate exhibition D: Publish/hang Exhibition	73%	Artist Statement; Independent Studio Projects; Overall final performance	Artist Statement; Independent Studio Projects; Overall Final Performance 73%	End of the Semester.
PLO 2 Demonstrate the ability to create imagery that reflect	EPO1,2,3,4,5,6	VRTS101 Intro to Drawing	D: Critiques D: Project Performance	73%	Critique Performance; Studio Project	Critique Performance; Studio Projects;	Average VRTS enrolled per section is 2.

professional standards in a range of mediums that utilize components of visual language to communicate personal and group content; critically assess individual work in group settings.	MVV1,2,3,4,5,6		D: Independent Sketchbook Assignments		Performance; Independent Sketchbook Assignments; Final Project	Independent Sketchbook Assignments; Overall Pass 73%	Average VRTS grade is 85%.
		VRTS103 Two-Dimensional Design	D: Critiques D: Project Performance D: Independent sketchbook Assignments	73%	Critique Performance; Studio Projects; Independent Sketchbook Assignments; Final Project	Critique Performance; Studio Projects; Independent Sketchbook Assignments; Overall Pass 73%	Average VRTS enrollment is 5, grade of 90%.
		VRTS104 Three-Dimensional Design	D: Critiques D: Project Performance D: Independent Sketchbook Assignments D: Research Presentation D: Group Project	73%	Critique Performance; Studio Project Performance; Group Project; Independent Sketchbook Assignments Final Project	Critique Performance, Project Performance; Studio Projects; Group Project; Independent Sketchbook Assignments; Overall Pass 73%	Average VRTS enrolled is 8, average grade of 88%
		VRTS111 Survey of Western Art History I	D: Exams D: Research Presentation D: Group Presentation I: Study Groups	73%	Exams; Essays; Research Presentation	Exams, Essays, Research Presentation Overall Pass 73%	Average VRTS enrolled is 11, average grade of 76%
		VRTS112 Survey of Western Art History II	D: Exams D: Research Presentation D: Group Presentation I: Study Groups	73%	Exams; Essays; Research Presentation	Exams, Essays, Research Presentation Overall Pass 73%	Average VRTS enrolled is 9 , average grade 80%
		VRTS201 Drawing II	D: Critiques D: Project Performance	73%	Critique Performance; Studio Project;	Critique Performance, Studio Project Performance;	Average VRTS enrolled is 3 Average grade 73%

			D: Independent Sketchbook Assignments D: Research Presentation		Independent Sketchbook Assignments; Final Project	Independent Sketchbook Assignments; Overall Pass 73%	
		VRTS290 Capstone Practicum	D: written Artist Statement D: Independent Body of Art Work D: Curate exhibition D: Publish/hang exhibition	73%	Artist Statement; Independent Studio Project; Overall final performance	Artist Statement; Independent Studio Project; Overall Final Performance 73%	10 VRTS majors, 93% average
PLO 3 Demonstrate the ability to write concisely, employ Mathematics, Science and appropriate terminology as used in the field of Visual Arts.	EPO2,3,4 MVV1,2,3,5,6	VRTS101 Intro to Drawing	D: Critiques D: Project Performance D: Independent Sketchbook Assignments	73%	Critiques Performance, Studio Project Performance; Independent Sketchbook Final Project	Critique Performance; Studio Projects; Independent Sketchbook Assignments; Overall Pass 73%	Average VRTS enrolled per section is 2. Average VRTS grade is 85%.
		VRTS103 Two-Dimensional Design	D: Critiques D: Project Performance D: Independent Sketchbook Assignments	73%	Critique Performance; Studio Projects; Independent Sketchbook Assignments; Final Project	Critique Performance; Studio Projects; Independent Sketchbook Assignments; Overall Pass 73%	Average VRTS enrollment is 5, grade of 90%. Curriculum adjusted as section requires.
		VRTS104 Three-Dimensional Design	D: Critiques D: Project Performance D: Independent Sketchbook Assignments D: Research Presentation D: Group Project	73%	Critiques; Studio Project Performance; Independent Sketchbook Assignments	Critique Performance, Project Performance; Studio Projects; Group Project Independent Sketchbook Assignments; Overall Pass 73%	Average VRTS enrolled is 8, average grade of 88%

		VRTS111 Survey of Western Art History I	D: Exams D: Essays D: Research Presentation	73%	Exams; Essays; Research Presentation	Exams, Essays, Research Presentation Overall Pass 73%	Average VRTS enrolled is 11, average grade of 76%
		VRTS112 Survey of Western Art History II	D: Exams D: Essays D: Research Presentation	73%	Exams; Essays; Research Presentation	Exams, Essays, Research Presentation Overall Pass 73%	Average VRTS enrolled is 9 , average grade 80%
		VRTS201 Drawing II	D: Critiques D: Project Performance D: Independent Sketchbook Assignments D: Research Presentation	73%	Critique Performance, Studio Projects; Independent Sketchbook Assignments; Final Project	Critique Performance, Studio Projects; Independent Sketchbook Assignments; Overall Pass 73%	Average VRTS enrolled is 3 Average grade 73%
		VRTS290 Capstone Practicum	D: Written Artist Statement D: Independent Body of Art Work D: Curate exhibition D: Publish/hang exhibition	73%	Artist Statement; Independent Studio Project Overall final performance	Artist Statement; Independent Studio Project; Overall final performance	10 VRTS majors, 93% average
PLO 4 Demonstrate the ability to articulate meaning and motive in an Artist Statement; create an independent body of work; prepare professional quality	EPO2,3,4,5,6 MVV1,2,3,4,5, 6	VRTS290 Capstone Practicum	D: Written Artist Statement D: Independent Body of Art Work D: Curate exhibition D: Publish/hang exhibition	73%	Artist Statement; Independent Studio Project; Overall final performance	Artist Statement; Independent Studio Project; Overall final performance 73%	10 VRTS majors, 93% average

display; curate and hang exhibition.							

Step 6: Analysis of Student Performance Data- Describe the findings from analysis of student performance data.

Art History courses

The study of Art History relies on the student coming in with a basic knowledge of world history and critical thinking skills. Since 2017, the average enrolled in 111 has been 11 with an average grade of 76%. 112 average enrolled 9, with a grade of 80%. Overall, students coming from high school are not academically well prepared to absorb and process information, adapt to the requirements of academic writing, and some lack the drive to fully invest. However, students returning to VRTS 112 after successfully completing VRTS 111 demonstrate marked improvement in their overall performance.

In addition, Art History is introduced in studio courses through lectures, films, links and discussion. Students research periods and individual artists who have worked (or are working) in specific mediums related to their classwork. They engage in the group and individual critique process in the studio which requires them to use appropriate vocabulary and acquired knowledge in art history to critically address their work and that of others. This practice has shown to contribute to their ability to increase performance in Art History, and vice versa Art History has enhanced their ability to critique their work and that of their peers.

Studio Arts courses

Analysis of student performance data in the Studio Art courses involves two types of students taking studio art courses, namely Visual Arts majors and non-majors.

Generally, majors and non-majors alike arrive deficient in hands-on use of rulers and the basic mathematical procedures of obtaining and adjusting measurements.

Non-majors arrive in first level studio courses (for example, VRTS 101, 103 and 104) with varying skill levels and unfamiliar with the necessary time and dedication needed to ramp up their skill level and successfully complete assignments. Many are completely unfamiliar with visual art terminology and criteria to evaluate successful imagery. In second level courses (such as VRTS 201) non-majors are not acquainted with how art functions in their respective majors (fields) and this contributes a challenge to critiquing their work and its purpose.

Studio Arts majors are challenged by the Capstone Practicum which is essentially all independent work toward a final exhibition. Arriving with weaker writing skills, or accustomed to creative writing, they find producing the content required in an Artist Statement restrictive and the revision process challenging.

Step 7: Performance Goal: Specific, Measurable, Achievable, Realistic/Reasonable, Time-Bound

Art History courses

VRTS 111 performance goal:

Increase understanding of World History and its relationship to addressing the context of works of art.

VRTS 112 performance goal:

Broaden student's understanding of specifics of World History as related to specific works of art.

Studio Arts courses

VRTS 101 and 103 performance goal (for majors and non-majors):

Establish competency with the use of Math, particularly measurement, necessary to complete assignments. Increase student comprehension and usage of appropriate art-related terminology.

VRTS 104 performance goal (for non-majors):

Gain quick remediation of basic art skills and techniques for completion of assignments.

VRTS 201 performance goal (for majors and non-majors):

Increase awareness of advanced drawing techniques and their presence in visual work present in other disciplines.

VRTS 290 performance goal (for majors):

Successful engagement with the writing process that produces a final Artist Statement.

All studio courses performance goal:

Engagement in exhibition as the completion of the art-making process.

Step 8: Action Plan for Improvement- Describe the actions that will be taken to improve student performance data.

Art History action plan

VRTS 111:

Increase exposure to easily accessible and reliable sources in World History particularly through films and Literature; use oral presentations to share delivery of information.

VRTS 112:

Design individual and group projects that strengthen visual analysis for contextual / historical evaluation of works of art.

Studio Arts action plan

VRTS 101 and 103:

All projects in VRTS101 and VRTS103 will include specific format sizes that require using Math to establish boundaries and center the drawing format. Terminology will be listed on project handouts, canvas and discussed in class.

VRTS 104:

Curriculum will be reevaluated to make each project build more directly from the previous project. Changes will be made so each successive project increases in complexity, building upon and utilizing the knowledge of the previous projects. These corrections will strengthen the continuity of the projects simultaneously for both non-majors and majors as the class progresses and the 3D Design problems become more complex.

VRTS 201:

Photo and video library used during lectures, discussions and demonstration will be increased. These modifications will strengthen connections and relevance for students of different disciplines.

VRTS 290:

Design a protocol for writing the Artist Statement that sets the first draft of the Artist Statement as the conceptual foundation for the body of work to be created. A review and editing process with mentorship will lead to a final draft that clearly reflects the completed body of work. The final draft to be submitted to the Chair and Art Historian for editing suggestions.

Full department action plan

All student work, including work by non-majors will be included in the VRTS Open House slide show.

Work by non-majors will be included in department exhibitions of student work. Department will continue to develop the virtual exhibition space (www.nhtivarts.com) that was created when 2020 Visual Arts graduates could not exhibit their Capstones in a physical exhibition space.

Curriculum Actions:

	Title	Addition/ Elimination	Term of Action/ Implementation
Courses			
Programs -Assoc. Degree			
Certificates			

Accreditation Status:

Degree Program	Accreditation Body	Accreditation Status	Accreditation Year/Term-last	Accreditation Year/Term-Next

D. Research and Application

1. Survey data (*assurance of program relevancy, responsive to industry demands, graduate surveys, employer surveys, interviews, etc.*)

Our graduates successfully transfer into four-year colleges and universities with scholarships. Recently, one of our students worked full-time as a graphic and web designer during our two-year program and is launching her independent fashion business.

2. Data from examples of high-impact practices. *Resources for High Impact Practices are available at (Association of American Colleges and Universities, [High-Impact Educational Practices](#)).*

Instructional Practices to Support Engagement & Deep Learning

<p>High Impact Practice ePortfolios and Capstone Practicum; Collaborative Assignments and Projects; Diversity/Global Learning</p>	<p>Ongoing, Plans to Introduce, and Plans to Scale Up</p> <p>ePortfolios and the Visual Arts Capstone Exhibition website was created in May 2020. We are creating an Alumni page under Artists to feature graduates’ recent imagery, a brief bio and supporting links to their personal websites. The response has been overwhelmingly enthusiastic and supportive.</p> <p>Critiques are at the center of all studio courses. They teach students how to critically assess the components of artwork using appropriate terminology, while interacting respectfully with their peers in a collaborative effort. They have nurtured professional relationships among our graduates who network and share information and opportunities for exhibiting work and engaging in common projects. The new website will enable this networking and collaboration among our graduates to continue.</p> <p>Art History courses introduce diversity and help students explore cultures, life experiences, and worldviews different from their own. There is evidence that this exposure has awoken students to the richness of their own family heritage and inspired them to travel to experience first-hand other cultures. There is the possibility of creating a way for alumni to share travel experiences to see works of art first-hand with current students and establishing a virtual dialogue when these works are studied in class.</p>
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III. PARTNERSHIPS/Communities of Interest (list each)

A. High School Partners

The Visual Arts program partnered with Concord High School by providing one of their students the opportunity to take VRTS101 Introduction to Drawing their senior year. Concord High School allowed the course to be counted towards their graduation requirement. The student is now a Visual Arts major.

The Visual Arts program has partnered with Concord High School’s Running Start in VRTS135 Introduction to Ceramics and VRTS193 Introduction to Photoshop.

B. Community Partners

The Visual Arts program partnered with the Friends Program (Youth Mentoring Program) by allowing them to conduct a Visiting Artist project at the Smokestack facility over the Summer, 2019. Additionally, we continue to offer classes to GoodLife participants (over the age of 55) located next to the Visual Arts Smokestack facility.

C. Advisory Boards

The Visual Arts program is represented at the annual New Hampshire Humanities Collaborative (UNH) and the College Partnership Program (BMFA) by our Art Historian.

D. Cross-departmental Partnerships

The Visual Arts program participates by contributing student artwork to the English Department's publication of *The Eye*. The Capstone Exhibition is displayed in the NHTI Library at the conclusion of each semester.

E. Articulation Agreements, Academic Partnerships, Memorandums of Understanding

The Visual Arts program has current Articulation Agreements with Savannah College of Art & Design (SCAD), Maine College of Art (MECA), Keene State College, Plymouth State University, and Northern Vermont University/Lyndon Campus. Expired Agreements are University of Massachusetts, Lowell and the Art Institute of Boston at Lesley College.

Specify partnerships associated with the program, and how the partnerships enhance the program. Consider the impact of the partnerships on program effectiveness and/or student learning outcomes. –

The Visual Arts program relationship with Savannah College of Art & Design (SCAD) is an important one. SCAD is well established with accomplished alumni who return to hire graduates. SCAD advertises our Articulation Agreement and many students enter the Visual Arts program with the expressed intent to transfer there as juniors. We currently have eight graduates attending SCAD, all received scholarships, and all were accepted as juniors. Majors who pursued Art Education and transferred to Plymouth State University have successfully found employment in that field.

Our participation in the New Hampshire Humanities Collaborative has expanded our understanding of the challenges faced by visual arts departments in the NHCC system. Shared perspectives on student recruitment and expanding community outreach has factored into the department's evaluation of how it can place itself within the greater Concord area. Discussion of how to use the exhibition of student work to promote visual arts study impacted our decision to look at virtual exhibition.

IV. FACULTY AND STAFF

- A. The Department hired a total number of twelve (12) adjuncts and one (1) full-time faculty over the Fall and Spring. The requirement of a Master's degree is implemented in keeping with the national college hiring standard. Mary Olsen is an alumna, and it is gratifying to welcome her as a faculty member.

Meghan Ambra, MFA
Rachel Montroy, MFA
Joe Montroy, MFA
Mark Bolton, MFA
Thomas Devaney, MFA
Susan Haas, MFA, Department Head (full-time)
Rob Sylvan, MFA
Eileen Greene, MFA
Lori Rollason, MFA
Mary Ann Powers, MA
Kiera Reese, MFA
Marcus Greene, MFA
Mary Olsen, MFA

B. Professional Development (include research and scholarship as well as needs assessment)

Mary Ann Powers

Participant. NH Humanities Collaborative Summer Academy at UNH, Durham (NH), June 2019

Recipient. NHHC Mellon Small Grant for Historical Societies Internship course design proposal, Summer 2019 (postponed due to collaboration logistics)

Lecture. “Michelangelo: Art and Poetry” delivered at Fides et Ratio Seminars, Denver (CO), July 13-20, 2019

On-going service. Executive Director of the American Academy for Liberal Education, Washington, DC (www.aale.org)

Tom Devaney

“Face of Concord”, 3D video mapping project. Featured on NHPR <http://www.nhpr.org/post/concords-eyeball-artist-gets-ready-show-city-whole-new-face>; featured in Concord Monitor <https://www.concordmonitor.com/Concord-NH-Tom-Devaney-art-installation-over-Main-Street-21500935?fbclid=IwAR2Tft4QX3oDb5s-MSFAVxLvZhY7HXJS-LBUyeSRH6plteBzGWfCD2xivMc>

“We the People”, public art project and collaborative project with artist Somayeh Kashi. Featured on WMUR television <https://www.wmur.com/article/tuesday-february-11th-why-we-are-first-part-2/30896039?fbclid=IwAR1Mj0HfM5F9bkAqkOoCBPydkvefu7wQanm5r0-0IMWWM9o18CqDAkyehKbA>

T.Devaney Fine Art collaboration project with Membit Inc.

Exhibition. Augmented reality exhibit at Lavallee Brensinger Architects

Nominated for the Dartmouth-Hitchcock Health - Artrepreneur Award. 36th Annual Arts Awards from New Hampshire Business Committee for the Arts

Rachel Montroy

Publication. *Felt: Fiber Transformed*, featured artist (*Fiber Art Now* magazine)

Exhibitions. Explorations in Felt, Hunterdon Art Museum, Clinton, New Jersey, (Juried)

Hidden Treasures, League of NH Craftsmen Headquarters Gallery, Concord, New Hampshire

Currier Museum Faculty Exhibition, Currier Museum, Manchester, New Hampshire

The Beauty Within, Solo exhibition, The House of Art, Contoocook, NH

Fiber: Form and Function, Invited Artist, View Arts, Old Forge, New York

Art in the Garden, Group Exhibition, Grey Fox Gallery, New Hartford, New York

Art of the Garden, Juried exhibition, Schack Gallery, Everett, Washington

Mark Bolton

Exhibition. "A Son's Gift" at NHTI Library, Concord (NH), Winter 2020

Photographer for a NH statewide documentary project called "New Hampshire 2020", led by Gary Samson, through the NH Society of Photographic Artists

Speaker. "Obstacle Course Racing Photography" delivered at the Documentary Matters seminar presented by the Social Documentary Network in Belmont (MA), February 2020

Joe Montroy

Recipient. Honorable Mention Award at Down East National Sculpture Exhibition, Emerge Gallery, Greenville (NC) (Juried)

V. SUSTAINABILITY OF RESOURCES

A. Fiscal Program Budget (provided by CFO in May 2020)

REPORT FXRDEPT

NHTI Dept Operating Funds

Run Date: 06/15/2020

Dept Code: 14VIA/141100

Operating Statement for Dept Visual Arts for FY20

Time: 05:30 AM

Fund	Group	Type	Acct	Type	Type Description	FY19 Activity	Adj Budget	YTD Activity	Commitments	Avail Balance	% Avail
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141100	Revenues										
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52	Tuition & Fees				2,600.00	2,670.00	2,985.00	.00	-315.00	-11.80	
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55 Miscellaneous Revenue	1,080.00	2,000.00	1,180.00	.00	820.00	41.00
Revenues Total:	3,680.00	4,670.00	4,165.00	.00	505.00	

Payroll Expenditures

61 Full-Time Personnel	81,893.33	81,875.00	77,301.16	.00	4,573.84	5.59
62 Part-Time Personnel	187,298.15	193,000.00	178,341.69	.00	14,658.31	7.59
66 Payroll Benefits	42,353.87	44,000.00	40,220.88	.00	3,779.12	8.59
Payroll Expenditures Total:	311,545.35	318,875.00	295,863.73	.00	23,011.27	

Direct Expenditures

71 Operating Expenses	9,001.91	13,500.00	8,804.16	.00	4,695.84	34.78
72 Food Expenses	316.18	450.00	137.19	.00	312.81	69.51
73 Rents and Leases	104,472.00	104,474.00	104,472.00	2.00	.00	.00
75 License & Service Ag	.00	4,500.00	.00	.00	4,500.00	100.00
7C Service Agreements	2,879.06	2,524.00	1,629.16	.00	894.84	35.45
7M Marketing	63.45	.00	.00	.00	.00	.00
Direct Expenditures Total:	116,732.60	125,448.00	115,042.51	2.00	10,403.49	

Fund 141100 Total:	431,957.90	448,993.00	415,071.24	2.00	33,919.76	
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- B. The Visual Arts studio courses are conducted in 5,600 sq. ft industrial rental unit at The Smokestack Complex. The space includes three multi-use studios, a dedicated ceramic area and kiln room, and a black & white film lab and darkroom. The building and two restrooms are ADA compliant, there are three designated handicap spaces and additional thirty-five parking spaces. Computer oriented and Art History classes are conducted on the NHTI campus.
- C. The bulk of our equipment was purchased ten years ago, and occasionally requires minor repair/maintenance. Most of our program expenses are consumable materials that are offset some by additional student fees in Ceramics, Photography, Life Drawing and Figure Sculpture.

VI. HIGHLIGHTS AND ACTION PLAN

Provide narrative of program highlights and include description of action plans for program's next steps.

Strengths

Program:

The Visual Arts degree program demonstrates the successful transfer of our students to four-year college and university BA and BFA degree programs, and/or professional career opportunities. Savannah College of Art & Design (SCAD) and Maine College of Art (MECA) regularly visit to recruit and conduct portfolio reviews. Alumni report receiving scholarships and junior transfer status.

Since most of our students are non-residents on campus and commuters, building a sense of community has been important to the success of the program. Friday studio classes meet from 9 am up to 1:50 pm. A free lunch is provided to all at 11:30 am. This tradition has enabled us to build our community spirit as students from all the classes meet, visit, and see what students are making in the other studios. The department also has two BBQ grills and this allows for spontaneous outdoor meals which are a huge hit and much anticipated.

The two-semester Art History requirement, unique to many AA programs but required of BA and BFA programs, also contributes to the shared program experience of our students. The second semester research projects are often completed in groups and the experience carries over into conversational exchanges in the studios and friendships that extend beyond their time at NHTI.

The Capstone Practicum prepares the student to function as an independent exhibiting professional as well as providing an exit ePortfolio. We created a Visual Arts webpage in May to fulfil the exhibition requirement of the Spring 2020 Capstone. It was recognized by alumni who wanted to then join the project. We have contacted alumni going back to 2010 and invited them to participate by submitting a recent artwork, brief bio and supporting website links. This has been met with enthusiasm! It creates an opportunity to learn what careers our majors have launched and establishes an important NHTI networking source. Many alumni have a significant web presence and are applying their art abilities in a variety of careers. We have discovered alumni who are book illustrators, fabric designers, fashion designers and fabricators, a virtual residential platform creator, photographers, graphic designers, specific ski slope run designer, ceramists, plastic augmented feature designer and fabricator, advertising designers, and several maintaining independent working studios.

To support our students the Visual Arts program has three funded scholarships: The Maxwell Miller Scholarship (Advanced Photography), The Theresa Swindell Scholarship (Advanced Ceramics), and The Visual Arts Capstone Scholarship (awarded to outstanding Capstone Practicum candidates). Continuing to fund these scholarships and developing other support opportunities is a goal of the program. So much of what our students accomplish as young artists happens by their overcoming challenging financial and family circumstances.

Faculty:

The Visual Arts core faculty continues to be the most important strength of the program. The faculty demonstrates their commitment to teaching and to the individual student by being prepared for classes with exciting resources using examples of both historical and contemporary art, logical projects that build abilities sequentially, and very clear expectations.

The Visual Arts faculty has demonstrated their professional development by presenting their work in exhibitions, artist's talks, and presentations. Posters of our current faculty artwork are exhibited in the Smokestack hallway to further establish the presence of the Visual Arts Degree Program and inspire audience enthusiasm for different forms of artwork. It is also an excellent way to introduce our instructors through their artwork to potential new students who may be inspired to take a class with them.

Students:

Several freelance opportunities were provided to and fulfilled by our VRTS majors in portrait photography, illustration, graphic and web design. This provides the professional experience of contract negotiation, working by deadlines and final product production. Recent Visual Arts graduate, Emma Jennings, designed the Visual Arts webpage and worked with the Spring Capstone participants to create their individual pages based upon their curatorial design.

VRTS majors who qualify for Work Study provided building coverage between classes and weekends so that students may continue working and the faculty is freed to leave. Additionally, Work Study also covers a student driver to transport resident students from campus to the Smokestack five mornings a week.

Facilities:

The Smokestack Complex does afford the Visual Arts department both dedicated and flexible use studio spaces. Studios A & B are the largest two spaces, and are separated by a collapsing wall, which is opened for exhibitions. There is ample hanging wall space to display continued student works in the hallways, and that serves as both instructional and inspirational. The exterior space has picnic tables and two concrete slabs so that students can work on ceramics and sculptures in a ventilated area.

Weaknesses

Facilities:

Commuting to our off-campus location continues to be problematic for many of our resident hall students. Our Work Study driver is only available for the 8:45 am trip from campus to the Smokestack. The trolley is unpredictable and takes far longer than directly driving from NHTI. Additionally, the trolley does not operate in the evening, so our majors are limited to only day VRTS classes.

Students often need more time to work in the studios, and this is made more difficult by the off-site location. The current process involving Security locking the student in the building at night or the late weekend is not satisfactory. A bar has opened in the Smokestack Complex and that brings in traffic at night and on the weekends.

The current studio space has been a contributing factor in limiting the maximum numbers of students enrolled in courses, the number of courses offered, and lacks a dedicated space for Printmaking. Storage space is limited, and given the fragility of work in progress, transporting wet paintings or sculptures is often prohibitive.

The lack of a clean, secure classroom space with room for working with personal laptops, two color printers, and consistent wireless connections prevents our program from creating sections of VRTS140 Introduction to Digital Photography, VRTS193 Introduction to Photoshop and VRTS195 Introduction to Illustrator at the Smokestack. Currently, those courses are conducted in Little Hall labs, where student access is very limited and other classes have used our color photo printers/ink.

The only faculty office area is located at the end of the ceramic studio and is shared, including student use. A canvas drop cloth serves as a visual barrier, and there are no walls, privacy, or security. Ceramic silica dust invades everything. Sensitive meetings with students and faculty are often conducted outside the building. Retrieving phone messages is delayed until nearby studios are empty to prevent disrupting classes. Student and faculty records are maintained off the premises because of lack of security. The wireless connection is only consistent with the sole desktop computer that is literally wired to the modem located in another room.

The entire Visual Arts program is not in sight of or physically part of the community life on campus. This separation does not allow the wider student body to engage with Visual Arts students on a regular basis or to see and come to appreciate the unique qualities of studio arts learning. Not accommodating the Visual Arts program on campus has limited the growth of, and enrollments into the Visual Arts program. Likewise, by not having the program visible and active on campus, with a designated exhibition space, NHTI loses a very important public relations and promotional advantage. It is a known fact that a visual arts gallery on campus with active exhibitions draws members of the community-at-large to a campus and cultivates their interest in supporting the institution.

Once the Visual Arts program is moved to the NHTI campus and becomes visible to all students and the community-at-large, the enrollment will increase dramatically. Susan Haas is the only full-time faculty the department has and serves as the Department Chair carrying out all administrative responsibilities and student contact. The funding saved by not paying the Smokestack rent can then be invested in creating a permanent part-time position who would assist with administrative and student related tasks on a need-be- basis. The Chair can then continue to grow the department while properly supporting faculty and student performance that mark the excellence of the NHTI Visual Arts program.

*For the Academic Year 19-20, alignment with the strategic plan is not expected.