

**Visual Arts Program
Sir Wilfred Grenfell College
Self-study Report
October 07,2002**

1.0 Background

1.1 Date Visual Arts Program Started: September 1988

1.2 Subsequent modifications to program

The visual arts program was reviewed in 1993-94--under its previous administrative structure as a department—and as a result several changes were implemented. Some of the changes happened immediately and some occurred over the space of the next few years. They include:

- Reworking course syllabi so that they are clearer and more detailed.
- A general curriculum review with the intention of integration of skills development into the larger conceptual framework in all courses.
- Introduction of some process-based media—especially printmaking and photography—into the studio foundation year of the program.
- Elimination of studio majors and linked studio courses beyond the first year. Previously, students were required to declare a studio major, but this proved to be cumbersome and not completely within the guiding philosophy of the program.
- Introduction of digital imaging into the studio offerings. Printmaking courses at the 3000 level were combined into one class time to allow for these new courses.
- Cross-appointment of the art historian with the Historical Studies Program.
- Two studio survey courses for non-BFA students were developed and introduced into the college offerings, VART 1000: An introduction to two-dimensional media and VART 1001: An introduction to process-based media.
- Increased level of study abroad experiences through national exchanges and study at Harlow have been identified as ways that students might broaden their experience.
- Development of a transfer agreement with the College of the North Atlantic which allows the potential for students from CONA to use their two year diploma experience as transfer credit for the foundation year.
- Created a student fine arts representation forum; the students meet regularly with the Head of the Division.
- Part-time students now permitted into the program.
- Art Education, ED 4120, was originally offered only at the St. John's campus but is now offered primarily at SWGC to fulfill the number of visual arts students interested in pursuing Art Education. This course is still offered in St. John's when numbers warrant.

In 1996 the university changed the administrative structure of the college. The Fine Arts Division was created which changed the two BFA programs (Theater and Visual Arts) from departments into programs. The position of Chair of Visual Arts was created.

The Gallery Advisory Committee was restructured in 1996 with a more clearly defined role in development of gallery programming. At that time a gallery mandate was written prioritizing the constituents to be served by the Gallery programming. See APPENDIX "A" for the Gallery Mandate. As a result, there has been increased collaboration between the program and the gallery and it has been used more in relation to teaching.

In 1999 we made significant changes to the degree requirements.

- Reduction of the total credit hours required for the BFA (Visual Arts) from 132 to 120. This was done by eliminating 12 credit hours in the studio courses (6 credit hours at either 2000 or 3000 level and 6 credit hours at the 4000 level). Under the previous degree requirements, students

would normally take four studio courses, one art history course and one academic elective in each term of their second and third years in the program. The aim of the reduction was to reduce **fragmentation** and allow students to be more focused.

- Eliminated the media specific 4000 level studio courses and created a new independent studio project course. This new course requires the production of an independent body of work and an artist's statement and written support document.
- The timetable for the studio and art history courses was reconfigured, evening sessions added, to reduce the number of course conflicts and provide students with a wider range of options in studio and elective courses.

An Art History Minor has been created and is now offered at the college.

Since that time, we have continued to monitor the program. Recent innovations include the implementation of a regular and consistent outline of essential written and oral skills for Visual Arts students over the four years of the program.

In the 2003-04 academic year, we will start offering a 3000 level digital imaging course and alternate this every second year with the 2000 level digital imaging course

Visiting Artist Program

The administration and organization of the Visiting Artist Program has evolved over the years, creating a more substantial program that is better integrated into the curriculum and also attracts more students and community members. There has also been more collaboration with the gallery in this area. The administration of this program has just recently been changed so that a Visiting Artists committee at SWGC will assume full responsibility for the grant writing and administration (this used to alternate between SWGC and CONA), but we will continue to share visitors with CONA. This program, however, is dependent upon funding provided by the Canada Council for the Arts. In the past two years, this has been greatly reduced and this has had a major impact on our ability to offer a consistent visiting artist roster. Due to new Canada Council regulations, the college must contribute 50% of the cost of this programming. While this includes in-kind contributions, there is the need for a regular budget line in the visual arts program to provide additional support.

1.3 Strategic plan: goals of the department and their relationship to Faculty and University goals; defining characteristics; priority activities.

Description of the Visual Arts Program:

Memorial University's second campus, Sir Wilfred Grenfell College was established in 1975, and in the fall of 1988, the Fine Arts building was completed. Sir Wilfred Grenfell College's Fine Arts Division offers two BFA degree programs: Visual Arts and Theatre, which are the only BFA degree programs available in the province. Since the mid sixties, Memorial University recognized that the lack of professional Visual Art training in Newfoundland needed to be rectified, and the BFA program in Visual Arts was established. It was located on the west coast campus of Memorial University in order to allow it to develop its own identity and have more autonomy as a separate department.

The Bachelor of Fine Arts (Visual Arts) program is a professional program designed to educate and train students in the history, theory and practice of the visual arts. This four-year BFA in Visual Arts is an intensive studio program and areas of study include foundation studios, drawing, painting, sculpture, printmaking, photography, digital imaging and multimedia, as well as art history and academic electives.

The Sir Wilfred Grenfell College Art Gallery is an important and vibrant part of the Visual Arts program, bringing national and international **contemporary** and historical art exhibitions to the college.

The gallery also regularly hosts exhibitions by Newfoundland and Labrador artists, and shows the artwork of the visual arts students and the program faculty and staff.

Goals of the Visual Arts Program:

The curriculum has been devised to produce well-rounded generalists with a strong foundation in the basic skills of core areas of visual arts, resulting in graduates able to adapt to changing circumstances. The curriculum illustrates the philosophy that artistic freedom and creative expression require technical skill, intellectual awareness and a personal vision, acquired through a disciplined application of effort and a critical understanding of artistic issues, past and present. Academic electives are intended to provide a broad exposure to the liberal arts. These skills form the basis for a professional career as a practising artist, qualification for more specialized education, or a career in an art-related field. In the late 1980's, there were over 200 art teachers in the public school system, and many of them had no art training. Part of the purpose of this program was to train artists who could teach, through teaching students how to teach themselves and become life-long learners.

Relationship to Sir Wilfred Grenfell College Goals:

Please refer to the Appendix "B" for more detailed information on the goals of SWGC (Vision Statement, Mission Statement, and Strategic Goals). Following is a list of the broad goals of the college, and the relationship of these to the Visual Art program:

1. strong student-centred philosophy.

2. an interactive, personalized learning environment.

3. strong commitment to excellent teaching - with highly motivated faculty and staff.

The relatively small class sizes in the Visual Arts program promotes a personalized learning environment, with tenured faculty teaching at all levels of the program. Hiring quality teachers and a diversity of teachers was established as a priority from the beginning of the program. Faculty members are committed to research and service, and their professional expertise is derived from active participation as practising professional artists.

4. an emphasis upon interdisciplinary programming and activities.

5. core programming.

In the Visual Arts program, diversity of teaching is encouraged, and at the fourth year level, students are not streamed according to discipline or material. Multi-disciplinary approaches are encouraged. Workshops, classroom visitors and field trips bring art students in contact with music, academic disciplines, and other real-life experiences.

6. known for its attractive physical setting.

Visual Arts field trips familiarize students with the local environment, and this becomes incorporated into the curriculum and individual student work.

7. high-quality services for students.

Because the Visual Arts students have advisors who are faculty in the Visual Arts Department, they receive personalized advice and guidance.

8. mutually supportive relationship with the external community.

Visiting Artist program events are scheduled to allow for participation by members of the community. As well, there are often joint events with artists exhibiting at the Sir Wilfred Grenfell College Gallery.

9. autonomy / distinctive image.

The Visual Arts program, along with the Theatre program, has a high profile within Memorial University which creates a distinctive image for the college, enhancing its autonomy. The Visual Arts program is unique in the province which adds to the distinction of this college. As well, the Art Gallery promotes Sir Wilfred Grenfell College, as does the widely-distributed catalogue for the annual fourth year student exhibition.

Defining Characteristics of the BFA Visual Arts program:

- generalist program teaching strong foundation skills
- quality and diversity of teachers and teaching
- faculty commitment to the program
- policy allowing artists to use our facilities/ artists interact with students and faculty
- Sir Wilfred Grenfell College Gallery and its student programs
- availability of expertise from the Theatre department
- small college atmosphere, with research support from Memorial University
- interdisciplinary opportunities with faculty from other disciplines in the college
- new residences for students
- low student-teacher ratio
- student access to studios from 7 am to 2 am
- electives available that support art practice, eg. anthropology, folklore, religion, etc.
- library books and periodicals available to support our program
- library services which nurture Visual Arts students
- collegiality: colleagues share professional opportunities, lend teaching support, etc.

Non-Academic Characteristics:

- the natural environment of Newfoundland
- environment and artist residencies attract high calibre visiting artists
- strong support for the arts a significant part of Newfoundland culture

Priority Activities:

- teaching a solid grounding in skills training in basic studio areas
- maintaining commitment to an emphasis on drawing, as a foundation for the other visual arts
- **Art** History studies in Harlow, England every two years
- promotion of student work, eg. annual catalogue for the fourth year graduating exhibition
- local and out-of-province field trips
- strengthening links with the community through visiting artist program
- lobbying for the improvement of physical resources
- working to acquire new technology and incorporate this into our program
- **exchange/interaction** with other communities, for example music workshops

Exhibition Centre:

The proposed exhibition centre announced by the government of Newfoundland and Labrador in 1999 has the potential to significantly impact the general operations, programming and mandate of the Art Gallery, and therefore the Program. Although its effect cannot be measured at this time, there is a need for planning.

1.4 Self-assessment:

The Visual Arts program at Sir Wilfred Grenfell College focuses on giving students a thorough grounding in the fundamentals of an art practice. This groundwork prepares students for the rapid changes of the evolving global environment. This program also offers students a sound education in the traditional core disciplines of visual art: Drawing, Painting, Photography, Printmaking, and Sculpture; and is in the process of expanding courses in digital image-making. During fourth year, students are not limited by media, but are encouraged to work within a multi-disciplinary approach.

The scale of the Visual Arts program allows for more individual attention and for a high level of interaction between students, faculty and staff, who are very committed to their work. There is sincere involvement, critical depth and long-term support for students in this close-knit environment. The focus

on undergraduate experience means students receive a quality education, delivered by experienced instructors who are active practising artists who network with other faculty locally, nationally and internationally. Adding to this, sessional instructors bring new approaches and vigour to the program.

The curriculum is augmented by an active visiting artist/guest artist program, with visitors from Canada and abroad who arrive as part of our visiting artists series, in conjunction with gallery exhibitions, or who work in our facilities (eg. the printmaking studio). There are new private artist residencies developing in Western Newfoundland, and these artists often visit Grenfell College as well. Visual Arts students can often be found working alongside professional artists who come to use the printmaking and sculpture facilities.

In the BFA Visual Arts program, the overall weaknesses have been ascertained as follows:

- recruitment: few international students: few students from other parts of Canada
- narrow age range of students
- current enrollment in BFA limited by physical resources of studio space and number of foundation sections
- only one Art History faculty member
- no technical support for digital, photo areas, or slide library
- serious need for equipment upgrades, including improving safety
- changes needed to keep pace with new technologies

Many of the recommendations from the previous external review have not been accomplished. Financial support is needed for these recommendations, as well as for new programs and initiatives. There are demands on faculty time to develop these recommendations and initiatives, and there should be administrative support and recognition for this work. The seriousness of the current situation stems from the fact that previous recommendations have not been carried out.

2.0 Student Information

2.7 Post-graduation activities by students (highlights)

See also APPENDX "C" for more complete list

Group And Featured Alumni Activities:

Beverley King, M.A., Art Therapist writes the following about her profession.

"Art therapy is a growing profession as the focus of healthcare becomes more holistic. With just 300 art therapists in Canada, it is still relatively new. Anyone who is interested in becoming an art therapist will need to be equipped with a "pioneer spirit". Art therapy jobs will have to be created. I volunteered for a few months before the art therapist position at the Janeway was established. Newfoundland is uncharted territory with numerous possibilities for growth in this profession. Despite my sense of isolation at being the only art therapist (to my knowledge) in this province, I have great personal satisfaction in my career. I whole-heartedly believe in art therapy and would like to encourage anyone interested in pursuing this career."

The exhibition "Artists of the Western Coast" was shown at Sir Wilfred Grenfell College Art Gallery from May to July of 1999. It featured the work of three visual arts alumni, Audrey Feltham, Helly Greenacre and Tessa Middleton. This show was curated by Gail Tuttle.

The exhibition "Thesholds IV" was shown at the Art Gallery of Newfoundland and Labrador in St. John's from June to August of 1999. It featured the works by 12 Newfoundland and Labrador artists early in their careers. Greg Bennett, Grant Boland, Tessa Middleton, Undrea Norris and Jennifer Pohl were five of those artists. This show was curated by Caroline Stone.

Sir Wilfred Grenfell College Art Gallery hosted the first juried visual arts alumni exhibition "Tracking Ten Years" from February to April 2000. The works were selected by a committee of faculty, alumni and artists from the community. The following alumni (and the type of work indicated brackets) were included. Chris Bennett (framing), Ruby Beaumont (paintings), Grant Boland (painting and drawing), Heather Campbell (paintings), Dwayne Carberry (paintings), Audrey Feltham (prints), Glenn Gear (sculptural objects and installation), Clint Green & Darren Cranford (digital animation video), Helly Greenacre (paintings), Ed Hollett (illustration and graphic design), Terrence Howell (paintings), Colleen Kearley (painting), Beverley King (art therapy display), Kendrick Mauser (photographs), Monica Macdonald (paintings), Monique Maynard (objects and artist's books), Undrea Norris (sculptures), Terry O'Reilly (paintings), Jennifer Pohl (paintings), John Rao (Music CD), Craig Reid (ceramics and prints), Dale Roberts (sculptural installations) and Joanne Snook-Hann (book illustrations).

Darren Cranford and Clint Green were awarded Ontario's Young Entrepreneur of the Year Award for 1999 for their digital animation company, Keyframe Digital Productions Inc. They have just recently relocated to Niagara Falls and their most recent projects include story board animation for "X-Men". To see their work, visit: www.keyframed.com. Darren visited Stephenville in March 2000 when he did a professional development session with the animation students at the College of the North Atlantic.

Jennifer Pohl, Grant Boland and Brad Reid had a three person exhibition entitled "Wet Paint" at Christina Parker Gallery, St. John's, NF in October 2000.

Greg Bennett, Grant Boland and Terrence Howell were amongst eight artists that took part in the exhibition "The Creation Myth", curated by Gabrielle Kemp and shown at the AGNL, St. John's, NF in the summer of 2001.

Several alumni have served on the Board of Directors for St. Michael's Printshop in St. John's including Jennifer Armstrong, Lori Doody and Robert Norman.

Several alumni have served on the Board of Directors of Eastern Edge Gallery in St. John's including Undrea Norris, Jason Jenkins, Greg Bennett, Jamie Bennett, Jerry Ropson and Allyson Stuckless.

Jennifer Armstrong, Greg Bennett, Dana Carter, Terrence Howell, Undrea Norris, Jerry Ropson, Allyson Stuckless and Richard Symonds were amongst the many artists participating in "Art Attacks Exhibition" at Eastern Edge Gallery, St. John's in spring 2001.

Jason Jenkins, Jerry Ropson and Undrea Norris took part in the eight artist exhibition "I Confess" curated by Andrea Cooper and held at Eastern Edge Gallery in spring 2001.

Rodney Mercer, Pat Canning, Dave Sheppard and Chris Martin had an exhibition at the Arts and Culture Center in Corner Brook in 2001.

Jerry Ropson, Undrea Norris, Greg Bennet and Allyson Stuckless took part in the group exhibition "Graffiti" curated by Monique Tobin and held at Eastern Edge Gallery in the summer of 2002.

The Alumni Print Scholarship was created to provide alumni with access to the studio and equipment at the printmaking facilities at SWGC free of cost. Tess Middleton was the first alumni to work at the studio under this scholarship. Mike Pittmann and Dave Sheppard are the current Alumni Print Recipients.

3.0 Teaching Activity

3.1 Undergraduate

3.1.2 Relationship of curriculum to department goals, preparation of students in discipline area, and preparation of students for post university activity.

Written And Oral Skills Members of Visual Arts faculty established a plan for implementation of a regular and consistent outline of essential written and oral skills for Visual Arts students over the four years of the program, to be delivered course by course and year by year. This plan begins with specific activities in the foundation year in conjunction with the Learning Center, and ends with professional development seminars in the fourth year delivered by the Gallery Director or another individual with the requisite professional skills.

Foundation 3D Design - This studio course introduces students to the basic knowledge and practice of three-dimensional design, techniques, processes and concepts. The emphasis is on acquiring fundamental skills in conjunction with developing conceptual abilities and an awareness of contemporary art practices. Students are trained in an array of skills and approaches using a variety of materials both traditional and non-traditional. They develop an ability to manipulate some fundamentals of design, with a focus on the relationship between materials, form and meaning. Students are taught a variety of approaches to research that will support their projects and ideas. Through readings, slide lectures, class discussions, written assignments and group critiques, students develop perceptual and conceptual skills, giving them an introduction to visual art vocabulary and some approaches to criticism and theory that will enable self-evaluation and the analysis of other artist's work.

Drawing - Foundation drawing introduces students to the fundamental elements of drawing, a range of media, the diversity of drawing practices found in historical and contemporary practice, work ethic, and reflection. Some emphasis is placed on life study. Students are introduced to the critique process, and how to speak about their work. In addition, through gallery visits and visiting artists presentations, students begin to evaluate works of art in a professional manner.

2D Design - This studio introduces students to colour theory, colour mixing, painting techniques in various media, organization of the two dimensional surface and some process-based media.

Drawing Intermediate drawing builds on the skills introduced in foundation but also expands the idea of drawing into non-traditional practices and more conceptual projects requiring preliminary research. More student generated content and autonomy is encouraged at this stage.

Upper division drawing incorporates some independent projects which are community-oriented. Students identify communities outside the art school and work to an agenda which addresses their special needs or requirements. These projects are broad and diverse, and this approach parallels our program's overall philosophy of producing "well-rounded" generalists. In addition students gain hands-on experience working outside the university environment in semi-professional and professional situations where they will find themselves living. Here they learn how to set up exhibitions, deal with publicity, government regulations, health and safety issues, ethical considerations and more, in a real world setting. A Canadian handbook for artists, which covers these areas, is used in class.

Photography Introductory Photography gives the students a solid grounding on the use of cameras and the production of negatives and prints at a high technical and aesthetic standard. The students are guided and encouraged to approach the medium as a form of personal visual expression and aesthetic endeavor. Intermediate Photography continues with the technical and the creative development of the students by introducing them to colour, medium and large format, lighting basics, alternative processes, and the

History of Photography. At all levels, lectures, critiques, readings, and course texts broaden the scope of the day to day instruction by addressing theoretical issues and help put their practice in a more global context. The course curriculum reflects the philosophy of the program and the degree and promotes the idea of being an artist using the tools of photography rather than training photographic technicians. The written component of Intermediate Photography is based on critical evaluation of photographic art and the ability to deconstruct and use various approaches of critical thinking and writing. The text *Criticizing Photographs* by Terry Barrett is required reading. This will prepare them for the written component in their 4950/51 courses.

Printmaking The introductory courses are media specific and provide a solid grounding in process and methodology. This aspect is balanced with aesthetic/conceptual issues and all aspects are supported by readings, critiques and written requirements. Students are also introduced to alternative approaches which extend print to include other media.

The 3000 level courses are taught as a group, rather than being separated by media. Thus the emphasis is on larger technical issues that have a broad impact. Students are given individual assistance with specific needs. They develop breadth in individually selected media. At this level, more emphasis is placed on developing individual aesthetic and conceptual skills as well as oral and written abilities. The course is a preparation for independent work.

The curriculum reflects the philosophy of the program by its development of both breadth and depth. The courses balance the technical and conceptual aspects of art-making. At all levels, the students are exposed to examples of historical and contemporary art in the appropriate medium.

The courses prepare the students to work in the discipline by giving them process skills as well as the aesthetic/conceptual background to work independently.

The 3000 level courses help prepare students for post-university activity by folding into the curriculum such activities as learning how to make submissions to shows, writing grants, and developing curatorial concepts. As a result alumni have established their own professional workshops in our region. Also we have a relationship with St. Michael's Printshop in St. John's, which has given several of our students a direct link to post-grad activities. Some have received awards to work there for extended periods, and some have become board members of same.

Digital Imaging The introductory course in Digital Imaging covers a wide ground of computer-related issues in the production of art. Technical aspects are covered with appropriate weight while maintaining a continuing discourse with aesthetic and conceptual issues involved with media art. All aspects are supported through discussions, readings, critiques and a written project. As the 3000 level course is not yet available technical and conceptual ideas are explored simultaneously.

Basic operation of computer systems and organization of work and files is the beginning of a process that takes the students to the cutting edge of image making for both Internet and print presentation. Vector drawing, raster imaging, HTML and Java coding as well as introductory animation are explored while considering the conceptual impact of these techniques on the production and diffusion of cultural products.

In every aspect, from the making of art, the articulation of visual concepts as well as in the professional development of the artist, the Digital Imaging course reflects the philosophy of the Visual Arts Program. Students are exposed to historical aspects of image manipulation and development of computerized imaging systems.

Using ready access to the Internet, students are prepared to use digital media to not only produce work but also to develop skills in distribution and research. These are all essential components of developing artists who work independently and professionally. This, as well as the study of philosophical aspects of digital imaging, prepares students for further studies of post-university work in diverse fields.

When offered, the 3000 level Digital Imaging course will greatly expand on philosophical issues as well as introduce students to filmmaking through the use of digital video.

Painting At the introductory level students are introduced to the fundamental aspects of painting through a series of experiences which proceed from the simple to the complex, the small to the large. They work for the most part in the genres of still life, portraiture and the figure, but are exposed to contemporary developments within these traditional genres. They are introduced to direct painting, glaze painting and on occasion, encaustic. Students are introduced to work ethic, building supports, safe studio habits, historical and contemporary practices and the critique both individual and group. Students do a short oral/visual research project on a contemporary artist to help them speak about work and to broaden their awareness of contemporary painting practices.

Sculpture Sculpture 2200/2201 is the introductory sculpture class sequence. Together they give students basic knowledge of, and practice with, a broad range of the traditional sculpture materials, processes and aesthetic theories.

Sculpture 3200/3201 operates at the intermediate level. Students are self-directed in choice of materials, processes and conceptual content but are guided by the instructor to be rigorous in preparatory research, drawing, sketching and development of theoretical and aesthetic concerns in their artwork. Self-motivation, independence, experimentation and individual artistic vision are nurtured.

These classes are ordered in such a way as to progressively develop historical and contemporary sculpture knowledge, material and process skills, and deepen the student's awareness of creative, aesthetic and conceptual issues. The aim is that the student will build a solid foundation for fourth year independent studies.

The second and third year sculpture students have mounted an exhibition of their work at the Corner Brook Arts and Culture Center every year for the last six years. As well, the sculpture area has been part of numerous public sculpture commissions and has taken students on field trips to St. John's and Halifax to meet professional artists and see galleries. Professional artistic practices such as these are integrated into class activities and help to develop students into professional artists and to involve them with the Newfoundland community.

Art History The Art History component of Visual Arts provides for students in the Visual Arts Program and the Theatre Program; it also increasingly serves students from the Historical Studies and Humanities Programs, and students outside the Visual Arts (although this is restricted by lecture theatre size).

Present course design at all levels seeks to blend a conceptual and theory oriented approach to art history with the more widespread model of a "chronological" art history. As there is only one art historian teaching the students over their four years in the program, information provided must of necessity come from a number of discourses and methodologies (iconographic, formalist, semiotic, marxist, feminist, cultural pluralism, psychoanalytic, post-structural, post-modern) to provide students with as wide an exposure to art history practice as possible. There is a strong emphasis on a developmental model to essay writing and research skills to tie into the university's and program's aims to develop writing skills for all students.

Because the departmental structure is geared towards the requirements of a major in Visual Arts Studio and not in Art History, courses have a stronger studio and practical emphasis (i.e. examination of working practice of artists, Academy structure, history of materials, historical methods of marketing art works, experiential projects). As students are not exposed at the senior course level to specialized courses in art prior to the Renaissance, there is a strong emphasis on Pre-Renaissance periods in the Survey courses to provide students with as wide a knowledge base as possible. Throughout all courses critical thinking and creative problem solving are emphasized. Project work in some senior level courses stresses cooperative and collaborative learning skills, self-evaluation, interdependent learning, experiential and reciprocal learning. In the Harlow courses, the emphasis is on cooperative/collaborative, reciprocal and experiential learning. Some course designs and projects expose the student to work required of entry level graduate students (i.e. independent project development, field research, collecting and developing information via note-work/log books).

While Art History at Grenfell College is not a degree area in itself, and the Visual Arts programme requires only eight Art History courses, preparation for students for post-university activity is evident in the number of students going on to do Masters and Ph.D. level work in Art history and Art Conservation. Students have also enrolled in masters programs in Architecture (after having done extensive architectural research work in Art History classes), work as art curators for the Federal Government, and graduate work in gallery/museum Studies in England. The Harlow Program, for many students, has been as significant in developing post-graduate interests in these areas, and in art education.

3.1.3 Innovations and enrichments in program (e.g. internationalization, student exchanges, or sponsored lecture series).

Innovations and enrichments within the program have, for the most part grown out of the awareness that Corner Brook is isolated from major museums and art centers. They have also been at the initiation of faculty above their normal teaching duties. In some cases the administrative time devoted to these programs is substantial.

Visiting Artists Program The Visiting Artists Program is shared by Sir Wilfred Grenfell College, Corner Brook (SWGC) and the College of the North Atlantic, Stephenville (CONA). Both institutions contribute in funding, and all visiting artists visit and interact with students and the public at both locations, offering excellent service to a large part of the West Coast of Newfoundland and Labrador.

The Visiting Artists Program creates a climate of confidence and creativity that helps to place the regional artist's work within the global discourse of art. Often, it is the only contact with current practices that students, local artists and the public can access that is not filtered by media and different from the approaches of faculty and staff.

Artists of varying backgrounds are chosen to represent practices from emerging to mid-career to senior levels. The visiting artists have shown commitment to their work which has also been recognized as being of high quality. This provides an important function as role model to artists and students at a stage in their career where such input can help them develop as professionals and creative individuals, as well as contributing to the public's knowledge and appreciation of art.

The duration of each visit is three days, divided between SWGC and CONA to reflect both need and number of students. All activities are widely publicized in print and electronic media, and the CBC is particularly important in this role by granting comprehensive interviews with the artists and reporting on activities.

Activities include all or a combination of the following:

- A public lecture on their area of expertise, be it studio production, theory or curatorial (critical) practice
- A studio workshop or seminar exploring a particular part of their process of production for students, local artists and interested members of the public
- Individual meetings with senior students in the context of a studio visit to critique and offer feedback on work
- They are sometimes asked to make a work in-situ, thus allowing students, local artists and the public to experience first hand the artist's process.
- At least one social activity is organized to allow students, faculty local artists and interested members of the public to meet with the artist informally.

Attendance is always excellent on the part of both students and the community at large. Past visiting artists have commented on the professionalism displayed by organisers and participants. They enjoy the opportunity to experience Newfoundland and Labrador culture and landscape, and have brought with them an experience that they do not hesitate to recount to others.

After their visit, a number of our visiting artists have returned to Newfoundland and Labrador, on

their own initiative, to take part in the various artist residencies or to work in the facilities at SWGC. This creates an even more in-depth impact and a longer lasting legacy.

The Visiting Artists Program is an excellent example of co-operation between institutions and is of great mutual benefit to all the communities participating: students, faculty, artists and public.

Student Exchanges

In the 2001-2002 academic year, SWGC joined the National Student Exchange, a North America wide exchange program for students. As a result, that year, Visual Arts SWGC hosted one student from the University of South Carolina. This academic year we will be hosting another NSE student. This one is from California. At this point we have had one Grenfell student apply for an exchange. But unfortunately, this was not realized due to funding problems.

In 1995 Kent Jones established links with British and Irish Fine Arts University programs and officially set up an exchange program with Falmouth School of Art in England. Two of our students and one of theirs have participated since that time. Presently, another negotiation with the University of Ulster in Belfast Northern Ireland is underway.

Harlow The Harlow (England) Summer Art History Program provides students (on average 20 students) with eight and a half weeks of internationalization, with guest lectures from UK Academics and critics, and extensive field trips and tours (four days a week), along with travel opportunities to other parts of Europe and the Mid-East (Venice, Istanbul, Dublin, Paris).

Other Enhancements Faculty sponsored exhibitions with students. Over the years there have been a number of exhibition and employment opportunities provided for students. These have originated from outside community interests and from inside the program, usually with individual faculty and courses.

- photo exchange with U of Colorado.
- 3 students submit work to the Codroy Valley Interpretive Center, it was subsequently purchased and installed.
- since 1995 faculty have organized 2 field trips to NYC, 3 field trips to other centres in the Atlantic Region.
- program implementation of a Supplemental Instruction program in the Survey Art History courses has proved to be very successful, with a significant change on overall grade levels and pass rates.
- as Head, Kent Jones also established and chaired a committee to invite Irish poets to Grenfell, this produced four visitors. As a reciprocal spin-off, noted Canadian poet,
- author and colleague, John Steffler of our own English program was invited to read at Queen's University, Belfast, Northern Ireland during the Belfast festival in 1996. All this was done in collaboration with the English Program at SWGC.
- in 2000-2001 a Visual Arts Student Handbook was published to help orient students to the program, the college and Corner Brook. Using MUCEP summer funding students researched, designed and produced the book. A second book did not get produced due to a lack of students available in the summer.
- as a result of the "Wood Project", co-directed by Sean McCrum in Ireland and Charlotte Jones in Corner Brook, artist exchanges took place between Ireland and Newfoundland. The "Wood Project" led to further links for SWGC Theatre and English Programs with Ireland.

Sculpture Symposium The Newfoundland Sculpture Symposium was hosted by the SWGC sculpture area, August 10-20, 2000. Twelve sculptors carved in Newfoundland marble. The group was a mix of national level senior sculptors and young Newfoundland artists. The symposium promoted community involvement by allowing 15 additional people to join in and carve with the full-time participants. The symposium was promoted in the Newfoundland media: television, radio, newspapers and the Visual Arts

Newfoundland and Labrador newsletter. The symposium received funding from the Newfoundland and Labrador Arts Council, City of Corner Brook Artistic Activity Funding and SWGC.

National Gallery Internship Program Since 1995 three Visual Arts students have participated in this annual program. At least one of these participants is working in a professional museum environment today.

The **visual arts program is enriched by many extracurricular activities**. The visiting artist program brings in external visitors to lecture and work in our facilities. Students are given opportunities for direct contact with all visitors. Workshops are held to provide information on areas not normally covered in courses. See Appendix "D" for a listing of these activities for the period of 1998 to 2000.

The **students are regularly engaged in activities which increase the range of experiences** beyond in-class learning. These include commissions, study abroad and field trips, exhibitions and related work experience. These experiences provide them with a broader range of contacts, give them an opportunity to develop professional skills. See Appendix "E" for a listing of these activities for the period of 1998 to 2002.

3.1.4 Collaborations with other departments, schools, faculties, universities, colleges.

In the fall of 2000, largely at the initiation of Tom Gordon, the new Director of the School of Music MUN, a number of collaborations occurred between the School of Music, the Visual Arts and the Theatre Arts Programs. They comprise of:

- graduating students from the School of Music having performed in concert at SWGC
- the fourth year VA exhibition travelling to St. John's
- the MUN Percussion Ensemble – "The Scruncheons" conducting workshops with Fine Art students, participating at Art Space and performing in concert at SWGC
- a Musical Theatre course being offered (summer of 2002).

Future collaborations are to be on going.

Two collaborations are planned for the fall of 2002 between SWGC Visual (Digital and Painting) and the Waterford Institute of Technology Ireland.

Occasional collaborations occur across the programs at SWGC;

- Jim Duffy (SWGC Psychology) gave an illustrated talk on faces, facial emotion and "face leakage" to Intro Painters in anticipation of a self-portrait assignment.

3.1.5 Service teaching In 1996-97 two studio survey courses for non-BFA students were developed and introduced into the college offerings, VART 1000 and VART 1001.

Since 1997 the Visual Arts program has administered ED 4120 -Teaching Art in Intermediate and Secondary School. This arrangement works well for students residing in Corner Brook but not for VA graduates and alumni who do not. These students are told that they must have this required course *before* they enter the Ed. Program and that they may not take it coincidentally while doing their Education practicum. Students are given the impression that they must do the course in Corner Brook. They are not told that the course is available in St. John's when numbers warrant. This delays their entry into the Education Program and frustrates the students. While VA administers this course on the Grenfell campus we have no say in how Education schedules it into their Program. There is disagreement within the program regarding the administration of this course and whether this service course qualifies as an elective.

On occasion non-BFA students are allowed to take VA courses to facilitate their academic and professional needs. Normally students cannot take advantage of this service due to the program admission process, prerequisites, space availability and timing. Cases are dealt with case by case.

VART 2700 and VART 2701 (Art History Survey) provide service teaching for the Theatre, Humanities, and Historical Studies Programs. Service teaching (guest lectures) has also been done for the School of Nursing and the Humanities Program by the Art Historian.

Section 4.0

4.3 Awards, Honours And Recognition (Highlights)

MICHAEL COYNE

- Biographical Entry in *Who's Who in the World*, R.R. Bowker, New York; 1999-Present
- Appointed to Board of Directors of *Arts Atlantic* magazine (1996-2001)
- Digital Image published on CD by ASCII Corporation, MacPeople Magazine, Japan, 1997
- Vice-President's Research Grant, Memorial University of Newfoundland, 1997
- Digital Image published on CD by Pacific Mi-Tee, Inc. Salt Lake City, USA, 1997
- Mural on Anatomy and Physiology (6' x 24') installed at Western Regional School of Nursing
- Biographical Entry in *Canadian Who's Who*, University of Toronto, Toronto; 1989-Present
- Biographical Entry in *Who's Who in American Art*, R.R. Bowker, New York; 1989-Present
- Paintings and prints acquired by numerous public and private collections

GERARD CURTIS

- Principal's Research Fund award in support of the project "The Fragmentary Museum," December, 1996.
- Artistic/Creative Grant, Office of Research, Memorial University (Projected and Illuminated Thoughts: Walking Over Carl Andre) 1997.
- Memorial University (Sabbatical) Research Grant 1998-1999.
- Principal's Research Fund award for "Projected and Illuminated Thoughts," 1999.
- SSHRC travel-support grant (University of Calgary) 2000.
- Memorial University course remission grant for research purposes, Sept.–Dec., 2001.
- Travel support grant (2001) from the Canadian Embassy (London), the Centre For Canadian Studies in Britain, and the Paul Mellon Center (Yale Univ.) for British Art.
- Invited Speaker (with travel support) from the University of Wales, Cardiff (1995); University of Western Ontario (1998), University of Calgary (2000).
- Research cited in *Nineteenth Century Art: A Critical History*, ed. Stephen Eisenman, Thames and Hudson, 1994, p. 210: referenced in *Pre-Raphaelite Papers*, Scholar Press, 1996.

DON FOULDS

- Newfoundland and Labrador Arts Council Grant, 2001
- Artistic and Creative Grant, Memorial University, 1999, 2001
- Principal's Research Grant, S.W.G.C., 1999
- Newfoundland and Labrador Arts Council Grant, 1999 and Cultural Activity Funding, City of C.B. and funding from S.W.G.C. for the Newfoundland Sculpture Symposium 2000

BARB HUNT

- Canada Council for the Arts, Creation/Production Grant 2001
- Ontario Arts Council, Individual Visual (Senior) Artist's Grant 2000
- CFI, Canada Foundation for Innovation Grant (Art and Art Conservation team) 1999
- Paris Studio Grant, Canada Council 1998
- Gouvernement du Québec, Ministère de la culture, Bourse B 1994
- Canada Council Visual Art Project Grant 1993, 1989
- Manitoba Arts Council Visual Art Grants 1988, 1987, 1986, 1985

CHARLOTTE JONES

- Newfoundland and Labrador Arts Council Travel Grant, 2000
- Newfoundland and Labrador Arts Council Project Grant, (Wood), 1999, 1999, 1998
- Festival of the Arts Project Grant, (Wood)1999
- Department of Foreign Affairs and International Trade (Wood), 1999
- Newfoundland and Labrador Arts Council Project Grant, 1997
- Cultural Industries Development Initiative funding assistance, 1997

KENT JONES

- Publication Grant, Canada-Newfoundland Comprehensive Economic Development Agreement, Government of Newfoundland and Labrador, 2001-2002
- Travel Grant Canada Council for The Arts, 2001
- Research Grant: Artistic and Creative Grants Division, Memorial University of Newfoundland, 2000
- Project Grant: Newfoundland and Labrador Arts Council, 2000
- Travel Grant: Newfoundland and Labrador Arts Council, 1999
- Travel Grant: Canada Council for the Arts, 1999
- Festival of the Arts Project Grant, Newfoundland and Labrador Arts Council, 1999
- Publication Grant/Project Grant, Cultural Industries Development Initiative, The Canada/Newfoundland Agreement on Economic Renewal, Government of Newfoundland and Labrador, 1996
- Project Grant, Newfoundland and Labrador Arts Council, 1996
- Awarded One-month free Residency at The Tyrone Guthrie Centre, County Monaghan, Ireland, 1996.

GERARD J. KELLY

- Project Grant, Newfoundland Arts Council, 1999

MARLENE MACCALLUM

- Honorable Mention, Atlanta Book Prize, Nexus Press, Atlanta, Georgia. This award was created to recognize the achievement of book artists
- Grand Prize for the "Biennale Internationale d'Estampe Contemporaine de Trois-Rivières", Québec
- Several project and production grants from the Newfoundland and Labrador Arts Council (most recently in 2001 and 1997)
- Creative/Production Grant, The Canada Council (1999)
- Artistic/Creative Grants from the Office of Research, MUN (2000, 1998, 1997)
- Vice-President's Research Grant and Federal/Provincial Cooperation Agreement Grant for a

Photogravure Workshop (with David Morrish), 1995

DAVID MORRISH

- Exhibition Production Assistance Grant, Newfoundland and Labrador Arts Council. 2001
- Artistic/Creative Grant, Office of Research, Memorial University of Newfoundland. 2000-01
- Fourth Place Honorable Mention at the 1st Biennial International Miniature Print Exhibition, New Leaf Editions/Dundarave Print Workshop, Granville Island, BC, 2000
- Canada Council "Artists in Mid-Career" Grant 1999
- Artistic/Creative Grant, Office of Research, Memorial University of Newfoundland. 1997-98
- Vice-President's Research Grant and Federal/Provincial Cooperation Agreement Grant for a Photogravure Workshop (with Marlene MacCallum),

LESLIE SASAKI

- Included in "Theatrum Mundi" the 1997 Marion McCain Atlantic Art Exhibit. Curated by Susan Gibson-Garvey. The Beaverbrook Art Gallery, Dalhousie Art Gallery, The Canadian Embassy (Washington, D.C), the Art Gallery of Newfoundland and Labrador, the Mackenzie Art Gallery .

4.5 Connection Between Research And Teaching

MICHAEL COYNE

My research and production from 1993 until 2000 was primarily in the area of digital imaging, although I continued to produce paintings periodically during this period, including a large mural for the Western Regional School of Nursing. The research into computer art making led to my initiating courses in Digital Imaging as a new studio component of the BFA Programme. These courses proved to be very popular and many students who took the courses found the skills they acquired extremely useful upon graduation. The mural project, too, allowed me to discuss more knowledgeably with my students the creation of large-scale public art work and what such work entails, both technically and administratively. My recent return to teaching 2-D Design and Painting, and my ceasing to teach Digital Imaging, coincided with a renewed focus on 'conventional' painting. Maintaining freshness in my painting has always meant paying attention to the fundamentals, which happily contributes to my teaching of 1st year design students. My background in computer generated imagery is increasingly relevant as more and more students begin using the computer to develop their ideas for painting.

DON FOULDS

In the summer of 2001 I accepted a commission to create a replica of a giant squid. I hired three SWGC Visual Arts students and together we built the sculpture.

In the summer of 2000 I organized and participated in the Newfoundland Sculpture Symposium 2000. Sculpture students from SWGC, NSCAD and Queens University worked together with national level professional sculptors.

In 1999 I was an Invited Artist at Phoenix Park, Dublin. I worked for 10 days with furniture design students from the Dublin Institute of Technology and Landscape Architecture students from the Dublin University creating outdoor public seating in Phoenix Park.

BARB HUNT

My art production and research are both focused on textiles, in particular those related to rituals of death and mourning in Newfoundland. In this province, textile practices are important expressions of culture which make connections to past history and continue to contribute to survival. I incorporate textiles into my teaching, both technically and conceptually. I encourage students to explore how these traditional practices can support and inform their current work, and through this students learn that there can be a strong connection between local material culture and contemporary art practice.

KENT JONES

My research involves the production of prints, paintings and drawings. In Printmaking, from a technical standpoint, I am interested in maintaining quality traditional printmaking programs within a contemporary educational setting. To this extent my planning, construction and implementation of the educational facilities and program within the print studio at Sir Wilfred Grenfell College has been the highlight of my academic career and has produced a number of fine professional printmakers over the years, including two who have built their own studios in our region with my assistance and advice. This is both a result of the studio I constructed at Grenfell and the studio I constructed in my own home and where I continue to refine the many time-honored techniques which separate intaglio printmaking from other art forms. In this instance I am known and respected for my technical expertise in traditional intaglio printmaking techniques amongst colleagues in Britain, Canada and the United States.

In Painting my technical investigations have revolved around ways of working with acrylic paint which could be identified as unique and distinct from working with oils. In Drawing I have sought to reintroduce quality academic drawing to third year students and it has proved to be a popular component of my course, and since I regularly produce portrait drawings and figure drawings myself, either singularly, or in series based on specific themes, these research/teaching activities are intimately connected.

From an aesthetic standpoint, I have an interest in the narrative and in what makes us tick psychologically. I am keen for students to find themselves as creative individuals without copying others, and I like to think that this is a hallmark of my teaching and my research both. My more challenging work usually confronts the viewer with a statement and a question at the same time, often asking the viewer to consider both what is conventional and what personal viewpoint he or she may hold regarding whatever subject or issue is presented. Virtually all of the projects I give my students encourages them to think in this way, and again, it is the way I approach my own art making.

I also believe that artists need to be connected to the community and the world they inhabit, and they need to be prepared for the "real world" when they graduate. In this sense I make an effort to involve the students with various communities outside the art school environment and outside the mainstream art world. In the art world we speak about "Alternative Space" venues or galleries. For the most part these are government-sanctioned, taxpayer-funded rooms, where you exhibit your artwork to others who go there for the sole purpose of experiencing it. My third year drawing students engage in an annual project where they identify more unconventional alternative spaces/communities and work to a pioneering public arts agenda which addresses the needs of those communities. Exhibitions, performances, and so on take place in malls, dental offices, primary schools, bars, at ski trails, public parks and sports facilities, via the mail, internet, phone, film and TV, and more. Recent student successes which could be directly attributed to this course project include a current 4th year student who was given an award as the 2001 Youth of the Year for Newfoundland and Labrador in the Legacy category; a 2001 graduate who recently organised the first Public Art conference for Southeast Asia in Bangkok, Thailand; and a student who has put together a successful summer art program for children in St. John's and Mount Pearl. I, too, look for unconventional

exhibition spaces and new communities for my own work and continue to expand those horizons.

MARLENE MACCALLUM

My primary area of teaching is printmaking and secondary area is photography. My background in printmaking was instrumental in my early role in the program. I designed and set up the screenprinting studio and assisted in the setup of the litho studio and graphic arts darkroom. My own areas of research and creative activity are printmaking and photography, more specifically in photogravure. Learning the difficult process of photogravure improved my teaching skills and also expanded my teaching range. As I am fully engaged in both teaching printmaking and working within that field, I can constantly improve and expand my skills and knowledge, in the arenas of technology and concepts. Additionally, I began working with the artist's book in 1996 and this has become a major part of my production. I have been able to offer workshops on this topic and introduce aspects of it into my course curriculum. I have also reworked my printmaking curriculum to introduce more elements of professional activities. These directly relate to my experience as a professional artist and I see the need to lay the ground for high professional standards in our students and also to hopefully mitigate some of the intimidation that students experience in their first forays into the professional world.

DAVID MORRISH

I successfully applied jointly with Marlene MacCallum for funding from the Canada/Newfoundland Cooperation Agreement on Cultural Industries for a Photogravure Workshop conducted here with Jon Goodman in June of 1995 and for funding from the University's Department of Research for a Photogravure Workshop to be held here with Jon Goodman in June of 1995. These two grant awards were directly responsible for my advancement into the field of photogravure which has fundamentally changed the kind of artwork I create and has, in turn, added to the breadth of my experience and knowledge of various media which I then apply to my teaching and advising. This experience has allowed my co-author and I to write an extensive text book on the photogravure process: Copper Plate Photogravure: Demystifying the Process, published by Focal Press, 2003.

All other research activity related to my creative work is giving me credibility in the classroom, insight into the creative act, of which all students are in need of guidance, and recognition as an artist which is important for the reputation of the program, the college and the university.

GERARD CURTIS

My work includes research on art education and university teaching practice, and directed research via multimedia projects called ART SPACE (community, faculty and student cooperative/collaborative events). Results of this work has been presented (with Chris Short) with the paper "ART SPACE: Creating An Irresponsible Co-operative Learning Environment" at the International Association for the Study of Co-operation in Education conference (Cooperative College) "Co-operative Learning and Responsible Citizenship in the 21st Century" June 2002, Manchester (England). Development of alternative teaching strategies in regular class instruction and Harlow Art History Programme, including work on experiential, cooperative, reciprocal, and alternative teaching practices. Aspects of these alternative methodologies presented as the paper/session "In Praise of Bad Teaching" at the Society for Teaching and Learning in Higher Education "Art and Science of Teaching" conference, Memorial University, St. John's, June 2001.

PIERRE LEBLANC

The primary position of the educator in visual art is to impart techniques and ideas of art production based in experience and research. It is essential for a professor to maintain a current discourse in the methods of production, means of distribution and philosophies of art making in teaching activities. The most efficient method of keeping a contemporary vision in these endeavours is through active and consistent research activity.

Teaching a course in new media not only requires research in the area of the production of art using computer technologies but attention also needs to be placed in the area of bringing the work into the public context. My participation in the E-lounge project during the "Atlantic Cultural Space Conference" in Moncton, May 23-26, 2002 was part of a continuing effort to participate actively in the link between teaching and research. At this conference I presented a Web Based art piece as well as presented a conference, via web cam, on theories of digital art production and diffusion of contemporary work. Maintaining a current outlook on the critique of art is also an important part of the teaching enterprise. I have sought to maintain a current perspective by publishing reviews in Arts Atlantic. The review of one exhibition was published in the Fall, 2002 issue and two more are forthcoming.

LESLIE SASAKI

My painting and research focus on autobiography, and re-examining the small assumed aspects of living for large metaphors. While grounded in a representational tradition I have explored the montage aesthetic and the use of indexical signs (smoke drawings, stamps) as part of this.

My general wide knowledge of the historical and contemporary practice in areas other than painting prove to be received well by students in their independent studies. In an attempt to keep abreast of major exhibitions and contemporary exhibits I have organized a half a dozen field trips to museums in the Atlantic Region or NYC.

I have researched and authored a feasibility report to the President of Memorial on administering/executing a sculptural memorial to Beaumont Hamel. This has sparked an interest in Public Memorials and will be presented at a public presentation 2002-2003.

4.6 Other Indications Of Research And Creativity

See individual CV's for exhibitions, publications and other indicators of research and creativity.

Section 5.0: Faculty and Staff Professional and Community Service Since Last Review

5.1 Service as journal editors, associate editors, members of editorial boards.

5.2 Service as invited reviewers or committee members for national and international research competitions.

5.3 Collaborations with government and industry.

5.4 Connections between service and teaching.

5.5 Other aspects of service.

BARB HUNT, Assistant Professor

5.1 Editorial Advisor: *Textile: the Journal of Cloth and Culture*, Berg Publishers, London, England.

- 5.2 Jury Member, Major Visual Arts Grants, Manitoba Arts Council, 2000; Juror, Kingston Women's Art Association Group Exhibit, 1999; Juror, Kingston Public Library, 1999; Coordinator, *Kids With Cancer Art Workshop*, London, Ontario, 1996.
- 5.3 Advisor, art curriculum for Ontario public schools, 1998.
- 5.4 "Serving on awards juries gives me the opportunity to be directly connected to current professional practices and standards. I teach these skills to my students within the continuously shifting fields of practice in contemporary art. Organising local community shows and events that include students creates links between the university art program and the local community, as well as encouraging students to see the possibilities for a viable art practice in a local context. My previous experience working in art organisations gives me knowledge about how art communities function and grow, and teaching this can prepare students to participate as professional artists after they graduate."
- 5.5 Taught Drawing course to Forestry students, SWGC, 1997; gave lecture "Material Culture in Newfoundland" to Folklore students, SWGC, 2002; gave lecture "Art and Social Change" to Sociology class, SWGC, 1997; co-curated "Aprons" community art exhibit, Corner Brook, 1997.

DAVID MORRISH, Associate Professor

- 5.1 Wrote first and second articles of a series of articles on Photogravure for the Alternative Photography Review, published in the U.K., Spring and Summer, 1996; Co-wrote third article with Marlene MacCallum in same publication, Fall, 1996; co-author with Marlene MacCallum Copper Plate Photogravure: Demystifying the Process, Focal Press, 2003.
- 5.2 Served on jury for Grants, Newfoundland and Labrador Arts Council, 2002; served on Advisory Committee for the Articulation Agreement between Westviking Visual Arts Program and Grenfell's, 1996-97; Served on Committee for Textile Program at Cabot College, 1996-97.
- 5.3 Travelled to University of Ulster, Belfast, Northern Ireland with Marlene MacCallum on fact-finding mission regarding student/faculty exchanges, co-sponsored by the British Council and the University of Ulster; Co-organised and participated in a one-on-one advanced Photogravure Workshop under the guidance of Jon Goodman, 1995.
- 5.4 Primary design and photo work on all fourth year catalogues for Visual Arts graduates, 1995-2002; photography for numerous Grenfell College Art Gallery publications and monographs since 1989. "All other service activity related to my creative work is giving me credibility in the classroom, insight into the needs of the community, and recognition as an artist which is important for the reputation of the Program, the College, and the University."
- 5.5 Taught evening classes in Basic Photography through Community Education, 1995, Taught workshops for VANL in Framing and Matting and another in Photographing Your Artwork, Fall 1996

LES SASAKI, Associate Professor

- 5.1 Appointed to Board of Governors and to the Editorial Board of Arts Atlantic Magazine, 2001.
- 5.2 Juror, Canada Council Emerging Artist Program, 2001
- 5.4 Member of the Advisory Committee for *Art Fusion*, a two-day cultural event highlighting art and music at the Blow Me Down Cross Country Ski Club, Corner Brook, Newfoundland, 2002; Worked with *Common Ground Heritage Planning* to facilitate the purchase and permanent installation of three VA students' artworks in the Grand Codroy Valley Interpretive Center, Newfoundland, 2000.

MARLENE MACCALLUM, Professor

- 5.2 Juror, Canada Council Project Assistance for Visual Arts, Craft and Architecture Organisations Program, 1999; Co-wrote article with David Morrish on Photogravure for the Alternative Photography Review, published in U.K., Fall 1996; Juror, Canada Council Works on Paper for the Art Bank Program, 1995; co-author with David Morrish Copper Plate Photogravure, Focal Press, 2003.
- 5.4 Gave bookbinding workshops for Visual Arts students and community members, 2000 and 1998; Faculty Advisor for The Art Society, Sir Wilfred Grenfell College, 1995-96.
- 5.5 Developed the proposal for the cultural component (Visual Arts) for the Canada Winter Games, Corner Brook, Newfoundland, 1996; STEPS visits to elementary schools, Western Newfoundland, 1992-98.

PIERRE N. LEBLANC, Assistant Professor

- 5.1 Member Editorial Board of Eloizes (revue des écrivains Acadiens), 2002; Wrote review of exhibition Tactile Vision, work by Beth Oberholzer and Dorothy Caldwell, Arts Atlantic Magazine, 2002.
- 5.5 Programme design for Al Pittman tribute, 2002; Design and photo work for Gros Morne Adventures, 2002; Technology and architectural consultant for preparation of Andy Fabo/ Michael Balzer exhibition at Sir Wilfred Grenfell College Art Gallery, 2001; Presenter at mini symposium Art Health and Medicine, Sir Wilfred Grenfell College Art Gallery, 2001.

MICHAEL COYNE, Professor

- 5.1 Board of Directors, Arts Atlantic Magazine, 1995-2001; Editorial Advisory Committee, Arts Atlantic Magazine, 1995-2001
- 5.3 Attended workshop on multi-media sponsored by Newfoundland and Labrador Alliance of Technical Industries, 1995; Consultant on Digital Imaging, INNOVA Multimedia Ltd., 1995; Police Sketch Artist, Royal Newfoundland Constabulary, 1995; Invited Speaker, IMPACT Conference on Art and Technology, St. John's, Newfoundland (televised by CPAC) December, 1997
- 5.4 Demonstration of Digital Imaging at workshop: Newfoundland and Labrador Alliance of Technical Industries, 1995
- 5.5 Series of paintings lent to Social Services/Mental Health Office, Corner Brook, 1995; Completed and donated 8' by 25' mural on the theme of Anatomy and Physiology, to Western Regional School of Nursing, Corner Brook, 1997; Web Designer for Visual Arts Program, Sir Wilfred Grenfell College, 1998-present.

KENT JONES, Professor

- 5.1 Wrote article on Stepping Out Globally, a Cultural Industries Export Conference for Visual Arts Newfoundland and Labrador Newsletter, St. John's, Newfoundland, 2001.
- 5.2 Juror, Training Initiatives Program, Cultural Human Resources Council, Government of Canada, Ottawa, 1995; Juror, Art Procurement Program of Newfoundland and Labrador, 1992-95; Member Advisory Committee for Visual Arts Program, West Viking College, Stephenville, Newfoundland, 1992-95.
- 5.3 Attended Stepping Out Globally, A Cultural Industries Export Conference as Arts Council of Newfoundland and Labrador Representative, 2001; organised poetry reading for Canadian author John Steffler during annual Belfast Festival, Queen's University Northern Ireland; established and coordinated exchange program with Falmouth School of Art, England, 1994-present;

established exchange program between Belfast School of Art at the University of Ulster, Northern Ireland and Grenfell College, 2002.

- 5.4 Represented Fine Arts Department (Theater and Visual) of Sir Wilfred Grenfell College on recruitment trip to Boston, Baltimore and New York City, 1996; placed third year drawing students in primary and secondary schools, seniors homes and various community locations in Corner Brook and Western Newfoundland as part of class projects, 1998-2002.
- 5.5 Design for all team equipment, programs and information, logo design, *The Western Whales Swim Club* and *The West Side Heat Swim Club*, Corner Brook, 1997-2002; Donated artwork for auction in aid of the following organisations and charities: Tommy Sexton Aids Benefit, St. John's, Newfoundland, 1997; Kosovo Relief Agency, The Canadian Red Cross, St. John's, Newfoundland, 1999; Art Auction in Aid of the Akron Art Museum, Akron, Ohio, U.S.A., 2002; Art Auction in Aid of Eastern Edge Gallery, St. John's Newfoundland, 2002; Series of Artworks lent to Canada Games Centre, Corner Brook, 1999-2000; Artworks lent to Atlantic Canadian Boxing Tournament, Corner Brook, Newfoundland, 2001, organised fundraising and established *The Geraldine Deibler Endowed Scholarship for Visual Arts Students* at the University of Akron, Ohio, U.S.A., 1998; organised fundraising and established the *M. Ellis Fjeld Endowed Scholarship for Students of the French Horn* at the Hugh A. Glauser School of Music, Kent State University, Kent Ohio, U.S.A., 2000; established and developed Visiting Irish Poets Program at Grenfell College, collaborated with Elwood High School, Deer Lake, Newfoundland, 1992-96; Honorary *Ambassador For Newfoundland and Labrador*, 1993-99.

DON FOULDS, Associate Professor

- 5.2 Juror for Artistic and Creative Grants, Memorial University, 2000-01, 1998-99; Organised and hosted Newfoundland Sculpture Symposium, 2000; Organised and juried Memorial University Botanical Garden Sculpture Commission, 2000; Helped organise and administer commissions for the Forestry Building and the Five Hundred More Youth Conference, 2000.
- 5.3 Participant in cultural exchange as part of *The Wood Project* with Ireland, Guest Artist at Dublin Institute of Technology and Invited Artist at Phoenix Park (outdoor seating project) Dublin, 1999; Invited Artist at Breaking Barriers 1998 Collaboration international wood conference, University of Saskatchewan, 1998.
- 5.4 Organised The Newfoundland Sculpture Symposium with intent to give SWGC Visual Arts students and emerging Newfoundland sculptors the opportunity to work with national level professional sculptors, 2000.
- 5.5 Commissioned to design and build 55 foot Giant Squid for Exploits Valley Development Commission. Employed three SWGC Visual Arts students for summer 2001.

DR. GERARD CURTIS, Associate Professor Art History

- 5.4 Lectures for high school student tours on art history and Visual Arts programs; recruitment visits to local high schools for Memorial University Summer Bridging Program; arranged donation of fire brick to sculpture department and donation of slides to Memorial University; actively involved in fundraising for student trips to Harlow, England.
- 5.5 Member of Woody Point Gallery Board of Directors, 2001; public lectures and panel discussions at Eastern Edge Gallery, St. John's, and College of the North Atlantic, Stephenville; organised annual Art Space exhibitions for students and community members, Corner Brook, 1999-2001; research assistant for CBC Television; advisor to Corner Brook Museum and Archives Society Acquisitions Committee, 1997-98.

GERARD KELLY, *Sculpture Technician*

- 5.1 Author of five articles on Visual Arts for The Newfoundland Herald, 1998-99.
- 5.5 Instructor *Clay Relief*, Junior High mini course, Sir Wilfred Grenfell College, 1998; *Wood Carving for Beginners*, Continuing Education At Grenfell, 1998; *Clay Relief*, Junior High mini course, 1999; *Clay: The Human Portrait*, Continuing Education, 1999; *Clay: The Human Figure*, Continuing Education, 2000; *Stone Carving*, Sculpture Forum, La Have, Nova Scotia, 2000, *Clay Relief*, Junior High mini course, 2001; *Raku*, Junior High mini course, 2002; Presentation on Marble Carving, Humber Elementary, Corner Brook, 2002, Coordinator, Field Trip to Lubyn Boykov Foundry, St. John's Newfoundland, 2002; Curated *Tangible Matter*, Arts and Culture, Corner Brook, 2002; Studio Assistant, John Greer East Dover, Nova Scotia, 2000; Assistant, *Sculpture Symposium 2000*, Sir Wilfred Grenfell College, 2000.

GEORGE MASLOV, *Master Printer and Printmaking Technician*

- 5.1 Board Member, St. Michael's Printshop, St. John's, Newfoundland, 1999-2001, Board Member Woody Point Gallery Project, 2001.
- 5.5 Printmaking collaborations with local, regional and national artists, Sir Wilfred Grenfell College, 1995-present; Collaborations with artists at St. Michael's Printshop, St. John's, Newfoundland, 1995-present; Supervisor for students engaged in annual poster design for *The March Hare* poetry Festival, Corner Brook, 1995-2002.

GEORGE CAMMIE, *Workshop Supervisor Carpentry Shop*

- 5.4 Independent research and projects in woodworking and metal working, including personal manufacture of guitars, violins, mandolins, scale model-building (Newfoundland dories), and custom-made knives; custom building of woodworking and metal-working machinery including jigs and fixtures for various operations, woodworking sharpener, and knife sharpening machine, 1995-2002. Community resource person for all of the above.
- 5.5 Custom building work in cabinetry, etc. for all departments at Sir Wilfred Grenfell College, 1995-2002.

GAIL TUTTLE, *Gallery Director*

- 5.1 Editor, *Dancing on a Plate: performance and installation by Rita McKeough*, Sir Wilfred Grenfell College Art Gallery, 2000. Editor, author of exhibition publications *Merchants, Mariners and the Northern Seas* and *Artists of the Western Coast*, Sir Wilfred Grenfell College Art Gallery, 1999. Editor of exhibition catalogues *Manifest* (Sir Wilfred Grenfell College Art Gallery) 1998 and *Janet Werner* (Sir Wilfred Grenfell College Art Gallery) 1998. Invited to present paper "Enacting the Gutenberg Galaxy: 1960s Technology and Intermedia Society Performance Art," Universities Art Association Conference, University of Western Ontario, 1998. Author of the following articles/essays: "Theatrum Mundi: Smoke and Mirrors," *Visual Arts News*, Summer 1998, Volume 20, No. 1, 14; "The Business of Illustration," *Contact* (Vancouver: Canadian Association of Photographers and Illustrators in Communications), Winter 1997, 3-4; "New Concepts of Order: Technology, Institution and the Intermedia Society (1967-1972)," *Visual and Verbal Literacies* (Winnipeg: Inkshed Press), 1996; *Against Architecture: Toward Typology and Recension*, *Against Architecture* (Courtenay: Arts Alliance), 1996.
- 5.3 National Board member (Vancouver and Halifax chapters) of Canadian Association of Photographers and Illustrators in Communications, 1996-1998. Served on committees to review and revise federal copyright legislation and insurance regulations for the industry.
- 5.4 Member of advisory committee for Learning Through the Arts, Corner Brook, 1999. Curator and

project coordinator *Young Marks* exhibition of visual art by District 3 students, Sir Wilfred Grenfell College Art Gallery, 1998. Advisor to the Vancouver School Board Continuing Education Division on arts programming, 1996-1997. Instructor, visual art and art history courses, Vancouver School Board, 1996-1997. Frequent guest lecturer, public art galleries, conferences and artist-run centers, 1996 to present.

5.5 Member of the Woody Point Gallery Board of Directors, 2001.

CHARLOTTE JONES, Acting Gallery Director

5.1 Board Member and West Coast Representative, Visual Arts Newfoundland and Labrador, 1997-present; Council Member for Visual Arts, Arts Council of Newfoundland and Labrador, 2000-present; Member Steering Committee for Visual Arts Newfoundland and Labrador Book Committee, 2000-present; Member Consultation Group to the Ministerial Panel on *Educational Delivery in the Classroom*, Newfoundland, 1999, Frequent Reviewer for Arts Atlantic Magazine, 1991-present; Catalogue essayist for *Audrey Feltham*, 1995; Editor and catalogue essayist for *Wood: The Beauty of Objects*, 1999; Project coordinator for catalogue *Rita McKeough: Dancing on a Plate*, 2000, Sir Wilfred Grenfell College; Editor and essayist for catalogue *Anne Meredith Barry: Gros Morne Journals and Translations*, Sir Wilfred Grenfell College, 2001, Member Steering Committee, *Young Marks* art exhibition, Sir Wilfred Grenfell College Art Gallery, 1998.

5.2 Juror for Project Grants, Newfoundland and Labrador Arts Council, 1999-2002.

5.3 Chair of Steering Committee for *Learning Through the Arts Program*, School District 3, Western Newfoundland, 1998-present; Organiser of mini symposia *Northern Lights: Art, Health and Medicine*, bringing together members of the academic community, Fine Arts Program and the public, Corner Brook, 2002; Co-organiser of *The Wood Project*, an international interdisciplinary cultural exchange project, art exhibition, and publication between Ireland and Newfoundland--collaborators included Sir Wilfred Grenfell College, Natural Resources Canada/Canadian Forest Service, Air Canada, ACOA, Western Newfoundland Model Forest, Government of Canada Department of External Affairs, Government of Newfoundland and Labrador, Omega Plus, Newtel, Art Gallery of Newfoundland and Labrador, Newfoundland and Labrador Craft Council, Arts Council of Northern Ireland, The Republic of Ireland Department of Foreign Affairs' Cultural Relations Committee, Dublin Corporation, The Heritage Services Ireland, DUCHAS (Ireland), Canadian Embassy Dublin, 1999-2001; Organiser and project coordinator *The Art and Science of Forest Ecology* in conjunction with Natural Resources Canada--Canadian Forest Service Atlantic, Corner Brook Division and the Department of Fine Arts at Grenfell, 2002 ongoing; Curator for three-person exhibition of Northern Irish Artists at James Baird Gallery, St. John's Newfoundland, 1999. Organisation, fundraising, administration for international interdisciplinary cultural exchange between Canada and Ireland, will include artists and writers from Ontario, Newfoundland and Labrador, and Ireland, in partnership with The Tom Thomson Memorial Art Gallery, Owen Sound, Ontario, Sir Wilfred Grenfell College Art Gallery, Sligo Model Arts Centre, Ireland, and Limerick City Art Gallery, Ireland, publication, 2001 and ongoing.

5.5 Organiser of cultural exchange project between 6 grade five classes in Corner Brook and 5 equivalent grade classes in Northern Ireland and Ireland, 1999-2002; Instructor Drawing, Waterbase Woodblock and Watercolor courses for Children and Adults, Continuing Education, Sir Wilfred Grenfell College, 1994-present; Instructor Drawing Junior High Mini Course, Sir Wilfred Grenfell College, 2000-2001; Instructor, Waterbase Woodblock Workshop at Anna Templeton Centre, St. John's, 1998; Instructor Watercolor Workshop CVNS, Grand Falls, 1996; Artist in *Learning Through the Arts Program*, Western Newfoundland, 1997-present; Artist in *Arts Smarts* program, *Western Newfoundland*, 1998-2000; Participant in Mini University experience, Jr. High School students at Grenfell College, 2002; Organiser of *Art in a Suitcase*, exhibition of Grenfell College students' work at Harlow Campus, England, 2002; Co-organiser of

collaborative enrichment project with High School District 3 entitled *Along the Humber to The Bay of Islands: Then and Now*, based on selections from the Sir Eric Bowater Collection, to be shown at Sir Wilfred Grenfell College Art Gallery as part of Corner Brook's *Canadian Forest Capital of the Year* celebrations, 2002.

6.2.3 Visiting Faculty

The following have been visiting faculty members to the SWGC Visual Arts Program, either as limited term appointments or 3 year contractuales.

| | |
|-------------------------------|-------------------|
| Susan Ford | Burke Paterson |
| Harold Klunder | Ingrid Percy |
| James Gillespie (Art History) | Michael Wickerson |
| Lisa Murray | Jennifer Crane |
| John Graham | Thierry Delva |
| Pierre LeBlanc (current) | Jana Bara |
| Colette Urban | John Noestheden |
| Sharon Puddester | Shawn O'Hagan |
| Steffanie Frederes | |

The service courses, VART 1000, VART 1001 and ED 4120 are traditionally taught by Per Course Appointments. Included in the Appendix are the C.V.s of those currently teaching the courses; Angela Baker and Chris Short.

The following SWGC faculty have been visiting faculty outside of Memorial University.

- Leslie Sasaki—summer faculty, NSCAD, 1998. Teaching an eight week Figure Painting workshop and a Studio group.
- Barb Hunt—NSCAD Visiting Artist, 1997. Slide lecture and studio visits.
- Marlene MacCallum—artist in residence for 3 months, fall 1996 at the University of the Arts in Philadelphia, PA. Workshops and critiques with undergraduate and graduate students in the Printmaking/Book Arts area.

7.0 Scholarships, financial support

7.3 Scholarships, teaching and research assistantships provided by the unit to students

There are a number of categories of scholarships and assistance available to students.

- The university scholastic awards are given out each year according to academic merit. See Awards and scholarships.
- The Memorial University Career Employment Program (MUCEP) places students within the university setting with the goal of providing career related work experience to undergraduates. Students use university acquired knowledge to assist other students or, to assist the research and service mandate of the university. The Visual Arts Program relies heavily on this program for research assistants, studio assistance, monitors, tutors, etc. The highest use occurs in the Art Gallery and in the Sculpture area. In the gallery students receive professional training in all aspects of gallery work. While this is beneficial to the students and the running of the Gallery, the substantial administrative/training time places a strain on the single gallery staff member. MUCEP students are also employed as faculty research assistants. The program could make use of more MUCEPS at all levels.

- Unique opportunities present themselves. In the spring of 2002, SWGC Visual was chosen as one of three national institutes to award the first RCA/ C.D. Howe Travel Scholarship. These \$5,000 scholarships go to young designers and artists “to recognize talent”, “to encourage further study and travel” and “to nurture talented and promising artists and designers who are likely to advance their disciplines on a national and perhaps international basis.”

8.0 Physical Resources

8.1 Equipment: Lab and studio

Base equipment

As noted in the previous review, all areas were almost fully equipped with quality materials and equipment. (See inventory). Not all areas have completely acquired their basic compliment of equipment purchases due to budgetary restraints. As changes were made to areas, to technologies, courses, and the program, the equipment in all areas has had to evolve to keep up with these new demands. (See below)

Additions since last review

Printmaking: a 19th Century platen press (Washington) for relief printing, a new aluminum press bed block for lithography, regular replacement of rollers, screen frames and scraper bars, additional screen printing stations (2), storage for print collection, acid storage cupboard.

Photography: two new 4x5 enlargers, easels and timers for the additional darkroom space (1994), a set of older 35mm cameras, a rack system for print drying screens, a UV exposure frame for alternative processes.

Sculpture: compressor bought and pneumatic system installed, table saw replaced, radial arm saw converted to stone cutting, window exhaust fan installed and other adjustments made to accommodate stone work more safely, bronze furnace constructed, additional cabinetry installed, and a portable Raku kiln built.

Painting: prototype paint stands for storage and as a work table. Use seems to have improved floor space.

Drawing: storage created for drawing boards and extra lighting installed. Storage cabinets built.

Foundation: no changes to report.

Digital imaging: located in the AS building and controlled by C&C, it now has 8 Mac workstations, most of which are in serious need of upgrading.

Shortfalls

Printmaking: Need another large lithography stone, screen drying fans, copy camera repair (by experts), repair or upgrading of acid booths, accommodation to integrate digital into print (space and equipment). Washington press needs to be re-tooled so that it works properly. Cabinets are needed for tools and inks. No critique space. Copy camera broke down in November of 2001 and is still not fixed.

Photography: Studio lighting equipment (flash) and backdrop. Control and storage for sign-out equipment. More medium format cameras and digital cameras if we are to keep up with new technologies. Eye-wash station in darkroom. Improved ventilation and lighting. Accommodation to integrate digital into photo (space and equipment). Upkeep and repairs to maintain existing equipment. Critique and mini-exhibition space.

Sculpture: Ventilation upgrade in all areas, bronze pouring pit, Mig welder, overhead I-beam trolley system, new miter saw.

Painting: Need more painting tables to ease up floor congestion. Need many more storage racks for

wet canvases. Lighting.

Drawing: Easels and donkeys need repair and/or replacement with those that don't congest the already too tight space.

Foundation: Need space for 3-D instruction.

Digital imaging: Main concern is lack of technical support for maintenance and upgrading. Facility is in high demand and is not fully functional or up-to-date. This demand will increase therefore more equipment (and support) is needed to accommodate the demand and increase the class size.

Upgrades to Macintosh workstations:

- upgrade of operating systems to Mac OS 9.1 (Adobe has not yet, nor have they the intention to make software for Mac OSX)
- upgrade of computer processors to G4
- additional RAM on each workstation (minimum wished for 512 M)
- upgrade of all imaging software to current versions (they should be kept current at all times)
- dedicated technical assistance for at minimum 2.5 days a week, 3 or 4 preferred
- purchase of CD recording hardware, digital cameras, digital video cameras, digital video editing suites, current scanners (reflective and transparency)
- to aim for a goal of 15 total G4 workstations with 1G of RAM and current imaging software for vector, raster and digital video work.

Maintenance

Maintenance and repair is a major issue since the equipment is now at least 12-14 years old. Usage has been continuous in all areas, and maintenance has been limited where there is lack of technical support. (For example: upkeep of darkroom equipment in both photography and printmaking, and a trained Mac specialist for the Mac Lab.)

8.2 Library Resources: (main library info supplied by Library)

Slide Library

- Small windowless room originally designed as a storage closet. Used for the complete slide collection and old data terminal. Also used to store and use the photo copy stand. Totally inadequate space although proximity to visual arts area is good.

8.3 Space:

Faculty offices

Studio-offices (5)

- Three available to senior faculty, plus one for the Chair of the Program, and one for the Head of the Division. Four have water, none have ventilation. All have acoustical problems with sound migration from one to the other. Room 410 has a problem with **fumes** infiltrating from the 3rd year painting studio.

Small offices (5)

- Remaining faculty (five) have small offices which are without adequate storage space, water, ventilation or headroom and therefore cannot function as a studio space for research activity.

Staff offices

- We have only two staff offices, each within their respective areas (printmaking and sculpture). Very small, no window or storage space.
- A third staff "area" is the general office occupied by the intermediate secretary and accessible to

the general public (no privacy). Air quality problems have been addressed with a large air conditioning unit (noisy) but there is still no fresh air or natural light in this area. Additional storage space is badly needed.

Shortfall: A third staff office is needed for a proposed (photography/slide library) staff position and for secure storage of cameras and related sign-out equipment and for specialty supplies associated with the area (currently occupying space in the faculty member's office).

Faculty/staff lounge

- A small windowless, under-ventilated room used for small meetings and lunch. Has a fridge and microwave and seating for about nine. Sounds and food smells infiltrate into public space in general office.

Studio spaces

Printshop (four rooms)

- Room use accommodated by rescheduling classes.
- Storage built for print collection (teaching).
- Individual student storage areas established under work tables.
- Attempts have been made to correct problems with the way the acid room and the spray room function. Still not adequate.

Photography Darkrooms (four rooms)

- Darkrooms were renovated in 1994/5 to include two private B&W darkrooms (still too small to work larger than 11" x 14"), a color printing darkroom, a film processing area, a smaller dry work area and student locker storage, and a gang B&W printing room (again, too small to print large work unless alone).
- New water temperature control panels were installed in two small darkrooms but is lacking in a third.
- Lack of storage for print archive or for specialty equipment.
- No shooting space.
- New cork pin-up boards in the dry area (but the space is too small for critiques and the lighting is bad)
- Upgraded ventilation was installed at time of renovation, but is not always adequate in main space.
- Lighting was improved over film processing area but continues to be inadequate over pin-up boards and for print evaluation.
- Locker storage for a maximum of 32 students.

Sculpture Area (four rooms)

Spaces were reconfigured to accommodate stone carving, and better dust management. Spaces adjusted and isolated to accommodate use of new or relocated equipment.

Major room requirements include:

- more storage space
- more window exhaust fans
- upgraded kiln exhaust
- upgraded welding shop exhaust
- actual exhaust system needed for main area which has none!!
- truck access and loading dock at double-doors
- headroom and door size too small.
- more teaching/working space
- space not conducive to Foundation 3-D classes (VART 120A/B)
- outdoor storage

Foundation Studio

Largest of the studio spaces. Locker space along counter top side (many doors are broken). Space limited for large class size (25 max.). Table-top set-up is impermanent and not conducive to some kinds of work. Open space for drawing is awkward. Minimal still-life storage space. Cannot be used for 3-D instruction.

Painting Studios (2)

Each has overhead storage for canvases; one has a storage room for still-life materials and a computer hook-up. Both are too small for current class sizes if work is large. Concrete floor of Studio Two is flaking and rough (preventing proper clean-up).

Drawing Studio

More privacy than previously. New storage racks for drawing boards. Model's changing room, wall-mounted storage cabinets and still life storage cupboard established. Too small for current class sizes. Space not conducive to some set-ups due to space constraints. Inappropriate flooring for studio use.

Fourth Year Studio

Smallest of the four large studios. Some overhead storage, one wall of countertop, one wall of pin-up work space. Floor area serves to accommodate several painting students, drawing spaces or minor storage. No space for sculpture students nor area for paperwork or study. Inadequate for class size of more than 10.

Social space

The only social space where students can gather, relax, eat snacks, etc. is on two sofas in one corner of the atrium. This space is wide open and sometimes conflicts with other uses of the atrium.

Critique and lecture space shortage

This is the main shortfall of the building and each area. This affects the number of students we can accept, the size of many classes, the size of work students can create, the appropriateness of critique settings and lecture venues, the setting up of specialized work areas, the ability for advanced students to work in larger or more elaborate ways, the display of student work. Overall, this lack of space is a serious threat to the vitality and success of the program in ways that are not obvious to those outside the program.

Student exhibition space

Non-existent. Needed badly.

8.4 Shared Facilities:**Drawing Studio**

- Used by Visual Arts for VART 2000-1, 3000-1, term-end fourth year critiques, independents projects and work sessions by students, photographic shoots and lighting demos, and shared with other programs (Theatre, Community Education, outreach and schools programs, the Art Gallery, and Specialty workshops and classes).
- Recent alterations include: drawing board storage racks, lighting, changing room, and miscellaneous utility items and furnishings.
- Shortfalls are: insufficient floor space for large groups or drawing in the round (needs to be twice as large and with more headroom), more storage racks, area for more permanent set-ups, a better way

to store furnishings, maintenance and replacement of these furnishings, additional still life materials, secure storage for proposed flash lighting equipment and backdrop paper for photo, and better outside light control.

Main Woodshop (with Theatre)

- Shared with Theatre program. Some time-tabling conflicts.
- Used mainly by Theatre as an instructional space and for set production. Used by visual arts for major woodworking tasks and specialized tool needs. Also used as part of the over-flow for visual arts teaching of woodshop skills and use.
- Only location in building with a ventilated spray booth but it is not enclosed. Not always accessible to visual arts due to theatre instruction going on in same space.

Lecture Theatre

- Shared with Theatre program. Some time-tabling conflicts.
- Used by Visual Arts, Theatre, other SWGC programs (when available), public lectures of visiting artists and as a meeting room for community and college groups (eg. Natural History Society).
- Currently seats 44 due to inadequate seating (many of which are now broken). Space was designed to seat more using theatre style seats.
- Ventilation is totally inadequate for large groups. Room ventilation cannot handle more than 25 without stuffiness.
- Curtains not working so light cannot be excluded properly during slide presentations.
- Equipped with two slide projectors (which do not focus properly). Should be upgraded to multi-media capabilities (data-projector, computer, video projection) and improved slide projectors.

Seminar Room

- Shared with Theatre program. Some time-tabling conflicts.
- Lighting is poor for critiques (needs track lighting), curtains are not working properly.

Atrium

- Shared with all programs and the general public, day and night.
- Small student "lounge" for visual arts students at one end.
- Used as a critique space for sculpture, painting, and 3-D due to lack of space to accommodate large work and groups elsewhere in building.
- Has been used as a rehearsal space after hours.
- Exhibition area for student projects, some faculty items, college-wide and public events and associated displays.
- Door area to smoking area is unsightly and furniture is often left outside in the elements (thus being ruined).

Digital Lab (in AS371)

Floor area serves to accommodate tables for 8 computer stations. There is plenty of move-about space, but more table space will be needed for peripherals and new workstations. Currently adequate for its present class size of no more than 12. The lab is designated open to all SWGC faculty and staff and is reserved for VART 2600 and VART 2601.

Space over Prep Rooms (in Painting studios)

Originally open and used for storage and even as an art student work space, it was suggested in the past review that these spaces be renovated to give extra space to visual arts. These areas in two studios (the larger spaces) were instead taken over and used as Theatre office space thereby *subtracting* from the storage and work space we were using until that time.

9.0 Future plans

9.1 initiatives for next seven years, with reference to departmental or school goals, strengths, weaknesses and opportunities.

The program regularly discusses initiatives for the future. However, at this juncture in the development of the program, all future initiatives are unrealizable without increased support in staffing, space, budgets and equipment. Faculty teach a full course load and are involved with other non-curricular projects and programs which enhance the program. Program enrollments are based on the capacity of studios, and technical support. At present, the program is fully enrolled and this means that sculpture, 4th year independent studies and drawing are over crowded. Other courses such as photo, intro print, Art History and digital imaging are always fully enrolled and operate with waiting lists.

We want to improve the delivery of professional skills to our students. The delivery of professional skill development occurs irregularly and is not part of the curriculum. On occasion seminars have been offered. These are offered most often through the college art gallery but occasionally through Visual Arts Newfoundland and Labrador or visiting faculty.

The program would like to increase the diversity of the age, background, nationality of students in the program. As the university age sector of the Newfoundland population decreases, the college is targeting students from other parts of the country and international students (NE United States, and Mexico). The program has tried to address this need with:

- a transfer agreement with CONA
- relaxing the Foundation Studio co-requisite requirement for part-time/mature students
- exchange agreements with England
- most recently the NSE program has increased our international student population, but at the same time openings for part-time students have decreased to give priority to full-time students.

We have discussed the feasibility of offering two sections of Foundation Studies. By increasing the first year enrollment to 40 from 25 we would increase enrollment overall and increase enrollment in upper level courses. **However, this could only occur with the addition of two faculty positions and an increase in foundation Studio space and the Sculpture—3D area.**

Visual Arts is interested in investigating the possibility of offering a Bachelor of Arts in Visual Arts and/or a Bachelor of Art Education stream. Central to these propositions would be discussion about resource requirements and feasibility in the face of the shrinking sector of university age students in the province.

A Summer Program or Visual Arts participation in a Creativity Summer Institute has been discussed as one means to draw students from diverse backgrounds and distant locales. Such programs would exploit the demonstrable curiosity of artists, teachers, students and tourists for the geographic setting and unique cultural context of the program.

We need to better prepare our students to take advantage of exchanges and study away opportunities.

Ongoing support is needed for programs such as the Harlow Study Abroad, the Visiting Artist Program and regular visits to major art centers. There is a need for dedicated resources put towards promotion of the Program, here on the island, on the mainland and abroad. We feel that in addition to the general promotion of college programs by the College's recruitment officer, we are most successful and

effective when promotion originates with, and is driven by, the program itself.

A second Art History or Cultural Studies position leading to the development of a Cultural Studies/History B.A. Upgrading of lecture theatre to multi media capabilities and expansion of seating capacity. Provisions for a part-time slide librarian. Expansion of Program into performance/installation/sound/video capabilities and instruction.

Correspondence is ongoing discussing the possibilities of creating both "one time" and "continuing" projects linking students of Digital Imaging (VART 2600) with students working with media at the Université de Moncton. Ease of exhibition of web based works as well as electronic communications make such projects inexpensive and beneficial for the students.

Exhibition Centre

In December of 1999 the University and the Provincial government announced plans for a four million dollar Exhibition Centre to be built on the SWGC campus. The purpose of this facility was to create on the west coast of the island a focus for the production, presentation and preservation of cultural heritage material and to support the Fine Arts Program at SWGC.

Initially the centre was to include a high-quality art gallery, artist studios, public archive, large lecture hall and regional museum display space. Planning for the centre has been slowed and at this time very little has been settled.

The Visual Arts Program strongly believes that such a facility could be the answer to many of our space and program needs. A high-quality art gallery opens the way for our present gallery to redefine itself, perhaps focusing more on student and contemporary work. Artists studios create facilities for faculty, artists in residence, summer faculty, etc. A gallery and museum space create the potential for museum studies courses or programs. When seen together the Exhibition Centre represents the infrastructure for a multi-disciplinary creative research centre.

10.0 Additional Issues

Divisional Secretary - Nora Kennedy, the present Divisional Secretary, provides experienced and exceptional support for the two professional Fine Arts programs. In addition to the usual skills of typing, filing, etc., this position requires a good deal of travel arrangements, box office duties for Theatre, support for the Art Gallery and audit reports.

Recently, under the new Banner Budget system, the Fine Art secretary will also be responsible for duties previously handled by the Bursars office, such as purchasing and maintaining all Fine Art budgets.

It is imperative that Fine Arts have another secretarial position to handle this increased work load. It is reasonable to say that Ms. Kennedy will retire in the near future. Before that time, provision should be made for a substantial period of overlap for training the next secretary.

Additional tech support in Photography, Digital Imaging, slide library and the Art Gallery. In the existence of the Visual Art program, there has never been regular tech support in Photography. David Morrish has, for 12 years, performed double duty in this area. This is a drain on the faculty and creates a situation where the area does not receive continuous maintenance. Someone is needed to provide day to day maintenance, stocking of supplies, ordering of inventory, sign out and upkeep of loan equipment, and the overseeing of the proper use of the facility. As a result attention is not always given when needed; small repairs cannot be attended to and they grow into major repairs or replacement. **A full time Photo Technician is required.**

There are now four Digital Imaging courses being offered. They are in high demand and are always full. The computer tech support resources are stretched to the limit. This circumstance will only be exacerbated with the plan to offer 3000 level courses in Digital. The college computing focus is on PC platform and they can give only some support to the Mac Lab. **A technician whose priority is the Mac Lab** would make these courses and the lab much more efficient, reducing waits for maintenance and repair.

The addition of another Art Historian to the faculty would broaden course offerings and relieve the pressure on a single member being responsible for all aspects of a discipline. As it now stands, it is difficult to address the basic core courses *and* regularly offer advanced courses. With the addition of one Art Historian, the area will be able to offer courses with more regularity, with a broader variety of expertise and viewpoints.

The slide library is run without dedicated support, and is barely maintained by student assistants working on part-time MUCEP grants.

As new Canada Council regulations limit the support to projects to 50% of total budgets, there is a **need for University support for programs such as the Visiting Artists Program and the Art Gallery**. Presently the University supports a percentage of the Art Gallery Budget and supplies in kind contributions such as accommodations, vehicle, administrative support to the Visiting Artists program. There is a need for the introduction of a dedicated budget line into the regular program operations budget.

Presently the Art Gallery has one full time position to cover a wide variety of duties, from exhibitions planning, curating, installation, dissemination and interpretation to the writing of grant applications for funding support of exhibitions, writing of publications texts, brochures, press releases and information packages, management of College and Program art collections and permanent collection loans, to public relations, community outreach and audience development, including Gallery tours, lectures, symposiums, public school activities, and Gallery administration. **The addition of a full time education officer/registrar** would allow the distribution of outreach and collections management duties and allocate more time to the Director for development, curatorship, research, studio visits, strategic planning, training students, etc.

The Gallery fulfills its mandate (see Appendix "A") **primarily to support the Visual Art Program** by scheduling exhibitions during the academic year that further the pedagogical aims of the Program. The Director works closely with the Visual Arts Faculty to serve as a resource for the Program, prepares interpretive texts and publications, organizes symposiums, lectures by curators and artists, exhibition tours for Program students, trains students to install and host exhibitions, and maintains a collection of publications, periodicals and artist files for student research. The Gallery fulfills its community outreach mandate by planning exhibitions for the summer semester that are relevant to local and regional concerns, and that amplify university conferences. The Gallery has successfully established a forum of interaction with teachers and students of regional public schools.

The present **college timetable restricts the numbers of academic elective course slots available** to our students. Choosing electives merely because they fit one's schedule goes against the philosophy of the program. For students past their first year, it restricts access to required English courses.

ADDENDUM (please designate the following statements to their appropriate area)

3.1.8 Student Advising

The college has put considerable effort into student advising. Like all students, Visual Arts students are assigned a faculty advisor when they enter the program. As much as possible, the student maintains the same advisor throughout their time in the program. Regular consultation with the advisor provides the student with guidance related to their academic progress through the degree, future plans, etc.

However, Visual Arts is a professional program and has unique academic program requirements (see the calendar under Academic Performance pp.101-102) Together, the advisor and faculty member monitor the student's progress in relation to these requirements. Advising, along with other initiatives has improved student retention and satisfaction.

6.2.6 Workload

The Visual Arts faculty teach six teaching units per year. Presently a studio course is designated as having a weight of 1.5 teaching units. Art History courses, VA 1000, VA1001 and Ed. 4120 are designated a weight of 1 teaching unit. The collective agreement stipulates that faculty are not required to teach in more than two of the three teaching terms at the college. In the case of the Harlow study abroad, teaching is taken on as extra teaching and is remunerated separately.

The teaching weight for VART 4950/4951 is being reviewed. The faculty are seeking recognition and remuneration separate from other studio courses.

TO: Les Sasaki, Chair, Visual Arts
FROM: Charlotte Jones, Interim Gallery Director
CC: Roy Hostetter, Head of Fine Arts
RE: Gallery concerns regarding physical plant, equipment and staffing

Les,
Following is a point-form summary of what I presented to you and faculty at last week's program review meeting.

My concerns fall into three areas: physical plant requirements; new equipment and staffing.

1. **Physical plant**

Gallery: At least twice a year the ceiling leaks. Plumbing from the photography studio runs along the gallery ceiling. We cannot in all good conscience accept major exhibitions until this problem has been resolved.

We need a new floor or new floor covering. The current carpet has been in place for fourteen years: it is stained and has holes in it.

We need to track down the benches that were in the gallery years ago. Several visitors to the gallery have requested somewhere to sit.

Parking for gallery visitors?

Vault: hydrothermograph to monitor climate
print drawers should be metal
we need more print drawers, esp. to accommodate larger works on paper.
lighting—currently is fluorescent, should be incandescent

2. **Equipment**

VCR and monitor: we use these frequently enough either as part of the exhibition or for educational purposes that we should have our own equipment on hand.

DVD projector and player: also used frequently enough we should have on hand. (See attached memo to Dennis Waterman).

Updated computer hardware to accommodate collections management/record-keeping software which will be in place in two weeks. Slow. Furthermore, daily gallery activities involve the computer a lot—public relations, email, writing in general, didactic panels, etc. A slow computer only compounds the staffing (or lack thereof) issue.

Digital camera to document collection and installations. Allows images to be posted easily to the website and to be stored safely on the College network.

3. **Staffing**

Need for consistent staffing. Currently, I rely on MUCEPS to keep the gallery open, work with the public, install and strike exhibitions, and ship work. It is extremely difficult generally to get away at the best of times as I must piece together MUCEP shifts to keep the gallery open. No MUCEPS, SCP's, SWASP's--April/May; late August/early September; December/early January. This means I don't get a lunch break, can't get out for appointments, work in the vault, consider research trips, trips to conferences, etc. If I am sick the gallery must close. Vacation?

Need for extra help—I function as registrar, education officer, public relations, curator, director, administrative assistant, teacher (in working with MUCEPS) and so on. Any of the above are full-time jobs in their own right. Registrar/Education Officer?

We have made great strides in becoming a valuable resource for faculty, and meeting the needs of the academic community (we have given lectures and tours to cultural studies, anthropology women's issues, folklore, theatre, for example; organized interdisciplinary symposia) and the public-at-large. To continue at this level and improve requires more staff.

New position to interleave with new museum/archives/gallery exhibition centre to be placed on campus? Need for more information.

Let me know if you have any questions or need further information.

Charlotte

9.1 initiatives for the next seven years

under "Exhibition Centre" last paragraph, change this sentence "A high quality art gallery opens the way for our present gallery to redefine itself, perhaps focusing more on student and contemporary work. " to read , "*A high quality art gallery opens the way for the program to re-examine how the gallery may continue to serve the program, play a distinctive role in the region and complement the new centre.* "