

Graduate Program Director Annual Report

Ceramic Arts – MFA, MA, Graduate Certificate

Co-Directors, Dr. Jennifer Ross and Gary Cuddington

PART I - 2019-2020 Year in Review

(Use Part II from last year's report as your starting point—highlight any unmet goals and make additions where necessary)

»Introduction Narrative- Defining a Dramatic Shift

Throughout this report it should be clear the Art & Archaeology department worked as a collective to keep the Ceramic Arts Graduate program running at full capacity. Each of us continued to fulfill our regular obligations, so this was no easy task; no one complained we just got to work, which is a testament to the commitment we share for the arts and our students. There are a number of sections that remained as they were in FY19. The department agreed that the new Graduate Director needs to be able to shape many aspects of the program they are being charged to run, so we did not make any dramatic, lasting changes. We mindfully hired an individual with the skill and expertise, to guide the program confidently and with the flexibility to work closely with the entire department in a holistic manner. Our objective is to strengthen and further unify the department, to ensure the success of our graduate and undergraduate students.

There is no doubt this was a challenging year; the driving force of the Graduate Ceramic Arts Program, Joyce Michaud retired, and as the program's Graduate Director and only full-time professor; the experience was both sad and daunting for Joyce's colleagues. Her accomplishments as a studio artist and professor were celebrated with a retrospective exhibition in Hood's, Whitaker Gallery, and the acceptance of the, *Outstanding Teaching Award from the National Council for the Ceramic Arts*. Joyce Michaud championed the Graduate Ceramic Arts Program, building the program around her belief in the craft and the skill/knowledge of revered artists from the ceramic arts sphere.

Julie Galloway points out in her review of the Graduate Ceramic Arts program, that Joyce impressively and passionately built a graduate program, earning the respect admiration of her students and peers. However, Julie also states in her review, that the ideals the program grew around are firmly imbedded, and many programs outside of Hood evolved to adapt to the art philosophies of Modern and Postmodern thought.

The review of the Ceramic Arts Graduate program brought a great many things to light, and admittedly the subsequent recommendations appear daunting; however, the faculty and staff of the Art & Archaeology program are willing to put in the work. After Joyce officially retired, Dr. Jennifer Ross and I (Gary Cuddington) stepped in as the acting Co-Director's of the Graduate Program in Ceramics, generously assisted by April Morris, Associate Professor of Art History. Jenna Gianni, adjunct ceramic arts faculty and Taylor Pasquale, Ceramic Arts Technical Coordinator and adjunct ceramic arts faculty, both temporarily promoted to .5 faculty positions, to take on the teaching and advising roles formerly filled by Joyce. The Art Gallery Director of the Hodson Gallery and Whitaker Gallery, Elizabeth McFadden, PhD, has been a support person for our programs. Capstone exhibitions are a critical part of the students' experiential learning, and coordinating faculty, staff, students, outside artists and the facilities for two galleries is challenging task. As described later in this report (*section I. Market and recruitment activities, under B. What marketing and recruitment activities did you undertake this year for this market?*), Elizabeth is coordinating the shift of FY20 exhibitions to FY21 in response to the health and safety requirements concerning COVID-19. I cannot not emphasize enough, the extent to which Corey, Jenna, and Taylor's teaching and service made it possible for the department to provide the full range of courses within both the undergrad and grad programs this year!

The moment the Art & Archaeology department knew Joyce was planning to retire, we began working tremendously hard to sort out how to manage the situation. I would put the following three items at the top of our concerns/objectives; 1. How best to keep the graduate program operating while we searched for a new Graduate Director/Ceramic Arts faculty member?

2. Given this moment to reflect (and based on the review of and recommendations for the graduate program) on how the graduate program fits within the Art & Archaeology department, how it compares to similar low-residency programs, and considering our resources, location and department goals, what path do we want to carve out moving forward. 3. Based on the answer to 2; what qualities do look for in the candidates for our new Graduate Director.

During my time as acting Co-Director of the Ceramic Arts program, I attended Graduate Council meetings, had many discussions with students, faculty and staff within the graduate program and looked carefully at our peer institutions. This experience created new insight into the Ceramic Arts program, especially the many moving parts needed for the program to run and the complexity of remaining competitive. Although, I sat in the Graduate Director seat, and did my part to keep the program operating, my area of expertise is not ceramics and most of my experience as an educator has been with undergraduates.

As a department we came together to keep all areas running efficiently, through a difficult time. We selected candidates for Graduate Director based on a vision, shaped by department/school goals and a direction with the best chance for success. With that in mind the individual we hire is one that we believe can skillfully guide the Ceramic Arts program and will work to forge a deeper connection between graduate and undergraduate areas of the Art & Archaeology department. This is one of the reasons we chose to suspend the enrollment of MA and MFA students, until our new Graduate Director is at the helm.

Our new Graduate Director, Chaz Martinsen, proven to contain potential to take on the some of our most challenging objectives; helping to align Hood's Graduate Ceramic Arts program with peer institutions by adopting more contemporary pedagogy, creating a tighter union between the graduate program and the other areas of the Art & Archaeology department and using his experience/insight to explore the strength of each of the three graduate degrees we offer (MFA, MA and Graduate Certificate). The Art & Archaeology department sees the advantages of having a low-residency Graduate Ceramic Arts program, realizing that we are fulfilling a niche, but as Julie Galloway points out in her review, we wonder if continuing to offer all three degrees (MFA, MA and Graduate Certificate) is too much for a department/program of our size. If we streamline the graduate program, it may allow the department to give more attention to the remaining degrees.

There are a number of students that need to complete each of the graduate degrees, and we are making careful and informed decisions that further unify the Art & Archaeology department.

Executive Summary of Program Activities

- **The information is from the 2019 report**

- Hood College Ceramic Arts Graduate programs are dedicated to providing a high-quality curriculum through innovative scheduling of nights, weekends, and intensive format course offerings amenable to the needs of our local regional and distance learners. The graduate ceramic arts programs provide a fill in the gap's breadth, followed by a specialized depth in the areas chosen by each individual student as their career direction. We offer a unique format with the confluence of science and art, providing technical expertise, skill development and growth in personal

aesthetic expression. The program also provides a supportive atmosphere where students can communicate freely through their artwork with guidance and encouragement from fellow students and faculty.

Keys to Success

- A diverse faculty of outstanding artists dedicated to the finest quality teaching, personal advising, and support of our students' educational needs, skills development, and aesthetic growth through experiential learning opportunities.
- Newly renovated, clean and well-furnished studios with adequate storage, clay recycling, and a variety of electric kilns for bisque firing, low and mid-range firing, and specialty firings and most significant, a spacious kiln pavilion furnished with fuel fired atmospheric kilns essential for advanced studies in the ceramic arts. The atmospheric kilns provide graduate students the opportunity for in-depth exploration in the aesthetic directions of their choice.
- Community involvement through our Community Arts (CA) workshop program, visiting artist courses, and a diverse selection of art exhibitions: community group exhibitions, international invitational exhibitions, and enhancing our visibility to the community by our faculty exhibitions and numerous student exhibitions including undergrad, senior thesis exhibitions, graduate certificate and MA capstone exhibitions, and the solo exhibitions presenting thesis research by our graduate MFA exhibitions.
- Our involvement with regional potters offers real-life opportunities for our students to go beyond the confines of Hood College and experience the drive and dedication necessary to earn a living in the various aspects of the ceramic arts.

Program Summary

The graduate ceramic arts program offers a choice of three levels of study for our students: The Graduate Certificate, the MA, and the MFA (the terminal degree for an artist).

- The graduate certificate program is an 18 credit fill-in-the-gaps curriculum geared towards recent undergraduates who are preparing to move forward to an MA or an MFA degree in ceramic arts, practicing artists who need to develop skill and aesthetic direction, and mature adults who are working at community arts centers and wish to have a more in-depth serious educational opportunity to build skill and a personal aesthetic direction.
- The MA is a 36-credit degree culminating in an exhibition of personal artwork and a two-part comprehensive exam consisting of a practicum and a written exam. The MA is geared towards public school teachers tasked with teaching ceramic arts, and artists who do not wish to tackle the in-depth research required by the MFA yet want to build skill and technical knowledge.
- The MFA, the terminal degree for an artist, is a 60-credit curriculum requiring in-depth thesis research culminating in a solo exhibition of ceramic artwork, demonstrating the application of the thesis research. The College Art Association, one of the organizations establishing the standards within the field of visual arts, states that MFA research will contribute new knowledge to the field.

Program Activities (updated with FY20 numbers)

- 30 Graduate Courses totaling 71 Credit Hours; taught by 2 half-time faculty, and 8 adjuncts/visiting artists
- 180 Credit Enrollments and 54 graduate students

- 10 Community Workshop participants (counted at 0.5 = 5 Head Count toward Course Enrollments)
- Student Exhibitions (many exhibitions needed to be postponed in consideration of COVID-19, and are being reschedule for next year)
- Jason Laney was received the student of the year award for the Graduate Ceramic Arts Program

Faculty and Staff:

Corey Shultz- Studio Arts Manager

• Essential for the smooth running of this program is the expertise and managerial skills of our studio arts studio manager, Corey Shultz who oversees the care and maintenance of our studios, orders course supplies requested by faculty, keeps our financial records, oversees our PR endeavors, provides for the needs of our visiting faculty and other special events, and provides support, PR and record keeping for our community arts workshop program, helping workshop participants register, procure their needed supplies and materials, find their classrooms and feel at home in our studios and their interaction with faculty and students.

Elizabeth McFadden, PhD- Art Gallery Director

• The Art Gallery Director of the Hodson Gallery and Whitaker Gallery, Elizabeth McFadden, is also an important support person for our programs. Capstone exhibitions are a critical part of the students' experiential learning. Work as an artist goes beyond a creative body of artwork. The artwork must be prepared, photograph, exhibited, and marketed effectively in order for the artist to succeed. Students learn the fine art of exhibition design and installation through course lectures, the shared experience with fellow student artists and oversight of the gallery director during their exhibition events.

Jenna Gianni- Adjunct Ceramic Arts Faculty (Temporary .5 Faculty)

(Abbreviated information from Jenna's Annual Faculty Report)

• On the Graduate Thesis Committee/Advisor for:

Jason Laney- Thesis Topic, Oil Spot Glaze Development; Iridescence in Ceramics
 Lillian Ding- Thesis Topic, Narrative Sculpture in Clay
 Joe Troncale- Thesis Topic, Glass as Decoration Ceramic Artwork; Klee in Clay
 Jack McDermott- Thesis Topic, Community building/Involvement in the Ceramics Studio; Conversations in Clay
 Janet Greer- Thesis Topic, "The Ceramic Tondo"

• Course and/or Curriculum Development:

Taught for the first time

ARTS 498A, ARTS 504, ARTS 569, ARTS 570, ARTS 576, ARTS 580A and ARTS 580B

• Exhibitions:

ACC Baltimore Showcase, Baltimore Convention Center, Baltimore, MD, February 2020
 Hood College Annual Faculty Exhibition, Hood College, Frederick, MD, December 2019
 Le Salon, The Artists Gallery, Frederick, MD, August 2019

• Juror:

2020 Festival of the Arts, Frederick Arts Council, Frederick, MD, February 2020

• Curator:

Potluck: An Exhibition of Functional Pottery, Washington Street Studios, November 2020

• Board Member:

Board Member of the Potters' Guild of Frederick, Co-op and Gallery. The Guild promotes the Ceramic Arts in Frederick through our gallery shop, beginner clay classes, and outreach events in the community

• **Service:**

Hood College

- Provided support to Ceramic Arts Graduate Program in lieu of program director as a Visiting Instructor of Art. Taught additional graduate level courses, attended Art & Archaeology Department meetings, assisted and advised students in the Graduate Ceramics program, worked with Faculty and Staff to create the graduate Ceramic Arts program class schedule.
- Worked with the Ceramic Arts Graduate Students to build and take part in the American Craft Council's Craft Show at the Baltimore Convention Center. Work from myself, one other Faculty member and 8 graduate students was exhibited at this internationally known and recognized event in February 2020.
- Assisted in the organization of the Student Art Sale in December of 2019 Over 15 students and several faculty members participated in this event in the Whitaker Commons area, selling over \$1,500 in art works to faculty, staff, students, and community members in just one day!
- Provided support to Ceramic Arts Graduate Program in lieu of program director as a Visiting Instructor of Art. Taught additional graduate level courses, attended Art & Archaeology Department meetings, assisted and advised students in the Graduate Ceramics program, worked with Faculty and Staff to create the graduate Ceramic Arts program class schedule.
- Worked with the Ceramic Arts Graduate Students to build and take part in the American Craft Council's Craft Show at the Baltimore Convention Center. Work from myself, one other Faculty member and 8 graduate students was exhibited at this internationally known and recognized event in February 2020.
- Assisted in the organization of the Student Art Sale in December of 2019 Over 15 students and several faculty members participated in this event in the Whitaker Commons area, selling over \$1,500 in art works to faculty, staff, students, and community members in just one day!
- Planned to attend the NCECA (National Council for the Education of Ceramics) Annual Conference in March. At this event, I would partake in many professional development activities, as well as help work at the Hood College information table, talking and interviewing perspective students, throughout the week-long conference. **(THIS EVENT WAS CANCELLED DUE TO COVID-19)**

External

- Planned to coordinate and set up the Hood College Festival of the Arts booth on Carroll Creek. This event draws over 15,000 people over the course of the weekend. Hood graduate students sell their artwork, do community building pottery demonstrations, and pass out Hood marketing materials. **(THIS EVENT WAS CANCELLED DUE TO COVID-19)**
- Partner, Instructor and Gallery Manager at Washington Street Studios in Harpers Ferry, WV. At Washington Street, I've been able to organize several exhibitions involving the Hood graduate students and faculty in the Ceramics program.
- Board Member of the Potters' Guild of Frederick. Responsible for maintaining and managing our downtown gallery on Market Street in Frederick, MD.

• **Professional Development Plan:**

This summer I will be working to develop course content that could be used for online learning. This will include videos, worksheets, as well as online resources for students. For the skills-based studio arts courses, access to basic camera equipment would be extremely helpful in preparing lesson and demonstration videos should they be necessary.

Workshops and Exhibitions

- Fall 2020 – Planning to take a mixed media/ceramic workshop this November at Arrowmont School of Arts and Crafts.
- Working toward a new body of sculptural work that I hope apply to two solo exhibition opportunities with in 2021.

Taylor Pasquale- Ceramic Arts Technical Coordinator (Temporary .5 Faculty)

• As the Ceramic Arts Technical Coordinator, Taylor Pasquale, oversees the maintenance and repair of our kilns, potter's wheels and other equipment used in our ceramic art studios, is essential in keeping our classes running smoothly. Taylor also teaches our firing courses and trains our graduate students in the use/firing of the kilns.

(Abbreviated information from Taylor's Annual Faculty Report)

• **On the Thesis Committee/Advisor for:**

Jason Laney- Thesis Topic, *Oil Spot Glaze Development; Iridescence in Ceramics*

Lillian Ding- Thesis Topic, Narrative Sculpture in Clay

Joe Troncale- Thesis Topic, *Glass as Decoration Ceramic Artwork; Klee in Clay*

Jack McDermott- Thesis Topic, *Community building/Involvement in the Ceramics Studio; Conversations in Clay*

Janet Greer- Thesis Topic, *The Ceramic Tondo*

Sara Knox- Thesis Topic, *Coral Textures in Ceramic Sculptures*

- **Course and/or Curriculum Development:**

- Taught for the first time

- ARTS 569, ARTS 576, ARTS 580, ARTS 570 and ARTS 574

- First time taught online only

- ARTS 525

- **Scholarship and Professional Development:**

- Exhibitions

- Le Salon at The Artist Gallery, Frederick, MD

- Hood College Faculty Exhibition (invitational) at the Hodson Gallery, Frederick, MD

- Potluck (juried) at Washington Street Studios, Harper's Ferry, WV

- American Craft Council Baltimore (juried) at Baltimore Convention Center, Baltimore, MD

- I was scheduled to go to the National Council on the Education of the Ceramic Arts Conference in Richmond, but that was cancelled.

- Though it wasn't officially on the schedule, I was in talks with Washington Street Studios about an exhibition, but those talks fell apart when the world shut down.

- **Service:**

- I am the faculty advisor of the ceramics club. This year, we had the highest sustained attendance of any semester since my employment in January of 2018.

- I am also a member of the Ceramics Advisory Board for the Hood College ceramics program.

- In the vacuum left behind by the director vacancy, Jenna Gianni and I took on a lot of responsibilities connected to directing the ceramics program. We advised students often, as the curriculum left many graduate students confused about what classes to take. They relied on Joyce as the guide through the curriculum, so Jenna and I had to step into that role for some.

- I also worked with Corey Shultz to try to organize the Summer/Fall of 2020 schedules. I mentioned this earlier in the report, but I thought it was worth revisiting since it was because of the vacuum left behind by an absent director.

- Jenna Gianni and I also worked closely with the Gallery Director to help create a schedule for the Certificate, MA and MFA exhibitions.

- **Professional Development Plan:**

- Short-term, I hope to work with the incoming program director, the visual art studio manager and other adjunct faculty to improve the Hood College ceramics programs. Right now, there is such a disjoint in undergraduate and graduate ceramics, so I hope that we can strengthen that connection and build undergraduate ceramics enrollment and retention. This year, my ARTS 304 courses had higher enrollment than any previous semesters, so I feel that I am working towards strengthening that connection. I hope that the ceramics program can improve our facilities, particularly Hodson Annex, the kiln yard and the clay mixing room in Tatem. We need the leadership and authority within the college to do many things that will not only preserve what we have, but also improve our existing facilities. I also hope to work closely

- with the incoming director to reshape the curriculum. I'm sure he has plans about reshaping/reorganizing the curriculum and I hope to help him with that. This year also saw the most stable attendance for the ceramics club that I advise.

- Long-term, I am working towards gaining full time employment in ceramics at the college level. Teaching more credits than a 1.0 FTE professor, has been a great experience in working towards this goal. I hope to continue cultivating the skills required to gain full time employment. Besides my technician and teaching responsibilities at Hood College, throughout the '19/'20 schoolyear I also taught part time at a private school and a community ceramics studio to help aid me in my goal of gaining a full-time job. All of this is added to my personal and professional expectations to create, exhibit and sell artwork. In the end, I'm exhausted from piecing together three or four part time jobs (because my teaching and technician responsibilities are separate contracts) to get by, so I'm working towards stable, full time employment.

- As for future improvements for potential online classes: If we will be unable to come on campus at any point in the future, my concern comes down largely to computer program access. I use Photoshop quite a bit, but I have had to live without it entirely since the coronavirus shutdown in March. I will also be thinking a lot about webcams or video conferencing apps. I personally don't like that I am expected to purchase these things to perform the tasks of teaching. While we are currently planning on going back to in person teaching in the Fall, I do wonder what will happen if the college needs to close its doors before the semester starts. If we meet as a class, I can get clay into students' hands. But if we never meet, I am worried about how to administer the class without clay.

Graduate Enrollment

| Fall 2014 | | Fall 2015 | | Fall 2016 | | Fall 2017 | | Fall 2018 | | Fall 2019 | |
|-----------|------|-----------|------|-----------|------|-----------|------|-----------|------|-----------|------|
| # | % | # | % | # | % | # | % | # | % | # | % |
| 3 | 0.8% | 5 | 1.3% | 3 | 0.9% | 4 | 1.2% | 4 | 1.3% | 8 | 2.4% |
| 6 | 1.6% | 5 | 1.3% | 7 | 2.1% | 6 | 1.8% | 6 | 1.9% | 4 | 1.5% |
| 11 | 2.9% | 9 | 2.4% | 13 | 4.0% | 12 | 3.5% | 14 | 4.4% | 14 | 4.1% |

I. Enrollment Trends

| Table 4.11 Academic Year Total Enrollment by <u>Head Count</u> (unduplicated) | Academic Year 2016-17 | | | | Academic Year 2017-18 | | | | Academic Year 2018-19 | | | | Academic Year 2019-20 (to date) | | | |
|---|-----------------------|--------------|----------------|--------------|-----------------------|--------------|----------------|--------------|-----------------------|--------------|----------------|--------------|---------------------------------|--------------|----------------|--------------|
| | SU II 2016 | Fall 2016 | Spring 2017 | SU I 2017 | SU II 2017 | Fall 2017 | Spring 2018 | SU I 2018 | SU II 2018 | Fall 2018 | Spring 2019 | SU I 2019 | SU II 2019 | Fall 2019 | Spring 2020 | SU I 2020 |
| Certificate | 2 | 3 | 4 | 1 | 1 | 4 | 4 | 4 | 2 | 4 | 5 | 3 | 5 | 8 | 8 | - |
| MA | 2 | 7 | 10 | 1 | 3 | 6 | 7 | 2 | 3 | 6 | 7 | 2 | 2 | 4 | 4 | - |
| MFA | 5 | 13 | 10 | 7 | 3 | 12 | 10 | 5 | 8 | 14 | 17 | 9 | 8 | 14 | 12 | - |

| Table 4.12 Academic Year Total Enrollment By <u>Credit Hour</u> (unduplicated) | Academic Year 2016-17 | | | | Academic Year 2017-18 | | | | Academic Year 2018-19 | | | | Academic Year 2019-20 (to date) | | | |
|--|-----------------------|--------------|----------------|--------------|-----------------------|--------------|----------------|--------------|-----------------------|--------------|----------------|--------------|---------------------------------|--------------|----------------|--------------|
| | SU II 2016 | Fall 2016 | Spring 2017 | SU I 2017 | SU II 2017 | Fall 2017 | Spring 2018 | SU I 2018 | SU II 2018 | Fall 2018 | Spring 2019 | SU I 2019 | SU II 2019 | Fall 2019 | Spring 2020 | SU I 2020 |
| Certificate | 6 | 9 | 28 | 7 | 3 | 28 | 16 | 4 | 12 | 7 | 12 | 9 | 18 | 34 | 34 | - |
| MA | 8 | 43 | 57 | 9 | 8 | 27 | 36 | 2 | 11 | 15 | 32 | 9 | 7 | 27 | 25 | - |
| MFA | 21 | 67 | 53 | 25 | 9 | 71 | 64 | 14 | 34 | 81 | 118 | 29 | 31 | 93 | 81 | - |

| Table 4.14 Average Age by Program | Fall 2014 | Fall 2015 | Fall 2016 | Fall 2017 | Fall 2018 | Fall 2019 |
|--------------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|
| | # | # | # | # | # | # |
| Certificate | 36 | 38 | 33 | 44 | 55 | 50 |
| MA | 44 | 44 | 37 | 37 | 32 | 38 |
| MFA | 40 | 40 | 36 | 34 | 40 | 40 |

CERAMIC ARTS GRADUATE PROGRAM - CREDIT HOURS FY17-20

| FY17 | Sum II 2016 | Fall 2016 | Spring 2017 | Sum I 2017 | Total |
|--------------------------------------|-------------|------------|-------------|------------|-------------------|
| Graduate Certificate in Ceramic Arts | 6 | 9 | 28 | 7 | 50 |
| Master of Arts in Ceramic Arts | 8 | 43 | 57 | 9 | 117 |
| Master of Fine Arts in Ceramic Arts | 21 | 67 | 53 | 25 | 166 |
| Totals | 35 | 119 | 138 | 41 | 333 (FY17) |

| FY18 | Sum II 2017 | Fall 2017 | Spring 2018 | Sum I 2018 | Total |
|--------------------------------------|-------------|------------|-------------|------------|-------------------|
| Graduate Certificate in Ceramic Arts | 3 | 28 | 16 | 4 | 51 |
| Master of Arts in Ceramic Arts | 8 | 27 | 36 | 2 | 73 |
| Master of Fine Arts in Ceramic Arts | 9 | 71 | 64 | 14 | 158 |
| Totals | 20 | 126 | 116 | 20 | 282 (FY18) |

| FY19 | Sum II 2018 | Fall 2018 | Spring 2019 | Sum I 2019 | Total |
|--------------------------------------|-------------|------------|-------------|------------|-------------------|
| Graduate Certificate in Ceramic Arts | 12 | 7 | 12 | 9 | 40 |
| Master of Arts in Ceramic Arts | 11 | 15 | 32 | 9 | 67 |
| Master of Fine Arts in Ceramic Arts | 34 | 81 | 118 | 29 | 262 |
| Totals | 57 | 103 | 162 | 47 | 369 (FY19) |

| FY20 | Sum II 2019 | Fall 2019 | Spring 2020 | Sum I 2020 | Total |
|--------------------------------------|-------------|------------|-------------|------------|-------------------|
| Graduate Certificate in Ceramic Arts | 18 | 34 | 34 | - | 86 |
| Master of Arts in Ceramic Arts | 7 | 27 | 25 | - | 59 |
| Master of Fine Arts in Ceramic Arts | 31 | 93 | 81 | - | 205 |
| Totals | 56 | 154 | 140 | - | 350 (FY20) |

A. How did last year's enrollment compare to the past five years?

- We suspended enrollment of new students to the MFA and MA degrees for FY20. Enrollment will re-open when the new Graduate

| CERAMIC ARTS PROGRAM CREDIT HOUR TOTALS | FY17 TOTALS | FY18 TOTALS | FY19 TOTALS | FY20 TOTALS |
|--|-------------|-------------|-------------|-------------|
| Summer I and II | 76 | 40 | 104 | 56 |
| Fall and Spring | 257 | 242 | 265 | 294 |
| Workshop Totals | 56 | 24 | 36 | 10 |

Director is in place.

The Ceramic Arts program currently has 51 active students; 25 students are teachers required to take continuing education courses; 21 are pursuing an MA; and 4 are working towards an MFA

- **From the 2019 annual report-** 278 credit enrollments FY 2018 is 76 credit enrollments fewer than FY 2017 and 46 higher than the lowest credit enrollments FY 2016.

B. What accounts for the current enrollment trends in your program?

C. Include your program demographic in your analysis (e.g., full-time vs. part-time, domestic vs. int'l, Frederick vs. beyond, recent graduates vs. mature adults, etc.).

II. Market and recruitment activities

A. How do you define the current market for your program?

- **The information below is from the 2019 report.** The last program review/recommendations and the placement of the new Graduate Director may affect the targeted audiences.

Targeted Audiences

Graduate Certificate

- Recent BA and BFA graduates with an undergraduate degree in fine arts or ceramic arts
- Students finishing their undergraduate degrees from colleges with an undergraduate ceramic arts program without graduate ceramic arts programs
- Practicing artists who need fill-in-the-gaps knowledge or want to increase skills and aesthetic development
- Local and regional arts centers with ceramic arts offerings
- Hobby ceramists who wish to develop skills and personal aesthetic beyond current levels

MA

- Regional and local public-school art teachers teaching ceramic arts in their curriculum
- Practicing artists who want to go beyond the certificate level in their exploration of the ceramic arts.
- Ceramic artists who are interested in and MFA but lack the skills to be accepted into the MFA program.

MFA

- Studio art or ceramic arts BA or BFA or MA graduates who wish to pursue a career in ceramic arts at the highest level
- Artists who wish to teach at the college level
- Ceramic artists who wish to develop their skills and personal aesthetic direction at the highest level for career as a fine artist

B. What marketing and recruitment activities did you undertake this year for this market?

Corey Shultz- Studio Arts Manager (the following information is from Corey's annual report)

- Faculty and me (Corey Shultz) designed a new poster for 2020, including all brand-new imagery from new work created by students in the last 12 months.
- Hood participated in The American Craft Council once more this year. We had 7 jurors select the best 9 students, staff, and faculty from

Hood to represent the school in Baltimore at the nation's largest craft show.

- Assisted in poster design and implementation for 5 graduate students. Assisted the gallery director and Hood's marketing team in creating the advertisement for our Ceramics Monthly Ad.
- Joyce Michaud had her retirement show in Whitaker Gallery in February. This event attracted hundreds of visitors.
- We purchased tickets to attend NCECA 2020, in Richmond VA. Unfortunately, we had to cancel the trip and we had our ticket prices refunded due to the pandemic. We plan on attending next year's event.
- Frederick Arts Festival was a huge success!
- As a department, we reinstated the Clay Club, led by Jenna Gianni and Taylor Pasquale. This will generate non-art student interest of the material and get them into the fine art building. It met 2 days per week for an hour each day.
- I created a poster wall of shows associated with Hood's art program. Students and Faculty posters from any show that has been up in the last 2 years is hanging up on a wall in the basement of the Tatem Arts Center.
- I have compiled an enormous list of photographs and videos, organized by content, and made a Hood OneDrive folder for any Hood art faculty or staff member to add images to.

Exhibitions:

Information provided by Elizabeth McFadden, PhD, Art Gallery Director

1. MFA and MA/Certificate Student Exhibitions rescheduled for Fall 2020

MFA Exhibition Needs for Summer/Fall 2020

MFA Students

Lillian Ding (Summer 2020)

Jack McDermott (Fall 2020)

Jason Laney (Fall 2020)

MA/Cert Students

Annah Abdulsalam and Joe Troncale (Hodson Gallery)

Charlene Randolph and Roberta Couver (Hodson Gallery)

Jesse Jones (Whitaker Gallery)

Corey Shultz (Whitaker Gallery)

Emily Hampson and Shari Jacobs (Whitaker Gallery)

1. Exhibition Slot 1 - Jack McDermott (There's a slight, potential issue with Jack. A wedding the weekend of 9/19)

Show Dates: 9/4 - 9/20, Hodson Gallery

Reception: TBD

Install: 8/31 - 9/3

De-install: 9/20

2. Exhibition Slot 2 - TBD

Show Dates: 9/4 - 9/20, Whitaker Gallery

Reception: TBD

Install: 8/31 - 9/3

De-install: 9/20

3. Exhibition Slot 3 - Charlene Randolph and Roberta Couver

Show Dates: 9/25 - 10/11, Hodson Gallery

Reception: TBD

Install: 9/21 - 9/24

De-install: 10/11

4. Exhibition Slot 4 - Jesse Jones

Show Dates: 9/25 - 10/11, Whitaker Gallery

Reception: TBD

Install: 9/21 - 9/24

De-install: 10/11

5. Exhibition Slot 5 - Joe Troncale and Amnah Abdulsalam

Show Dates: 10/16 - 11/1, Hodson Gallery

Reception: TBD

Install: 10/12 - 10/15

De-install: 11/1

6. Exhibition Slot 6 - Emily Hampson and Shari Jacobs

Show Dates: 10/16 - 11/1, Whitaker Gallery

Reception: TBD

Install: 10/12 - 10/15

De-install: 11/1

7. Exhibition Slot 7 - Jason Laney

Show Dates: 11/6 - 11/22, Hodson Gallery

Reception: TBD

Install: 11/2 - 11/5

De-install: 11/22

8. Exhibition Slot 8 - Corey Shultz

Show Dates: 11/6 - 11/22, Whitaker Gallery

Reception: TBD

Install: 11/2 - 11/5

De-install: 11/22

2. The old list of all the exhibitions planned but canceled for Spring and Summer 2020.

Student Exhibitions Spring and Summer 2020

1. Pop Up Student Show (Supervisor: Gary Cuddington)

Show dates: 4/15-4/27, Hodson Gallery

Install: 4/15

De-install: 4/27

2. BA Student Group Show (Supervisor: Gary Cuddington)

Show Dates: 4/29-5/8, Hodson Gallery

Reception: 4/30 (Thursday)

Install: 4/27-4/28, De-install: 5/9-5/10

3. MFA Solo #1 (Jack McDermott)

Show Dates: 4/28-5/19, Whitaker Gallery

Reception: 5/2 (Saturday)

Install: 4/26-4/27, De-install: 5/20-5/21

4. MA Certificate Pair #1 (Emily Hampson and Shari Jacobs)

Show Dates: 5/22-6/7, Whitaker Gallery

Reception: 5/22

Install: 5/20-5/21, De-install: 6/8-6/9

5. MA Certificate Pair # 2 (Charlene Randolph and Roberta Couvers)

Show Dates: 6/12-6/28, Whitaker Gallery

Reception: 6/12

Install: 6/10-6/11, De-install: 6/29-6/30

6. MA Certificate Pair #3 (Joe Troncale and Amnah Abdulsalam)

Show Dates: 6/12-6/28, Hodson Gallery

Reception: 6/12

Install: 6/10-6/11, De-install: 6/29-6/30

7. MA Certificate Pair #4 (Jesse Jones and Corey Shultz)

Show Dates: 7/3-7/19, Whitaker Gallery

Reception: 7/3

Install: 7/1-7/2, De-install: 7/20-7/21

8. MFA Solo Summer (Lilian Ding)

Show Dates: 7/24-8/9, Hodson Gallery

Reception: 7/24

Install: 7/22-7/23, De-install: 8/10-8/11

9. MFA Solo Summer (Jason Laney)

Show Dates: 8/13-8/23, Hodson Gallery

Reception: 8/13 or 8/14

Install: 8/11-8/12, De-install: 8/24-8/25

- C. *Be sure to include any new marketing materials you helped develop (website, brochures, mailings, social media, etc.) and who/where did you target*

Elizabeth McFadden, PhD- Art Gallery Director

Ceramics Monthly Ad highlighting several of the grad students' work was placed in the May 2020 issue

Gary Cuddington-

Studio Art Exhibition- Adding an Online Exhibition/Portfolio Space for Faculty, Staff, Current Students and Alumni

- The objective for finding an online platform is to promote our department/program, its faculty, staff, current students and alumni. Originally my I was focused on this platform being used for our undergraduates, but there are so many parallels in our undergraduate and graduate PR and exhibition needs it make sense to include both. I plan to work with our new Graduate Director to see how he feels about using this platform.
- The Art & Archaeology undergraduate majors with Studio Art concentrations, as part of their capstone, create a series of artwork, that they will install and exhibit in one of the Hood College galleries. Leading up senior the exhibition, students develop their PR, including, a poster, postcard, resume, artist statement, artist biography, press release and documentation images of their artwork and their process. The PR materials they create, goes into their gallery book and website/social media. Each student puts together an artist talk, that they would give during the opening reception for their exhibition, followed by a Q & A with the audience.
- COVID-19 kept us from using the Hood galleries for student exhibition. Although most exhibitions have been moved ahead to FY21, this may not work for everyone, and there is no telling if something might push things back further. With this in mind I researched multiple platforms for on-line or virtual exhibitions. In the end I decided to go with *Artifact Global* and began working closely with their salesperson, as I describe below.
- At the end of the spring 2020 semester I hosted a Zoom Art Reception with Q & A and gave our students a space to present and discuss their artwork. Students were able to share their screen and use their websites as a gallery book; this was our department's first virtual art reception/artist talks. In the future we could include our Global Artifact page/online exhibition space into a Zoom Art Reception.
- **Research and Implementation of On-line Exhibition Space**
 - Artifact Global (<https://www.artifact.global>)
 - I worked with Emily Strickland, Head of Sales for Artifact Global to create an online exhibition for our studio art seniors, and met with the Founder of Artifact Global Aaron Isaac, to discuss ways of finesse the platform to perform optimally for colleges and universities. The objective was to create a Hood College- Art & Archaeology page, that promotes and potentially echoes some of the Hood's exhibits in a virtual space, and to develop alumni, faculty and staff portfolio sites. We also spoke about possibly creating virtual 3-D exhibitions, in the future.
- **Overview of this Artifact Global (as described on their website)**
 - Connecting Fine Artists to Opportunity
 - Artifact is the only all-in-one ecosystem connecting fine artists, universities, and industry professional. Our mission is to support every fine artist with the skills, tools, and opportunities to launch their careers straight out of university.
 - We start by helping academic institutions increase the exposure of their students by bringing their student showcases online. This gives these institutions a tool to document every piece of art that emerged from their walls while allowing students to build their own profiles

and portfolios, on a network connected directly to the art world.

- Our approach to art online is unique and comprehensive. While discovering art online is not ideal, it is indispensable to artists today. To make that experience as meaningful as it deserves to be, our online portfolios bring the voice and story of the artist to life with their work.

Artifact's portfolio tool allows artists to map the ideas, moments, people and places connected to their work in one place, in their own words. This radically transforms how art is searched, understood and valued.

- Resolving the fragmented and inefficient world of independent art websites, Artifact is an essential for the art industry, acting as a portfolio tool, professional network and global art catalog all in one.

III. Curricular development, Assessment, and Accreditation

What new curricular initiatives were developed this year?

A. *What new curricular initiatives were developed this year?*

- No new curricular initiatives were developed to this year.

B. *Describe your program's assessment plan. How do you use these data to inform curricular/program improvement?*

- **The information below is from the 2019 report. The last program review/recommendations and the placement of the new Graduate Director may affect our assessment plan and how we use data to inform curricular/program improvement. Whatever changes occur, as a department we have discuss the need to spend more time with each applicant's portfolio and supporting materials to ensure they have the potential for success completing one of our three degrees. This process will begin by us determining our objectives and laying them out clearly in our promotional materials, so that students know exactly what we can offer them.**

- Our initial plan starts with admission when we require a portfolio review of the applicant's current work at acceptance into the program. The next major review comes at the completion of ARTS 570 when the student is required to create and exhibit a body of current work developed during their graduate studies and create a current portfolio. This portfolio of creative work is evaluated based on a rubric developed from curriculum goals. Progress/improvement of skills and aesthetic development should be readily evident. For Certificate candidates ARTS 570 is their capstone.

- The Master of Arts degree capstone requires a comprehensive exam with two parts: The Practicum Review and the Written Exam. The ARTS 570 final review rubric assessment satisfies the Practicum Review requirement. Student exhibitions are held in Whitaker Gallery or Hodson Gallery during Summer I and Summer II sessions. Master of Arts Practicum Review takes place on the opening day of the exhibition, with student and professor in depth review and discussion.

- The Master of Fine Arts requires an initial review with the completion of the ARTS 570 exhibition before moving into Thesis Research and Thesis Exhibition. An in-depth evaluation of the thesis document presenting the research and the professional quality of the artwork is assessed for providing new knowledge to the field. An assessment rubric is being developed. The three evaluation levels provide a strong look at the skills and knowledge gained during studies in the graduate programs and the effectiveness of our program and professors.

C. *Is your program/certificate independently accredited by an external agency?*

[YES or NO] NO

- The Hood College ceramic arts curriculum was designed according to the standards published by the College Art Association (CAA) and the fine arts accrediting organization, the National Association of Schools of Art and Design. We continue to revise and strengthen our course offerings.

D. If yes, please name the agency and list the date of your next re-accreditation:

IV. Advisory group members and activities (indicate alum members where appropriate)

- 1. Rebecca Bafford, Past Director of Columbia Art Center**
Currently Assistant Professor in Ceramic Arts at Howard Community College
54 B East South St., Frederick, MD 21701
Phone: (301) 787-4860
rbafford@howardcc.edu
- 2. Phil Berneburg, Hood College Adjunct Faculty (retired)**
7044 Rock Creek Dr. Frederick, MD 21702
Home 240-490-7375, Cell: 240-432-3777
claygold@aol.com
Retired Ceramic Engineer Harvard Graduate School Alum
Set up a scholarship for graduate student with financial needs,
set up a fund for visiting artists and donated to the Kiln shed.
- 3. Marc Grainer, collector and lawyer**
10615 Belfast Pl, Potomac, MD
301-765-0649, dmgrainer@comcast.net
Lawyer and ceramic art collector. Past
president and board member of the James Renwick Alliance
- 4. Michael Holdahl, retired professor, Ceramic artist,**
23800 Peach Tree Rd.
Clarksburg, MD 20871-9116
301-972-0151 (h), Cell: 301-509-5708
mcholdahl@gmail.com
adjunct professor for the Hood College ceramic arts program
retired high school art teacher (33 years)
- 5. Kathryn Miller Goldman, Lawyer
for the Arts Goldman & Minton, P.C.**
(410) 783-7575
fax: (410) 783-1711
kgoldman@charmcitylegal.com
www.charmcitylegal.com
- 6. Norman Mitchell, Collector**
12304 Overpond Way,
Potomac, MD 20854
Email: nmitchell@verizon.net, Home: 301-762-8383
Cell: 301-502-1588

- 7. Kristin Muller, MFA, Alumnae**
291 Myck Rd, Dingman's Ferry, PA 18328
Phone: (203) 232-8817
mullerclay@sbcglobal.net
Alumnae Hood College MFA 2014,
Executive Director of Peters Valley School of Craft,
20yrs experience in crafts education
- 8. Julian Schweitzer, Collector and Potter**
5107 Wehawken Rd.
Bethesda MD 20816
julianschw@hotmail.com
301-320-3974
- 9. Toni Ross, Ceramic Artist, founder & board
Ross Schools, Hampton, NY**
76 Beach Lane, PO Box 902
Wainscott, NY 11975
631-537-7232 home, 631-537-7232 studio
tlr57@mac.com
- 10. Jacklyn Scott, MA Alumnae**
301-696-3456
scottj@hood.edu
- 11. Jenna Gianni, MFA Adjunct Professor**
301-696-3285
Gianni@hood.edu
- 12. Debbie Williamson**
Butterfly Bend Pottery
- 13. Emily VanderWoude**
Director, Leadership Giving
301-696-3708

V. Describe any new partnerships and/or MOUs you established this past year.

• FY20 required focus dedicated to keeping the program operating fully after Joyce Michaud retired and to finding/hiring a new Program Director. As we move forward with a new Graduate Director and a clear vision of the departments unified objective, we will undoubtedly seek out new partnerships.

VI. Describe your student retention efforts (e.g., advising initiatives, program support, career/internship-related activities).

Retention efforts noted in FY19 continued into FY20

- Students interested in teaching often find internships at local ceramic arts centers such as the Delaplaine, VisArts, and the Frederick Pottery School.
- We attempt to provide internships with practicing ceramic artists who work in a direction that the student is interested in. Experiential opportunities abound in visits to ceramic arts centers and individual artists/potters.
- Our new kiln yard has gone far in giving our students the experience of firing the variety of individual kilns. Once a student has taken ARTS 530 Kiln Technology and Firing Theory course, they may work as a crew member on a firing team. When they have been a member of the team for four firings, they can request an assessment firing. Taylor Pasquale, Ceramic Arts Technical Coordinator, will assess their knowledge and readiness to serve as kiln master and take charge of individual firings.

VII. How did COVID19 impact your program's outcomes, student experience and faculty effectiveness?

What could the college have done to provide better support during this unanticipated pandemic (e.g., faculty trainings, online buddies).

- I truly appreciated the efforts the Hood took, and the many hours/days staff and faculty volunteered, to help prepare individuals with little to no experience teaching courses online. When we are back on campus teaching students in-person, I plan to adopt and adapt quite a few of the techniques/platforms I learned over the last semester into my curriculum.

Jenna Gianni, ceramic arts faculty stated:

- Overall, it dramatically limited the graduate classes that were able to be held as a majority of the courses are hands on and unless students are equipped with space/and equipment, working from home is difficult.
 - All of the scheduled exhibitions for the graduate program were rescheduled in part due to the unavailability of gallery space, the work that they make is not only dependent on studio access, but also kiln access, whether it's the electric kilns or the atmospheric kilns at Hood. The exhibitions have been rescheduled for the Fall semester.
 - Hopefully, Chaz (Chaz Martinsen, the new Graduate Director), can help in reaching out to students that may be losing momentum or are just unsure of continuing.
 - There will be 3 MFA candidates who began thesis research this summer in ARTS 574 and they will enroll in ARTS 576 in Fall.
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PART II – 2020-21 Action Plan

I. Marketing and recruitment activities

What is your recruitment/marketing goals for the coming year? Be sure to address whether you hope to maintain or to diversify or expand your current demographic. Also, suggest new conferences or external recruitment events we should include in our master marketing plan. Include estimated costs for proposed new initiatives (if any).

• The last program review/recommendations and the placement of the new Graduate Director may affect the recruitment/marketing goals for the coming year, especially those noted in A, B and D.

- A. *Based on enrollment trends, what are your enrollment goals for the coming academic year?*
- B. *Are you seeking to diversify and/or create a different demographic make-up for your program – and if so, explain?*
- C. *What specific marketing and recruitment activities are planned/needed to address these goals?*

Gary Cuddington

Work with Corey Shultz and Chaz Martinsen to

- Develop studio art related PR for the department webpage, create digital and physical versions of a promotional book for the department, and further develop a Hood College online exhibition/portfolio page through Artifact Global, to promote our galleries, faculty, staff, current students and alumni (graduate and undergraduate)
- Research the possibility of creating a department woodshop and/or partnering with Joe Brady to use the Theater woodshop
- Consider adding 3D printers (standard and ceramic) for department use
- Consider adding a welding workshop (Chaz Martinsen is skilled at welding)
- Add large prints related the program on the walls throughout the hallways, near studio art studio/classrooms

Jenna Gianni provided the following information:

- The American Craft Council exhibition- Handed out marketing materials we received from the Grad School.
- NCECA is often the main recruitment activity, was cancelled in March.
- Hood's Marketing Dept. also purchased the Grad Ceramics Program's booth at the Festival of the Arts again this year, happen in June every year usually coinciding with the Reunion Weekend. It was cancelled due to COVID, but it was a planned event as well, that gives Hood a lot of great attention, the past few years we have had an information table and availability for Undergrads and Grads to sell their artwork.

D. *What specific program director outreach activities are planned?*

II. Curricular Adjustments Based on Assessment

Based on the assessment, advisory group feedback, and/or Year Three of the Strategic Plan 2017-2022, what curricular activities or amendments are planned for the coming academic year?

- **The information below is from the 2019 report. Now that we have hired a new Graduate Director the department will investigate where we are, where we want and need to be, and how our standing and new objectives align with the Strategic Plan.**
- Our biggest problem is the timing for course offerings. Courses are offered once a year, once each semester only fall or spring, every other year, or once every three years. Students accepted in the middle of the year have to wait a year to get the prerequisite courses they need. Another hard look at the course timing is planned. A schedule that will allow the students to move through the program more quickly is one of the goals

III. New partnerships

Describe any new partnerships and MOUs you'd like to explore in the coming year. Include your timeline and how The Graduate School can support you in this endeavor.

• FY20 required focus dedicated to keeping the program operating fully after Joyce Michaud retired and to finding/hiring a new Program Director. As we move forward with a new Graduate Director and a clear vision of the department's unified objective, we will undoubtedly seek out new partnerships.

IV. New programs (optional)

Describe the new program based and any market research, valuation of the idea and/or the Strategic Plan 2017-2022. Include your timeline for new curriculum/program development, needed resources (e.g., curriculum writing, outside experts and/or consultants, inter-program coordination, PSM project coordinator).

• No new program, we currently offer a Graduate Certificate, MA and MFA in Ceramic Arts—post baccalaureate to terminal degree

V. Advisory group activities

List the date(s) and focus of your next advisory group meeting(s). If you do not yet have an advisory group, what are you plans for creating and launching one this academic year?

• FY20 required focus dedicated to keeping the program operating fully after Joyce Michaud retired and to finding/hiring a new Program Director. As we move forward with a new Graduate Director and a clear vision of the department's unified objective, we will work closely with the ceramic arts advisory group.

VI. Student retention activities

Describe any new student retention efforts (e.g., advising initiatives, program support, career/internship-related activities). Include your timeline and how The Graduate School can support you in these endeavors.

• Retention efforts noted in FY19 continued into FY20

Our student experiential learning events such as tours of private collections and professional potter's studios have given our new students a huge incentive to continue in our programs. Involving students in the planning is also a huge motivation to continue. Our student access and experience with the firing of our kilns has been a huge motivation. They have been well used this year as our hardworking graduate students and interested advanced undergraduate students learned to fire with the oversight of our talented Ceramic Arts Technical Coordinator, Taylor Pasquale and the Studio Manager, Corey Shultz.