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I. Introduction--Fall 2017 to Spring 2023

At the conclusion of our last review cycle, the art department had three documents to organize our next one: our fall 2017 Six-Year report, the report provided by our external reviewer Jonathan Puls and the summary of our wrap-up meeting with Provost Mark Sargent and members of the PRC. On the basis of those three documents, the department defined its key questions for the 2017-2023 review cycle:

- 1) How can we best streamline our PLOs to enhance a focus on essentials?
- 2) How can we enhance majors' sense of preparation for work or study after Westmont?
- 3) How can we enhance majors' sense of engagement with contemporary art and the contemporary art scene?

In addition to these goals for the department, these documents also noted the need for the Museum to develop its own assessment and program review protocols.

At our August 14 discussion of the data gathered for this report, and at a subsequent department meeting on September 5, to finalize our thinking, the art department decided:

- 1) We are satisfied with our new PLOs and will retain them for the next review cycle. WE will continue to monitor their efficacy in supporting and documenting student learning.
- 2) We want to keep a close watch on the graphics arts track, assessing the impacts, good and bad, it may have on our overall program.
- 3) We will retain key question #2 on enhancing students' sense of preparation for work after Westmont. This question is connected to PLO #4 (planning) and will be assessed in 2024-2025.
- 4) We will retain key question #3 on enhancing students' engagement with contemporary art and the contemporary art scene. This question is connected to PLO #2 (contextualizing) and will be assessed in 2025-2026.

We believe the two key questions we are retaining, which we've noted in every self-assessment going back to our initial Irvine-funded assessment in 2005, remain helpful "big picture" challenges even though they may involve "you can lead the horse to water..." challenges. An adage that our former colleague, Susan Savage was fond of captures this well: "When the student is ready, the teacher appears."

We add a fifth key question for this next review cycle, although it is one that we may have little control in addressing:

- 5) How do enrollment trends at Westmont, the addition of new programs at the college, and scheduling and staffing challenges in our department impact our ability to recruit students to the art and art history majors?

Physical disruptions

We are pleased with our assessment work, especially in view of the fact that of the 12 semesters under review, six were impacted by major disruptions: the fall 2017 Thomas Fire, the spring 2018 debris flows, the COVID pandemic that impacted four semesters, spring and fall 2020 in particular. “Pivoting” to remote learning, or back and forth between in-person and remote learning was particularly brutal for us. The toll on studio instruction, where faculty and students had to cope with unpredictable access to materials and equipment combined with the challenges of conducting demonstrations remotely may be reflected in some of the results reported and discussed in this report.

In addition to fires, mudslides, and plagues, we’ve also weathered two in-house “disasters” that forced faculty out of their offices, students out of classrooms, and burdened the department chair with repairs and replacements. October 31, 2020 an irrigation line outside Adams broke, flooding Lisa’s office, the main Art and Museum offices and the print study gallery. Everyone had to move out of those spaces for two and a half months. Then, our recent January 9, 2023 storm flooded a number of classrooms and offices on the first and second floors of Adams. We had to find alternate teaching spaces for eight studio classes, and Nathan had to move out of his office for many weeks.

Social and Political disruptions

This same season saw significant social and political disruption: the spring 2019 student protests surrounding questions of race and equity on campus, focused in particular on the Voskuyl Chapel window; the murder of George Floyd coming after the murder of a number of black Americans at the hands of police and the ensuing trials of those officers; the chaos after the 2020 presidential election and the ensuing 2021 January 6 attack on the nation’s capital building. Art faculty and at least a dozen art majors played key roles in our campus in response to these events.

Disruptions due to extraordinary service burdens

Art faculty are respected and trusted by their faculty peers and have therefore been repeatedly elected for service on major college committees. Collectively, the four full-time art faculty have served four years on Faculty Council and six years on Faculty Personnel during the last review cycle. In a normal years, these are labor intensive assignments. These last years have been far from normal and the demands on faculty time for members of these committees has been extraordinary. Beyond committee service, members of the department have taken on major responsibility for institutional assessment (CUPA ILO), contributed to other ILO assessments (Diversity), and served on the 2022-2023 JRD task force.

Over the last six years, the art department, in addition to tackling more-than-typical disruptions to our teaching, has also been carrying significant governance and ethos responsibilities on behalf of the entire college. Please bear this in mind as you read this report.

II. Findings

A. Student Learning

Below, find brief summaries of the department's assessment work for each year of this program review cycle. Appendix A supplies our revised PLOs; Appendix B supplies the short, summary, annual report charts for each year; Appendix C supplies the rubrics we developed and used.

IMPORTANT NOTE: *Because we took one year of our current cycle to revise our PLOs, and thus needed to develop new assessment tools for all our new PLOs, we did not have time to assess PLO #4: Planning. We will do that early in the next cycle.*

2018-2019: Streamline and refine our departmental PLOs.

"The department reviewed our PLOs alongside those of a number of other departments: Cal Lutheran, Gordon, Biola, APU, Seattle Pacific, UCSB, and Art Center Pasadena. We discussed what we found useful and less useful in their PLOs. We distilled our earlier PLOs into three succinct outcomes (that can be expanded in rubrics) and added an outcome for career-readiness. The PLOs and the curriculum map were both approved 1/15/19." See Appendix A for our revised PLOs and curriculum map.

Additionally, the department followed up on an aspect of key question #2 regarding preparation for work after college. We've long been enthusiastic boosters of WSF because of the valuable internship opportunities our studio and art history students have in SF. But we also wanted to be more readily able to point students to local internship opportunities here in Santa Barbara. *The Department Chair met with Paul Bradford, Lori Ann Banez and Cassie Wicoff on November 7, 2018. Together they generated a long list of internship placements in SB known to both the department and to CD&C. Trish Noormand investigated each organization and to the extent possible, identified the point person who handles internships at each.*

2019-2020: PLO#1--Making

Graduates will conceive, create and present technically and conceptually sophisticated work. Factors relevant to achieving this goal include openness to process, exploration and discovery; engaging the relationships between concept, medium and form; engagement with the critique process; following through with appropriate presentation.

Our studio students meet our 75% benchmark for all the elements of our "Making" assessment. Ideation continues to be an area for student growth. We note, however, that the changes we've made to our curriculum in the last decade seem to be having an impact. The increase in seniors' scores relative to "all art majors" scores in both categories of "process" and "ideation" indicate our changes are supporting student growth over their time in the major.

Art History: Art History majors' work on relevant assignments meets our 75% departmental benchmark.

2020-2021: PLO #2—Contextualizing

Graduates will be able to contextualize their practice. Students who achieve this goal can place their work and that of others in conversation with historic and contemporary artists, theories of art, and functions for art.

Studio and AH students alike did well with historical contextualization, meeting or exceeding our 75% benchmark. Studio students met the 75% benchmark for contextualizing art works within the realm of modern and contemporary art history in Art 128, but fell well short of achieving this goal with respect to their own work, in Art 195. In discussion, the department recognized the ways in which that kind of personal contextualization is a steeper challenge for undergraduate studio majors who are also acquiring technical competence across several media. It's more in keeping with the work students do in MFA programs. We debated changing the PLO entirely. In the end, we decided to keep it, but chose what we think is a more reasonable benchmark for an objective that perhaps best serves the interests of students headed into MFA programs.

After departmental discussion of findings, we lowered the benchmark for the “contextualizing” PLO for studio students in studio classes to 50% given the challenge of this particular higher-order thinking skill.

Note: Spring 2023 we did a quick check-in on what our Art 195 “Sophomore Project/Senior Project Retrospective Essay” assignment yielded. None of our seniors scored in the “highly developed category. 50% (3 students) displayed “developed” abilities to contextualize their interests and processes in the field of contemporary art. The other 50% (3 students) displayed “emerging” ability in this area. 50% of our graduating class fell into the acceptable range, meeting our new benchmark. Nevertheless, we will continue to experiment with ways to increase student achievement in this area.

2021-2022: PLO #3—Theorizing/Faith Integration

Graduates will develop a personal, working theory of art with respect to Christian values and commitments.

In both lower and upper division classes, direct assessment results varied widely by assignment. In some assessments (Art 010, Art 131) results were below our expectations. In other classes (Art 015 and Art 195) direct assessments met our benchmark of 75%. Given the delicacy of elements of this assessment (connecting art making and theory to faith) we are generally comfortable with what we see, but will want to sharpen a couple of our assessment tools for our next assessment round in order to give us more detailed information with which to analyze our students' learning. We also decided to retain the 75% benchmark for this PLO.

2022-2023: Preparation of Six-Year Report

Because we used a year of this review cycle to redraft our PLOs, we were not able to assess PLO #4—Planning. That will be an early task in our next review cycle. As an assurance, however, that we have kept this on our radar, note that:

- visits from COVE staff are built into Art 93 (Sophomore Project) and Art 193 (Senior Project). We strongly encourage all our advisees to make use of the services COVE has to offer.
- Art 193 includes units on professional practices (photo-documentation, website design, copyright, remuneration, taxes), visits from artists who make a living in a variety of ways, and a ZOOM panel with some of our own departmental graduates.
- We regularly send our majors to WSF for valuable internship experiences
- we developed a deep list of local internships in 2018-2019

We look forward to assessing the extent to which these efforts are resulting in hoped-for outcomes.

B. Alumni Reflections

We have 77 graduates in this review cycle. The records office supplied us with email addresses for all of them, but it was not certain if all of these email addresses were in use. We did our best to research current e-mail addresses using Facebook and LinkedIn. We opened the survey in late April. We sent a reminder notice out in mid-May and again near the end of the month. We closed the survey on May 31. By May 31 we only had 17 full, and 6 partial responses, for a 22% response rate. (Our response rate in 2017 was also 22%; in 2011 our rate was 43%. Perhaps our alumni are survey weary?)

Because this is an alumni survey, it is by definition not a random sample, and thus is likely to have attracted those alumni who either had strong positive or negative experiences in the department. Due to the non-random nature of the survey, the small survey pool, and the even smaller number of respondents, this data is considered *unreliable*. Nonetheless, held very lightly, these responses in conjunction with other data sources for our Six-Year Program Review Report may be helpful in shaping discussions of the strengths and weaknesses of the art program. In the summary report that follows, we have, on occasion, compared the responses of our graduates from the last six years to survey responses gathered for our 2011 and 2017 alumni surveys.

For both our previous 6-year reports (2011 and 2017), we had access to helpful comparative data. In 2011 we were able to cite both a recent survey of art departments at CCCU schools, and the 2010 SNAAP (Strategic National Arts Alumni Project) survey. In 2017, we were able to cite the freshly published 2017 SNAAP arts alumni survey. The 2023 SNAAP survey results will not be released until September 2023.

Below, is a summary of the results of our alumni survey, followed by a summary of departmental discussion from our August 14 departmental discussion.

Post-Graduate Employment and Study

Sections in blue contain outdated data from the 2017 SNAAP survey. SNAAP assured us that the results of the 2022 national survey would be available by the end of September, 2023. But the report is not yet available as of 10-13-23. Since we want to add this data, we are keeping the placeholders to ease updating.

- 1. Post Graduate Education:** 30% of our respondents pursued a formal degree beyond the BA. Among those who have, the MA is the most commonly pursued degree. This is slightly lower than our 2017 survey (33%) and noticeably lower than our 2011 survey (45%), *and also lower than the national average as reported by SNAAP.*¹
- 2. Time to Professional Employment:** 91% of our respondents found professional employment within a year of graduation. This is about the same as our alumni reported in 2017, but is *10% higher than the national average as reported by SNAAP, and 23% higher than alumni reported in 2011.*

¹ Strategic National Arts Alumni Project (SNAAP), 2014 Annual Report, "Making it Work: The Education and Employment of Recent Arts Graduates." And SNAAP 2015 Aggregate Frequency Report.

3. **Employment History:** 53% of our respondents report finding a first job that was art-related. This is essentially the same as 2017 (52%), but lower than the 61% in 2011. [Even so, it is higher than the national average of 48% as reported by SNAAP.](#)
4. **The value of the Liberal Arts:** Art alumni were **overwhelmingly positive** in their appreciation for the liberal arts aspects of their education. 95% of our respondents spoke very positively about the value of a broad, integrated curriculum that prepared them to think, in their estimation, more synthetically and creatively than their non-Westmont peers. This is essentially the same as we reported in 2017 (96%) and stronger than 2011 (89%) responses.

Students' Experience in the Art Program

5. **Quality of Instruction in the Art Department:** 100% of our respondents rated the quality of instruction "strong" or "superior." This is higher than our 2017 response (92%) and much higher than our 2011 response (76%). [This is also higher than the national response \(88%\) of visual arts alumni expressing more than average satisfaction with their "overall experience," as reported by SNAAP.](#)
6. **Effective Preparation:** 82% of Art alumni designated their preparation for life after college as "stronger" or "above average" (82%) than that of their non-Westmont peers. This is slightly higher than the 79% of alums in 2017 who responded similarly.
7. **Internships:** 65% of our respondents undertook one or more internships. This is higher than the actual percentage (47%) of art alumni from 2018-2023 who undertook an internship. Survey respondents report that internships were very helpful in preparing them for work after college. For a comparison of 2023 and 2017 internship participation, see below in this report.

Our alumni participation in internships is [significantly higher than the national average of 17%, as reported by SNAAP.](#) Because internships are high-impact experiences, we wonder if the above average response rate for this survey among alums who did internships is evidence for the important role internships play in an overall positive experience in the major.

8. **Off Campus Programs:** 59% of our respondents participated in an off-campus program. This is lower than the 62% of students who actually undertook an OCP during this review cycle, according to the records office. WSF remains by far our most frequented program, followed by SACI (of blessed memory). For a comparison of 2023 and 2017 OCP participation, see below in this report.
9. **Program Goals:** Respondents are asked to rate their achievement of each of our PLOs, with 1 representing "not at all" and 5 representing "superior."

Student Achievement of Goal	1	2	3	4	5	Average
PLO #1: Making	0	0	12%	53%	35%	4.2
PLO #2: Contextualizing	0	0	18%	41%	41%	4.1
PLO #3: Theorizing	0	6%	18%	35%	41%	4.1
PLO #4: Planning	0	0	47%	35%	18%	3.7

Because we re-wrote our PLOs at the beginning of this review cycle, we are not able to make meaningful comparisons between this survey and our 2011 and 2017 alumni survey results. We'll simply note that for this initial review cycle with our new PLOs, for

- PLO #1 (Making) "Strong" achievement was the most frequently chosen designation
- PLO #2 (Contextualizing) "Strong" and "Superior" were equally and frequently chosen
- PLO #3 (Theorizing) "Superior" was most frequent
- PLO #4 (Planning) "Average" was most frequent.

With respect to the value of our PLOs for post-Westmont life, alums could designate a PLO as “not at all important” (1), “not very important” (2), “neither important nor unimportant” (3), “somewhat important” (4), or “very important” (5).

Value of Goal for post-college work	1	2	3	4	5	Average
PLO #1: Making	0	6%	23.5%	23.5%	47%	4.1
PLO #2: Contextualizing	0	6%	12%	47%	35%	4.1
PLO #3: Theorizing	18%	6%	12%	18%	47%	3.7
PLO #4: Planning	0	6%	12%	12%	70%	4.5

Alumni responses make it clear that PLO #4 is important to them. “Theorizing” is more contested, with 70% of alums designating it as “very important” and 18% as “not at all important.” Responses to PLO #1, “Making” are also somewhat contested. This may be a reflection of how students understand their current job to involve creative “making” even if it may not involve actual art-making.

11. Most Valuable Aspect of the Department: There were three themes in alumni responses—by far the most prominent was that of faculty investment in student learning (59%). After that, alums commented on how important their peer community was (23%). This is a new, unanticipated, and positive trend in alumni responses—neither the 2011 nor the 2017 surveys contained any comments on peers. Since finding a peer group is key to thriving, we’re delighted to notice this thread. The third set of emphases (18% each) focused on activities that students attest helped usher them into life after college (practical info, studio visits, how to sustain a creative practice, good technical skills).

12. Improvements to the Program? Three students mentioned wanting more social activities to bond with peers in the department. One of these students was a transfer, the other two mentioned how isolating Covid was. There were a number of comments that could be grouped under “professional preparation.” Some were specific (how to develop a portfolio), some were more generic (help us learn how to find a job). All together about 41% of alumni suggestions point in the direction of preparation for post-college life. .

Departmental Discussion of Findings

Our 2022 alumni survey yielded very similar results, or even slightly better than our 2017 survey. Given the small number of respondents and the nature of the survey pool, we simply note that the comments we received for the question on suggested improvements underscores that planning and preparation for work after Westmont remains a key question. We note the steps we took in this direction during the current review cycle, and that we will be focusing on PLO #4—Planning for our 2024-2025 assessment.

C. Curriculum Review

In the fall of 2015, near the end of our last 2011-2017 review cycle, we introduced a revised curriculum. That revision involved strengthening our core by creating a three-course design sequence--2D Design, 3D Design, 4D Intermedia, and reconceptualizing Art 65 (Graphic Design) as Digital Tools and adding it to our required core. In the intervening years, we've made additional changes to the curriculum.

Two are small:

- In 2017 we adjusted the art history major to allow students to choose HIS 099—Research Methods as their history cognate, as well as HIS 198—Senior Research Seminar. Students interested in pursuing graduate study are pointed to HIS 198. Others are directed to HIS 099.
- In 2019, we removed Art 093—Sophomore Project (1) as a requirement for studio minors and art history majors. The amount of time invested in advising that many students proved challenging. We also wanted to reduce the number of weaker, more “recreational” participants in Art 093 in order to concentrate on helping our majors develop their conceptual and technical skills.
- We reintroduced Art 093—Soph Project as a requirement for studio minors in 2021. We'd seen a decline in majors and recognized that for a number of minors, the sophomore project experience was a catalyst for enrolling as a major. We also concluded that even minors need an opportunity for an independent creative project that requires independent work beyond class assignments, and is formally assessed.
- Fall 2022, at Senate's request, the department examined the unit count for all our programs. We determined that we could eliminate the cognate requirement for the art history major, in part because staffing issues (Serah Shani's departure, and Carmen McCain's departure) have created challenges of both quality and availability.

One change is significant:

- Fall 2021 we added a Graphic Arts Concentration to the major, and listed it in the catalog. Our rationale for embarking on this experiment was recruitment. Anecdotally, we knew we were losing some students because they can't find “graphic arts” or “graphic design” on our art website. Additionally, we were seeing a growing number of alternative majors like “digital marketing.” Alternative majors are tricky to create and time-consuming to advise. These students would be better served by pursuing the graphic arts concentration along with a business minor. A danger to this move, however, which we've seen play out on other campuses, is depleting enrollments for classes like painting, figure drawing, and relief & intaglio printmaking. We agreed amongst ourselves that in addition to keeping our finger on the pulse of enrollments as we experiment with this change, that

we do a check-in three years after the change goes into place and be willing to adjust, or even retreat if we see deleterious developments emerging as unintended consequences.

This review cycle provides our first chance to assess the efficacy of our new core, as well as a chance to forecast our spring 2024 check-in on the new graphic arts concentration. Overall, we are pleased with the effects of the new core. Though we can't compare PLO assessment results from the last cycle (because we changed our PLOs), alumni survey results, as well as our assessment results from this cycle indicate that our curriculum is more tightly tied to our PLOs, and that students have an improved understanding of the aims of our program.

Though we will not, at this point, do the deep dive into the data on adding the graphics track, we did take time at our August 14 discussion to compile informal observations two years into our graphic arts track experiment. We noted the following trends:

- Course scheduling is a lot more complicated.
- Cory Steffen's recent departure from Santa Barbara and James Daly's request for a hiatus from teaching Art 001 has meant that for a season, our full-time faculty have been picking up courses formerly taught by long-term, part-time faculty. This means we have fewer opportunities to offer electives—studio or graphics—which reduces the robustness of our students' experience.
- We are seeing declines in our fine art electives, especially when we run core classes for either the graphics track (e.g. typography, design for web and screen) or the studio track (e.g. figure drawing, intermedia). At this point, however, it's hard to tell whether this is driven by staffing challenges, or enrollment patterns in general (see below in this report) or by the graphics track in particular.

D. Additional Analysis

1. GE: The art department provides six classes for Westmont’s GE curriculum. Art 001, Art 010 and Art 015 (Principles of Art, 2-D Design, and Drawing I) all fulfill “Working Artistically.” We typically offer two or three sections of each every academic year, and one during Mayterm. Art 21 and Art 22 (the Prehistoric through Gothic and Renaissance to Modern art history surveys) fulfill “Thinking Historically.” That sequence is offered every year. Art 23 (Survey of World Art) fulfills “Thinking Globally” and is offered every other year. In our current configuration, we serve approximately 225-250 GE students each year. Additionally, Art 131 (Theory and Criticism) serves the music and philosophy departments as a writing intensive course outside their majors, and Art 134 (Land into Landscape) serves the environmental studies program. At the moment, lower division GE classes constitute half of the studio faculty’s teaching load, and one third to one half of the art history teaching load depending on the year.

In fall 2018, as a result of our previous 6-Year Report and our external evaluation, we discussed designating “major only” sections of Drawing I and 2-D Design to aid art majors and minors in getting priority access to these foundation classes. In the end, we decided not to do this because it creates a major scheduling hassle for art majors (studio classes already meet outside the usual schedule and for longer periods of time). It would also reduce the number of open seats in those classes for students who want take those classes for GE credit. Instead, we worked with Michelle Hardley to hold a few seats in reserve (4 for Drawing I and 3 for 2-D Design) for declared majors and minors. This arrangement is working well.

Westmont did not assess “Thinking Historically” or “Thinking Globally” during this assessment cycle. And it has not yet finalized the “Working Artistically” assessment. Provisory results from 2022-2023 WA assessment were only provided in aggregate. The only noteworthy item to report at this moment is that during the spring 23 semester, the art department provided 43% of that semester’s WA experiences that were assessed. Aside from that, we anticipate being able to report full results in these GE areas in our next 7-year cycle.

2. Off Campus Programs: According to data provided by Anna Darby,² 62% (48) of our art and art history majors participated in an off-campus program between Summer 2017 and Spring 2023. 16 of those students undertook two OCPs, for a total of 64 OCP experiences. Westmont art majors participate in OCPs at a **much higher rate** than the national average of x% as reported by SNAAP in 2017.

² We note that staff changes in OCP/Global Education, and apparently the Alumni office, have created difficulties in getting reliable data in a timely way. The alumni data we got from Salesforce was full of errors and unusable. We had to ask the records office to trawl through their data for accurate numbers. Same with requests to OCP. When offices are understaffed (COVE, OCP in particular) we lose data and institutional memory; we also create more work for already overburdened offices.

Of the 18 different programs that art and art history majors chose, 7 were third-party programs and 11 were Westmont operated programs.

Westmont Programs	
Westmont in SF	23
Europe Semester	4
Westmont in Cairo	3
Westmont in East Asia	3
Westmont Downtown	3
London Theater Mayterm	3
Westmont in N. Europe	1
Westmont in Mexico	1
Northern Ireland Mayterm	1
India Mayterm	1
Asia Mayterm	1
TOTAL Westmont	44

Third Party Programs	
Florence (SACI)	10
Orvieto (Gordon)	4
Aix-en-Provence (IAU)	2
Paris (CIEE)	1
Seville (TCC)	1
Jerusalem Uni. College	1
Florence School of Art	1
Total Third Party	20

The programs most frequently chosen by department majors between summer 2017 and spring 2023 were Westmont in San Francisco (23), SACI Florence, (10), Europe Semester (4) and Gordon in Orvieto (4). Among all popular programs, distribution between Westmont run and third-party programs is about 2 to 1. We note that fully 36% of our majors who chose an OCP chose Westmont in San Francisco. **As an OCP, WSF is an increasingly key part of our program**

OCPs continue to be an important source of enrichment for our majors. In 2017, 74% of our majors had participated in an OCP. The fact that 62% of this cycle's cohort of students participated in an OCP is even more impressive given that COVID restricted so many opportunities between fall 2020 and spring 2022. COVID also caused the sudden demise of one of our most popular third-party programs, SACI in Florence.

In 2022 the college introduced a draconian limit on how many students can attend third-party study abroad programs. Given the importance of OCPs for our majors and the role that third-party programs have played (particularly Orvieto), the department worked hard to ensure that our art majors were still given priority for these 11 annual seats. Unfortunately, while sympathetic and willing to try and give some priority to art majors wanting to go abroad to Orvieto or other non-westmont programs, no guarantee was given.

3. Internships and Office of Career and Calling:

Of the 77 graduates on record for this review cycle, 37 (48%) did unit-bearing internships. Six students did more than one (one student did four), for a total of 48 unit-bearing internship experiences. Thirty (30) art and art history majors chose the 0-unit APP190SS option. It is

worth noting that among our survey respondents, 65% completed at least one internship, (17% more than the department as a whole) and 82% of survey respondents designated their preparation for life after college as “stronger” than or “above average” (82%) compared to that of their peers. This is slightly higher than the 79% of alums in 2017 who responded similarly, and much higher than the 55% of alums from 2011 survey responding similarly.

Art Students & Internships by unit

	0 units	1 unit	2 units	3 units	4 units	8 units	Total
APP/IS	30	6	6	3	4		19
ART		1	1				2
WSF						23	23
*Other			2	1	1		4
TOTAL	30	7	9	4	5	23	48

*EB, RS, ENG, FR

Art Students & Internships by %

	0 units	1 unit	2 units	3 units	4 units	8 units	Total
APP	37.97%	7.69%	7.69%	4%	5%		24%
ART		1.28%	1%				3%
WSF						29%	29%
*Other			2.56%	1%	1%		5%
TOTAL	38%	9%	12%	5%	6%	29%	

*EB, RS, ENG, FR

Internships are increasingly an important part of department majors’ experience. The proportion of majors choosing an internship has grown at each 6-year report interval, with an increase of 5% between 2017³ and 2023. [Comparative data from SNAAP \(Strategic National Arts Alumni Project\)](#) indicates 17% of national undergraduate arts students undertake an internship. We exceed the national average by 25%. This is good news, as there is a strong correlation between internship experiences and post-graduate success in the arts.⁴

The most popular internship choice by far is the 8-unit **WSF** program, which 23 students chose. This represents 30% of all department majors, and **62% of all department majors**

³ In 2017 we included the 0-unit serving society experience in our overall internship count. In 2023, we removed the 0-unit option from our calculations. With that adjustment, the percent of art majors completing a unit-bearing internship for the 2017 six-year cycle was 42%.

⁴ Miller, Angie L., Nathan D. Martin, and Alexandre Frenette. 2022. “Unpacking High-Impact Practices in the Arts: Predictors of College, Career, and Community Engagement Outcomes.” *Journal of Arts Management, Law & Society* 52 (3): 190–210.

who choose an internship experience. A distant second in popularity are various 2-unit internship experiences. **WSF is increasingly a key part of our program.**

	2011	2017	2023
% majors doing Internships	41%	42%	47%
% majors doing WSF	16%	20%	29%
% of WSF of art internships	39%	48%	62%

One internship issue our department encountered during this last review cycle arises from our COVID experiments with remote learning. Post COVID, Westmont’s career center (COVE), decided that all internships need to be in-person. Remote learning however, while pretty awful for studio teaching, makes a lot of sense for graphic design internships. Almost 100% of graphic design work is done remotely anyway, internships included.

COVE has agreed to create a standing exception to the “in-person” rule for resident graphic arts majors who are offered remote (often paid) graphic design internships, an exception completely aligned with current professional practice. Resident students will take the COVE internship class, but be supervised by a member of the art department.

4. Gender and Racial/Ethnic Diversity

We have three internal sources of data to help us consider the diversity dynamics of our department: the gender, race & ethnicity data for department majors and for the college; the results for art students who participated in the 2021 Diversity ILO assessment; additional data provided by Tim Loomer on grade distribution among various groups of students in Art Department classes.

We’ve also turned to some external sources to calibrate our own experience to national trends.

- Gender and race/ethnicity data on high school art teachers compiled by Career Explorer, drawn from the U.S. Department of Labor and the U.S. Bureau of Labor Statistics.⁵
- A 2020 study of persistence in STEM majors among young men and women, which argues that gendered patterns of persistence in a major are much more dependent on social factors than with preparation or aptitude. (While we are not a STEM department, these dynamics are likely relevant to our departmental gender imbalance.)⁶

⁵ [Career Explorer, “Art Teacher Demographics in the United States,” 2023](#). This organization culls data from the U.S. Department of Labor and the U.S. Bureau of Labor Statistics.

⁶ Weeden, K. A., Gelbgiser, D., & Morgan, S. L. Pipeline Dreams: Occupational Plans and Gender Differences in STEM Major Persistence and Completion. *Sociology of Education*, (Fall 2020) 93/4: 297–314. A digest of this study can be found at <https://news.cornell.edu/stories/2020/07/gender-gaps-stem-college-majors-emerge-high-school>

- A 2021 study examining the intersection of gender and first generation status on choice of major.⁷

Gender: Questions of gender and representation in the art world are vexed. Though women earn the vast majority of undergraduate fine arts degrees (66-70% is a typical range⁸) the number of women working as full-time fine artists lags behind men, and the number of women artists represented in museums and galleries lags far behind men. In graphic design, 60% junior designers are women; but only 29% of creative directors are women.⁹ Even so, these numbers are far better than ours. While Westmont's overall M/F ratio has remained very close to 39% / 61% over the last six years, Westmont's art majors are trending increasingly female.

	Female	Male
2023	88%	12%
2017	86%	15%
2011	72%	28%

We are perplexed by this trend. Our alumni report an environment that fosters serious attention to questions of gender and race, yet the demographic profile for our art/art history majors does not reflect the diversity of the student body. The gender ratio among our faculty has remained constant across our review cycles (two women, two men as full-time faculty; our long-term part time faculty have been male with the occasional female fill-in). It's hard to pinpoint exactly why the already slim representation of men among majors has grown even slimmer. Perhaps it's career anxiety, and majors like economics and business or kinesiology and now engineering, seem more attractive to male students. (Anecdotally, we mention the number of engineering students in our art GEs who are gung-ho makers, and may, in another era, have been art majors. We also note that in years where we've had more men, they've come in as a "posse" of sorts.) Perhaps it's related to the shrinking number of young men studying art at the high school level.¹⁰ Perhaps it's the role models they are exposed to in high school. (Our student gender distribution resembles that of current high school art teachers: 87% female and 13% male.¹¹) Studies of the persistence of students in undergraduate STEM majors suggest that key gender dynamics are in play already at the

⁷ Ashley L. Wright, Vincent J. Roscigno & Natasha Quadlin "First-Generation Students, College Majors, and Gendered Pathways," *The Sociological Quarterly*, (November 2021) 64/1: 67-90.

⁸ [National Museum of Women in the Arts, "Get the Facts,"](#) data predominantly from 2018-2019.

⁹ [Laura Bolt, "Women make up over half the design industry. So why are there so few at the top?"](#) Posted to the American Institute of Graphic Arts blog, "Eye on Design," March 31, 2020.

¹⁰ [Nick Gehl, "Why are there Fewer Boys and more Girls in Art Class?,"](#) October 13, 2020.

¹¹ [Career Explorer, "Art Teacher Demographics in the United States," 2023.](#) This organization culls data from the U.S. Department of Labor and the U.S. Bureau of Labor Statistics.

secondary level, perhaps subtly discouraging young men from pursuing further study in art, just as young women are subtly discouraged from pursuing further study in STEM fields.¹²

Asian/P I	Hispani c	Native	White NH	did not say	Total
14	8	2	50	3	77
18.18%	10.39%	3%	64.94%	4%	100%

Race and Ethnicity: Art and Art history majors as a group are less diverse than Westmont’s student population. The department has been actively seeking to understand and address this gap.

Ethnicity Sp2018-Sp2023

	2011	2017	2023
Art/non-white	18%	11%	31%
Westmont/non-white	23%	35%	38%
% difference	-5%	-24%	-7%

Though our department population is less diverse proportionally than Westmont as a whole, it is considerably more diverse than it was in 2017. Interestingly, as was the case with gender, our current numbers reflect the 2023 composition of high school art educators nationwide: 33% non-white, 67% white.¹³

Beginning in fall 2017, as a result of our in-house “diversity as a department” workshop, we began choosing “departmental books” to weave into our teaching. Our first book was Jumpa Lahiri’s *Interpreter of Maladies*. Our second text was Robin Wall Kimmerer’s *Braiding Sweetgrass*. Where possible, we integrate projects or short response exercises based on chapters from these shared texts into our courses, providing students with imaginative touch-points, with experiences and ways of knowing from other perspectives, throughout their time in the major.

Fall 2020, Nathan Huff, the department chair, created a shared google doc with resources and ideas for addressing diversity, equity and justice in studio art instruction. We took time in two meetings that fall to discuss some of the resources posted there and brainstorm ways to integrate those ideas into our teaching. Fall 2022 we revisited this discussion and updated the google doc.

We believe our efforts are yielding results. Though the sample of art and art history majors in the 2021 Diversity ILO assessment was small (2 out of 174), those students performed far

¹² Weeden, et. al., 2020.

¹³ Career Explorer, 2023.

beyond their peers in their capacity for empathy and perspective taking, understanding systems, connecting their analysis to faith, and imagining active, responsible paths forward.

	Number	Empathy	Systems	Faith	Responsibility	TOTAL
Art	2	3.75	3.25	3.00	3.00	13.00
All	174	2.51	2.21	1.97	2.09	8.79

Tim Loomer’s report commented, “*While a sample size of two students is very small and not large enough to identify statistically significant differences, the students who majored in Art performed well above average for the group as a whole. Additionally, the two art students had equal total scores (13), performing similarly as individuals. Both art students were females. Females scored higher than males in all categories, with a total score average of 9.22 in comparison to 8.30 for males. So with total scores of 13, even when compared only to females who took the diversity assessment, these two art students did well. These are encouraging outcomes.*”

Anecdotally, we know that a majority of our majors are very invested in questions of race, gender, equity, and justice. We host many conversations, formal and informal, on these topics in our classrooms. Fairly regularly, studio majors chose to focus their senior projects on issues of gender or race (minoritized or white). As we mentioned in our introduction, art majors have been very active in campus discussions on race. A number have held leadership positions in ICP student organizations. Though there is always room for improvement, we are pleased with these indications that we are helpfully addressing topics of race, gender and justice in our major for all our students.

With respect to raw numbers, however (numbers of men in the major, and numbers of underrepresented populations in the major) intersectionality is and will continue to play a large role: as Westmont’s student population increases in diversity, and as we attract and support more first-generation students, trends for both these populations steer students, particularly male students, away from the study of art.¹⁴ The social factors behind these dynamics begin in high school and in the home, and may be impossible to address with departmental strategies. With the demographic of art-interested high-school graduates most likely to major in arts and humanities, however—young women with at least one parent who has attended college—we are doing very well.

¹⁴ Ashley L. Wright, Vincent J. Roscigno & Natasha Quadlin “First-Generation Students, College Majors, and Gendered Pathways,” *The Sociological Quarterly*, November 2021, 64:1, 67-90.

While high-school recruiting is not our job, we have given thought to what we might do locally, as a department, to reach potential majors before their vocational imaginations have already narrowed.

5. Advising: Advising loads reflect the impact of COVID on our program. Prior to spring 2020, we carried average or above average advising loads. We are still recovering from the impact that the loss of in-person studio teaching had on our recruitment of new art majors and minors. About one half of the new advisees we take on every fall are undecided first-year students. They typically transfer to another department by the beginning of their sophomore year and are replaced with new undecided students.

	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022*
Anderson	9	14	21	12	12
DeBoer	17	17	19	12	12
Huff	16	15	12	8	7
Stirling	12	14	19	8	8
TOTAL	54	60	71	40	39
Dept/fac average	13.5	15	17.75	10	9.75
college/fac average	14.41	14.24	16.75	13.87	13.7
college/dept average	61.76	59.67	71	58.76	58.71

*as of the writing of this report, the 2022-2023 data was not available.

6. Library: We are satisfied with our support from the library and the library staff. Our library liaisons have been proactive in soliciting our feedback. During the spring 2021 semester, Theresa Covich worked closely with Lisa DeBoer to cull out-of-date and otherwise useless books from the “N” sections of the general collection and reference collection. Additionally, Lisa advises the library on occasion, on collections donated to the library.

7. Personnel: As of Fall 2014 the art department has been fully staffed. We have three full-time studio faculty, one full-time art historian, and six part-time faculty in specialized areas who teach one or two classes each year. In addition, Dr. Judy Larson, the Ridley-Tree Museum Director, teaches one art history class a year—either Museum Studies or Contemporary Trends.

Since the fall of 2012, the art department has enjoyed a dedicated administrative assistant in Trish Noormand. Trish splits her time between the library and the art department, an arrangement that has worked very well because Trish is a skilled juggler who manages her time and her tasks expertly. We’ve never felt left in the lurch because Trish was in the library. We trust the library staff feel similarly. One wish we name on Trish’s behalf, is to figure out how to simplify UKG for employees splitting time between college cost-centers. UKG is a nightmare to navigate, for both employees and their supervisors, when two or more cost-centers are involved.

At our current full- and part-time faculty levels and current staffing levels, we can continue to support both our contributions to the GE, our support of cognate departments like philosophy, music, and environmental studies, as well as our own majors and minors. We are still considering the extent to which our current staff arrangements can support both the studio and graphic arts tracks. We do not envision that changes to the art program or curriculum resulting from this review cycle will require additional personnel, though we may need to re-arrange how we use our full and part-time faculty. While we don't anticipate needing additional personnel, we will note here that hiring competent and Westmont-qualified part-timers gets harder and harder, given our uncompetitive pay.

8. Facilities: Since our 2017 report, we've resolved most of the outstanding facilities issues that remained after construction. There are four areas we want to highlight for this review cycle:

- The three studio faculty offices get very hot. Small AC units for those spaces would make working on campus more comfortable.
- In-class projectors for the printmaking and painting studios would be a welcome enhancement. Currently, we share a projector on a trolley that has to be fetched and returned after every class. Originally, we didn't invest in permanent projectors in those spaces because existing projectors didn't function well in light-rich settings anyway. The latest generation of projectors, however, work just fine in a bright room. It's time to get proper, permanent projectors in those studios.
- It's crucial that the drain system around Adams Center is kept clean and functional. When it works, it's adequate even for intense downbursts of rain. But when half of the drains are blocked, water backs up into the classrooms. During the January 9, 2023 rainstorm blocked drains caused extensive damage and a lot of disruption to our spring teaching, all of which could have been avoided.
- The gardens, plantings and lawns around the Adams Center have not been maintained well in past months. They are often weedy and ugly and they diminish the perceived quality and professionalism of our program.

9. Budget: Our base budget has remained basically the same for the last six years, averaging \$22,150.00. Our course fee income and expenditures have both increased as the cost of art supplies has skyrocketed. We absorbed additional expenses during the pandemic when we had to mail art supplies to each student. Significant end-of-year balances or deficits reflect timing problems in making CIP purchases for large items (a new \$17,000 press, a new \$5000 kiln, a new \$3900 table saw) and getting reimbursed for them. We are responsible with our budget; the numbers below simply report what vendorlink looks like as of 5/31 at the end of every fiscal year. The **end-of-cycle average balance** is a good reflection of our ability to stick to our means.

	Base Budget	Course Fees	Expenditures	Under/(Over)
2017-2018	\$21,232.00	\$43,565.00	\$66,350.81	(\$1,553.81)
2018-2019	\$21,750.00	\$44,055.00	\$72,439.65	(\$6,634.65)
2019-2020	\$21,847.00	\$41,815.00	\$58,320.19	\$5,341.81
2020-2021	\$22,191.49	\$43,875.00	\$59,327.38	\$6,739.11
2021-2022	\$22,829.00	\$44,850.00	\$64,399.70	\$3,279.30
2022-2023	\$23,129.00	\$46,235.00	\$77,953.36	(\$8,589.36)
Average	\$22,163.08	\$44,065.83	\$66,465.18	(\$236.27)

The basic budget numbers, however, don't tell the whole story. Over this 2017-2023 cycle, our budget has sacrificed program elements for the sake of basic operating expenses. In 2020 Adobe switched from a purchase to a subscription model for all its programs. We began paying an annual fee for all computers in the graphics lab and an additional monies for our three studio faculty subscriptions. IT kicks in a small portion of the cost. These subscriptions are essential for our teaching and our curriculum, but cost us annually ~\$6000.

In order to sustain these costs, we've ceased renting Airbuses for our field trips to LA. For a while, we were able to use Westmont shuttles for these excursions which were a great money-saving alternative. But in recent years there have not been enough drivers to allow this. So now faculty not only plan the itinerary and spend a Saturday guiding, hosting, and shepherding students through LA museums, but also face the additional burden of renting vehicles, doing the driving, and navigating the parking hassles. We've also sacrificed our end-of-year scholarship dinner (which we did in lieu of a senior breakfast) with a slightly enhanced Sophomore Project opening. While we save money this way, we greatly diminish the student experience.

We would respectfully request that the administration recognize subscription fees as a new part of our budget, and increase our bottom line to cover more of this cost. This will allow us to reinstate field trips to LA that don't overburden already overcommitted faculty, and perhaps reinstitute our scholarship recognition event.

E. Program Sustainability and Adaptability:

The size of our graduating class has been volatile over the last six years, ranging from a low of six to a high of 18. From 2006 to 2023, the average number of studio majors has declined by about 30% with the steepest decline coming in just the last six turbulent and challenging years.

These same years, Westmont added new degree programs in data analytics, film studies, and engineering, effectively increasing the number of fields students can choose from. At the same time, Westmont's overall enrollment has lagged behind enrollment targets while simultaneously greatly increasing in populations (minoritized and first generation) less likely, for reasons discussed above, to choose a humanities or arts major.

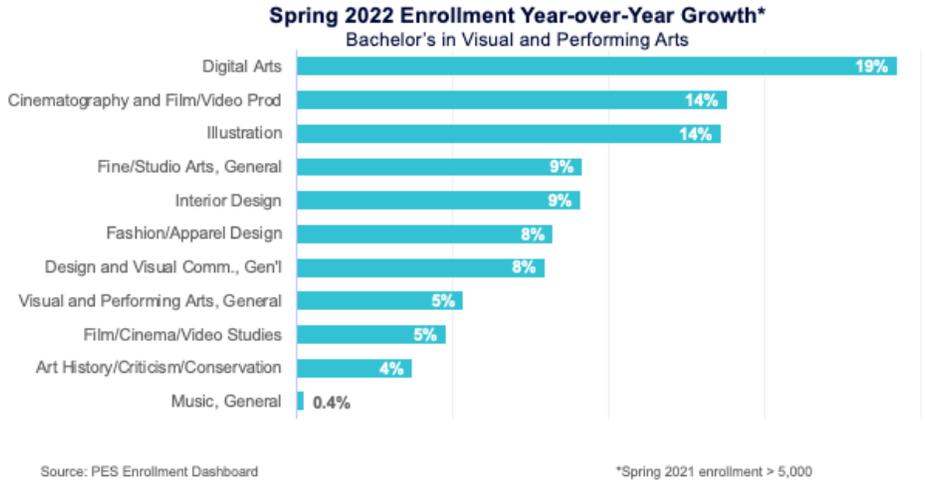
	2018	2019	2020	2021	2022	2023	6 Yr Ave
Studio	15	7	13	12	16	6	11.5
Art History	2	1	0	4	2	0	1.5
Total	17	8	13	16	18	6	13
% of graduating class	5.20%	2.80%	4.30%	5.30%	6.80%	NA	4.88%
	2012	2013	2014	2015	2016	2017	6 Yr Ave
Studio	23	11	16	12	15	15	15.3
Art History	2	0	1	1	1	1	1.0
Total	25	11	17	13	16	16	16.3
% of graduating class	7.60%	3.20%	4.80%	4.30%	5.00%	5.20%	5.02%
	2006	2007	2008	2009	2010	2011	6 Yr Ave
Studio	15	17	24	17	16	17	17.7
Art History	0	0	0	2	0	2	0.7
Total	15	17	24	19	16	19	18.3
% of graduating class	4.20%	4.90%	7.40%	4.30%	5.80%	5.40%	5.33%

Note, however, that our average percentage of the graduating class has consistently hovered around 5%, a very respectable number for an institution of our size and nature. According to national data collected by the Higher Education Arts Data Service (HEADS), our average number of graduates places us in the 65th percentile of private, baccalaureate degree-granting programs nationwide, or, a bit above average for our size.¹⁵

While across the academy, enrollments in classic humanities programs have declined precipitously over the last decade, enrollments in the fine arts have more-or-less held steady, save for the impact of Covid. A recent analysis of IPEDs data for 1400 undergraduate, bachelor's degree-granting institutions show arts enrollments are actually on the upswing.¹⁶ This may be due to the clearer "vocational path" for students who see art as a path to a design career.

¹⁵ [HEADS Art and Design Data, 2021](#), extrapolated from Chart 39.

¹⁶ [Gray Associates, "The Arts are Performing Well,"](#) 2022.



Our challenge in the coming years will be to hold fast to the solid core of our program, which we believe (with some evidence, presented here) to be an asset for our graduates and vital to a robust liberal arts campus, while inviting these new populations into the life of the department.

¹⁷ [Gray Associates, "The Arts are Performing Well,"](#) 2022.

III. Looking Forward: Changes and Questions:

The department reviewed and discussed a complete draft of this report at a department assessment workshop held August 14, 2023. We consolidated our thoughts at a follow-up department meeting on September 5. We frame this section of our report by pointing to feedback that shows continued growth in alumni satisfaction.

<i>Alumni responding "strong" or "superior"</i>	<i>2011</i>	<i>2017</i>	<i>2023</i>
<i>Quality of teaching</i>	<i>76%</i>	<i>92%</i>	<i>100%</i>
<i>Effective teaching styles</i>	<i>60%</i>	<i>87%</i>	<i>NA</i>
<i>Effective preparation</i>	<i>55%</i>	<i>79%</i>	<i>82%</i>

Among the more specific needs and hopes for the next review cycle, we name:

- Continued institutional support for Westmont in San Francisco, especially in light of new OCP restrictions.
- Exceptions to those new third-party OCP restrictions for art and art history majors, particularly for students wishing to study at Gordon-in-Orvieto.
- Local AC units for the studio faculty office
- Permanent projectors for the the painting and printmaking studios
- More attention paid to the exterior of our facility, specifically the maintenance of drains, gardens, plantings and lawns.
- An increase to our annual budget to offset the new, big cost of our Adobe subscriptions.

Among the themes that emerged in our discussion, we note the need for:

- Continued attention to enrollment patterns along with continued attention to the potential impact of the graphic arts track
- Continued attention to diversifying the demographic profile of our majors, even as we continue to refine and improve how we diversify our curriculum, courses, and departmental ethos.

The major key questions that resulted from these discussions were listed in the introduction and have been integrated into the body of the report. But it's also helpful to repeat them here, as a conclusion:

- 1) *Are our new, 2018-2019 PLOs continuing to enhance program strength and student learning?*
- 2) *What impact is the graphic arts track having on the overall shape and efficacy of our program?*

- 3) *How can we enhance majors' sense of preparation for work or study after Westmont?*
This question, retained from 2017, is connected to PLO #4–Planning, and will be assessed in 2024-2025.
- 4) *How can we enhance majors' sense of engagement with contemporary art and the contemporary art scene?* This question, retained from 2017, is connected to PLO #2–Contextualizing, and will be assessed in 2025-2026.

We add a new key question for this review cycle, although it is one that we may have limited leverage in addressing:

- 5) *How do enrollment trends at Westmont, the addition of new programs at the college, and scheduling and staffing challenges in our department impact our ability to recruit students to the art and art history majors?*

The revised, final report was discussed and unanimously approved by the art department our September 5, 2023 department meeting.

APPENDIX A

Adopted 1/15/19

Department Mission:

The Westmont Art Department educates students and our larger community about the power and value of the visual arts in our world through physical, critical, and spiritual engagement with the creative process and its results. Students majoring in art will develop a **personal vision** for their **vocation** as **Christians** and as **Artists and Art Historians** who will be **life-long participants** in the art world.

Program Learning Outcomes

Graduates will

- 1) conceive, create and present technically and conceptually sophisticated work.¹⁸
- 2) Graduates will be able to contextualize their practice.¹⁹
- 3) Graduates will develop a personal, working theory of art with respect to Christian values and commitments.
- 4) Graduates will develop a personalized career plan, identifying career/employment or graduate study opportunities that will continue to develop their gifts and talents beyond Westmont.

Department Program Review webpage:

<https://www.westmont.edu/departamental-program-reviews/program-review-art>

¹⁸ Factors relevant to achieving this goal include openness to process, exploration and discovery; engaging the relationships between concept, medium and form; engagement with the critique process; following through with appropriate presentation.

¹⁹ Factors relevant to achieving this goal include the ability to place their work and that of others in conversation with contemporary and historic theories of art, and varied functions for art.

Appendix B: 2017 PRC and External Review Recommendations

Location in PRC Response	Recommendation	Departmental Follow-up	2023 Location
p. 2 General	Use Percentages rather than raw numbers	Done	
p. 3 Evidence & Analysis	1. Assess the burden of proof placed on Art 193/95	In this cycle, while still using Art 193/95 and Art 131 for assessment of multiple PLOs, we've also broadened the range of courses to include other upper division studio and art history courses and occasional lower division AH classes as appropriate.	Appendix F
	2. Where possible, distinguish AH from Studio PLO expectations	Done	Appendix D
p. 4 Curriculum	1. Length of studio classes	This is a recurring discussion. Given Westmont's liberal arts curriculum, the size of its GE and the size of other majors, extending our class time beyond their already extended length creates scheduling havoc for students.	
p. 4 Alumni Satisfaction	1. Collaborate with COVE to identify local internship opportunities	Done	p. 3 and 5
	2. Develop relationships with local resources to increase exposure to Contemporary Art	Partially done. COVID proved a major complication. For three semesters, we couldn't schedule field trips; after that, transportation became a huge problem, both impossible to book and prohibitively expensive. We did take advantage of Santa Barbara "First Thursday" events. We also need to acknowledge that due to the conditions described in the introduction, the faculty had approximately ZERO energy to take on additional evening and weekend guiding. Even so, we did manage three trips to LA and three "First Thursday" outings. During these same years, changes to the structure and staffing of the Contemporary Arts Forum/Museum of Contemporary Art reduced internship opportunities for undergraduates.	p. 3 and 5
p. 5 Faculty	1. Monitor the 3-D class for alignment when it's taught by a part-time faculty	Ongoing. Our current instructor is a Westmont alum, and very dedicated to keeping the course aligned with institutional and departmental goals.	
	2. The college to monitor the staffing situation to maintain the necessary positions and expertise	Ongoing. At this point, staff levels are adequate to needs.	
	3. The college to consider additional course release or compensation for chair due to higher than average administrative work	This would be heavenly. Especially if our building is going to flood every other year.	

p. 6 Facilities	1. Increase individual student work space	We do provide small studio spaces for seniors. We wish we had more space. But then again, so does just about every other department.	
	2. Allow 24 access to studios	Currently facilitated by key-coded doors, a direct outcome of our last review.	
	3. Create a plan for long-term maintenance as Adams ages and needs attention. The department budget is inadequate for this.	Currently we use the CIP process to replace items that will cost us more than \$2500. And so far, the College has stepped up as needed.	
p. 6 Budget	1. Continue to monitor normal operating costs and adjust the department budget as necessary	Ongoing	
p. 7 Additional Areas: Ridley-Tree Museum	1. Establish an overarching mission for the RT Museum appropriate for an embedded Museum		
	2. Continue to look for ways to integrate the work of the Museum into the life of the college.		
	2a perhaps a practicum in curation or prep work?		
	2b continue to create opportunities for student and faculty exhibition, especially as there is no other appropriate venue on the campus.		
	2c continue to explore organic ways to connect the Museum to the Department.		

APPENDIX C: Annual Report charts for 2018-2019 through 2021-2022 (F 2017 was our last 6-year report; This is our F 2023 Report)

Department: Art

Art 2018-2019 Assessment Report (F 2019)

Date: May 15, 2019

Department Chair: Lisa DeBoer

2018-2019 Assessment Task: Revise PLOs (and Curriculum Map and Multi-Year Assessment Plan, accordingly)

PLO Revisions	After two six-year cycles with versions of our current PLOs we decided to streamline and simplify our department's PLOs focusing on desired higher-level outcomes
Who is in Charge	The chair, in collaboration with the art faculty
<u>Direct Assessment Methods</u>	The department reviewed our PLOs alongside those of a number of other departments: Cal Lutheran, Gordon, Biola, APU, Seattle Pacific, UCSB, and Art Center Pasadena. We discussed what we found useful and less useful in their PLOs
<u>Indirect Methods</u>	None
Major Findings	Schools vary widely in the briefness or expansiveness of their PLOs. Biola's ran to four sentences. Art Center's to two pages of dense bullet points. We decided Biola-style PLOs would be more useful for us and for our students and developed ours accordingly. We distilled our earlier PLOs into three succinct outcomes (that can be expanded in rubrics) and added an outcome for career-readiness.
Closing the Loop Activities	At the end of this six-year cycle, we'll revisit these PLOs to determine <ol style="list-style-type: none"> 1) are they helping us assess what's most central to the program? 2) and if not, what do we need to add/subtract or change?
<p>Discussion: The department discussed comparison PLOs during two fall department meetings (9/4 and 11/6). On the basis of those discussions, the chair created a draft outline of new PLOs. That was discussed at our 11/27 meeting. Over the break the chair further refined the draft PLOs in accordance with departmental discussion. The revised PLOs were brought to the department, along with a new curriculum map 1/15. The PLOs and the curriculum map were both approved 1/15/19.</p>	

1. Follow-ups from prior year's PRC feedback

Program Learning Outcome	<p>In the PRC's response to our 2017 six-year report, there were three recommendations relevant to PLO revisions:</p> <ol style="list-style-type: none"> 1. <i>Since the same learning outcomes serve both the Art History and Art programs, and yet different levels of accomplishment should be expected of students relative to their course of study, I encourage the department, at a minimum, to create a statement documenting these relative evaluative expectations.</i> (p. 3) While we discussed making a separate set of PLOs for art history, we decided against this. Our time is stretched as is, and a separate assessment and reporting regimen for approximately one student a year seemed a poor use of resources. The department's new PLOs encompass Art History students in-so-far as "making" encompasses making art (in studio classes), and writing art-historical accounts (in upper division art history classes). "Contextualization" and "Theorization" and "Planning" stand as appropriate goals as is for both studio and art history students. 2. <i>Collaborate with Career Development & Calling and the Westmont College Internship Program to identify internship opportunities within the area, and make them available to art students.</i> (p. 4) The PRC recommendation echoes one of the department's stated goals at the conclusion of our six-year report. Accordingly, we included a PLO for "planning" to enhance students' sense of being prepared for life and work after graduation. 3. <i>Develop relationships with local contemporary art resources (museums, galleries, artists) in order to provide students with more exposure to contemporary art.</i> (p. 4) This too, echoes a departmental goal from our six-year report. Accordingly, and in conjunction with our new "planning" PLO, the department has met with the Office of Career Development and Calling to coordinate lists of internship opportunities, create relationships between art organizations and Westmont, and facilitate student internships. Lisa met with Paul Bradford, Lori Ann Banez and Cassie Wikoff on November 7, 2018. Together they generated a long list of internship placements in SB known to both the department and to CD&C. Trish Noormand and CD&C investigated each organization and identified a point person at that place to handle internship inquiries. The department will add this information to its website, creating visibility and easy access for students.
Who is in Charge	Chair, art faculty, and the departmental administrative assistant
Closing the Loop Activities	At our next six-year review, we'll be able to compare internship participation across time and reassess feedback from students.

Department: Art

Art 2019-2020 September Assessment Report

Academic Year: 2019-2020

Date of Submission: 10-11-20

Department Chair: Lisa DeBoer (2019-2020)

I. Response to the previous year PRC's recommendations

There were no questions or recommendations resulting from our 2019 Annual Report

II A. Program Learning Outcome (PLO) assessment

Program Learning Outcome	PLO #1: Graduates will conceive, create and present technically and conceptually sophisticated work. (Factors relevant to achieving this goal include openness to process, exploration and discovery; engaging the relationships between concept, medium and form; engagement with the critique process; following through with appropriate presentation.)
Who is in Charge /Involved?	Data gathering for studio PLO: Faculty teaching Art 193 & 195 and all upper division studio classes Data gathering for art history PLO: Faculty teaching upper division art history classes Discussion and Analysis: The entire art faculty
<u>Direct Assessment Methods</u>	This year, all assessment was direct. We used faculty assessment of student work including senior projects, semester projects in upper division art history classes, and some targeted assignments in upper division studio classes.
<u>Indirect Assessment Methods</u>	
Major Findings	Art History: 82% of our majors earn some sort of B or above, on average, meeting our 75% departmental benchmark. Studio: Though our studio students meet our 75% benchmark for all the elements of our "Making" assessment, we notice that ideation continues to be the area in which we'd like to see students grow more. We note, however, that the changes we've made to our curriculum in the last decade seem to be having an impact. The increase in seniors' scores relative to "all art major" scores in both process and ideation show encouraging growth.
Closing the Loop Activities	At our September 8 department meeting, we discussed the data from our art history assessment, and determined that we would make no changes at this time. At our September 29 department meeting, we discussed the data from the studio assessment, and decided to schedule an "ideation mini-workshop" for some Friday afternoon this year, in order to get a better sense of the kinds of assignments and exercises we are using across the art curriculum to encourage growth in this higher order, conceptual skill. <i>Update: This never happened. We totally lost track of it amidst all the disruptions.</i>
Collaboration and Communication	

Department: Art

Art 2020-2021 September Assessment Report

Academic Year: 2020-2021

Date of Submission: 9-15-21

Department Chair: Nathan Huff

I. Response to the previous year PRC's recommendations

Item: rubrics for art history assessment	Response: art history rubrics have been developed for this year's assessment.
Item:	Response:
Notes: The PRC had a number of other questions for us, many of which we could directly address. We sent an updated report 11/4/20 which included our benchmarks, added information on the sample sizes for the assessments and explanatory comments on the sample size for the art history assessment.	

II A. Program Learning Outcome (PLO) assessment

If your department participated in the ILO assessment you may use this section to report on your student learning in relation to the assessed ILO.

The assessment data can be requested from the Dean of Curriculum and Educational Effectiveness.

Program Learning Outcome	Program Learning Outcome #2: Graduates will be able to contextualize their practice. <i>Factors relevant to achieving this goal include the ability to place their work and that of others in conversation with historic and contemporary artists, theories of art, and functions for art.</i>	
Who is in Charge /Involved?	All full-time faculty	
<u>Direct Assessment Methods</u>	Lower division assessments: Synthetic essays in Art 21/22/23	Upper division assessments: Relevant assignments in Art 124, 134, and 128 (art history) and Art 162 and 195 (studio; 195 is our capstone studio class)
<u>Indirect Assessment Methods</u>	None	
Major Findings	Studio and AH students alike did well with historical contextualization, meeting or exceeding our 75% benchmark. Studio students fell met the 75% benchmark for contextualizing their interests in the contemporary field in Art 128, but fell well short in Art 195. In discussion, the department recognized the ways in which that kind of personal contextualization is a steeper challenge for undergraduate studio majors. We debated changing the PLO. In the end, we decided to keep it, but chose what we think is a more reasonable benchmark for an objective that perhaps best serves the interests of students headed into MFA programs.	
Closing the Loop Activities	We lowered the benchmark for our "contextualizing" PLO for studio students in Art 195 to 50%. The benchmark remains 75% for studio students in art history classes.	
Collaboration and Communication		
The department developed and vetted the rubric in early Fall 2020. We used it for relevant fall 2020 and spring 2021 studio classes. Professor DeBoer reached back to earlier years for relevant art history classes due to the small number of art history majors. The department discussed the results at our 9/21/21 department meeting.		

2021-2022 Art Annual Assessment Report

**Due to an email oversight, this chart, though submitted on Sept. 27, along with our long-form 2022 report, was not seen by the PRC*

Department: Art

Academic Year: 2021-2022

Date of Submission: September 27, 2022

Department Chair: Nathan Huff

I. Response to the previous year PRC's recommendations

In response to PRC's recommendation that we reassess student achievement toward PLO #2 (Contextualizing) again within the next three years, we will schedule our next Contextualizing assessment early in the next review cycle.

II A. Program Learning Outcome (PLO) assessment

Program Learning Outcome	PLO #3: Graduates will develop a personal, working theory of art with respect to Christian values and commitments.
Who is in Charge /Involved?	All full-time faculty
<u>Direct Assessment Methods</u>	Art 010 Artistic Family Tree/Mapping assignment Art 015 Embodied Observation assignment Art 131 Before & After responses Art 195 Retrospective reflection response
<u>Indirect Assessment Methods</u>	Art 131 class survey
Major Findings	In both lower and upper division classes, direct assessment results varied widely by assignment. In some assessments (Art 010, Art 131) results were below our expectations. In other classes (Art 015 and Art 195) direct assessments met our benchmark. Given the delicacy of elements of this assessment (connecting art making and theory to faith) we are generally comfortable with what we see, acknowledging the higher-order skills this PLO requires...
Closing the Loop Activities	...but will want to sharpen a couple of our assessment tools for the next round to get more detailed information with which to analyze our students' learning. We decided to retain the 75% benchmark for this PLO. <i>Note: Lisa re-formatted the assignment prompt in Art 131 and tried it out Fall 2022. It yielded clearer and stronger results.</i>

APPENDIX D

Art Department Rubric for PLO #1: “Making” (studio students)

Graduates will conceive, create and present technically and conceptually sophisticated work.

Course: _____

Student Name: _____

Assignment: _____

	Excellent (5)	Strong (4)	Average (3)	Below Average (2)	Weak/Poor (1)
Ideation	Sophisticated concept that grows out of sustained dialog with form and medium.	Strong concept with integral connection to form and medium.	Solid concept with clear connection to form and medium	Concept is conventional and connection to medium and form arbitrary	Concept is problematic and there’s no connection between concept, medium and form.
Process	Sophisticated visuals resulting from extended time for exploration and discovery	Strong visuals, and adequate time for exploration and discovery.	Average visuals that could have been pushed much farther with more time.	Below average visuals, inadequate time for exploration and discovery	Visuals are problematic and little time was devoted to process.
Critique and Dialogue	Sophisticated participation in critique, every suggestion taken seriously, though not all may be acted on	Strong participation in critique. Some suggestions heeded.	Average engagement with critique. Some suggestions heeded, some resistance to hearing other views	Missed opportunities and overt resistance to the critique process	Indifference to the critique process.
Professional Presentation	Sophisticated presentation and artisanship (as it relates to the medium of the work).	Strong presentation and artisanship (as it relates to the medium of the work).	Adequate presentation and artisanship (as it relates to the medium of the work).	Inferior presentation and artisanship (as it relates to the medium of the work).	The work does not meet presentation and artisanship (as it relates to the medium).

Art Department Rubric for PLO #1: “Making” (art history)

Graduates will conceive, create and present technically and conceptually sophisticated work.

Course: _____

Student Name: _____

Assignment: _____

	Excellent (5)	Strong (4)	Average (3)	Below Average (2)	Weak/Poor (1)
Ideation	Thesis is original, and requires creative use of sources to argue.	Thesis is interesting, and will require thought and work to argue.	Thesis is clear, and will require thought and work to argue.	Thesis is obvious, requiring little creative thought or work to argue.	Thesis is problematic, off topic, or not present.
Process	The project evolved in dialogue with the sources, becoming cogent and original.	The project went through a couple iterations and gained focus and cogency.	The project was given time and energy, and meets expectations.	The project was given time, but doesn't go beyond the basics.	The project completed with minimal time or effort.
Professional Presentation	The finished project was well organized, clearly written, properly edited, and written in a polished and stylish voice.	The finished project was well organized, clearly written, properly edited, and interesting.	The finished project was well organized, clearly written and properly edited.	The finished project had promise but was inadequately polished.	The finished project was a first draft.

Art Department Rubric for PLO #2: Contextualization
“Graduates will be able to contextualize their practice.”

Course: _____

Student Name: _____

Assignment: _____

Studio	Highly developed	Developed	Emerging	Not Present
The student can place their conceptual interests in conversation with other artists, historical and contemporary	The student evidences consistent and sustained dialogue with other artists	The student has a clear sense for other artists who share questions or interests.	The student makes occasional gestures to other artists, though they tend to be very conventional.	The student makes no connections to other artists
The student can place their process in conversation with other artists, historical or contemporary	The student evidences consistent and sustained dialogue with other artists	The student has a clear sense for other artists working with this medium or process	The student makes occasional gestures to other artists, though they tend to be very conventional.	The student makes no connections to other artists
Art History	Highly developed	Developed	Emerging	Not Present
The student can interpret works within the appropriate historical context	The student is able to contextualize an object and draw appropriate comparisons to other objects.	The student is able to develop a contextualized interpretation	The student is aware that context matters for interpretation, but doesn't adequately develop it.	The student makes no connection to historical context.
The student can place their interpretation in conversation with other art historians or theorists	The student is able to situate their analysis within a historiographic or methodical context.	The student can integrate their interpretation with prior interpretations	The student is aware of prior interpretations, but can't apply or integrate them	The student makes no connections to prior interpretations

Art Department Rubric for PLO #3: Theorizing

“Graduates will develop a personal, working theory of art with respect to Christian values and commitments.”

Course: _____

Student Name: _____

Assignment: _____

Studio	Highly developed	Developed	Emerging	Not Present
The student can articulate a theory of art	The student articulates a cogent theory of art, and accurately positions their theory with respect to major themes and thinkers in the realm of aesthetics and criticism	The student articulates a cogent theory of art, informed by (but not explicitly discussed in terms of) major themes and thinkers in aesthetics and criticism.	The student names some their core commitments, but they are not necessarily consistent with one another, or cogently worked out.	The student offers some general thoughts about what constitutes art and distinguishes good from bad.
The student can articulate a Christian (or moral/ethical) grounding for elements of their theory.	The student situates their theory of art within a robustly articulated biblical or theological framework	The student grounds their theory in relevant biblical or theological concepts	The student draws one or two connections between their thoughts on art and their faith.	The student makes no connections between their thoughts on art and their faith
Art History	Highly developed	Developed	Emerging	Not Present
The student can articulate a theory of art	The student articulates a cogent theory of art, and accurately positions their theory with respect to major themes and thinkers in the realm of aesthetics and criticism	The student articulates a cogent theory of art, informed by (but not explicitly discussed in terms of) major themes and thinkers in aesthetics and criticism.	The student names some their core commitments, but they are not necessarily consistent with one another, or cogently worked out.	The student offers some general thoughts about what constitutes art and distinguishes good from bad.
The student can articulate a Christian (or moral/ethical) grounding for elements of their theory.	The student situates their theory of art within a robustly articulated biblical or theological framework	The student grounds their theory in relevant biblical or theological concepts	The student draws one or two connections between their thoughts on art and their faith.	The student makes no connections between their thoughts on art and their faith

Appendix F: Curriculum Map and PLOs Alignment Chart

		Core Practice #1: Making	Core Practice #2: Contextualizing	Core Practice #3: Theorizing	Core Practice #4: Planning
Alignment with Westmont Learning Outcomes		Critical Thinking	Critical Thinking & Global Awareness	Christian Understanding Practices and Affections	
Benchmarks		75% of students demonstrate competence in this skill.	75% demonstrate competence in historical contextualization; 50% of studio students demonstrate competence in contextualizing their own work in Art 195.	75% of students demonstrate competence in this skill	75% of students demonstrate competence in this skill
Means of Assessment		Studio: Art 193 & 195, and final projects in select upper division studio courses Art History: His 198 & select upper division art history courses	Synthetic Essays for Art 22 and 23; midterm and final questions for Art 128 Proposals, Artist Statements and reflective essays for Art 193 & 195	Art 131 Reflective Essay & Art 131 Class Survey	Art 093 and 193/195 joint sessions, and collaboration with Office of Career Development and Calling
Who is in charge?		Chair and relevant faculty	Chair and relevant faculty	Chair and relevant faculty	Chair and relevant faculty
Courses					
Art 10/15/70	Core	I	I	I	
Art 21/22/23	Core / Elective	I	D/E	I	
Art 93	Core	D/E	D/E	D/E	I
Up. Div Studio	Electives	D	D	D	
Up. Div. AH	Electives	D/E	D/E		
Art 128	Core	D/E	M/E		
Art 131	Core	D/E		M/E	
Art / IS 190/194	Elective				D/E
Art193/5 His 198	Core	M/E	M/E		M/E

I = Introduced M = Mastered D = Developed E = Evaluated

Appendix G: Location of information requested in Appendices, covered in the report

Closing the loop activities	pp. 4-8 Added to each PLO assessment report
Peer institution comparison	pp. 3, 9 And forthcoming when SNAAP data is released
Faculty & Student race/ethnicity/gender	pp. 13-16
Library holdings	p. 16
Internship report	pp. 7, 11-12
Action Plan	TBD