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## I. Introduction--Fall 2011 to Spring 2017

At the end of our 2011 Six Year Report, the department stated its goals for the next review cycle:

- Hiring two new faculty with the ability to foster student achievement of our PLOs
- Examining and revising our curriculum to increase student progress toward PLOs
- Improving student understanding of our program outcomes
- Enhancing student preparation for future work and study after graduation
- Acquiring adequate support staff for the department
- Increasing the budget to cover equipment repair and replacement

This 2017 Six Year Report demonstrates the department's systematic achievement of these goals and provides a platform for our next cycle of review activities. Over the course of our last six years, as prompted by our 2011 Six-Year Report and guided by our Multi-Year Plan for 2012-2017, the department made many changes and adjustments.

Some changes were administrative:

- We revised our section of the catalog (S 2012), renewed our website (ongoing), and included program outcomes on our syllabi to better articulate our PLOs to students
- We separated the museum support staff from the department support staff and hired our own administrative assistant for the department (F 2012)
- We adjusted course lab-fees to cover actual costs and found more economical transportation for field trips thereby liberating funds within our existing budget to accommodate equipment repair, replacement and enhancement (ongoing)
- We revised our PLOs (F 2012 and F 2015) to emphasize higher-order learning skills

Some changes were pedagogical and curricular:

- We hired two faculty whose expertise has enhanced the department's ability to achieve our PLOs (Huff, F 2013; Stirling, F 2014)
- We revised our core curriculum and revamped our course schedule to support our PLOs and enhance students' sense of preparation for life after college by:
  - Moving Art 131 to the fall semester (F 2012)
  - Splitting Senior Seminar into two 2-unit courses that span an entire year (F 2013)
  - Constructing a 2-, 3-, 4-D design sequence (F 2015)
  - Adding Digital Tools as a new requirement (F 2015)
- We inaugurated two ArtLAB spaces for student curated exhibitions of student work (F 2014)
- We increased and regularized our use of the Office of Career Development and Calling in order to support students' preparation for life after college (F 2014)

Responses to our alumni survey indicate these changes have been successful:

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

Though our assessment and program review activities certainly encompassed more than these goals, we are gratified to see continuity, consistency and especially efficacy in our work as department between 2011 and 2017.

## **II. Findings**

### **A. Student Learning**

Below, find a year-by-year summary of our PLO assessment work. At the end of this section, see a summary of our departmental discussion of this data from January 31, 2017.

Note: Because we revised our PLOs twice, some of our assessment work in the earlier phase of this cycle was keyed to PLOs that have been renumbered or changed or eliminated altogether. *Quotations from Annual Assessment Reports are italicized.* Finally, to the extent possible, the Art Department tries to align its departmental assessment to Westmont's work with ILO assessment. This is why PLOs appear out of sequence in our year-to-year work.

#### **1. 2011-2012:**

**Core Practice 1A: Students will investigate the connection between concept and formal elements.**

Due to a perfect storm of circumstances (two sabbaticals, an interim chair, a retirement and the need to supervise numerous adjuncts), our assessment work 2011-2012 was thin. Nonetheless, we did assess two upper-division classes for achievement of our chosen PLO. 75% to 100% of our students demonstrated excellent or very good levels of accomplishment. In our 2011-2012 Annual Report, the department concluded: *By and large, our students are solidly competent. Our strongest students need to be pushed to develop their conceptual creativity. Our weakest students need development in both technical and conceptual capacity. One of the stated aims of our search for a new colleague will be someone who can bring additional expertise in helping our students develop their conceptual, creative capacities.*

## 2. 2012-2013:

**Goal 5B: Students will synthesize their own vision for being a Christian and an artist or art historian in the art world.**

**Core Practice 3B: Students will evaluate a variety of theoretical positions with respect to their Christian values and convictions, synthesizing their own working theory of art and art criticism**

**Core Sensibility 2: “Students will consider the ways in which the arts interact with various religious practices, particularly those of the Christian faith.”**

Because Westmont was assessing its “Christian Understanding, Practices and Affections” ILO during the 2012-13 school year, we selected for our own assessment the related elements from our PLOs. Using both direct and indirect assessment, we had a profitable discussion of our findings in these areas. Part of our discussion identified and celebrated the wide variety of ways in which students reported encountering faith/learning in our art classes. From our 2012-2013 Annual Report: *We are encouraged by what we see here. Student comments more than adequately reflect the art faculty’s intentionality in faith/learning integration. Unexpectedly, student comments reveal a variety and depth that we hadn’t necessarily recognized so clearly. They also, we believe, speak to the value of the arts in a Christian liberal arts curriculum.*

Drawing on Sophomore Project and Senior Portfolio data, we concluded that 66% of our 2013 graduates could articulate a mature sense for how their faith and their art were related. This conversation soon spun off into a larger conversation on a more general challenge we were facing that year—a number of students’ disengagement with key departmental aims: *Students’ ability to learn as well as their perceptions of how they are learning is linked to their willingness to “get with the program.” While we are always eager to improve, we are nonetheless very confident that our program does effectively foster growth and maturity. But only for students who want to grow and mature. While a 66-75% “success” rate accords with our general sense of our classrooms, we’d like to increase that. ... Beginning next year, we’ve decided to address students’ lack of appropriate investment of time and attention by **distributing Art 193 and Art 195** over the entire senior year. Though this decision curtails our majors’ opportunities to participate in an off-campus semester during their senior year, we believe the trade-off will be worth it. We hope that by forcing students to begin their senior thesis work the fall of their senior year, their sustained engagement with process and concept will deepen, creating space for more integrated understandings of faith to emerge in their work as well.*

### 3. 2013-2014

**Core Practice 2A: Students will effectively compare and contrast works from varied stylistic and historical periods.**

**Core Practice 2 B: Students will identify artists or art historians from a variety of periods, including the present, whose work, process, or method informs their own.**

This year's assessment activities targeted art history and student's ability to link their art historical learning to their own growth and practice as young studio artists. Direct assessment yielded a 78 to 84% success rate for Core Practice 2A among art majors. Students understand that art has a context, and can draw appropriate similarities and differences due to time, place and purpose when asked. When it comes to connecting the work of others to their own practice, however, we see room for improvement. Using parallel responses from both Sophomore Project and Senior Seminar reflections which specifically asked for students' artistic inspirations:

- Via indirect assessment, we learned that 94% of our seniors self-reported a lively sense of connection to other artists and/or art history
- Via direct assessment, we learned by comparing sophomore reflective essays to senior reflective essays, that 64% of our seniors did make progress in making connections to their own practice
- Via direct assessment, however, we noted that only 44% of our seniors were making connections that we judged to have depth and substance.

From our 2013-2014 Annual Report: *We are in the process of revising our curriculum and our sophomore and senior project protocols in order to deepen student learning in several areas, including this one. We'd like to see more than a 44% achievement rate (by faculty evaluation) for this learning objective. We will very likely be revising our current sophomore/senior exhibition format to include the junior year, and increase exhibition opportunities.*

Our revised, full-year senior seminar (F 2013), as well as our new ArtLAB spaces (inaugurated F 2014) will, we hope, over time, increase student achievement in this area.

### 4. 2014-2015

After many years of sabbaticals and searches, fall of 2014, saw the department fully staffed and fully present. PRC granted the Art Department permission to revise its multi-year assessment plan to allow for a curriculum revision during 2014-2015.

We conducted institutional comparisons with the following programs: Azusa Pacific (the only CCCU institution to offer an MFA), Biola (our nearest competitor, which offers a BFA), Gordon (a school similar in mission, identity and scale), as well as two flagship programs in the context of American arts education: Yale, and the Rhode Island School of Design (RISD). We looked at their curricula, compared it to our own, noted where there was lack of parity that would prevent outright emulation (all schools, for example, have enrollment higher than ours, which allows for more robust faculty numbers and therefore a greater number of elective offerings), and identified what the key areas were for curriculum essentials. We then updated and strengthened our curriculum in light of what's typical now at other schools, and what we knew to be our own needs based our own assessment and the regular feedback from our external critics.

As a result, we significantly strengthened our core, enhancing our ability to teach to our PLOs by creating a three-course design sequence in the major. This involved re-envisioning two existing courses (Art 70 and Art 110) and making them mandatory; we then removed Art 40 (Ceramics) as option for the 3-D elective as we now require the revised Art 70 as our 3-D core class; we also re-conceptualized Art 65 (Graphic Design) as Digital Tools and also made that a required core class. Strengthening our core added 4 units to the major overall, and reapportioned other units within the major. Senate approved these changes spring of 2015.

## **5. 2015-2016**

**Core Sensibility 1: Students will evaluate the relationship between art and various social, political and cultural contexts**

**Core Sensibility 3: Students will render judgments about contemporary art informed by their learning, and expressed with precision and charity.**

Using both direct and indirect assessment, we noted a high degree of student success—90% and above—in targeted classroom activities around these outcomes. But we also examined how our majors understand art's relationship to social, cultural and political contexts when they have a great deal of autonomy, that is, in their senior exhibition work. While students' senior exhibition projects are not a singular indicator of their understanding of art's relationship to what we began to call "external" contexts, we noted that over the last three years, the number of senior projects focused on "external" contexts and questions decreased from 40% to 15%. What replaced that were meditations on personal identity. We thought this finding was worth consideration.

Fall 2016 we held a departmental workshop where we discussed the assignment prompts for all our courses. While aimed at helping us think about our findings, this was also a terrific opportunity to gauge the breadth of our teaching, appreciate one another's pedagogical style,

and notice any patterns that might be problematic. With respect to last year's assessment findings, we noted the number of classes that use a variation on "self portrait" as a summative activity. Realizing that students are motivated by this theme, that it's age appropriate, and that our students appear to feel "a sincere moral obligation to understand the self," we concluded that while we can retain the self portrait assignments, we want to vary the interpretive slant we give them to insure variety in approach and conceptual framing. See Appendix C p. 36 for a detailed summary of that meeting.

[Note: As a surprising coda to this discussion, 77% of our 2016 graduating seniors tackled "external" themes in their senior projects. So perhaps the three years we examined for our 2015-16 assessment did not actually represent a lasting pattern.]

#### **6. Departmental conclusions regarding student learning as reflected in 2011-2016 assessment work (January 31, 2017)**

The department agrees that the results of our assessment contain no big surprises and show the department to be strong, vibrant and intentional about improving student learning. Our work these last six years is in keeping with the goals we set in 2011. In almost all areas we assessed, students met or exceeded our benchmarks. We responded to what we were learning about student achievement with changes to our program and curriculum that we will continue to monitor for efficacy.

Moving forward, at this point we've mapped out the following activities based on our experiences assessing student learning.

- 1) We want to further hone and narrow our PLOs to enhance our focus on essentials.
- 2) After reviewing our 2012-13 CUPA assessment we decided to re-distribute that report for the benefit of new faculty.
- 3) We want to keep tabs on the "external/internal" question, regarding the content of senior exhibition work which surfaced during the 2015-16 assessment;

## **B: Alumni Reflections**

Below, is a summary of the results of our alumni survey, followed by a summary of departmental discussion from our June 2 Departmental Assessment Workshop.

### **Post-Graduate Employment and Study**

1. **Post Graduate Education:** One third of our respondents pursued a degree beyond the BA. Among those who have, the MA is the most commonly pursued degree. This is **lower** than our 2011 survey, and also **lower** than the national average as reported by SNAAP.<sup>1</sup>
2. **Time to Professional Employment:** 89% of our respondents found professional employment within a year of graduation. This is 10% **higher** than the national average as reported by SNAAP, and 23% **higher** than alumni reported in 2011.
3. **Employment History:** 52% of our respondents report finding a first job that was art-related. This is **lower** than the 61% of in 2011 but **higher** than the national average of 48% as reported by SNAAP.
4. **The value of the Liberal Arts:** Alumni were **overwhelmingly positive** in their appreciation for the liberal arts aspects of their education. 96.3% of our respondents spoke very positively about the value of a broad, integrated curriculum that prepared them to think more synthetically and creatively than their peers. This is an even stronger response than in 2011, where 89% responded positively.

### **Students' Experience in the Art Program**

5. **Quality of Instruction in the Art Department:** 92% of our respondents rated the quality of instruction "strong" or "superior." This is **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. **Teaching Styles:** 87.5% of the respondents reported that the range of teaching styles met their needs "most" or "all of the time." This is **higher** than our 2011 result of 60%.
7. **Effective Preparation:** Art alumni were **more favorable** (79%) toward their education in the art department with respect to preparation for life after college, than they were about their Westmont education in general (56%). This represents a reversal of what we saw in 2011, where only 55% of art majors were satisfied with the departments' work in preparing them

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<sup>1</sup> 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.



for life after college, but 63% were satisfied with their Westmont experience overall.

- 8. Internships:** Half of our respondents (50%) undertook one or more internships. Alumni report that internships were very helpful in preparing them for work after college. Our major participation in internships is **significantly higher** than the national average of 17%, as reported by SNAAP. (Note: According to data from the records office, 56% of our 2011-2016 alums participated in an internship, which is close to what is reported here.)
- 9. Off Campus Programs:** 75% of our respondents participated in an off-campus program. This is about the same as the 77% who reported OCP participation in 2011. (According to the records office, 74% of our students participated in an OCP between 2011 and 2016.) This is **significantly higher** than the national average of 37% as reported by SNAAP in 2015. SACI and WSF remain our two most frequented programs. In comparison to 2011, however, student comments on their OCP experience contain no critiques of departmental teaching or facilities. 2017 comments only emphasize the value added to their learning by OCP participation.
- 10. Program Goals:** Students gave a 1 – 5 ranking to describe the degree to which the department had achieved key program goals. Overall, “4” was the most common ranking.

- 3.71—Critical appreciation of art’s role in the world
- 3.71—Independent creative exploration in theory & history
- 3.50—Independent creative exploration in varied media
- 3.25—Discerning grasp of the current art world

Results from our 2011 survey showed the same pattern with respect to which goals students felt they achieved most successfully, but there is also an apparent decline in student perception of the degree to which they accomplished these goals in our most recent cohort. Since in all other respects, student replies indicate a stronger department in 2017 from 2011, we suspect that this is a result of a change in how the scale was worded. In 2011 the 1 to 5 scale was worded as “not at all” to “a great deal.” In 2017 the college asked us to use “very weak” to “superior.” “A great deal” is quite different from “superior.” Given that overall satisfaction increased greatly, we are not unduly troubled by the shift in numbers for this particular measurement.

<b>Program Learning Outcomes</b>	<b>2011</b>	<b>2017</b>
Independent creative exploration in varied media	3.95	3.50
Independent creative exploration in theory & history	4.05	3.71
Critical appreciation of art’s role in the world	4.10	3.71
Discerning grasp of the current art world	3.20	3.25

**11. Most Valuable Aspect of the Department:** There were two themes in alumni responses—faculty investment in student learning and the acquisition of critical thinking skills. 32% mentioned the investment of faculty in them, personally. 27% mentioned that faculty effectively challenged them to do better. 27% mentioned how their critical thinking skills were enhanced by the creative and visual elements required for thinking in and through the arts. In 2011 alumni were equally enthusiastic (33%) about their relationships with the art faculty. However, the language of “critical thinking” was entirely absent in 2011. In second place, in 2011, students mentioned art history as valuable (21%).

**12. Improvements to the Program?** In general, responses to this open-ended question mirror the comments we received from alumni in 2011, though at that time, 42% of the comments were clearly focused on some element of career preparation, and this time around career-oriented comments made up 32% of responses.

### **Departmental Discussion of Alumni Reflections**

We spent most of our June 2 discussion thinking about how to effectively communicate with students the ways in which we are already helping prepare them for work after college, a desire we saw in responses to our survey. We encourage significant thinking about life after college in Sophomore project (visits from OCC) and Senior Project (sessions on running your own design business, and another visit from OCC); we have resume guides that we distribute with advising materials. Many of these materials only become relevant to students *after* they’ve graduated! One idea that emerged in discussion was using Canvas to create a site for art majors where resume guides, and handouts from portfolio sessions and copyright/tax sessions are made easily available. We could also reproduce a version of that Canvas site on our departmental website for alumni to use. Making these documents more easily available to current students and alums would aid our work in this area. Additionally, our new version of Art 065: Digital Tools, which only went into effect last year, requires students to build a website—a must-have for launching one’s career after college. We also discussed being more pro-active at helping art majors find good internship opportunities here in Santa Barbara. We will do some leg-work with local arts organizations to see where opportunities may exist that are not currently on our radar, encourage those organizations to post their opportunities on our internship site, and then pass that list on to OCC.

A second theme that emerged in the alumni reflections was a desire for more exposure to the contemporary art scene. We are hopeful that our curriculum revision, which was designed in part to address just this question, will show good results down the road. Our revised Art 070: 3D Explorations includes much more emphasis on conceptual work and contemporary art than our previous version did. Art 111: 4D Intermedia, an entirely new class, is intentionally keyed to what’s happening right now in the realm of site specific, performance and other time-based arts.

Art 128 continues to immerse students in a semester-long research project on the contemporary realm as well as providing majors a historical spine that helps students understand how contemporary art came to be as diverse and challenging and complex as it is. We continue to host field trips to Los Angeles keyed to museums and galleries featuring contemporary art. These initiatives notwithstanding, we intend to keep this question in our sights for our next review cycle.

### **C. Curriculum Revision**

After many years of sabbaticals and searches, fall of 2014, saw the department fully staffed and fully present. PRC granted the Art Department permission to revise its multi-year assessment plan to allow for a curriculum revision during 2014-2015.

We conducted institutional comparisons with the following programs: Azusa Pacific (the only CCCU institution to offer an MFA), Biola (our nearest competitor, which offers a BFA), Gordon (a school similar in mission, identity and scale), as well as two flagship programs in the context of American arts education: Yale, and the Rhode Island School of Design (RISD). We looked at their curricula, compared them to our own, noted where there was lack of parity that would prevent outright emulation (all schools, for example, have enrollment higher than ours, which allows for more robust faculty numbers and therefore greater amount of elective offerings), and identified what the key areas were for curriculum essentials. We then updated and strengthened our curriculum in light of what's typical now, at other schools, and what we knew to be our own needs based our own assessment and the regular feedback from our external critics.

As a result, we significantly strengthened our core, enhancing our ability to teach to our PLOs by creating a three-course design sequence in the major--Art 010:2D Design, Art 070: 3D Design, Art 111: 4D Intermedia. This involved re-envisioning two existing courses (Art 70 and Art 110) and making them mandatory; we then removed Art 40 (Ceramics) as option for the 3-D elective as we now require the revised Art 70 as our 3-D core class; we also re-conceptualized Art 65 (Graphic Design) as Digital Tools and also made that a required core class. Strengthening our core added 4 units to the major overall, and reapportioned other units within the major. Senate approved these changes spring of 2015. Though in conversation we are agreed that we are already seeing good results from this new curriculum, will need to wait until our next six-year report in order to assess its long-term impact.

### **D. Additional Analysis**

**1. Faith-Learning:** See the 2012-2013 assessment summary on p. 3 above. After our January meeting, where we discussed the student learning findings from our last five years of assessment work, new faculty and part-time faculty asked to have Faith-Learning section from our 2012-2013 report, since this information sounded rich and helpful. The department

chair distributed this information for the benefit and enrichment of newer members to our department.

Additionally, related to our commitment to integrate Christian understandings, practices and affections into our classrooms, the department held an in-house workshop on “Doing Diversity as a Department” on November 11, 2016. All full-time and two part-time faculty attended. We adopted a statement, and agreed on three department-specific actions, and three proposals to the college. The proposals for the college as a whole were sent to Steve Julio, Faculty Vice Chair on December 18, 2016. See Appendix X for a summary of that workshop.

**2. GE:** The art department provides many 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 three sections of each course every academic year, and typically at least one Mayterm class. 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 230-250 GE students each year. Additionally, Art 131 serves the music and theater departments as a writing intensive course outside their majors. 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.

At our June workshop, when we met to discuss the results of our survey and this portion of our draft report, we debated the benefits of “major only” sections of Drawing I and 2-D Design to aid art majors and minors in getting priority access to these foundation classes. Ultimately, we decided not to request “major only” sections but to ask Michelle Hardley to reserve more seats in those classes (4 for Drawing and 5 for Design) for art majors and minors. That request was sent to Michelle June 2, in hopes that it will be in place for Spring 2018 registration.

In 2014-2015 the art department participated in Westmont’s “Performing and Interpreting the Arts” assessment. Though the assessment process was at times very frustrating, as it initially privileged written work and verbal production, the art department is pleased with the outcome. The process resulted in significant changes to the rubric used to assess student learning in this category, as well as a simplification of the learning outcomes, and a change in nomenclature for the category, which is now “Working Artistically.”

In 2015-2016 the art department participated in Westmont’s “Thinking Historically” assessment. This process resulted in a healthy discussion about which learning outcomes are most appropriate for GE-level learning, as opposed to that required for history majors. The result was once again, greatly streamlined learning outcomes for this GE category.

**3. Off Campus Programs:** According to data provided by Barb Pointer, 74 art and art history majors participated in an off-campus program between the 2010-2011 and 2015-2016 academic years. Three students undertook two OCPs, for a total of 77 OCPs. Though students participating in an OCP during those years would not entirely map onto the number of art and art history majors who graduated in those years (2011 graduates, for example, may have taken an OCP in 2009-2010), it's a close measure of the proportion of majors enhancing their on-campus studies with an off-campus program. The registrar reports we had 100 graduates with art or art history degrees between those years, thus approximately 74% of our majors are participating in OCPs. Westmont art majors participate in OCPs at a **much higher rate** than the national average of 37% as reported by SNAAP in 2015.

Of the 77 programs that art and art history majors chose, 41 were third-party programs and 36 were Westmont operated programs.

Westmont Programs	
Westmont in SF	13
Europe Semester	7
Westmont in Istanbul	4
Westmont in Jerusalem	1
Westmont in N. Europe	2
Westmont in Mexico	1
England Semester	1
Mediterranean Semester	1
Westmont Mayterms	6
<b>TOTAL Westmont</b>	<b>36</b>

Third Party Programs	
Orvieto (Gordon)	11
Florence (SACI)	10
NYCAMS (Bethel)	3
Cortona (UGA)	4
Oregon Extension (Eastern)	2
Aix-en-Provence (IAU)	2
TCC: SIS	2
Russia (CCCU)	1
South Pacific (CCSP)	1
New Zealand (CCSP)	1
Puntarenas (USAC)	1
Thailand	1
Ireland (Taylor)	1
Lithuania (CCCU)	1
<b>Total Third Party</b>	<b>41</b>

The programs most frequently chosen by art majors are Westmont in San Francisco (13), Gordon in Orvieto (11), SACI in Florence, Italy (10) and Europe Semester (7). Among these popular programs, distribution between Westmont run and third-party programs is about 50/50.

In conversation at our June 2 workshop, the department decided to drop the University of Georgia program in Cortona from our roster of approved programs. Relatively few students

choose this option, their experiences on the program have been uneven, and we'd rather steer students toward WSF (due to the depth of its internship placements), Orvieto (due to the one-on-one character of the instruction and Christian character of the program) or SACI (due to the scope of its offerings in studio and art history).

**4. Internships and Office of Career and Calling:** Of the 100 graduates on record from 2011-2016, 56 did internships. Six did more than one, for a total of 62 internship experiences. This lines up well with what our alumni reported in the 2017 alumni survey, where 50% of those who responded to this question reported doing an internship. The two most popular choices among art majors are the 0-unit serving society option (25.8%) and the 8-unit WSF program (32.2%). 10% of our art graduates did an internship through another department.

**Art Students & Internships by unit**

	0 units	1 unit	2 units	3 units	4 units	8 units	Total
APP	16	3	6	0	3		28
ART		5	0	2	1		8
WSF						20	20
*Other	1	4	1				6
<b>TOTAL</b>	<b>17</b>	<b>12</b>	<b>7</b>	<b>2</b>	<b>4</b>	<b>20</b>	<b>62</b>

\*BIO, KNS, ENG, COM

**Art Students & Internships by %**

	0 units	1 unit	2 units	3 units	4 units	8 units	Total
APP	25.80%	4.80%	9.20%	0	4.80%		45%
ART		8.10%	0	3.20%	1.60%		13%
WSF						32.20%	32%
*Other	1.60%	6.40%	1.60%				10%
<b>TOTAL</b>	<b>27%</b>	<b>19%</b>	<b>11%</b>	<b>3%</b>	<b>6%</b>	<b>32%</b>	

\*BIO, KNS, ENG, COM

These numbers are similar to what we saw six years ago, when records indicated that 42% of our majors had participated in an internship. Of those students, 35% did an 8-unit placement through Westmont in San Francisco.

In conjunction with what we learned from our alumni survey, as mentioned above, we will take steps to investigate more substantive internship options here in Santa Barbara, and communicate our findings to OCC.

**5. Advising:** Advising loads have been fairly constant and evenly distributed among the art faculty. For three of the five years encompassed in this report, we had only three full-time faculty advising students, so the number of advisees/faculty were a bit higher. Now that we are once again fully staffed, our average should approach that of the college as a whole. 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.

	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
<b>Anderson</b>	22	19	24	24	NA
<b>Carlander</b>	24				
<b>De Boer</b>	16	27	22	24	NA
<b>Savage</b>	16	31	23		
<b>Huff</b>				20	NA
<b>Stirling</b>					NA

<b>Average art load</b>	19.5	25.67	23	22.67	NA
<b>Dept Total</b>	78	77	69	68	NA

<b>Average college load</b>		17	17	17	NA
<b>Average Department</b>		74	72	77	NA

**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. We were invited this last year to inform library decisions on culling Westmont's collection in the "N" section. Lisa DeBoer advises the library occasionally on books donated to the library. This last academic year, Mary Logue and Trish Noormand collaboratively set up a system whereby art faculty could make more use of Chaucer's, a local business that gives us a 20% educator's discount, in buying books for the art section of the library. Mary and Trish also collaborated to help art scholarship students use their volunteer hours for designing promotional materials for library events.

**7. Disability Services:** Faculty in the art department have noticed a significant rise in the number of students who qualify for various kinds of accommodation. We've done our best to accommodate all students as appropriate. On occasion, these situations become extremely time-consuming for both faculty and for Sheri Noble and her staff. This last semester, we had a student in the art department who consumed dozens of hours of art-faculty time. As this student's advisor, Professor DeBoer knows the student also consumed dozens of hours of faculty time in other departments. And that was nothing compared to the time that Sheri Noble spent helping and advising this student. Additionally, there seem to be long-term trends at work here. Professor DeBoer, for example, has noticed that for three semesters running, almost one quarter of the students in her lower division survey classes qualify for

extended test time and take their tests in the library. Sheri Noble and her staff have been very helpful in giving us advice and direction whenever we need it and in coordinating large numbers of students taking tests in the library. But if these trends are representative of what's happening in the college at large, with more students with disabilities, and with more challenging disabilities, being admitted to the college, then it seems to us that ODS needs more resources.

The department chair used the opportunity this report provided to ask Sheri whether she had any feedback for us, from her perspective. Sheri sent the following in reply:

*We are grateful for how easy it is to work with the Art Department and your willingness to support our students. I realize that student needs have increased and we appreciate you "growing" with us as we try to maintain academic standards and negotiate possible accommodations. All of your staff have been so helpful and supportive so I can't pinpoint an area that you could change. Some common areas that could always use attention (not necessarily your department) may be the training of adjunct instructors/professors in regards to disability services. I have a sense you encourage communication with your staff since there are so few problems. However, this is more of a 'heads up' if you have a new staff member to discuss the accommodation process while encouraging staff to contact our office with any questions.*

That's a helpful reminder to work with our new part-time faculty, in helping them interface with ODS effectively in order to serve our students.

**8. 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. Some of our part-time faculty teach one course a semester. Others are on a "two on, one off" schedule that has them teaching three courses over the course of two years—typically two introductory sections of their media, then one advanced section, followed by a semester off. Depending on where those "off" years fall in our schedule, we use from 40 to 48 part-time faculty units a year. We are hoping to regularize this at 44 units a semester for part-time studio faculty.

Dr. Judy Larson, the Ridley-Tree Museum Director formerly taught one art history class a semester--Museum studies in the fall, and either Modern and Contemporary Art or a topics course in the spring. Due to staffing reductions in the Museum, Professor Larson now only teaches one class a year. In order for the art department to offer Modern and Contemporary art every spring, we may—depending on Professor DeBoer's role as department chair, and her ability to take on an overload--need one adjunct to cover that course on occasion. That would be in addition to the adjunct load described above. This possibility has already been discussed with and approved by the Provost, but until the museum is fully staffed, this will be an ongoing situation.

Since the fall of 2012, the art department has enjoyed a dedicated administrative assistant in Trish Noormand. Trish is dedicated in both senses of the word. She's an excellent support



staffer, and just as importantly, she's "ours!" (Meaning we don't share her with the Museum.) For the first time in decades, the art faculty finally have the help they need ordering art supplies, tracking our complicated budget, helping with scholarship details and scholarship volunteer hours, hiring and overseeing student workers, arranging departmental events, and assisting with assessment and program review activities. Trish originally worked 20 hours a week for us. Fall of 2013, Trish picked up an additional position in the library and she currently splits her time between the library and the art department. This arrangement has worked very well for the last four years, mostly because Trish is an expert 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.

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 theater, music and English, and our own majors and minors. We do not anticipate that any changes to the art program or curriculum resulting from this review cycle will require additional personnel.

**9. Facilities:** We are very thankful for our amazing facilities. It's always fun to tour prospective students and parents through the Adams Center. We do, however, continue to tweak and improve the studios. Ventilation and lighting are two areas that have needed quite a bit of follow-up. We are still tweaking the ventilation system to fix classrooms that are Siberia in the back and St. Tropz in the front.

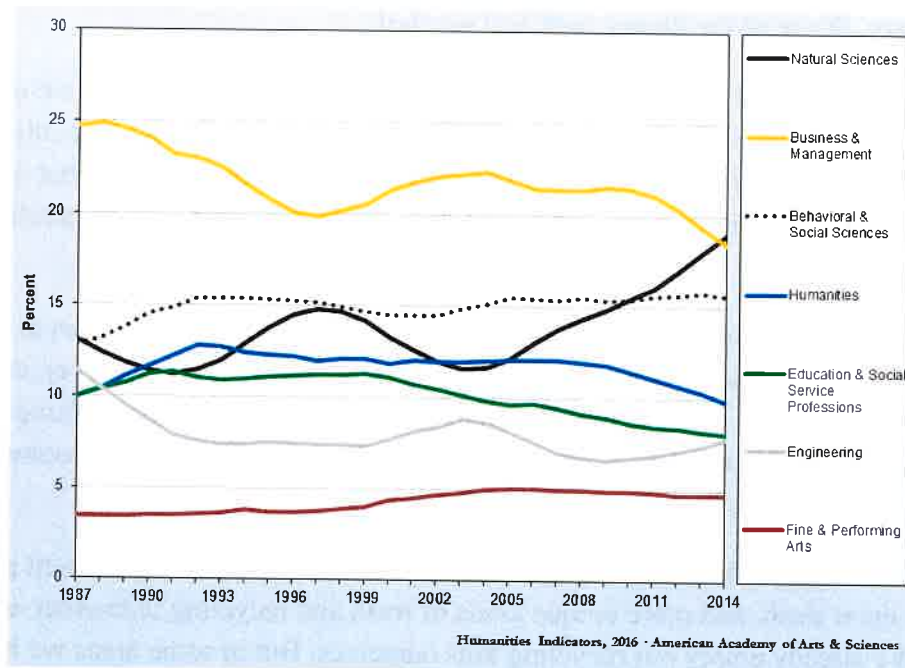
One item continues to be a frustration: trash and recycling. The art department probably generates more trash, and more unique kinds of trash and recycling than other areas of the college. We already empty our recycling bins ourselves. But in some areas we have consistent problems getting the trash taken care of. Sometimes it just never gets emptied. Sometimes the trash bins are emptied into the recycling bins. We've used "Upkeep" to ask for help here, and we've contacted our cleaners directly. We still don't have consistent trash service in all studios.

**10. Budget:** Our base budget has remained stable over the last six years, around \$20,500.00. Our course fee income and expenditures have also remained fairly constant with the exception of the 2013-2014 school year when we were 100% staffed and had unusually high enrollments. We anticipate that this level of fiscal support will remain sufficient for the next few years.

	Base Budget	Course Fees	Expenditures	Over/(under)
<b>2011-2012</b>	\$ 20,190.00	\$ 42,230.00	\$ 63,110.83	\$ (690.83)
<b>2012-2013</b>	\$ 20,890.00	\$ 42,336.00	\$ 63,522.85	\$ (296.85)
<b>2013-2014</b>	\$ 20,190.00	\$ 46,150.00	\$ 66,809.69	\$ (469.69)

<b>2014-2015</b>	\$ 20,430.00	\$ 43,015.00	\$ 63,695.52	\$ (250.52)
<b>2015-2016</b>	\$ 20,686.00	\$ 41,405.00	\$ 61,365.44	\$ 725.56
<b>Average</b>	\$ 20,477.20	\$ 43,027.20	\$ 63,700.87	\$ (196.47)

**E. Program Sustainability and Adaptability:** While enrollments in classic humanities programs have declined precipitously over the last half decade, enrolments in the fine arts have held steady, or even increased. This may be due to the clearer “vocational path” for students studying art. Given national trends in enrollments for studio arts and our service to the GE, we envision fairly steady enrollments in the art program over the course of the next ten years.



Shares of all Bachelor's Degrees Awarded in Selected Academic Fields, 1987-2014, American Academy of Arts & Sciences, Humanities Indicators, March 2016. <http://www.humanitiesindicators.org/content/indicatordoc.aspx?i=34>

This holds true for us as well.

	2005	2006	2007	2008	2009	2010	TOTAL
	17	14	17	24	28	18	108
<b>% of graduating class</b>	4.2%	4.2%	4.9%	7.4%	4.3%	5.8%	5.1%
	2011	2012	2013	2014	2015	2016	TOTAL
<b>Studio</b>	17	23	12	16	13	17	98
<b>Art History</b>	2	2	0	1	1	1	7
<b>Total</b>	19	25	12	17	14	18	105
<b>Pending Graduation</b>	1	0	1		1	2	5
<b>Total</b>	18	25	11	17	13	16	100
<b>% of graduating class</b>	5.4%	7.6%	3.2%	4.8%	4.3%	5.0%	5.1%

### III. Looking Forward: Changes and Questions:

The department reviewed and discussed a complete draft report at a department assessment workshop held June 2, 2017. The plans and suggestions that resulted from that discussion have been integrated into the body of the report. But it's also helpful to enumerate them in one place:

- 1) We want to further hone and narrow our PLOs to enhance our focus on essentials.
- 2) We want to re-distribute and discuss our 2012-13 CUPA assessment results for the benefit of new faculty.
- 3) We want to keep tabs on the "external/internal" question, regarding the content of senior exhibition work which surfaced during the 2015-16 assessment.
- 4) We want to build a Canvas site and add a page to our departmental website with resources to help majors and alumni make a successful transition to life after Westmont.
- 5) We want to investigate substantive art internship opportunities here in Santa Barbara, and connect those organizations to our OCC people.

Zooming out from these specifics, we are left with these three key questions for our next 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?**

The revised, final report was discussed and unanimously approved by the art department our August 29, 2017 department meeting.

