

2017 - 2018 Art Program Review

Program Review Guidebook for Academic Departments 2017-2018

Art

Overview

PROGRAM REVIEW: INTRODUCTION

A program review is a systematic process for evaluating and improving academic programs. It is conducted through self-evaluation and peer evaluation by external reviewers, with an emphasis on assessing the quality and degree of student learning within the program. The comprehensive analysis which the review provides and the resulting Memorandum of Understanding are used to stimulate curriculum and programmatic changes and to inform planning and budgeting processes at various levels. The program review cycle occurs every five years.

Program review is a required element in WASC Senior College and University Commission (WSCUC) accreditation and has been a part of Pepperdine's assessment cycle since 2003. While data provides the foundation for effective program review, assessment of student learning, and other quality improvement strategies, the data must be turned into evidence and communicated in useful formats. The program review does this.

When implemented effectively and followed up deliberately, program review is a powerful means for engaging faculty, staff, and administrators in evaluating and improving programs to enhance student learning. The review process is an opportunity to refine a program to meet the changing needs of student learning, retention, curriculum in various disciplines, and student support services. It is also a purposeful opportunity to link decision-making, planning, and budgeting with evidence.

This guidebook provides a framework and resources to help with the review.

GUIDING PRINCIPLES

The process is intended to be meaningful, foremost, for the department and its enhancement of student learning. As a result, the process is flexible in order to serve the needs of both small and large programs as well as academic, co-curricular, and student support programs. The review should be a collaborative process involving faculty, staff, administrators, and students in order to align more effectively the college or department with institutional goals and objectives.

Two guiding principles are embedded in this Guidebook and are consistent with WASC Senior College and University Commission (WSCUC) standards:

*** Ongoing Evaluation of What Students Learn:**

Evidence-based program review includes: a review of program learning outcomes; evaluation of the methods employed to assess achievement of the outcomes; and analysis and reflection on learning results, retention/graduation rates, core competencies, and other outcomes data over a multi-year period.

*** Quality Assurance, Planning, and Budgeting Decisions Based on Evidence:**

The results of the program review are to be used for follow-up planning and budgeting at various decision-making levels.

PREPARATION FOR PROGRAM REVIEW

The program chair is responsible for the planning of the review. An internal committee or working group should be developed to allocate responsibilities for writing the program review including data collection, writing, and use of resources. It is recommended that a meeting occur between the committee and the Office of Institutional Effectiveness (OIE) to review data needs.

PROGRAM ALIGNMENT WITH THE UNIVERSITY, MISSION, AND INSTITUTIONAL OUTCOMES

Program reviews focus on the meaning, quality, and integrity of a program as it relates to student learning and the mission of Pepperdine:

Pepperdine University is a Christian university committed to the highest standards of academic excellence and Christian values, where students are strengthened for lives of purpose, service, and leadership.

Each department carries out the University mission and institutional learning outcomes (ILOs). The ILOs are formed by two components:

- * Core commitments: knowledge and scholarship, faith and heritage, and community and global understanding
- * Institutional values: purpose, service, and leadership

Each basic commitment is seen through the lens of three essential institutional values drawn from the University mission statement: purpose, service, and leadership. These basic commitments should link to measurable objectives as stated in the student learning outcomes (SLOs).

OVERVIEW OF PROGRAM REVIEW COMPONENTS

Program review at Pepperdine University is conducted on a five-year review cycle that involves three main components and six steps (see diagram below):

SELF STUDY:

- An in-depth, internal analysis written by program faculty/staff
- Department faculty or program staff (for co-curricular and student support services) conduct a departmental self-study within guidelines provided in the Guidebook. This portion of the review identifies program strengths and limitations, and suggests solutions to identified problems.

EXTERNAL & INTERNAL REVIEWS:

- An external review conducted by an outside expert in the field or discipline. The Guidebook describes how to secure qualified, objective external reviewers, including those with understanding and experience in addressing student learning outcomes assessment. Once the self-study is completed, the external review is organized.
- An internal review by the Advancement of Student Learning Council (ASLC)

CLOSING THE LOOP:

- A Quality Improvement Plan (QIP) developed by the department
- A Memorandum of Understanding (MOU) developed by the dean

Closing the Loop is used to describe the act of making decisions based on evidence. The most important product of a program review is the advancement of student learning. Therefore, the program review cycle ends by identifying evidence-based changes in the

QIP, and then the MOU explains how the plan will be supported and carried out over the next five years.

GLOSSARY OF TERMS

**Please find the link below for the 'GLOSSARY OF TERMS'.
<https://drive.google.com/open?id=0B6ufJTOgPx32TmZjU19JZ3FTM00>**

INTRODUCTION

Reviews begin with an introduction that provides a context for the review. In contrast to the rest of the self-study report, this portion is primarily descriptive and should include:

1. INTERNAL CONTEXT

This begins with an overview of the program describing (as appropriate).

- a. where the program is situated (school/division),**
- b. degrees granted, concentrations available, programs offered**
- c. where is the program located (campus location)**
- d. Provide a brief history of the program**
- e. Describe the changes made to the program since the last review.**

The Studio Art Program at Pepperdine University is an integral component of the Fine Arts Division at Seaver College, which provides key artistic, creative elements to the liberal arts education received at Seaver College. The Pepperdine University Art Department is situated within Seaver College. Our studios are located in the Cultural Arts Center (CAC) on the 1st and 4th floors. The department offers a Bachelor of Arts, with an emphases in painting and drawing, sculpture, and digital arts. In addition to these three tracks, students can also choose a more holistic approach to the art major and select a variety of courses across the curriculum. We also offer minors in Art and Multi Media Design. All students in the program receive personalized mentoring, are given the opportunity to deeply explore their medium, and are afforded the opportunity to be showcased in the Frederick R. Weisman Museum of Art for the senior capstone experience.

Studio Art has been a part of Pepperdine University since its establishment in 1937 in Los Angeles. Prior to 1992, the Art Department was housed in a metal building lovingly called "The Art Barn" located where presently Facility and Maintenance services are located on the north side of campus. We eventually the art department was successful in lobbying for more space and required the usage of a mobile building adjacent to the Art Barn. All of the Studio Art courses were taught in these two buildings. In 1992, the Studio Art Department moved into the newly built Cultural Arts Center, which was built after a serious push from then President Davenport to build a new art facility in center campus. For more than a year, the studio art faculty met with a building committee headed by Dr. Benton, and although humanities would be sandwiched between the fourth and first floors, the Studio Art Department, the space was ample for the needs of the department.

In 2003, a number of studio spaces were lost to other departments after then Dean David Baird requested that each division conduct a 'reprioritization.' As a result, CAC 119, a dedicated 2D/3D Design studio; CAC 119, a state-of-the-art dedicated Photography Lab; and CAC 100, the sculpture faculty studio/office were lost to Humanities Division for offices and the Theater Department for a design studio. Not long after, the expansion of the curriculum was halted and a

number of Photography courses and Ceramics I, II, III were removed from regular offerings. All of this occurred without the slightest protest from our then Division Chair.

Over the years the average number of full-time faculty has been three. Currently our faculty is comprised of 4 full-time faculty (three tenure/tenure track faculty and one visiting faculty member) and 4 adjunct faculty. The average number of art majors is thirty-five to forty. The emphasis and philosophy of the art department is to provide a disciplined framework that allows the serious student of art to discover his or her unique creative vision. A number of graduates have successfully completed advanced degrees in the field and are practicing professionals. Other graduates are excelling in education and professional design fields.

Since our last review, the Art Department completed a programmatic and curricular overhaul – the first in over 20 years. A thorough curriculum revision was called for at every level of our five-year assessment review, from the internal report, to Dean Marrs' Memorandum of Understanding. In preparation for these revisions, best practices at other institutions were thoroughly researched, and the Art faculty (Batcheller, Pownall, Zurzolo, Piasentin) and the program coordinator (Colburn) met for approximately 60 hours over the course of a year to discuss and revise the program. These curriculum changes have enabled the Art Program at Seaver College to be more competitive with other reputable art programs, and have done much to "close the loop" on weaknesses recognized during the course of the five-year program assessment review. The revised program has also better prepared our students for graduate studies and leadership roles within the creative arts community. This curriculum was implemented fall 2014. Notable shifts in this curriculum include:

- New mission statement and program learning outcomes
- Transition of course contact hours from seven hours per week to four hours per week, allowing the Art Department to offer additional courses
- Addition of new courses and title change of existing courses
- Addition of a senior capstone experience that spans fall and spring semesters of the senior year (in the fall: Painting and Drawing/Sculpture/Digital Art; and in the spring: Senior Studio in Painting and Drawing/Sculpture/Digital Arts. This more concentrated studio time within the capstone courses now allows for both the development of a cohesive creative body of work and professional development.

(Please see attached document for a list of current course listings and four-year cycle.)

Accompanying the curricular changes was a sizable monetary donation to the Art Department. Funding was originally allocated towards creating a larger studio by knocking out walls between two existing faculty studio/offices. The art faculty (Batcheller, Piasentin, Pownall, and Zurzolo) met and discovered that our vision for the art department had transformed to include Digital Arts. With the support of the art faculty, a proposal was written for the reallocation of funds towards the renovation of current studios, including previous faculty studios that were converted as is into classrooms without demolition. The budget also allowed for the inclusion of a Digital Arts Studio with 16 Mac stations and furniture; and the renovation of current studios, including new studio furniture to replace twenty-year old equipment. Shelf and materials cubbies that were built into the new drawing studio, and durable furniture for the painting and drawing studios was also purchased. With the use of Major Equipment Grants in 2013-2017 we have added much needed AV equipment, projector screens, window coverings, and studio furniture to bring our studios up to date.

We have also been working on growing the digital arts component of our program. We conducted a national search for a visiting faculty position in Digital Arts that would replace Dana Zurzolo who retired spring 2016. Jane C. Mi, our newest colleague joined our program fall 2016,

and has been revitalizing our outdated curriculum in each of our digital arts courses, and adding much needed equipment to the digital arts area. Upon arriving at Pepperdine, Jane was able to procure a \$5,000 equipment grant from the Dean's Office that was matched by the Art Department. With this funding, new software, cameras, printers and a large-scale printer were purchased. Since fall 2016, we have added 2 more adjunct art faculty positions to the Digital Arts program - Jessica Kao, who teaches ART 416 Graphic Design and ART 417 Advanced Graphic Design, and Kate Parsons, who has been teaching ART 230 Foundations in Digital Arts.

In the fall of 2016, the Art Department and Computer Science put forward a proposal for a Digital Arts and Computer Science Degree. The curriculum was co-authored by Stan Warford (Computer Science faculty), Gretchen Batcheller and Jane C. Mi (Studio Art Faculty). The curriculum was halted in the Dean's office and has been delayed until more data emerges from the new (2017) Philosophy/Computer Science Major and further documentation of growth can be assessed.

Lastly, in the fall of 2017 the Art Department submitted minor curriculum changes to the Seaver Academic Council and University Academic Council. These changes included simplifying course titles (e.g. Explorations in Painting to Painting II). Art faculty and advisors found that the titles were often confusing for students to understand. A Figure Drawing course was included (replacing Explorations in Drawing) as well as a Studio Art Internship. In addition, we added and revised course fees for a number of our courses, including all of the digital arts courses to account for rising material fees previously covered by the art department budget. Of these proposed changes, we were only granted the additional/revised course material fees.

2. THE EXTERNAL CONTEXT

This should explain how the program responds to the needs of the area in which it serves: this can include the community, region, field, or discipline.

The Studio Art Program provides a faculty and curriculum to accomplish full integration as an important part of the liberal arts education each student receives at Seaver College. As a liberal arts college, Seaver seeks to bring together the noblest ideas of Western culture with a modern, more increasingly global worldview. The increased importance of understanding more than regional trends, but rather international trends in the visual arts, is apparent, especially through the impact of the geographical connection of the Seaver College Art Program to the Los Angeles region. Viewed as one of the world's most important centers of art and culture, with internationally respected museums, galleries and libraries, the Los Angeles region provides unique educational and experiential opportunities. With a faculty who exhibit their own work regionally, nationally and internationally, the Art Program is able to provide experienced leadership within this context.

To further respond to a more "global community" influencing the knowledge and creation of contemporary art, students also have the opportunity to study at Studio Art Centers International (SACI) in Florence, Italy. The Art Department has had a close affiliation with SACI since 1995. SACI is one of the oldest and highly regarded American art schools in Florence. Seaver students are able to take courses in etching, silk screening, jewelry design, ceramics, fresco painting, conservation, and renaissance art history, while living in Pepperdine's Florence facility.

The impact of the Art Department at Pepperdine University extends well beyond the classroom. Given the small size of our program and faculty, we realize that it is very important for our students to have access to practicing artists from outside of Pepperdine with specialties beyond those of the Pepperdine faculty. Toward this end, we implemented an Artist Lecture Series in 2013 in partnership with the Art History Department. In addition to bringing in Los Angeles-based

artists, we also invite artist of national and international acclaim. This has greatly benefitted our students, as they have become more interested in varying art forms. These lectures also benefit the broader Pepperdine community, the Malibu community, and the Los Angeles community, as our lectures are open to the public and widely advertised. See a list of lecturers under Section 8, High Impact Practices.

As demonstrated by Program Learning Outcome 3, the Art Department at Pepperdine also values outreach, seeing it as an extremely beneficial way to introduce our students to opportunities for community engagement. Currently, students can take advantage of service learning projects in ART 310 Explorations in Painting, and we hope to expand this opportunity to more of our students in more of our classes. This opportunity bring our students in contact with youth and young adults who are enrolled with Hand-in-Hand and Creative Steps, programs focused on providing creative outlets and experiences for differently abled persons. Art and Art History faculty members also recently received a Waves of Innovation Grant from Pepperdine to purchase a 16-foot box truck and convert it into a mobile art gallery. Art and Art History students will mount exhibitions and the mobile gallery will also be used for community outreach projects.

Pepperdine art majors and minors, as well as multimedia design minors also participate in internships in the Los Angeles area and beyond. This provides our students with practical work experience, which helps them to decide the areas in which they would like to work, and whether they will pursue graduate training. These internships also provide our students with contacts and experience, which make them more competitive for jobs in the visual art and design communities once they graduate. While internships are not required for the major, they are recommended to our students, and students can replace one upper division 4-unit class with 4 units from an internship in a field related to studio art, design, or art history. Section 9.c includes a list of some organizations with which our students have interned.

Evidence

Please attach evidence.

Studio_Art_Department_Tracking_Sheet_Art_Major.pdf

Studio_Art_Dept_Four_Year_Plan.pdf

OUTCOMES

Please Attach Your PLO to ILO Map

Attachment

Studio_Art_5yr_Assessment_PLOs.docx

INSTITUTIONAL LEARNING OUTCOMES

Identifier	Description
CA-PEP-ILO-16.L-1-KS	Think critically and creatively, communicate clearly, and act with integrity.
CA-PEP-ILO-16.L-2-FH	Demonstrate value centered leadership.
CA-PEP-ILO-16.L-3-CGU	Demonstrate global awareness.
CA-PEP-ILO-16.P-1-KS	Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery.
CA-PEP-ILO-16.P-2-FH	Appreciate the complex relationship between faith, learning, and practice.
CA-PEP-ILO-16.P-3-CGU	Understand and value diversity.
CA-PEP-ILO-16.S-1-KS	Apply knowledge to real-world challenges.
CA-PEP-ILO-16.S-2-FH	Incorporate faith into service to others.
CA-PEP-ILO-16.S-3-CGU	Demonstrate commitment to service and civic engagement.

MISSION

3. MISSION, PURPOSES, GOALS, AND OUTCOMES

A key component in providing the context for the review is a description of the program's mission, purpose, goals, and outcomes.

- a. Mission - This should be a general explanation of why the program exists, what it hopes to achieve in the future, and the program's essential nature, its values, and its work.
- b. Goals are general statements of what the program wants to achieve.
- c. Outcomes are the specific results that should be observed if the goals are being met.

The program's purpose, goals, and outcomes should relate to and align with the mission and goals of the college and of the University.

A. Mission

The visual arts are at the very core of humanity. Artists are called to reflect on and actively respond to our dynamic global society. The sustained relationship of the studio community begins a lifelong process of opening students up to the transformative experience of relating to and serving others. The academic environment offers a unique opportunity for art students to explore and question creative impulses through hands-on experiences, trial and error, and critique. Studio Art graduates realize their potency as evolving individuals— at once artists, students, teachers, and engaged citizens with an appreciation for the vital role that art plays in human expression across time and space. This broad cultural perspective strengthens students for lives of purpose, service, and leadership in keeping with the mission of Pepperdine University.

B. Goals

Current Program Learning Outcomes with Associated Institutional Learning Outcomes in Parentheses:

A student who graduates with a major in Art should be able to:

1. Effectively create and exhibit a cohesive body of artwork that demonstrates technical proficiency, individual artistic expression and socially relevant content. (Leadership)
2. Analyze and critique the historical importance, conceptual content, and formal framework of works of art by utilizing visual, oral, and written forms of communication. (Purpose)
3. Utilize art as a vehicle for community engagement, social change, and the advancement of diversity within global society. (Service)

C. Outcomes

Since our last five year review, Pepperdine's graduating art students have been successful in gaining acceptance into graduate programs, teaching positions, internships, artist residencies, and exhibitions. Students with whom I have worked in the past three years have been accepted into Master of Fine Art programs at The School of Art Institute of Chicago, The Art Institute of San Francisco, Parsons School of Design, Pennsylvania Academy of Fine Art, Claremont Graduate School, Azzuza Pacific, East Tennessee State University, Studio Art Center International in Florence, Italy and Yale Divinity School, and Fuller Theological Seminary. Each year we have students accepted into the competitive Tyler School of Art Summer Intensive, a post-baccalaureate artist residency in Philadelphia, PA. One student recently had a creative work curated into a group exhibition entitled, *Nour*, at the prestigious Saatchi Gallery in London, England. The work that was accepted was created in the context of a Summer Undergraduate Research Program grant she conducted with me in the summer of 2014. Another student produced a painting in the context of my Explorations in Painting course that was included in a group exhibition entitled, *Living Threads Summer Invitational Exhibition* at the prestigious New York Studio School in New York City. This same student also won the coveted Marathon Prize Scholarship associated with this exhibition. Yet another graduate of the Seaver Art Department was included in a group exhibition at the Santa Barbara Museum of Art. Three former students were hired as high school art teachers in Arizona and Texas, while another received an internship with *Darling* magazine and with Project 562, a multi-year national photography project dedicated to photographing over 562 federally recognized tribes in the United States resulting in an unprecedented repository of imagery and oral histories that accurately portrays contemporary Native Americans. Another former graduate is working with Los Angeles galleries Fahey/Klein and with Mark Moore Gallery (until it closed January 2017). Students have also been self-

curating exhibitions in Seattle, WA; Kansas City, MO; and here in Los Angeles, CA. Two students have gallery representation with Los Angeles galleries. In addition, we have one former student working with the Peace Corps in Madagascar.

Evidence

Please attach evidence.

CURRICULUM MAP

Please Attach your Curriculum Map, PLO to Course, and Course to Core Competency Maps

Attachments

Please attach evidence.

Art_Program_Curriculum_Map.pdf

Studio_Art_Core_Competency_Map.pdf

Attached is the Curriculum Map for the art major and the Program Core Competency Map. From these, one can see the connections from specific course and competency to the program goals.

ANALYSIS OF EVIDENCE: Meaning

Analysis of Direct Student Learning: Meaning Quality and Integrity

The university is required to define and ensure a distinctive and coherent educational experience for each of its degree programs. The findings from the program assessment and analysis process should explain how effectively courses, curricula, the co-curriculum, and other experiences are structured, sequenced, and delivered so that students achieve learning outcomes at the expected levels of performance in core competencies in their majors or fields of specialization, in general education, and in areas distinctive to the institution. It means ensuring alignment among all these elements, and maintaining an assessment infrastructure that enables the institution to diagnose problems and make improvements when needed. Direct student learning, an examination of how well students are meeting the program learning outcomes, should come from the past four years of annual assessments.

(2013 WSCUC Accreditation Handbook.)

Meaning of the Degree: Describe how the program ensures a holistic experience by answering the following questions about the coherence and alignment within the program:

4. What are the learning outcomes and how does the degree support the institutional mission and institutional learning outcomes? How does the degree embody the distinct values, basic commitment, and traditions of the institution?

Support for the Mission of Seaver College and Pepperdine University:

As stated in the Mission of Seaver College, the college “exists to provide a link between the knowledge and wisdom of the past and present with the challenges of the future.” The visual arts are at the very core of humanity. Artists are called to reflect on and actively respond to our dynamic global society. The sustained relationship of the studio community begins a lifelong process of opening students up to the transformative experience of relating to and serving others. The academic environment offers a unique opportunity for art students to explore and question creative impulses through hands-on experiences, trial and error, and critique. Studio Art graduates realize their potency as evolving individuals— at once artists, students, teachers, and engaged citizens with an appreciation for the vital role that art plays in human expression across time and space. This broad cultural perspective strengthens students for lives of purpose, service, and leadership in keeping with the mission of Pepperdine University.

A student who graduates with a major in Studio Art should be able to:

1. Effectively create and exhibit a cohesive body of artwork that demonstrates technical proficiency, individual artistic expression and socially relevant content. (Leadership)
2. Analyze and critique the historical importance, conceptual content, and formal framework of works of art by utilizing visual, oral, and written forms of communication. (Purpose)
3. Utilize art as a vehicle for community engagement, social change, and the advancement of diversity within global society. (Service)

Pepperdine University’s Institutional Student Learning Outcomes

<https://www.pepperdine.edu/academics/learning-outcomes/>

	Knowledge/ Scholarship	Faith/ Heritage	Community/Glo bal Understanding
PURPOSE	ILO#1 Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery.	ILO#2 Appreciate the complex relationship between faith, learning, and practice.	ILO#3 Develop and enact a compelling personal and professional vision that values diversity.
SERVICE	ILO#4	ILO#5	ILO#6

	Apply knowledge to real-world challenges.	Respond to the call to serve others.	Demonstrate commitment to service and civic engagement.
LEADERSHIP	ILO#7 Think critically and creatively, communicate clearly, and act with integrity.	ILO#8 Practice responsible conduct and allow decisions and directions to be informed by a value-centered life.	ILO#9 Use global and local leadership opportunities in pursuit of justice.

Studio Art Program Learning Outcomes (PLOs) with associated Institutional Learning Outcomes (ILOs)

	ILO #1	ILO #2	ILO #3	ILO #4	ILO #5	ILO #6	ILO #7	ILO #8	ILO #9
PLO #1	x		x	x			x		x
PLO #2	x	x	x				x	x	
PLO #3			x	x	x	x			x

5. Is there a coherent, aligned sequence of learning opportunities? Does the degree offer sufficient breadth and depth of learning for this particular major or program? Please explain.

The Studio Art Department at Pepperdine University consists of a coherent, aligned sequence of learning opportunities. This is seen in our curriculum map, which shows in which classes the learning outcomes for the Studio Art Program are introduced, practiced, and mastered by our students. Given that we have only three tenure/tenure track Studio Art faculty members (Batcheller, Piasentin, Pownall) and one full-time visiting studio art faculty member (Mi) teaching in the Studio Art Program plus four part-time adjunct faculty members (Waddell-Colbert, Kao,

Parsons, Gellis), we cover a broad range of courses, but are able to go into some depth on the subjects since each of our courses is four semester units. This allows for discussion of contemporary art making practices, relevant art-historical contexts, ethical debates, and other select topics, as well as in-class activities that foster deeper learning. Our small class sizes also allow us to bring our students on several museum, gallery, and studio visits. We also offer service learning opportunities in some of our classes, as well as extra-curricular opportunities, such as the Art and Art History lecture series, and we encourage all of our students to participate in internships for additional experience. Finally, most of our students study abroad in one of Pepperdine's international programs, so almost all studio art students have the opportunity to study art in context/situ since art history courses are offered at several of our international campuses. Studio Art students are also able to participate in visual art courses during the Studio Art Centers (SACI) Summer, which is conducted every other summer in Florence, Italy. This study abroad program coincides with the Venice Biennale. Since 2015, we offer a three-day excursion to Venice with a designated Studio Art faculty member to experience the Venice Biennale International Art Exhibition.

6. How current is the program curriculum? How has the curriculum changed (if at all) over the last five years including the reasons for the change (e.g., the result of a learning outcome assessment) and evidence used as a basis for change?

The Studio Art Program's curriculum is benchmarked against both peer and aspirational institutions. This can be seen in table form in section 6.1, where comparisons are drawn between Pepperdine and Loyola Marymount University, Occidental College, and Pomona College in terms of number of faculty, courses, and requirements. Professors Batcheller and Pownall in concert with Art History professor, Cynthia Colburn, are also actively engaged in high-impact learning practices through their mobile gallery project that will benefit Studio Art and Art History students alike. In February 2018, they presented a paper entitled, "Thinking Outside the White Cube: Piloting a Mobile Art Gallery in Los Angeles" on the panel, *Championing the Relevancy of Studio Art and Art History in the Twenty-First Century: Stories of Success and Advocacy*, sponsored by the Community College Professors of Art and Art History (CCPAAH) at the College Art Association Conference. This project came about due the lack of a dedicated student gallery space on campus. Although two spaces have been identified (the top floor of the Weisman Museum and the Ahmanson breezeway between the Weisman Museum of Art and the Raitt Recital Hall), the institution has yet to prioritize a dedicated space on campus for a student gallery. However, the PSA1 mobile gallery project has been made possible through a \$64,000 Waves of Innovation Grant from the Presidents office, and will serve as a powerful pedagogical tool that will give Pepperdine students direct access to a gallery where they can exhibit their own work and curate exhibitions – not only on campus, but also in the greater Los Angeles community.

Service Learning has provided high impact learning opportunities for art students and has become an integral component of ART 310 Explorations in Painting since spring 2013. Pepperdine painting students spend six incredible weeks guiding differently abled youth and young adults through a series of painting lessons to discover their own unique voice and expression. The result: New friendships and colorful and dynamic bodies of work and public exhibitions. These exhibitions are meaningful and well-attended events, in which the Pepperdine and Malibu communities alike come together to celebrate creativity and community – in all its diversity – in action. An article about this service-learning course entitled, "excellENT," was featured in the Summer 2013 issue of the Pepperdine Magazine. In addition, this program was featured in a recent article in the *Princeton Review* as a part of Pepperdine University's top 10 ranking for community service.

Lastly, collaborative teaching practices have also provided our students with high-impact learning opportunities. Spring semester 2018, Professor Batcheller collaborated with David Lemley, Assistant Professor of Religion. The project involved ART 310 Explorations in Painting students who collaborated with a group of undergraduate and graduate students from REL 541 Worship and Witness of the Church to create a student-led Holy Week Liturgy experience for the Pepperdine community. The Stations of the Cross paintings ranged from traditional renderings to interpretations with overtones of more contemporary issues surrounding social justice and human rights. The paintings are still on display in the back hallway gallery of Appleby Center.

On of the more established collaborative teaching practices starting in the fall of 2013, when Prof. Batcheller collaborated with Dr. Jane Kelley Rodeheffer, Fletcher Jones Chair of Great Books. On three separate occasions, the projects involved Great Books students who were studying the *Inferno* by Dante (Spring 2014), *Paradise Lost* by Milton (Fall 2014) and the *Oresteia* by Aeschylus (Spring 2017), and Foundations in Painting students who were learning the basic visual vocabulary of oil painting. The goal of the collaborations was to involve students experientially in exploring the visual imagination in each of these texts. A journal entitled, *Athena's Gate*, was published documenting each experience. These collaborative efforts were also featured in the Summer 2016 Pepperdine Magazine. These collaborations have also resulted in the following publications:

"Illuminating Dante and Milton: A Cross-Disciplinary Collaboration Between Students in Great Books and the Fine Arts," *The Saint John's Bible and its Tradition: Illuminating Beauty in the Twenty-First Century*, Edited by Jack Baker, Jeffrey Bilbro, and Daniel Train, Wipf and Stock, 2017

"MUSING DANTE and DIVINING MILTON: A GREAT BOOKS AND FINE ARTS COLLABORATION," *Bridging Divides, Crossing Borders: Core Texts, Liberal Arts, and the Human Voice* Edited by Tuan Hoang and Daniel Nuckols, Liberal Arts Institute of the Association of Core Texts and Courses (forthcoming 2018)

Professors Batcheller and Rodeheffer have also presented their findings at the following conferences:

"Musing Dante, Divining Milton and Cultivating Confucius: A Collaboration Between Great Books and Visual Arts" presidential address (by Jane Kelley Rodeheffer, Ph.D.) presented at *ACTC: The Association for Core Texts and Courses*, Midwestern State University and the University of Dallas, Dallas, TX, April 20-13, 2017

"MUSING DANTE: A cross-disciplinary collaboration between visual arts and humanities" presented at *Foundations in Art Theory and Education: Beyond the Core*", Kansas City, MO, April 5-8, 2017

"Diving Milton: A Cross-Disciplinary Collaboration between Great Books and Visual Arts" presented at *Illuminating Words – Transforming Beauty*, Spring Arbor University, Spring Arbor, MI, February 19-20, 2016

"Musing Dante: A Cross-Disciplinary Collaboration Between Great Books and Visual Arts," presented at *What is Liberal Education For?* Conference at St. John's College, Santa Fe, NM, October 17, 2014

(For studio art related faculty scholarship, see attached faculty CVs in in section 12.20.d for exhibitions, invited artist talks, and residencies.)

Updates since our last comprehensive review include:

Fall 2017:

- Proposed updates to nearly all course titles (accepted by the Seaver Academic Council, rejected by University Academic Council, ultimately denied)
 - See attached document for a comprehensive list of title revisions
- Revision/addition of course fees for all studio art courses (accepted)
 - See attached document for a comprehensive list of course fees
- Permanent course added (accepted)
 - ART 497 Studio Art Internship

Fall 2016:

- Proposed a Digital Arts and Computer Science Degree (declined)
- Submitted to SAC in September 2016. However, the Dean's office delayed the proposal until more data emerges from the Philosophy/Computer Science major (proposed and accepted Fall 2015) and further documentation of growth in both Computer Science and Digital Arts can be assessed.

Fall 2014:

- Proposed minor title change
 - ART 368 Explorations in Water-Soluble Media to ART 368 Explorations in Watercolor

Fall 2013:

- Major Program and Curriculum Overhaul (accepted)
 - Changes include:
 - New mission statement and program learning outcomes
 - Transition of course contact hours from seven hours per week to four hours per week, allowing the Art Department to offer additional courses
 - Addition of new studio art courses and title change of existing courses
 - Addition of a third art history course
 - Addition of a senior capstone experience that spans fall and spring semesters of the senior year (in the fall: Painting and Drawing/Sculpture/Digital Art; and in the spring: Senior Studio in Painting and Drawing/Sculpture/Digital Arts. This more concentrated studio time within the capstone courses now allows for both the development of a cohesive creative body of work and professional development.

(Please see attached document for a list of past and present course requirements and a list of current course listings.)

7. Please present a curriculum comparison with at least three peer institutions and with national disciplinary or professional standards if available.

Program	Full-Time Faculty	Lower Division Courses	Upper Division Courses	Art History Requirement	ART Courses or Units Required for the Major
Seaver College	4 (however, one FTF is a year-to-year renewable visiting appointment)	5	18 (including Junior Interdisciplinary Studio and Senior Studios)	Yes (3)	51 Semester Units
Loyola Marymount University	10	15	46 (Senior Seminar and Senior Thesis in Studio Art)	Yes (1)	61 semester hours
Occidental College	8	5	20	Yes (2, and 1 Media Arts & Culture elective)	44 or 48 Semester Units (depending on emphasis)
Pamona College	6	10	22	Yes (1)	13 Courses (but appears to translate to ~52 semester units)

Evidence

Please attach evidence.

Studio_Art_5_yr_Assessment_Past_and_Current_Course_Requirements.pdf

PEDAGOGY

8. Please present measures of teaching effectiveness (e.g., course evaluations, peer evaluations of teaching or implementing, scholarship on issues of teaching and learning, formative discussions of pedagogy among faculty, survey measures, participation rates, and student satisfaction surveys).

- We believe our course evaluations are generally quite strong, however, we do not have access to cumulative data. We have requested this cumulative numerical data from OIE.
- We complete regular peer evaluations of our teaching as part of the review for rank, tenure, and promotion.
- For scholarship on teaching and learning, see the attached article by Batcheller and Rodeheffer in *The Saint John's Bible and its Tradition: Illuminating Beauty in the Twenty-First Century*, 2018. We also have delivered presentations or published elsewhere on the scholarship of teaching and learning in art history, and we have received grants for some of our work.
 - Presentations include talks on alternative teaching and exhibition space (College Art Association) and cross-disciplinary teaching collaborations (ACTC: The Association for Core Texts and Courses, Foundations in Art Theory and Education: Beyond the Core, Illuminating Words – Transforming Beauty and Saint John's Conference: What is Liberal Education For) and service-learning topics (Pepperdine).
 - Essays in edited volumes published by Wipf and Stock and the Liberal Arts Institute of the Association of Core Texts and Courses.
 - Grants from Pepperdine University's Waves of Innovation Program and Pepperdine Volunteer Center.
- We use senior exit surveys and focus groups of seniors for assessment purposes (see attached sample)
 - All seniors complete the exit survey, which includes questions on the Studio Art PLOs among others.
 - We glean much information from the senior exit surveys and then use this information, along with other measures, to improve our program. For example, our new curriculum was in direct response to our previous 5-year program review and student exit surveys. In addition, for the past five years, students have frequently requested a figure drawing course. We submitted a proposal for a title change of Explorations in Drawing to be changed to Figure Drawing, since drawing from a model is in the course description of Explorations in Drawing. This was submitted along with other course title adjustments. However, without any previous notification or discussion, the figure drawing proposal was withdrawn by the Dean's office from the list of proposed course title changes the afternoon before it was to be reviewed by the Seaver Academic Council. We continue to work with the Seaver Dean's office to explore best practices in peer and aspirational institutions.

Evidence

Please attach evidence.

Rodeheffer_and_Batcheller_SJ_Bible_Essay_Final__3__1_.docx

Studio_Art_S17_Exit_Survey_.pdf

ANALYSIS OF EVIDENCE: Quality

Quality of the Degree: In meaning of the degree student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the quality of the program.

9. Describe the high impact practices which enrich the learning experiences (How are they integrated in the curriculum? Are they assessed?)

- a. Service learning
- b. Research opportunities
- c. Internships
- d. Other high-impact practices

a.) Service Learning

- Service Learning in Studio Art in ART 310. Painting students spend six weeks guiding youth and young adults who are differently abled through a series of painting lessons to discover their own unique voice and expression. Resulting public exhibitions include: *INSIDE VOICE! A Service Learning Exhibition* (spring 2017), *THANK YOU VERY MUCH THANK YOU: A Service Learning Exhibition* (spring 2016), *Stubborn Blue: A Service Learning Exhibition* (Spring 2015), *Red Like Ketchup* (Spring 2014) and *Color In Action: An Excellent Adventure* (Spring 2013). This work has been highlighted in The Princeton Review, Pepperdine Magazine, and the Seaver Highlights Review.
- Clay Workshops: Students prepare, practice, revise and teach a lesson on ceramic hand-building to differently abled young adults from Creative Steps and Hand-in-Hand at Pepperdine University. The lessons are curriculum based and interactive.

b.) Research Opportunities

Students have abundant opportunities for creative research in class and outside of class. Upper-division classes typically require the production of a cohesive body of work, which students may choose to develop in the Junior Interdisciplinary Studio, Practices courses or Senior Studios. Outside of the classroom, students regularly work with faculty through faculty-student mentorships or other undergraduate research fellowship opportunities, such as the Summer Undergraduate Research Program (SURP) or the Academic Year Undergraduate Research Initiative (AYURI). These opportunities inspire students to develop their areas of interest and expertise, which richly prepares them for their future professions and graduate school. Examples within the last five years:

2017:

Two students awarded Summer Undergraduate Research Grant (SURP)

- Topics: *A Portrait of Portraiture* and *Gesture and Anatomy*

Student awarded Center for Women in Leadership Academic Year Undergraduate Research Initiative (AYURI), Spring 2017

- Topic: *My Story As A Native American Woman: Assault, Survival, and Redemption*

Student awarded Academic Year Undergraduate Research Initiative (AYURI)

- Topic: Completion of individual research project

Three students awarded Faculty/Student Mentorship Program,

- Assisted in all aspects of exhibition preparations for Batcheller, Mi and Pownall

2016:

Two students awarded Spring Academic Year Undergraduate Research Initiative (AYURI)

- Topics: Completion of individual research projects; preparation for Studio Art Thesis

Two students awarded Summer Undergraduate Research Grant (SURP)

- Topics: *Korean Diaspora and Identity Impact of International Experiences*

Student awarded Faculty/Student Mentorship Program

- Assisted in all aspects of exhibition preparations for Batcheller

Two students awarded Fall Academic Year Undergraduate Research Initiative (AYURI),

- Topics: Completion of Studio Art Thesis Exhibitions

2015:

Student awarded Fall Faculty/Student Mentorship Program

- Assisted in all aspects of exhibition preparations for Batcheller

Four students awarded Summer Undergraduate Research Grant (SURP)

- Topics: *Narrative, Layers of Aging, Questions of Beauty in Abstract Painting and Exploring the Lines between Documentation and Bias*

Student awarded Spring Faculty/Student Mentorship Program

- Assisted in all aspects of exhibition preparations for Batcheller

Two students awarded Spring Academic Year Undergraduate Research Initiative (AYURI)

- Topics: Completion of Studio Art Thesis Exhibitions

2014:

Four students awarded Summer Undergraduate Research Grant (SURP)

- Topics: *The Mundane, Home Is Where the Heart Is, Questioning the Western Art Canon, and Censorship and Expressionism*

2013:

Two students awarded Spring Academic Year Undergraduate Research Initiative (AYURI)

- Topics: Completion of Studio Art Thesis Exhibitions

Two students awarded Summer Undergraduate Research Grant (SURP)

- Topics: *Person/Persona* and *Extimacy*

Student awarded Keck Mini Grant

- Topic: Intersections between Christian and Islamic imagery in the genera of paintings

a. **Internships**

Studio Art majors participate in internships. This is a select list from within the last 5 years.

- 18th Street Arts, Los Angeles, CA
- Project 562, San Francisco, CA
- Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA
- Depart Foundation, Malibu, CA
- FLOAT, Los Angeles, CA
- Lita Albuquerque, Los Angeles, CA
- Mark Moore Gallery, Culver City, CA
- United Cerebral Palsy, Los Angeles, CA
- Darling Magazine, Los Angeles, CA
- Malibu Art Barn, Malibu, CA
- Frederick R. Weisman Museum of Art, Pepperdine

d.) **Other high-impact practices**

Convocation:

- Gretchen Batcheller
 - Faculty Mentor and Host for weekly University Chapel House Group, 2012-present
 - Faculty Spiritual Mentor, Spring 2016
 - Faculty Mentor for Florence Group Club Convo, Summer 2015
- Ty Pownall
 - Faculty Mentor for Studio Art Club Convo, 2013-present
- Shanna Colbert-Waddell:
 - Faculty Spiritual Mentor, Fall 2015

Student Clubs:

- Gretchen Batcheller
 - Co-Faculty Advisor for Art Club, 2013-present

- Ty Pownall
 - Co-Faculty Advisor for Art Club, 2013-present
 - Faculty Advisor for Ceramics Club, 2016-present

Art and Art History Lecture Series:

The Art and Art History Lecture Series brings 6-8 lecturers to campus each year who are specialists in various areas of the art world—studio artists/critics, gallerists, scholars, curators, museum professionals, and so on. These lectures are incorporated into our classes, and all lectures are open to the public.

Examples from Studio Art include (within the last 5 years):

- Kyle Roberts, guest critic, Spring 2018
- Brett Graham, artist lecture and guest critic, Spring 2018
- Angela Washko, artist lecture and guest critic, Fall 2017
- Carmen Argote, artist lecture and guest critic, Fall 2017
- Pamela Yates and Paco de Onis, Skylight Entertainment, Film screening: *When Mountains Tremble*, Q&A and reception, Fall 2016
- Sony Ganaden, artist talk and guest critic, Spring 2017
- Huang-Ti Lin, artist talk and guest critic, Summer 2015
- Yi-Min Huang, artist talk and guest critic, Summer 2015
- Kuan-Yu Chen, artist talk and guest critic, Summer 2015
- Julie Opperman & Michael Pohl, artist lectures and reception, Spring 2015
- Ben Moore, artist talk and guest critic, Spring 2015
- Max Presneill, TAM curator, artist lecture and guest critic, Fall 2014
- Ray Troll, artist talk and guest critic, Fall 2014
- Gary Lang, artist lecture and reception, Spring 2014
- Brittany Prater, artist talk and guest critic, Spring 2014
- Catlin Moore and Matthew Gardocki, Mark Moore Gallery, Culver City, panel discussion and guest critics, Fall 2013
- Liat Yossifer, artist lecture and reception, Spring 2013

Examples from Art History include (within the last 5 years):

- Dr. Kim Richter, Senior Research Specialist, Getty Research Institute, Fall 2017
- Dr. Elena Fitzpatrick Sifford, Assistant Professor of Art History, LSU-Baton Rouge, Spring 2017
- Dr. Carolyn Dean, Full Professor, Art History, UCSD, Fall 2016
- Prof. Ellen Caldwell, Assistant Professor of American Art History, Mt. San Antonio College, Spring 2017
- Dr. John Berninghausen, Truscott Professor Emeritus, Middlebury College, Spring 2016
- Dr. Kenneth Lapatin, Associate Curator, Department of Antiquities The J. Paul Getty Museum, Fall 2015
- Dr. Lisa Boutin-Vitela, Assistant Professor of Renaissance Art, Cerritos College, Fall 2015

- Dr. Lauren Kilroy-Ewbank, Assistant Professor of Latin American Art, City College of New York, Brooklyn, Spring 2014
- Dr. Julie Romain, Assistant Curator of South and Southeast Asian Art, Los Angeles County Museum of Art, Fall 2013
- J. Patrice Marandel, The Robert H. Ahmanson Chief Curator of European Art, Los Angeles County Museum of Art, Fall 2013
- Dr. Meredith Martin, Associate Professor of Eighteenth and Nineteenth-Century European Art, New York University, Fall 2013
- Dr. Amanda Herring, Assistant Professor of Classical Art, Loyola Marymount University, Fall 2013
- Dr. Kim Richter, Research Specialist to the Director, Getty Research Institute, Spring 2012
- Dr. Bruce Robertson, Professor of American Art, University of Santa Barbara, Spring 2012

10. Co-Curricular : How intentional are the co-curricular experiences which are provided and how are they integrated into the curricular plan?

- a. Academic and career advising programs and resources**
- b. Tutoring, supplemental instruction, and teaching assistants**
- c. Orientation and transition programs**
- d. Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.**
- e. Support for engagement in the campus community**
- f. Support for emotional and psychological variables of success**
- g. Spiritual development programs and opportunities**
- h. Multicultural opportunities which support diversity**
- i. Plays, musicals, art exhibits, and lectures**
- j. the Sophomore Experience**
- k. Study Abroad**

a.) Academic and career advising programs and resources

- Career Night programmed by the Art History Society, every spring
- Fall and Spring advising
- We also work with the Career Center on programming related to alumni career panels, working to highlight careers in both art/design and media/entertainment
- We work with students on career opportunities and graduate school applications via our classes, especially ART 390 (Junior Interdisciplinary Studio) and 492, 494, 496 (senior thesis), as well as outside of class even after they graduate. We attribute the high success rate of our students at attaining jobs and prestigious grad programs to this advising

b.) Tutoring, supplemental instruction, and teaching assistants

- We do not currently employ any teaching assistants. Our course sizes are small, so it doesn't necessitate this kind of support

c.) Orientation and transition programs

- Art History Student Society (AHSS) events: Career Night, Halloween Party, Movie Nights
- Art Club events: Spring Art Exhibition, Art Club Convo, Movie Nights

d.) Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.

- Faculty-Student Mentorships, Summer Undergraduate Research Fellowships, Committee on Women Faculty Fellowships, Keck Fellowships, AYURI (see 9.b above and 11 below)
- Studio Art Department scholarships and grants

e.) Support for engagement in the campus community

- Art History Student Society (AHSS) events: Career Night, Halloween Party, Movie Nights, AHSS convos

f.) Support for emotional and psychological variables of success

- We regularly invite students to our homes for meals, and during finals week for study sessions and presentations

g.) Spiritual development programs and opportunities

- Art Club Convos (see also 9.d above)

h.) Multicultural opportunities which support diversity

- Field trips to local artist studios from diverse backgrounds and practice diverse art forms (see 10.i)
- Fieldtrips to exhibitions of artists who represent a diverse breadth of cultural backgrounds and experiences
- Service learning projects (see also 9.a)

i.) Plays, musicals, art exhibits, and lectures

- Invited artist talks representing a diverse breadth of cultural backgrounds and experiences (see lecture series in 9.d above)
- Field trips to local museums (between 1 class field trip to 6 class field trips per semester per class), these include: Los Angeles County Museum of Art, Getty Center, the Hammer at UCLA, Fowler Museum at UCLA, Museum of Contemporary Art, and frequent use of the Weisman Museum (on campus)
- Field trips to Culver City galleries, downtown galleries, and Bergamot Station galleries

j.) The Sophomore Experience

- Faculty Member Batcheller participates in all aspects of planning and facilitating both the Catalina Trip in the fall and the San Francisco Trip in the spring

k.) Study Abroad

- Studio Art courses are offered during the SACI summer in Florence, Italy. In addition Art History course are frequently offered in International Programs. Several of our faculty having participated in programs including Florence and Heidelberg. In addition, students often enroll in study abroad programs in studio art or design internships.

11. Please describe evidence of students' research and publications, awards and recognition, professional accomplishments.

Student Research/Exhibitions:

2018 New Media Caucus student research presentation at UCLA in association with the College Art Association Conference, Los Angeles, CA

2017 *Waves of Innovation Box Truck Exhibition*, curated by students, Malibu, CA

ABSOLUTE MAD FREEDOM: Studio Art Thesis Exhibition, Frederick R. Weisman Museum, Malibu, CA (catalog)

Stations of the Cross: A Collaboration Between Studio Art and Religion, Rockwell Academic Center, Malibu, CA

Summer Undergraduate Research Program (SURP), research: *Korean Diaspora and Identity Impact of International Experiences*. Presented artistic outcomes at Seaver Research and Scholarly Achievement Symposium (poster presentations)

Seaver College Research and Scholarly Symposium Exhibition, Waves Café, Malibu, CA (catalog)

Junior Studios Exhibition, Payson Gallery, Waves Cafe, Malibu, CA

2016 *Light & Dirty: Studio Art Thesis Exhibition*, Frederick R. Weisman Museum, Malibu, CA (catalog)

Summer Undergraduate Research Program (SURP), research: *Narrative*. Presented artistic outcomes at Seaver Research and Scholarly Achievement Symposium (poster presentation)

Summer Undergraduate Research Program (SURP), research: *Layers of Aging*. Presented artistic outcomes at Seaver Research and Scholarly Achievement Symposium (oral presentation)

Seaver College Research and Scholarly Symposium Exhibition, Sandbar Gallery, Malibu, CA (catalog)

Junior Studios Exhibition, Waves Cafe, Malibu, CA

2015 *FRAGMENTS: Studio Art Thesis Exhibition*, The Frederick R. Weisman Museum of Art, Malibu, CA (catalog)

Summer Undergraduate Research Program (SURP), research: *X to Expression: Censorship and Expressionism*. Presented artistic outcomes at Seaver Research and Scholarly Achievement Symposium (poster presentation)

Summer Undergraduate Research Program (SURP), research: *Questioning the Western Art Canon*. Presented artistic outcomes at Seaver Research and Scholarly Achievement Symposium (oral presentation)

Cheating Lying and Stealing, art and music collaborative performance, Lindhurst Theater, Malibu, CA

Seaver College Research and Scholarly Symposium Exhibition, Payson Gallery, Malibu, CA (catalog)

Junior Studios Exhibition, Payson Gallery, Malibu, CA

2014 *WONDERMENT: Studio Art Thesis Exhibition*, The Frederick R. Weisman Museum of Art, Malibu, CA (catalog)

Summer Undergraduate Research Program (SURP), research: *Reveling in the Mundane* Oral presentation of artistic outcomes at Southern California Conferences for Undergraduate Research (SCCUR), CSU Fullerton, CA

Summer Undergraduate Research Program (SURP), research: *X to Expression: Censorship and Expressionism*. Poster presentation of artistic outcomes at Southern California Conferences for Undergraduate Research (SCCUR), CSU Fullerton, CA

Summer Undergraduate Research Program (SURP), research: *Person/Persona* and *Extimacy*. Presented artistic outcomes at Seaver Research and Scholarly Achievement Symposium (oral presentations)

Junior Studios Exhibition, Payson Gallery, Malibu, CA

Seaver College Research and Scholarly Symposium Exhibition, Payson Gallery, Malibu, CA (catalog)

Musing Dante Pop-Up Exhibition, Payson Gallery, Malibu, CA

2013 *Art as Activism*, Payson Gallery, Malibu, CA

Enigma: Studio Art Thesis Exhibition, The Frederick R. Weisman Museum of Art, Malibu, CA

Seaver College Research and Scholarly Symposium Exhibition, Payson Gallery, Malibu, CA (catalog)

Summer Undergraduate Research Program (SURP), research: *Person/Persona* and *Extimacy*. Oral presentations of artistic outcomes at Southern California Conferences for Undergraduate Research (SCCUR), Whittier College, CA

ARTHAUL, Student Exhibition, Pepperdine University, Malibu, CA

Cut It Out, ART 260 Student Exhibition, Payson Gallery, Malibu, CA

(For a list of additional student research projects see section 9.b.)

Publications:

Student artwork has been published in the following journals:

Rodeheffer, Jane Kelly. "The Orestia: A Collaboration Between Great Books and the Art Department." (illustrations) *Athena's Gate Journal*. Print. (2016)

Rodeheffer, Jane Kelly. "Divining Milton: A Collaboration Between Great Books and the Art Department." (illustrations) *Athena's Gate Journal*. Print. (2015)

Rodeheffer, Jane Kelly. "Musing Dante: A Collaboration Between Great Books and the Art Department." (illustrations) *Athena's Gate Journal*. Print. (2014)

Awards and Recognition:

- Every year we recognize one student with an Outstanding Student in Studio Art award
- Marathon Prize Scholarship, New York Studio School, New York City, NY
- Graduate school acceptances:
 - The School of Art Institute of Chicago
 - The Rhode Island School of Design
 - The Art Institute of San Francisco
 - Parsons School of Design
 - Pennsylvania Academy of Fine Art
 - Claremont Graduate School,
 - Azzuza Pacific
 - East Tennessee State University
 - Studio Art Centers International in Florence, Italy
 - The University of Edinburgh, Scotland, UK
 - Yale Divinity School
 - Fuller Theological Seminary
- Select Group Exhibitions:
 - *Mirrored Stranger*, student exhibition (ART 230 students), Desert X, Palm Springs, CA (2018)
 - *Altered Reality: Contemporary Photography and Digital Imagery from the Frederick R. Weisman Foundation*, Malibu, CA (catalog) (2016)
 - *Group Exhibition*, Skidmore Contemporary Art, Santa Monica, CA
 - *Living Threads Summer Invitational Exhibition*, New York Studio School, New York City, NY (catalog) (2015)
 - *Untitled*, Skidmore Contemporary Art, Santa Monica, CA (2014)
 - *Nour*, Saatchi Gallery in London, England (catalog) (2014)
 - *Left Coast: Recent Acquisitions of Contemporary Art*, Santa Barbara Museum of Art, Santa Barbara, CA (catalog) (2014)
- Select Solo Exhibitions
 - *Flowers*, Skidmore Contemporary Art, Santa Monica, CA (2017)
 - *Bookends*, Skidmore Contemporary Art, Santa Monica, CA (2016)
 - *Stacks*, Skidmore Contemporary Art, Santa Monica, CA (2015)

Professional Accomplishments:

At this point, we do not have access to a comprehensive list of professional accomplishment of our graduates. But anecdotally we do have information of the following:

- Storyboard artist at Six Point Harness
- Art teachers in high schools in Dallas, TX; Scottsdale and Phoenix, AZ
- Freelance design artists
- Freelance media production
- Self-supported studio artists

Evidence

Please attach evidence.

STUDENT SUCCESS, ALUMNI, AND ASSESSMENT DATA

12. What is the profile of students in the program and how does the profile relate to or enhance the purpose and goals of the program?

Please explain your student success data (enrollment and retention data). Evidence should include student retention and graduation rate trends (disaggregated by different demographic categories such as race, gender, first-generation students, etc.).

OIE provides this data annually and houses the reports on the OIE website and LiveText site.

Student Success Data

Attached is the student success data for your program.

All_Majors_FA_Fall_2012_16.xlsx

FA_Number_of_Graduates_by_Admit_Term_and_Gender.xlsx

Fine_Arts_Graduation_Rates_Fall_2007_to_Fall_2013.xlsx

Many of the students in the Art Major do not start out at Seaver in our program. We continue to gain a significant portion of our majors from the current student body. We also, typically, have several students who are double majors, at least for a portion of their time at Seaver. From Our data, 4 and 6 year graduation rates for students who start as Art Majors from 2009 to 2013 is 86% for 4 years and 92% for 6 years.

This can be seen in the “Fine Arts Graduation Rates Fall 2007 to Fall 2013” sheet.

For the past several years, the art faculty have aimed for increasing enrollment in the Art Major with significant success in the past two years. Art faculty value the diverse backgrounds from which many of our applicants come. Shown by the relatively flat enrollment percentage trend of “white non-Hispanic” students in the Art Major from 2012-2016, the art faculty’s efforts in this area have generally maintained the number of students of color over this time period. Our goals to bring in increasingly diverse students to the program, while not slipping backwards, has also not gained ground.

This can be seen in the “All+Majors_FA_Fall+2012-16” sheet.

From 2012 to 2016, 84% of Art Majors were female.

This can be seen in the “All+Majors_FA_Fall+2012-16” sheet.

Student and Alumni Data

13. Please present your student and alumni survey data examining student attitudes, satisfaction levels and dispositions. OIE will provide the data in tables and graphs in their Educational Effectiveness Report. Programs are responsible for explaining the survey results. Survey data includes: UCLA/CIRP satisfaction survey data, alumni data.

Student and alumni survey data

Attached is the student and alumni survey data for your program.

Senior_Exit_Survey.docx

Survey_Report__OIE_Alumni_Survey__FA_2017__10_24_17.pdf

EEIs__CSS_2012_2016_____FA_Division.twbx

Survey data and additional anecdotal evidence indicate that recent alumni are generally satisfied with their overall experience at Seaver and with the Art Program. Much of the alumni data is only minimally helpful for understanding attitudes of recent Art Major graduates as the data is often not separated by program or year. The Art Program has undergone many positive changes in the past 5 years that are not reflected in most of the collected alumni data. The most helpful responses are in the program given surveys that graduating seniors fill out. These indicate that recent alumni, upon exiting the program, felt generally prepared for the job market or graduate school. Alumni have gone on to top graduate programs in art and art history or found jobs in their field of interest.

Students consistently celebrate the senior studio spaces as being fundamental to their learning experience and praise the 24/7 access to the other studios. Reviews are mixed on our computer lab and the equipment being used. As software and hardware become outdated quickly, the students who expect current and well-maintained computer facilities can rightly criticize the equipment in the space if it is not functioning as well as the price tag they are paying would promise. The Fine Arts Division, which operates several computer labs and print studios, shares a single tech liaison with the Humanities Division. This workload has proven unmanageable for this position at times and as our program grows and our printing needs become increasingly more complex, the art faculty feel a dedicated Fine Arts Tech Liaison is needed to reach student expectations.

Negative feedback indicates frustrations with the lack of a figure drawing class, which many graduate programs for art specifically look for. Feedback also speaks to a desire for a more complete ceramics program, film photography, and printmaking. While classes are occasionally offered in 2 of these areas (Ceramics and Printmaking), they are not held regularly during the year because there is no dedicated studio space to hold sessions. Film photography has not been possible since the Art Program lost this studio space to another division.

Students generally praise the faculty and the advising they received while at Seaver. Personal attention and genuine care from the faculty for the students is consistently mentioned by exiting seniors.

Assessment Data

14. Other relevant data. e.g. General education data, special reports.

Assessment Data

Attached is the assessment data for your program.

The Studio Art Department teaches courses that fulfill the Fine Arts GE. We continue to assess these courses to make sure we are achieving the GE outcomes whenever asked. We will be assessing some of our Fine Arts GE courses this year and are in the process of collecting data.

We do not have additional data to respond to this question.

ANALYSIS OF EVIDENCE: Integrity

In meaning of the degree (section four) student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the rigor of the program.

15. Are the graduates achieving the student learning outcomes at the expected level? How was the threshold determined? How do you know your expectations are appropriate? Do you use comparisons based on national standards or benchmarking? How have your assessment findings supported this? Is there assurance that students consistently meet the standards of performance that the major has established? What happens to students that don't meet the standards?

As noted in an earlier section of this report, our curriculum is benchmarked against peer and aspirational institutions, and we continue to conduct research on studio art curricula. The five required foundational courses, ART 101 Art Fundamentals, ART 103 Observational Drawing, ART 210 Foundations in Painting, ART 230 Foundations in Digital Arts, and ART 250 Foundations in Sculpture, introduce students to an expanded canon of art-making practices, as well as skills, tools, methods, materials, and mediums. Diverse art-making practices and artists from a diverse cultural backgrounds and experiences are also introduced. Students then choose from a series of upper division classes, each of which builds upon the foundation courses by practicing the skills learned in those classes and adding to the skill base, knowledge and perspectives of the students. Students are also required to take ART 390 Junior Interdisciplinary Studio, which teaches students about art theory and criticism and diverse art making practices combined with studio practices. Each student is also required to take ART 410, 430 or 450 Practices in Painting & Drawing/Digital Arts/Sculpture and ART 492/4/6 Senior Studios in Painting & Drawing/ Sculpture/Digital Arts. These are intensive capstone courses in which students demonstrate their mastery of the PLOs at the undergraduate level by researching, creating,

writing, revising, and presenting a cohesive body of creative work based on an original idea and theme.

Through our ongoing assessment, we have been able to demonstrate that studio art students are achieving the program learning outcomes by the time of graduation. In 2013, we revised and condensed our program learning outcomes to three. We have been systematically assessing student achievement of the program learning outcomes, primarily at the capstone level, our Senior Studios (thesis) course.

For example, in 2014 (the first year with our revised curriculum, and Batcheller's first year conducting the annual assessment review) and again 2017 we assessed PLO 1 - Effectively create and exhibit a cohesive body of artwork that demonstrates technical proficiency, individual artistic expression and socially relevant content. When we assessed for this PLO in 2014, we had too broad of a focus. Not only did we assess the creative body of work and accompanying artist statement, we also assessed professional artist materials that included an artist portfolio containing images of the thesis work, artist statement, CV, artist biography. These were requirements for ART 492, but not ART 494 or 496. In addition, the accompanying value rubric developed by Professor Batcheller for this PLO did not take into account the additional artist materials (see attached value rubric and score sheet).

In 2017, when we assessed the same PLO again, many of the disconnecting variables from 2014 were brought into alignment. First, a common syllabus and curriculum were created for the senior capstone courses, ART 492/4/6. This included professional development (an artist portfolio) which was previously included only in ART 492. In 2016, two text requirements were added to the capstone course that address crafting artist statements (Art-Write: The Writing Guide for Visual Artists by Vicki Krohn Amorose) and professional development (ART/WORK: Everything You Need to Know (and Do) As You Pursue Your Art Career by Heather Darcy Bhandari and Johnathan Melber). Lastly, the studio art faculty met to re-aligned and condensed the value rubric and score sheet to address only the thesis work, accompanying artist statement, and presentation (see attached value rubric and score sheet).

We have been more intentional with our foundation and exploration level courses to make sure that we are introducing installation practices, regular written reflection on art-making and context, and in our exploration courses, creating bodies of work with common formal qualities and concepts. We have witnessed anecdotally that these practices in the capstone have been stronger. We plan to document this when we assess this PLO once again during the next three-year assessment period.

In 2015 the Studio Art Program assessed PLO 2 - Analyze and critique the historical importance, conceptual content, and formal framework of works of art by utilizing visual, oral, and written forms of communication. For this PLO we focus primarily on written communication. To assess this PLO, we applied the AAC&U VALUE Rubric for Written Communication after three Studio Art faculty members, and one senior and one junior Studio Art major reviewed it. The course we assessed was ART 492 and Art 494 Senior Studios, the capstone thesis course in Studio Art. For ARTH 492/4, we assessed the artist statements that address the subject, form and content of the thesis creative work for the public exhibition. We assessed 100% of the studio art seniors, which that semester, equaled five students.

For this course, student artists were required to research and write an essay that is descriptive of the visual work s/he creates, that addresses subject, form, content, contextual information and influences. The artist statement is then presented with the thesis work in the Frederick R. Weisman Museum of Art. During run of the thesis exhibition, the AAC&U Value Rubric for Written Communication was applied to each student by professors Gretchen Batcheller, Joseph Piasentin, Ty Pownall and Dana Zurzolo. The table below summarizes these results:

Student	Average Score
Student A	3.06
Student B	3.56
Student C	3.19
Student D	3.94
Student E	3.63

In 2016 we assessed PLO 3 – Utilize art as a vehicle for community engagement, social change, and the advancement of diversity within global society. We adapted an exit survey from the Pepperdine Volunteer Center and surveyed all students enrolled in ART 310 Explorations in Painting, where the service learning occurs. In addition, our community partner filled out an exit survey. Students also write weekly response papers about their experience and each student writes final reflective essay. Since the student reflective essay addresses many of the survey questions, with the addition of the feedback from the community partner, Professor Batcheller did not think it necessary to additionally grade the reflective essay. Ultimately we failed to collect direct evidence. Since then, Professor Batcheller has adapted a Civic Engagement Value rubric from the AACU which will be reviewed by the studio art faculty. Since we still have access to the essays, we will retroactively assess the essays and include them in the 2016 assessment report this spring.

Our ongoing assessment has shown that our students consistently meet the standards of performance that the major has established. Indirect evidence of this can be seen in the high acceptance rates of our students to strong graduate programs in studio art and other fields. Some recent examples include The School of Art Institute of Chicago, Rhode Island School of Design, Yale University, and more. Our students are also successful in finding jobs in the field. Students interested in other paths, such as design, animation and media production, have also had success.

16. Please present an integrated analysis of the data collected from the assessment of direct learning and indirect learning (survey data, focus group, alumni data, and authentic evidence). Please report on the findings from the last comprehensive program review. In summary please explain how the program has achieved a holistic evaluation of the students' educational experience.

Throughout this report we have shared data collected to assess our program since our last five-year review in 2012. Professors Batcheller and Pownall split the large volume of administrative duties in the Studio Art Department in an attempt to divide and conquer. Since 2013, Professor Batcheller has served as the assessment coordinator and Pownall has served as the student recruitment and scholarship coordinator. Both have taken turns acting as the department coordinator (likened to a department chair). This has functioned well for our small department the past 4 years, but we have discussed the need to diversify so no one person holds all the knowledge for specific tasks. This will allow us to assess our three learning outcomes with greater ease before our next five-year review. It will also enable us to be more organized and thorough with our future assessment plans, especially when faculty leave for abroad appointments, sabbaticals, or maternity/paternity leave (which all three will take place in the next two years).

The assessment data for the PLOs that were assessed show that the studio art curriculum is “working” in terms of helping our students achieve the PLOs, and we continue to improve our class projects, assignments and curriculum to ensure that our students continue to be successful beyond graduation. When we detect a weakness, such as the poorly aligned Senior Studios capstone courses, we discuss as a group what can be done to increase the success of our students in this area, and we implement changes right away. This is one great benefit of having a small, studio art faculty. We can make changes very quickly in response to assessment and come together frequently to discuss the progress of our students and ways to improve our teaching and the curriculum.

A thorough curriculum revision was called for at every level of our five-year assessment review, from the internal report, to Dean Marrs’ Memorandum of Understanding. In preparation for these revisions, best practices at other institutions were thoroughly researched, and the Studio Art faculty (Batcheller, Pownall, Zurzolo, Piasentin) and the program coordinator (Colburn) met for approximately 60 hours over the course of the year to discuss and revise the program.

These curriculum changes have made the Art Program at Seaver College more competitive with other reputable art programs, and will do much to “close the loop” on weaknesses recognized during the course of the five-year program assessment review. The revised program (including exhibition opportunities and the artist talk series) has also better prepared our students for graduate studies and leadership roles within the creative arts community.

As a small department, it is important that we maintain a schedule that allows for the greatest variety of course offerings possible. To that end, we transitioned from what were seven hours per week studio courses to four hours per week. This allowed us to offer much needed courses such as a Jr. Interdisciplinary Seminar, Explorations in Mixed Media, and a Practices Course and Senior Studio course to be taken in the fall and spring of students’ senior year. More concentrated studio time now allows for both the development of a cohesive creative body of work and professional development. Now that the art department has been running this curriculum for three years, we are beginning to see where we need to adjust course sequencing. We are consistently finding that our 300-level courses are under enrolled with the exception of Explorations in Digital Photography, the Junior Interdisciplinary Studio, and Explorations in Painting. As we move forward with changes, such as adding a Figure Drawing course and revising the Multimedia Design Minor to be more interdisciplinary and current with design trends, we believe that these these changes will help our students to see and understand the depth of connections of organic unity across subject, space and time.

We continue to administer an “exit survey” to all of our seniors each spring and we compile the information from these surveys and discuss them in our assessment meetings at the end of each year when we put together our assessment report. In the last three years have been a little different due to Professor Batcheller’s maternity leave fall 2014 and Professor Pownall’s part-time paternity leave 2015/16 academic year, and the inability to meet as a group to discuss the draft of the assessment report last academic year due to the volume of work as Professor Batcheller assumed coordinating Studio Art for the 2016/17 academic year and subsequent maternity leave fall 2017. We will once again work more closely together this semester, and will soon return to the model of regular meetings.

We also have informal focus groups with our Junior Studio students (at the end of the course) and, especially, with our seniors once they have mounted their thesis exhibitions. Given the small size of our university and program, and the fact that some of the faculty members live on campus in faculty housing, students are frequently invited to our homes for a meal or other kind of gathering, so we have much opportunity to interact with our students outside of the classroom. We find that students are far more likely to talk openly about the strengths and weaknesses of the program in this context, so we glean as much as we can from these discussions. We also hear from our alumni in an informal way when they are invited back to serve as guest critics for senior art majors. Our current students especially enjoy hearing from students who have already been through Peppertine’s Studio Art Program and had success after graduation.

Going forward, we plan to begin our assessment next academic year with PLO 2, Analyze and critique the historical importance, conceptual content, and formal framework of works of art by utilizing visual, oral, and written forms of communication. In the subsequent years we will assess PLOs 3, 1, and 2 in that order.

Evidence

Please attach evidence.

Art_Assessment_2013.pdf

Assessment_Report_Art_2014.pdf

Art_Department_2015_Annual_Program_Assessment_Report.pdf

2016_Art_Annual_Assessment_Report.pdf

AssessmentS14_Art_Thesis_Exhibition_Rubric.pdf

ASSESSMENTS14_Studio_Art_Thesis_Exhibition_and_Materials.pdf

ASSESSMENTS17_Studio_ArtThesis_Work_Rubric.pdf

ASSESSMENTS17_Studio_Art_Thesis_Exhibition.pdf

WASC 5 CORE COMPETENCIES

17. How does the program ensure that graduates meet the WASC FIVE CORE COMPETENCIES? Present your findings of measurements you have done of the core competencies.

WASC 5 Core Competencies

We have been consistently assessing the WASC core competencies on the following schedule:

2014-2015 Written Communication

2015-2016 Oral Communication

2016-2017 Information Literacy

2017-2018 Critical Thinking

- This will be postponed until next year due to 5-year review. However, we have assessed Critical Thinking as a part of the ongoing assessment of the Studio Art Program (2014 report) because it is covered in one of our Program Learning Outcomes.

2018-2019 Quantitative Reasoning

- Not relevant to our program

2014-2015: Written Communication

1. Data

- a. Instructor: Gretchen Batcheller
- b. Class Titles: ART 492 Senior Studios in Painting & Drawing and ART 494 Senior Studios in Sculpture
- c. What was the assignment? Written version of students' artist statements.
- d. How many students completed the assignment? 5
- e. How many did we assess? 5
- f. Number of Seniors? (100%)
- g. Assessors:
 - Studio Art Faculty: Gretchen Batcheller, Ty Pownall, Joseph Piasentin, Dana Zurzolo
 - Student: Louis P. DeLaura

2. Establish benchmark

- a. We expect that 80% of artifacts will achieve a 3 or higher on **Framework for Writing**.
- b. We expect that 80% of artifacts will achieve a 3 or higher on **Content Development**.

- c. We expect that 80% of artifacts will achieve a 3 or higher on **Genre and Disciplinary Conventions**.
- d. We expect that 80% of artifacts will achieve a 3 or higher on **Sources and Evidence**.
- e. We expect that 80% of artifacts will achieve a 3 or higher on **Syntax and Mechanics**.
- f. We expect that 80% of artifacts will achieve a 3 or higher on **Key Concepts within the Discipline**.
- g. We expect that 80% of artifacts will achieve a 3 or higher on **Knowledge of the Visual Arts**.
- h. We expect that 80% of artifacts will achieve a 3 or higher on **Methodology or theoretical framework**.
- i. We expect that 80% of artifacts will achieve a 3 or higher **OVERALL (cumulative average)**.

3. Rubric

We are using the adapted Writing Rubric (Based on Written Communication VALUE Rubric) see attached rubric. See also Written Communication Report (attached in Section 10).

Results:

Rubric Categories	4	3	2	1
Framework for Writing	2	3	1	0
Content Development	4	1	0	0
Genre and Disciplinary Conventions	1	4	0	0
Sources and Evidence	0	5	0	0
Syntax and Mechanics	1	4	0	0
Key Concepts within the Discipline	4	3	0	0
Knowledge of the Visual Arts	2	3	0	0
Methodology or theoretical framework	3	2	0	0

4. Report percentages by outcome:

- a. We found that 80% of artifacts will achieve a 3 or higher on **Framework for Writing**.
- b. We found that 100% of artifacts will achieve a 3 or higher on **Content Development**.
- c. We found that 100% of artifacts will achieve a 3 or higher on **Genre and Disciplinary Conventions**.

- d. We found that 100% of artifacts will achieve a 3 or higher on **Sources and Evidence**.
- e. We found that 100% of artifacts will achieve a 3 or higher on **Syntax and Mechanics**.
- f. We found that 100% of artifacts will achieve a 3 or higher on **Key Concepts within the Discipline**.
- g. We found that 100% of artifacts will achieve a 3 or higher on **Knowledge of the Visual Arts**.
- h. We found that 100% of artifacts will achieve a 3 or higher on **Methodology or theoretical framework**.
- i. We found that 98% of artifacts achieved a 3 or higher **OVERALL (cumulative average)**.

5. Closing the Loop

- a. Seniors are meeting our expectations related to writing.
- b. Based upon our discussion of these findings, we believe that project critiques (oral presentation skills) in lower and upper division courses were a critical component of success in articulating key points and developing an original artist statement. We plan to discuss strategies for aligning these opportunities for both written and oral presentation skills across the curriculum. Since running the new curriculum, the inclusion of the Junior Interdisciplinary Studio and Practices courses fall semester has been instrumental for students to start actively thinking, creating and writing towards their thesis exhibition.

2015-2016: Oral Communication

100% of the students of ART 492 Senior Studios in Painting & Drawing, which included all 9 graduating studio art majors (2 male, 7 females; all seniors). The assessment did not include 3 graduating seniors in ART 494, since ART 492 required an oral defense, while ART 494 did not. As mentioned previously, all Senior Studio Courses have an aligned curriculum and all students participated in an oral defense since spring 2017. The course met in spring 2016 and was chosen because the course requires an original artist statement and results in a formal oral defense of the creative body of work. See attached rubric (Oral Communication), see also Oral Communication Report (attached in Section 10).

Reflection on Last Year's Assessment:

Based upon our discussion of the 2014-2015 assessment, we found that presentation skills were a critical component of success in articulating subject, form and content when developing an original thesis exhibition. We have increased opportunities for both written and oral presentation skills in our 200-level and 300-level courses.

2016-2017: Information Literacy

See Information Literacy Report (attached in section 10)

Reflection on Last Year's Assessment:

Based upon our discussion of the 2015-2016 assessment, we found that group critiques were a critical component of success when students address their creative work. In addition, we have aligned curriculum for Senior Studio courses summer 2016. All students participated in an oral defense since spring 2017. The course met in spring 2016 and was chosen because the course requires an original artist statement and results in a formal oral defense of the creative body of

work. The senior oral defense in Spring 2017 demonstrated that our graduating seniors continue to have excellent oral communication skills overall.

Evidence

Please attach evidence.

Assessment_S15_Written_Communication_Rubric.pdf

Assessment_2016_Oral_Communication_Value_Rubric.pdf

SUSTAINABILITY: RESOURCES

18. With the rapid changes in the higher education environment, the University needs to demonstrate how financial viability and planning of their long-term stability are ensured.

In order to demonstrate this each program should address

- a. questions about the level of student demand for the program and**
- b. the degree to which resources are allocated appropriately so they are sufficient to maintain program quality.**
- c. What is happening within the profession, local community, or society that identifies an anticipated need for this program in the future? (If appropriate include market research.)**

Please refer to the attached data from the Bureau of Labor Statistics for information about sustainability for such a degree as a Bachelor of Arts degree in Art as well as Graphic Design, which is similar to our Multimedia Design Minor.

- We have seen a steady interest from students in our program, which has graduated 50 Studio Art Majors from 2012-2017. Studio Art is a small program with only four full-time faculty members. We have also seen the demand for the Multimedia Design minor grow in the past 5 years. We aim to graduate approximately 12-15 students per year in order to maintain the high level of success seen by our graduates.
- Studio Art, as a discipline, concerns the increasingly visual world that we live in, deepening our understanding of the cultures and art making practices of the world. Our students gain extensive training in skill acquisition, content development, written and oral communication, which not only prepares them for careers in the arts, but also for work in any major industry.
- We currently have no budget allocation from Seaver College, rather we work from a wood-working endowment that was given to the art department many years ago. It wasn't until spring 2014 that we were actually able to ascertain the amount of that endowment despite repeated requests of our Divisional Chairs. We still have not been able to find out from the Dean's office whether or not we are in breach of this endowment by using it for general studio art needs. Having said that, the endowment has provided enough financial support. It is used to purchase of bulk materials for our courses, fieldtrips, service learning activities, equipment purchases, honorariums for artist lectures and guest critics, funding the Studio Art Thesis Exhibition, and it will eventually support PSA1. However, we have repeatedly asked (fall 2013, fall 2014, fall 2015) for a budget from the Seaver Dean's office so that we might use the endowment to hire a shop tech in the sculpture studios.

19. FACILITIES

Please describe the adequacy of

- a. Classroom space**
- b. Laboratories**
- c. Office space**
- d. Programming venues**
- e. Student study spaces**

Facilities

In a faculty conference in 1989, a gift of five million dollars was announced for a new art building at Pepperdine University. Before long, other areas such as the Humanities Division became involved in this space. As was understandable, many campus units started campaigns to gain part of the space. The art department was given the fourth floor and parts of the first floor in the new Cultural Arts Facility. Over the years, there has been an erosion of space for the art program. This has caused serious problems with the ability of the art faculty to offer a truly comprehensive undergraduate experience. For example, the writing lab was originally the art graphics lab. It also housed an art photography lab. The space allotted at the present for Paul Contino and others was originally designated as the studio for Bob Privitt (now retired). Space designated for the sculpture program in one of the portable buildings on the upper part of the campus was taken over by the central plant operations area. The sculpture area was relegated to a small part of the design classroom on the first floor of CAC. This room was designed to house the ceramics program. A decision was made to eliminate ceramics. This program was always popular with students and is a viable component of any art program. Consequently, there is, at present, no room for growth. The erosion of space has also contributed to greater difficulty in meeting the demands of the fire department with regard to storage.

In 2012, a million-dollar gift was given to the Art Program by the family of an art major alum. After it was processed through Advancement, the Art Program saw \$200,000 of this and put it towards needed renovations and equipment for the program. A Digital Arts Studio, new drawing studio, wood shop, and metal shop were created or improved.

The program still suffers from a lack of studio space. Ceramics and Sculpture compete for space in CAC 118. Both should have dedicated spaces in order to accomplish set goals. We continue to not have a dedicated space on campus for student exhibitions and only are able to utilize the Weisman for student exhibitions for 2 weeks of the students' 4 years at Pepperdine.

Because of a Waves of Innovation Grant, we will be creating additional exhibition opportunities through a "Mobile Gallery". This will be a modified box truck that can be parked and used as a gallery. While a great addition, this is inadequate for serving all of the students in the program.

FACULTY AND STAFF

20. What are the qualifications and achievements of the faculty/staff in the program in relation to the program purpose and goals? How do faculty/staff members' backgrounds, expertise, research, and other professional work contribute to the quality of the program?

Evidence in this category should include (this could be collected through faculty CVs) :

- a. Proportion of faculty with terminal degrees
- b. List of faculty/staff specialties within discipline (and how those specialties align with the program curriculum)
- c. Record of scholarship for each faculty member, professional presentations for staff members
- d. Faculty/staff participation in development opportunities related to teaching, learning, and/or assessment
- e. External funding awarded to faculty/staff

The Art Program has 4 full-time faculty, all with terminal degrees in the area they teach. All art faculty are professionally active in their area, exhibiting often nationally and internationally. The program also relies on 6 adjuncts to teach classes. All adjuncts also hold terminal degrees in art and are exhibiting artists. All of the faculty in the program draw upon their art-making and exhibiting experience when teaching and designing courses. They directly utilize connections to the art world for their students' benefit by helping to introduce students to local artists, set up internships, etc. CVs are provided for all full-time faculty.

21. FACULTY/STAFF

Are there sufficient numbers of faculty/staff to maintain program quality? Do program faculty/staff have the support they need to do their work?

- a. Distribution of faculty across ranks (or staff years at institution)
- b. Diversity of faculty/staff
- c. Number of full-time faculty (ratio of full-time faculty to part-time faculty)
- d. Student-faculty ratio
- e. Faculty workload
- f. Faculty review and evaluation processes
- g. Mentoring processes
- h. Professional development opportunities and resources (including travel and research funds)
- i. Sufficient time for research, program development

a.) The Art Program has no staff. The faculty rely on student workers for many jobs that should be formed into a single staff position, including safety, shop maintenance, and Digital Art Studio Tech.

b.) Joseph Piasentin is the Blanche E. Seaver chair in fine arts and the most senior member of the art faculty. Ty Pownall and Gretchen Batcheller are up for tenure review this semester, Fall 2017. Jane Mi is in her second year in a Visiting Faculty role. Most of the adjunct faculty have been with the program for more than a year.

c.) The program has 2 male and 2 female full-time faculty. Three are white and one is Asian. All adjunct faculty are women, with one of Asian descent.

d.) Student-faculty ratio is, on average, 16:1 in lower-division GE courses and 8:1 in upper-division courses. For the program, faculty to student ratios seem adequate in many areas but advising duties, especially for the Multimedia Design Minor, continue to be time-consuming. Administrative burden, especially for the program coordinator, also continue to be as time-consuming as teaching duties on average.

e.) For the full-time art faculty, trying to maintain and grow a strong artistic, professional presence has proven difficult with current administrative duties. Gretchen Batcheller and Ty Pownall, if granted tenure, will move to a 3-3 teaching load. Faculty will be pursuing course releases in the future and are hopeful they are granted so upward trends in scholarship can continue.

f.) Faculty are regularly reviewed due to the review, tenure, and promotion process. We frequently evaluate others' classes and discuss ways to improve teaching and research, as well as ways to manage the diverse workload that comes with a small program. Joseph Piasentin is reviewed every 5 years and has consistently received positive reviews. Gretchen Batcheller was granted Associate Professor status in 2016 and is being reviewed for tenure fall 2017. Ty Pownall is also being reviewed for tenure fall 2017. His Pre-Tenure review was positive. Jane Mi, in a Visiting Professor position, is reviewed annually.

g.) We regularly meet to discuss program-related or institutional opportunities for developing our program.

h.) We regularly seek the support of internal and external grants, such as the Dean's Research Grant and Seaver Research Council Grant for travel and research funds. In our discipline, we have also benefitted from serving in International Programs, since many of us participate in international artist residencies. This has been a great way to recruit new majors, while Studio Art courses abroad also enrich tremendously the international experience.

i.) Since we have only 4 faculty devoted full-time to the Studio Art program, we have lacked the time for additional outreach efforts, such as recruiting or alumni programming, that may help to grow our program. Although we each maintain very active research agendas, during the school year, teaching and program development activities (and especially assessment) tend to crowd out time for sustained study necessary for creative research in Studio Art. In addition, massive volume of tasks associated with coordinating (chairing) the department, makes it nearly impossible for the faculty coordinating the program to engage with scholarship.

Evidence

Please attach evidence.

Craft_and_Fine_Artists__Occupational_O...ook___U.S._Bureau_of_Labor_Statistics_copy.pdf

Graphic_Designers__Occupational_Outloo...ook___U.S._Bureau_of_Labor_Statistics_copy.pdf

Alumni_Accomplishments_List.pdf

CV_Piasentin.doc.docx

Mi__Jane_CV.pdf

CV_Batcheller.pdf

Ty_Pownall_CV.pdf

FINANCIAL RESOURCES

22. Financial Resources:

Please describe your operational budget (revenues and expenditures) and trends over a 3-5 year period.

The Art Department operates on two, non-university provided budgets. The Uonda-11736 (Studio Art Fees) budget is the product of student fees, which students taking studio art classes pay alongside their tuition to cover costs of materials in most studio classes. This budget goes towards paper and ink for the Digital Arts Studio, wood and other sculpture materials, canvas and gesso, etcetera. This budget does not roll over to the following year. On average, from 2012 to 2016 the Average Year-to-Date (actual) amount was \$3800.00 per year. This budget is typically spent down.

The second budget line is END00042 (Woodworking), which is an endowment given to go towards the woodworking facilities, wood shop personnel, and related courses. This is the Art Program's primary budget for expenses. It does roll over to the following year. On average, from 2012 to 2016 the Average Total Revenue, including new money in and what was rolled over, was \$25,959. This budget, on average from 2012 to 2016, rolls over \$12,250 a year.

In the future, the Art Faculty hope to use the Woodworking endowment to pay for a technician position to oversee the wood shop and safety protocols for the program. Currently Professor Ty Pownall oversees both the shops and the safety/HAZMAT protocol. A university provided budget would be required for this to happen.

Evidence

Please attach evidence.

Studio_Art_08.31.2017_through_08.31.2012.pdf

Woodworking_08.31.2017_through_08.31.2012.pdf

EXTERNAL REVIEW

FORMS

QUALITY IMPROVEMENT PLAN