

Art & Design Program Review Self-Study Report

Based on
Version 1.1
10/21/2015

INTRODUCTION

Instructions

Please use the data provided and the guiding questions to prepare your program review self-study. Please note that the data provided is not all of the data available to you and a more complete set of program review data will also be provided by the IE office. Also note that there may be a few questions that are not relevant to your academic unit and you can simply write “NA” in those text boxes where this is the case. Finally, the text boxes are intended for the reflective answers to the guiding questions and the summaries of your analyses. If there are related documents that contain data or more detailed information that will help the reviewers better understand your narratives, feel free to add these as appendices at the end. Please do not include anything in the appendices that is not necessary or referenced and discussed in the self-study itself.

Technical Note: For your convenience, fill-able text boxes have been inserted after each question. If you have non-text items (e.g. tables, charts, etc.) you would like to insert into the document, feel free to remove and replace the textbox placeholder with your information.

Department Level Analysis

A) Introduction (context for department)

1. Name of Academic Unit, Program(s), and Center(s) that are included in this self-study: Include graduate and undergraduate, undergraduate majors, minors and concentrations, etc.

The Point Loma Nazarene University Department of Art and Design offers three majors and eleven concentrations (Includes new concentrations in Graphic Design for 2016-2017):

Art Education -- *Graphic Design; Visual Arts*

Graphic Design – *Interdisciplinary; Marketing; Interactive Web Design; and Illustration*

Visual Arts – *Drawing, Painting, and Printmaking; Sculpture; Photography; Art History; Video, Performance, and Interactive Media*

2. This document will be read by both the PLNU Program Review Committee and external reviewers. What do these reviewers need to know about your current programs to understand their context and how they function within the

Art Education -- *Graphic Design; Visual Arts*

The Art Education Major/CCTC Art Subject Matter Program services students preparing to teach at the middle and high school level. Students choose from two Concentrations: Visual Art or Graphic Design.

Graphic Design – *Interdisciplinary; Marketing; Interactive Web Design; and Illustration*

The Graphic Design Major's four Concentrations allow students to focus on: *Marketing* (art and business), *Interdisciplinary* (design and visual arts), *Illustration* (for mass production), and *Interactive Web Design* (design, technologies, and programming).

Visual Arts – *Drawing, Painting, and Printmaking; Sculpture; Photography; Art History; Video, Performance, and Interactive Media*

The Visual Arts Major's five concentrations allow students to focus on traditional and contemporary art forms in two- and three-dimensional media, time-based media, and/or art history.

department and across the university? (500 word maximum)

3. If you believe that it will help the reviewers to understand your context, provide a brief history of what has led to your department's current structure and program offerings.

While the PLNU Department of Art and Design has existed since the 1940s, significant change in the department began in the 1990s when graphic design was added as a major and the Art Education Major/Art Subject Matter Program was approved by California's Commission on Teacher Credentialing/CCTC in 1996. The program was renewed by the CCTC in 2006, following an extensive self-study. The Visual Arts Major provided a fine arts anchor for all departmental programs and was expanded in order to meet new state requirements.

A complete internal program review of the Art Department in 2001-2002 yielded qualitative changes to the look of its three majors, as well as a new name: Department of Art and Design. Majors in art education, graphic design, and visual art were subdivided into nine concentrations with capstone requirements. A Euroterm study abroad semester was an important by-product of this program review. In 2010-2011, two interdepartmental concentrations were added to the Visual Arts Major: 1) Art History (with four humanities departments) and 2) Video, Performance, and Interactive Media (with Communication Studies.)

Since 2012, the department has hired new faculty, collected alumni feedback, submitted a university-wide prioritization report, and written a preliminary national standards-driven program review (2014). Industry trends have also played an important role in re-shaping departmental majors: changes to course names and descriptions, Concentration titles, new selections of more design-relevant business courses, required interactive web design courses, and additional units in the senior capstone courses. This current metrics-driven Program Review will provide new ways to plan for and envision the department's future.

B) Alignment with Mission

Please answer the following questions for all student populations served by your department: residential, graduate and extended learning:

1. Briefly describe how your department contributes to the intellectual and professional development of PLNU students.

Art and Design Mission

PLNU's Art and Design Department embraces a liberal arts foundation, intentional Christian faith, and rich visual art and design experiences. Art and design students – and participating non-majors -- are challenged to create original works of art, explore traditional media and new technologies, engage in art history and research, and develop innovative critical thinking and aesthetics skills. Its supportive faculty members teach, mentor, and actively practice their art, and are eager to share their knowledge and professional experiences.

Co-curricular opportunities, including Euroterm, offer students outstanding local and international enrichment options in the study of studio art, art history, and design. Art and design projects "for social good" are included in curricula to explore using art as a means of service. Other departmental experiences engage art collaborations with schools, nonprofit organizations, businesses, and local artists. PLNU's proximity to major art museums and galleries in San Diego and Los Angeles, as well as its arts partnerships with schools near the Mexican border, provide integrative learning experiences for students and often lead to opportunities for graduate studies and professional careers.

- Review your department's mission, purpose and practice and discuss how your programs contribute to your student's spiritual formation, character development, and discernment of call.

Through the making of art and the study of art history, criticism and aesthetics, the department seeks to: a) develop proficiencies in the studio arts and design, b) advance visual literacy through the study of art history, art criticism and aesthetics, c) promote the cultural, intellectual, ethical, spiritual, and aesthetic life of students and the university, d) prepare students for art-related careers or graduate studies (Department Mission Statement).

The PLNU Department of Art and Design considers the visual arts to be an essential means of communicating personal expression, societal values, belief systems, originality, images, and identities. The Old Testament Scriptures open with, "In the beginning, God *created*...." A visual arts program in a Christian liberal arts university provides one more means of searching and knowing the infinite Creator. As students proceed through the PLNU art/design programs, they integrate directly or indirectly broader biblical and Wesleyan themes in class discussions, research, and artworks.

Professors in the Department of Art and Design recognize the importance of caring for their students. They recognize their responsibility to be role models and mentors who practice their faith, professional disciplines, and engage in life-long learning. The faculty members demonstrate optimism, hospitality, and inclusion. They teach personal initiative and responsibility for learning. Professors believe that their lives must reflect Christ-like values and virtues. They believe in teaching students interpersonal skills and caring for one another. They look for ways to connect their disciplines to vocations. They are there to help students achieve academic, professional and personal success. They aspire to be servant leaders both at PLNU and the larger community. They are committed to educational excellence with a spiritual presence.

C) Quality, Qualifications and Productivity of Department Faculty

Current Full-Time Faculty				
Faculty Name	Rank	Tenure	Degree	Years as FT Faculty
Adey, David	Professor	Tenured	MFA	12
Corbin, Lael	Assistant	Tenure-track	MFA	?
Harris, Eugene	Assistant	Tenure-track	MA	34
Mayer, Courtney	Assistant	Tenure-track	MFA	2
Sangren, Karen	Professor	Tenured	PhD	43
Skalman, James	Professor	Tenured	MFA	22
Department percent of full-time faculty with doctorate (terminal) degree				83%
PLNU percent of full-time faculty with doctorate (terminal) degree (Fall 2014)				82%

- Summarize the most recent scholarly and creative activities of the faculty in this department. If desired, include information about peer-reviewed scholarship.

David Adey

2016 | *Inspiration Expiration*, Wall Mounted Sculpture, Little Italy San Diego, CA
 2014 | *State of The Art, Discovering American Art Now*, Crystal Bridges Museum of American Art, Bentonville, AR
 2013 | *Hither and Yon*, Scott White Contemporary Art, La Jolla, CA
 2012 | Donna Beam Gallery, University of Nevada, Las Vegas, NV
 2010 | *John Henry, Luis De Jesus* Los Angeles, Santa Monica, CA

Lael Corbin

2016 | Curator in Residence for Not an Exit Gallery, San Diego, Ca
 2015 | *Convergence*, Ship in the Woods at Cabrillo National Monument, San Diego, CA
 2015 | *Nest*, Not an Exit Gallery, San Diego, CA
 2013 | *Query*, James Alan Rose Art Gallery, San Diego, CA
 2013 | *The Very Large Array*, Museum of Contemporary Art San Diego, CA

Eugene Harris

Fall 2013 | Art Euroterm Semester Director/ Faculty: Italy, Austria, England, France
 Summer 2015 | Euroterm Faculty Assistant: England, France, Italy
 Fall 2015 | Adjudicator, St. Mark's Methodist Church Sacred Art Exhibition

Courtney Mayer

Spring 2016 | Arts and Humanities Scholarship Report | Designed and co-edited
 Spring 2016 | Viewpoint Magazine | Interviewed for "Exploration: Cultivating Curiosity" article
 Spring 2016 | Professional Development | Hamilton Wood Type Printing Museum Letterpress Workshop with PLNU alumna
 Spring–Summer 2015 | Professional Practice | Parron Hall Rebrand

Karen Sangren

2014-15 | AERO San Diego Arts Network/SDAN
 Spring 2016 | San Diego Unified School District/SDUSD Strategic Planning: Focus Group
 2008-16 | Christians in the Visual Arts/CIVA National Board of Directors
 2004-16 | Coordinator, PLNU/SBUSD Arts Partnership, West View and Emory Elementary Schools

Jim Skalman

2015 | Visiting Artist/Lecturer University of Nevada Las Vegas
 2015 | *Convergences*, Organized by Ship in the Woods and the U.S. National Park Services, Cabrillo National Monument, San Diego
 2013 | *The Very Large Array*: San Diego/Tijuana Artists in the Museum of Contemporary Art Collection MCASD
 2012-13 | *Las Vistas*, A Site-specific installation commissioned by San Diego State University for the SDSU Downtown Gallery, San Diego CA

2. Summarize the grants/awards received by the faculty.

David Adey

2016-17 | PLNU Wesleyan Center Scholars Grant, Fall/Spring Semesters
 2013 | RASP Grant, Point Loma Nazarene University
 2012-2013 | Scott White Contemporary Art, La Jolla, CA Commission
 2011 Southern California's Top 10 Exhibitions for 2010, *HuffingtonPost.com*

Courtney Mayer

Fall 2016 | Designed branding projects for PLNU and outside of PLNU. Received a peer reviewed Award of Excellence for the PLNU College of Arts + Humanities Scholarship Report (UCDA Design Competition).
 Spring 2016 | Presented research findings on Human Centered Design to Mingei International Art Museum, Balboa Park
 Fall 2015 | Received \$2000 grant award, RASP Grant | Encyclical Letter of the Holy Father Francis, On Care of our Common Home: The Art and Design Edition
 Fall 2015 | Received \$3000 for the 2016 Summer Scholar, Wesleyan Center Grant | Encyclical Letter of the Holy Father Francis, On Care of our Common Home: The Art and Design Edition.
 Spring 2015 | Received \$2000 grant award, Lilly Foundation | Council of Independent Colleges Network for Vocation in Undergraduate Education

3. Summarize the grants/awards received by the faculty.

See #2 Above – Most grants received by PLNU faculty have been awarded by the university, with the exception of commissions received by David Adey through the City of San Diego. As identified above, Courtney Mayer's work was honored at the UCDA Design Competition in Spring 2016.

4. Describe how the scholarly and creative activities of the faculty impact the mission and quality of your department.

The scholarly and creative activities the PLNU art/design faculty members bring to the department represent current thinking, production, and community involvement in design and the visual arts. These areas of expertise address the departmental mission and serve the students well. Faculty members are engaged in active art production, exhibitions, visiting artist opportunities, and arts advisory roles in local school districts and museums.

Colleagues believe an active studio and design process keeps them up-to-date and relevant in their respective fields and competitive in the broader higher education environment. Trends, contacts, and knowledge gained from such activities reinforce teaching and the collective knowledge they bring to the classroom. Contemporary art and design fields are ever evolving. It is essential for the faculty to be life-long learners and participants in fulfilling their mission as university level educators. One member serves on the national Board of Directors for CIVA/Christians in the Visual Arts. PLNU art/design faculty members are "Serious about their art and serious about their faith," (civa.org). A design colleague is currently working with the Vatican on a major publication project.

Departmental faculty continue to ask questions that push the discipline farther and contribute to society through "design for good," branding, public installation, classroom service on the Mexican Border, and invitations to speak at conferences. These activities support teaching by bringing new research methods, technologies and development into the classroom for students. It strengthens the quality of the art and design curricula, and contributes to the reputation of the department and university. Students are exposed to new ideas and are challenged to think critically. The faculty's work has the potential to positively transform PLNU and the broader society in both big and small ways.

5. Comment on the adequacy and availability of institutional support and outside funding for professional development and travel.

PLNU support for art/design faculty members has been available through:

- Professional Development Funds (Non-Competitive)
- RASP Grants
- Wesleyan Center Grants
- Alumni Grants
- Faculty Scholarship Release Units
- Travel Funding for Euroterm

PLNU Faculty Development Funds (\$1000 per year) help individual art and design faculty to attend professional conferences, workshops, visit national and international art exhibitions (i.e. Venice Biennial), provide resources for Euroterm semesters or summer terms, attend CIVA Board meetings and conferences, and experience renown architecture in the United States and abroad. These experiences bring fresh encounters with new and historic visual art forms, build virtual libraries to use in classes, and expand the expertise of the faculty in their PLNU studio, art education, and art history courses.

Annual financial support for computer programs such as Lynda.com would be a valuable added institutional investment for art/design faculty to keep up with rapidly changing technologies in their disciplines. Making additional funds available for local conferences could contribute to increasing networking opportunities for art/design colleagues, students, and departmental grads.

Department Faculty Instructional Loads (FT, PT, and Adjuncts) (excludes release time and independent studies)				
	2012/13	2013/14	2014/15	3-yr Average
SCH per IFTE	283	306	351	312
<i>PLNU SCH per IFTE</i>	<i>TBD</i>	<i>TBD</i>	<i>TBD</i>	<i>TBD</i>
SFTE per IFTE	8.86	9.55	10.96	9.76
<i>PLNU SFTE per IFTE</i>	<i>TBD</i>	<i>TBD</i>	<i>TBD</i>	<i>TBD</i>
Independent Studies Units Generated	3	7	3	4.3

Individual Faculty Instructional Loads										
Full-Time Faculty	2012/13			2013/14			2014/15			3-Yr
	IU	SCH	SCH/ IU	IU	SCH	SCH/ IU	IU	SCH	SCH/ IU	SCH/IU
Adey, David				20.0	147	7.4	24.0	243	10.1	8.9
Corbin, Lael	26.0	200	7.7	22.0	176	8.0				7.8
Harris, Eugene	20.0	484	24.2	21.0	408	19.4	24.0	837	34.9	26.6
Mayer, Courtney				20.3	173	8.5	25.0	219	8.8	8.7
Sangren, Karen	16.0	150	9.4	17.5	180	10.3	16.0	195	12.2	10.6
Skalman, James	23.0	168	7.3	23.0	153	6.7	23.0	180	7.8	7.3
Winderl, Ronda (CMT)	2.0	18	9.0	2.0	28	14.0	2.0	18	9.0	10.7

- Links to complete reports that include part-time and adjunct faculty
 - [2014-15](#)
 - [2013-14](#)
 - [2012-13](#)

Total Full-Time Faculty	87.0	1,020	11.7	125.8	1,265	10.1	114.0	1,692	14.8	12.2
Total Part-Time Faculty	53.0	409	7.7	12.0	284	23.7	32.0	430	13.4	11.6
Total Adjunct Faculty	46.0	768	16.7	41.0	728	17.8	24.0	362	15.1	16.7

IU = Instructional Units: Generated faculty workload units excluding release time

IFTE = Instructional Full-Time Equivalent: Total Instructional workload units divided by 24

SCH = Student Credit Hours: Generated student credit hours associated with the faculty member

SFTE = Student Full-Time Equivalent: Total Student Credit hours divided by 32 for undergraduates/24 for graduate students

6. Compare the SCH load of each faculty member against the departmental average. What does this tell you about the distribution of faculty workload within the department? What changes, if any, might be appropriate?

There is an inequity between the number of Student Credit Hours in one faculty member's load and all others in the art/design department. These credit hours are mostly associated with his general education Art 100 – Introduction to Art sections. Where there are fewer Student Credit Hours in individual faculty loads, this should serve as an indication where service units/departmental tasks may need to be shifted more broadly between faculty members. Despite positive changes in the PLNU Promotion and Tenure policies, Eugene Harris' load demonstrates a lack of fairness in the new system. Total SCH per semester should also be a consideration when assigning faculty loads. Harris' Art 100 – Introduction to Art and Art 200, 201 – Art History I, II are the largest classes in the department.

As the department anticipates the future and three senior faculty members retire, Student Credit Hours/SCH and teaching assignments will need to be considered. The data above supports that GE art courses and required art history classes are the department's largest. Whoever is hired to teach these courses in the future will have to accept the likelihood of high Student Credit Hours/SCH in their teaching loads. This will need administrative input to determine fairness to these future faculty assignments.

7. Does looking at the SCH and SFTE to IFTE ratios compared to PLNU averages provide any insights for your program? Explain.

Institutional data was not available at this time.

8. Looking at the longitudinal history of independent study units generated in this program, does this provide any insights that might be worth looking into? Explain.

Generally, Art 440 – Independent Studies (1-3 units) have not been used as actively in the Department of Art and Design as Art 490 – Special Studies in Art (1-3 units). The course is most often used when students require a means to substitute art/design courses or complete lingering units for graduation.

The use of Art 490 - Special Studies in Art (1-3) at the capstone level increased between 2012-2015 due to higher expectations by new adjunct and full-time Graphic Design faculty. Art 490 - Independent Study allowed students to better meet their final portfolio deadlines and increase subject matter competencies. The use of Special Studies units in graphic design and visual art may decrease as capstone courses have been increased from 1 to 3 units as of fall 2016 (Art 471 and Art 472).

The Art 490 – Special Studies in Art has also been used to field test new courses in the department. The most obvious example in the last four years has been an Art 490 course in Ceramics. This meets ASMP requirements in the Art Education Major. The class always fills with majors and non-majors. It is recommended that the ceramics course be moved to full status in the department's curricula. The relatively new use of the art classroom in Starkey B for ceramics makes this proposal more feasible.

9. What role do part time and adjunct faculty play in the quality and success of the department.

There are a number of highly qualified adjunct faculty that bring professional expertise in art history, design, and studio art to the department. Although it is not required – these faculty members participate in social events, art exhibits, and in an advisory capacity. In the last three years, adjunct and part-time faculty members have comprised only 28.3% of the departmental FTE. This low number suggests that students have weekly contact with qualified full-time PLNU art/design faculty members. This team of professionals contributes to the overall functioning and mission of the department.

Part-time and adjunct faculty members bring important expertise to the majors not available in current full-time faculty members' skill-sets. This includes web design, selected art history courses, printmaking, ceramics, and illustration. Most adjuncts (5-7 per year) teach one course a semester for the department. Part-time assignments have mostly fluctuated with Euroterm semesters and combining the Facilities Manager/Shop Supervisor assignment with a faculty teaching load.

D) Progress on Recommendations from Previous Program Review

1. List the findings from the previous program review and discuss how each finding has been addressed.

2001-2002 Internal Program Review

Strengths: 1) All art/design faculty members are active in their profession. 2) The art/design curriculum is lean, but balanced between the academic areas, 3) Capstone art exhibitions or graphic design portfolios are required. 4) Students enjoy personal attention from qualified faculty members and peers. 5) Internships and community resources are available.

Weaknesses: Need to 1) recognize the MFA as a terminal degree, 2) lengthen class contact hours from 3 to 6 per semester, 3) shift faculty load credit to three studio classes per semester, 4) display more student art around the facilities, 5) provide bigger, better, and more classrooms, 5) increase the operational budget to support these enhancements, 6) Add more art history coursework.

Response: 1) Re-named the Department of Art to Department of Art and Design, 2) Re-designed the entire program with new majors, concentrations, new courses, etc. 3) proposed facilities upgrades (Four facilities expansion proposals have been submitted to the PLNU administration since 2002, the latest a major expansion plan for the Keller Fine Arts Building (Spring 2014), 4) The graphic design and art history programs were expanded after 2002, 5) Two additional art history courses were added in Non-Western Art and Design 6) The MFA degree was accepted as a terminal degree in the visual arts in 2002, 7) Due to multiple classroom locations and limited display space in Keller Hall, the showing of current student art continued to be a challenge, 8) studio classes were lengthened and faculty load for those classes was increased to 4 units.

2005-2006 VAPA/CCTC External Review

Strengths: 1) PLNU provides two art education concentrations (Visual Arts and Graphic Design) to meet competencies in the approved Art Subject Matter Program. 2) All art/design faculty members are active in their profession.

Weaknesses: 1) Art 455 – Visual Arts in the Classroom II (3) did not include K-6 field experiences, 2) Non-Western Art History (including California Indian Arts) was not included in the curriculum, and 3) all studio classes did not include writing assignments.

Action Plan/Response: 1) All studio classes are now expected to include written assignments, 2) Art 455 includes readings on California Indian Arts, 3) a Non-Western Art History course was added, and 4) K-6 art classrooms are included for Art 455 field observations. Students may also participate in the South Bay Union School District/Emory Elementary School Arts Partnership with PLNU.

2. What additional significant changes have been made in department programs since the last program review? (e.g. introduction of new major or minor, significant reshaping of a program, etc.)

In 2010-2011 two interdepartmental concentrations were added:

Visual Arts Major -- Art History; Video, Performance, and Interactive Media

These two inter-departmental Visual Arts concentrations were compiled from pre-existing courses on campus and study abroad coursework. Students have selected the programs on a limited basis. Art History has been the more popular of the two. There has been no “faculty face” on the Video, Performance, and Interactive Media Concentration to promote it with art/design students, which may have affected populating this concentration. It continues to offer popular technology skills for the workplace and graduate programs. It is possible for its non-departmental courses to be taken as electives for the Visual Arts Major. The expertise of new art faculty will likely determine the concentration’s future.

GE & SERVICE COURSES

E) General Education and Service Classes

Link(s) to the Department’s GE data stored on the GE assessment wheel:

- [Art Evidence 2014-2015 GE Assessment](#)

Reflection on longitudinal assessment of general education student learning data: (If you don't have longitudinal data, use the data that you do have)

Assessment Data for GE art courses was first collected in Spring 2015; so current outcomes information is limited to only two semesters. Students in Art 100, 102, 200, and 201 are taught writing skills in art criticism and are asked to discuss a museum quality artwork. Following the first collection of GE data, students who received more instruction using the four levels of art criticism (Description, Analysis, Interpretation, and Evaluation) were able to write an Art Critique and achieve the GE Criteria for Success level (80%), at higher levels than those who had not. Success rates ranges from 70%-100%. Participating faculty members used a student learning outcomes rubric to determine an overall assessment score for each Art Critique ([Art Evidence 2014-2016 GE Assessment](#)). Data will be tabulated for 2016-2017 using the same practice. As more data is collected, more reliable assessments on general education student learning outcomes will also be available. Other benchmarks for student learning outcomes should also be considered for art GE courses in the future.

1. What have you learned from your general education assessment data?
(See box above)

2. What changes (curricular and others) have you made based on the assessment data?

More instruction on writing critically about an original work of art using writing levels of Description, Analysis, Interpretation, and Evaluation has been added to the curriculum in Art 100, 200, and 201 since 2014-2015. It has long been included in Art 102 – Fundamentals of Art. This gave Art 102 students a SLO advantage on the first round of collecting data from GE museum art critiques.

The importance of formal instruction on analytic writing skills in Art 200, 201 – Art History I, II is an interesting outcome of the GE data. Art 200 and 201 are required courses for art and design majors. If students learn more directly how to write critically about works of art in their foundation art history courses, this will provide important preparation for higher level writing skills in their upper division studio and art history courses.

3. What additional changes are you recommending based on your review of the assessment data?

The online sections of Art 100 have yet to be added to assessment data. It is recommended that Art Critiques be collected from online Art 100 students starting in fall 2016. The Art 100, 102, 200, 201 random samples of student names coming from Institutional Research is time-intensive. It is preferred that a recommended *percentage* of participants from each class be selected. Faculty members can simply pull a blind sample of critiques at random from all those submitted from each course and used them for GE assessment.

4. How do the pedagogical features of your GE courses compare with the best practices for teaching GE in your discipline?

The pedagogical approaches in Art 100 (face-to-face), Art 200, and Art 201 are primarily lecture-based using Power Points, audio-visuals, and a required art museum field trip. Art 100 online is interactive, using discussion groups and a required art museum field trip. Art 102 includes Power Points, audio-visuals, smart phone resources, demonstrations, projects and critiques, two-person team, small group, and group discussions, and a required art museum field trip.

“Teachers who attend to the developmental, contextual, and curricular needs of students, as well as their readiness for new learning, can make informed and productive instructional choices.” This quote from the Maryland State Department of Education is a simple indicator of the wealth of resources in art education literature presenting current practices for learning in studio, art history, and art appreciation courses. The NAEA/National Art Education Association provides a wealth of resources for art/design teaching and learning. The literature includes content and theory for K-12 grades and college-level art curricula. It encourages the use of integrative/active approaches in team learning, hands-on applications, critiques, in-class audio-visuals and web resources, field trips, and hybrid platforms. Some of these options should be further explored for future lecture-based face-to-face sections of Art 100 – Introduction to Art.

5. What new pedagogical practices have been tried in GE and service classes by members of your department in the last few years? What has your department learned from these experiments?

Art 100 went online in fall 2014. Each section of 25 students fills quickly during the academic year and again in two summer sessions. The primary adjunct that teaches Art 100 online went through PLNU’s HOLD training. She has been deliberate about addressing issues of faith as it interfaces with art appreciation.

Faculty members teaching Art 100 use Canvas in both the online and face-to-face formats. The online sections use discussion groups to connect students, along with a range of online resources. While face-to-face sections of Art 100 generally fill with 48 students per class per quad, the department has been pleased that Art 100 online is equally popular – enough so that another section in spring and summers may be warranted on an ongoing basis.

The department was initially reluctant to take Art 100 into an online format. A face-to-face experience seemed to be the better choice to increase student engagement with each other and with the faculty member of record. This thinking now seems archaic. With careful faculty training in the HOLD program and integration of faith themes into online versions, the online learning platform for selected Art 100 sections has become a remarkable success.

The primary online instructor’s IDEA scores have been very strong and student engagement has been high. (One section of online Art 100 was taught by a second adjunct in Summer 2016.) A red flag has come from freshmen students who fail to keep up with the online course. The instructor has voiced concerns about placing entering freshmen into the class. They have had a hard time managing their time for her online Art 100 sections. To address these issues, she has added more reminders as to when assignments are due.

6. Are there changes that you could make that would make your part of the GE more efficient and effective (e.g. reducing the number of low-enrollment sections, re-sequencing of classes, reallocation of units, increase interdisciplinary efforts, etc.)?

7.

General Education courses offered through the Department of Art and Design are almost always full, so low enrollments are not an issue. Four GE art courses serve students from majors all over campus. Student numbers indicate that the word is out: Studying about the visual arts/design is a good choice among the “Select two:” art/art history options. A larger issue is what should be the status of Art 102 – Fundamentals of Art (3) after the current faculty member or record retires. This lecture/lab course has long been taught in the Art and Design Department and has been a popular choice for non-majors. A possible change could be that two new art courses are designed to replace Art 102 and provide GE 2-D and 3-D studio options that include art appreciation and core competencies in their curricula.

8. What service courses (non-GE courses that primarily support a program in another department) does your department teach? Are there changes that you could make that would make your service courses more efficient and effective?

Art 319 – Visual Arts in the Classroom I is required by Interdisciplinary majors in the PLNU School of Education. Enrollment in this course has fluctuated over the last dozen years, relative to the number of students in the multiple subjects program. It remains an important course in the Cross-Disciplinary Major, as it introduces teacher education students to California VAPA Standards-Based/integrative learning in the visual arts.

As the State of California and San Diego County education leaders report available teaching positions returning to the public schools, student numbers in the PLNU School of Education are also increasing.

A vivid indicator of the growing need for teachers can be seen on the website EdJoin.org, a national educational job board. In June 2015, the total number of posted openings throughout California, the majority of them for teaching jobs, was nearly double that of the same date in June, 2013, rising from 5,058 openings to 9,826. (edsources.org)

This has also increased the number of students taking Art 319 (Fall 2016: 17 students). If this trend does not continue, changes may be necessary starting in Fall 2017 concerning the frequency the class is offered (currently fall and spring). May 2016 is the last time Art 319 will be offered in summer, until warranted by increased numbers.

Fall '04	Spr. '05	Fall '05	Spr. '06	Fall '06	Spr. '07	Fall '07	Spr. '08	Fall '08	Spr. '09	Fall '09	Spr. '10	
23	24	24	25	19	17	17	15	23	12	12*	16	
Fall '10	Spr. '11	Fall '11	Spr. '12	Fall '12	Spr. '13	Fall '13	Spr. '14	Fall '14	Spr. '15	Fall '16	Total PLNU Students	South Bay Union School District Children Approx.
12	15	9	11	11	13	8	12	9	9	17	337	9300

*Sangren Sabbatical Semester/Fieldwork not done at SBUSD. Total Art 319 Students Overall: 326

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VISUAL ARTS SECTION

Program Level Analysis (Visual Arts)

Bachelor of Arts in Visual Arts

VArt-F1) Trend and Financial Analysis

First-Time Freshman Admissions Funnel							
Visual Arts	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Inquiries	187	120	122	158	151	142	130
<i>Share of PLNU inquiries</i>	1.7%	0.8%	0.7%	0.9%	0.8%	0.6%	0.8%
Completed Applications	17	27	21	29	21	21	29
<i>Share of PLNU Applications</i>	0.8%	1.0%	0.8%	1.0%	0.7%	0.8%	1.2%
Applicant Conversion Rate	9.1%	22.5%	17.2%	18.4%	13.9%	14.8%	22.3%
<i>PLNU Applicant Conversion Rate</i>	18.6%	17.3%	17.0%	15.7%	16.1%	12.1%	15.0%
Admits	14	19	14	18	16	18	19
<i>Share of PLNU Admits</i>	0.8%	1.0%	0.7%	0.9%	0.8%	0.9%	0.9%
Selection Rate	82.4%	70.4%	66.7%	62.1%	76.2%	85.7%	65.5%
<i>PLNU Selection Rate</i>	87.4%	72.9%	68.9%	69.0%	70.5%	79.5%	79.8%
New Transfer Admissions Funnel							
Visual Arts	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Inquiries	10	4	6	21	10	16	11
<i>Share of PLNU inquiries</i>	1.2%	0.6%	0.7%	1.3%	0.7%	0.9%	0.5%
Completed Applications	4	2	5	8	3	4	1
<i>Share of PLNU Applications</i>	1.0%	0.5%	1.0%	1.7%	0.6%	0.6%	0.2%
Applicant Conversion Rate	40.0%	sm	83.3%	38.1%	30.0%	25.0%	9.1%
<i>PLNU Applicant Conversion Rate</i>	50.2%	55.5%	56.2%	28.4%	33.2%	36.9%	21.7%
Admits	4	0	2	5	3	4	1
<i>Share of PLNU Admits</i>	1.2%	0.0%	0.7%	1.8%	0.9%	0.9%	0.3%
Selection Rate	sm	sm	40.0%	62.5%	sm	sm	sm
<i>PLNU Selection Rate</i>	79.3%	57.9%	54.8%	60.5%	65.4%	64.1%	79.2%
sm = cell sizes too small							

1. What does this data tell you about the external demand for your program? What does this say about the future viability of your program?

The responses to F-1 Questions 1, 2, and 3 are combined and located under Question2 (Since external demand, recruiting, Yield Rates and viability of the program are interdependent.

First-Time Freshman Admissions Yield							
Visual Arts	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Admits	14	19	14	18	16	18	19
Matriculants	2	7	4	1	5	7	5
Share of PLNU Matriculants	0.4%	1.2%	0.8%	0.2%	0.8%	1.2%	0.8%
Yield Rate	14.3%	36.8%	28.6%	5.6%	31.3%	38.9%	26.3%
PLNU Yield Rate	29.3%	30.5%	27.7%	30.3%	31.0%	27.9%	29.9%
New Transfer Admissions Yield							
Visual Arts	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Admits	4	0	2	5	3	4	1
Matriculants	2	--	0	3	0	2	1
Share of PLNU Matriculants	1.2%	--	0.0%	2.2%	0.0%	1.0%	0.6%
Yield Rate	sm	--	sm	60.0%	sm	sm	sm
PLNU Yield Rate	51.1%	60.2%	54.7%	47.3%	44.6%	46.0%	48.0%
sm = cell sizes too small							

- How does your yield rate (percentage of students who enroll at PLNU after being admitted) compare to the PLNU average? If your rate is more than 8 percentage points above the PLNU average, what factors do you believe are contributing to this positive outcome? If your rate is more than 8 percentage points below the PLNU average for more than one year, what factors do you believe are contributing to this difference?

Applicant to Matriculation conversion rate trends and. It also includes Course Enrollment trends and Program Cost Analysis as seen through the lens of the Delaware Study.

Generally, viability can be defined as the overall health and well-being of the Program. This would include:

- 1) Financial sustainability of the Program as defined and measured by the Administration. (Section F-1)
- 2) The success of the Program in achieving its Student Learning Outcomes- including academic, cultural, and the career success of graduates. (see sections F-2, F-3, F-4, and F-5)
- 3) The cultural and spiritual contributions made by the Visual Arts Program to the PLNU and San Diego communities and the visibility and prominence of the Program in the wider community.

Section F-1

If we look at financial viability as being dependent on enrollment trends over the last 5 years then there is cause examine the situation closely. Here are some trends:

—Generally, New Freshman Admissions, Transfer Student Admissions, and overall Enrollment for entire department fell following the economic crisis of 2008 and subsequent downturn. Since 2009 we have been in the process of a slow and somewhat uneven recovery.

—The Graphic Design Major typically has higher enrollment numbers than Visual Art due largely to the perception of direct employability compared to Visual Art. The average number over a 7-year period for the Graphic Design Major is 58, while the average number for Visual Art is 30. This has been the case for many years. (See below, **Size of our Curricular Requirements and Course Offerings**)

—The Yield Rate for First-time Freshmen in the Visual Art Program has stayed closely in line with the PLNU average, with the exception of 2009 and 2012. In 2009 only 2 out of 14 Admits matriculated (a 0.4% Yield Rate vs 29.3% PLNU rate.) This dramatic 15% drop was undoubtedly related to the 2008 economic crash and in hindsight not surprising. However 14 students were admitted in Visual Art and presumably 12 of those chose to matriculate into Visual Art programs at other institutions. Why?

We had an even smaller crop of Matriculants in fall 2012, when only 1 student was persuaded to matriculate, out of 18 Admits (a 5.6 % Yield Rate vs 30.3% PLNU Yield Rate rate.) This single year's low Yield is the primary cause for the 31.7% decrease in our average enrollment over the last 5 years. Except for that year, our enrollment has slowly but steadily increased after the dramatic drop in 2009. (It should be pointed out that with annual total numbers of Admits averaging only in the teens, even a difference of one or two matriculates alters the Yield Rate significantly.)

Recommendation: It is important that we learn what may have been done differently in the Department and in Admissions during the recruiting process during the spring of 2011 when our Yield Rate fell so dramatically.

—The number of **Transfer Students** who matriculated was too low to provide reliable yield rates in every year except, interestingly, 2012 when our yield rate was 60%.

—Because of the small number of Admits over recent years it is difficult to draw broad conclusions or explanations about fluctuations and trends. The small sizes of new admits in each year (14-19) makes the percentile numbers appear to be rather volatile and unpredictable.

Recommendations: It is extremely important that the Department of Art and Design increase the number of Admits and convert those into Matriculants. Art and Design faculty and staff have made an intense and sustained effort to improve our Yield Rate in the last several years. Courtney Mayer has created a complete recruiting package of brochures, posters, e-blasts and a new department website. She is giving the department a professional and energetic brand identity. These innovations appear to be having a positive affect on recruiting.

Possible Causes of Current Enrollment Trends

While PLNU does not have hard data that points to the specific reasons why Accepted Applicants choose to matriculate elsewhere, there are factors that we believe contribute to this.

Putting the Visual Art Program's enrollment challenges into a broader context:

We are part of a general trend. Enrollment in the Humanities at PLNU is trending downward, except in Majors that offer the "promise" of future employment.

According to the **PLNU Office of Institutional Research** data, *PLNU HISTORICAL UNDERGRADUATE ENROLLMENT TRENDS*, (Viewable at: https://my.pointloma.edu/ICS/icsfs/PLNU_Historical_Major_Trends_-_UG_Enrollment.pdf?target=62431818-9676-44ce-b2ea-f390e9be178b)

Enrollment							
Visual Arts	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Art History Concentration			3	2	1	3	4
Drawing/Painting/Printmaking Concentration	17	21	15	15	13	15	15
Photography Concentration	13	14	8	8	4	5	4
Sculpture & Installation Concentration				2	1	2	4
Video Perf. & Interactive Media Conc.				1	2	2	1
Sculpture Concentration (closed)	2	6	3	3	1		
Program Total	32	41	29	31	22	27	28
<i>Share of PLNU Undergraduates</i>	<i>1.3%</i>	<i>1.7%</i>	<i>1.2%</i>	<i>1.3%</i>	<i>0.9%</i>	<i>1.1%</i>	<i>1.1%</i>
Minors	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Art	11	14	16	20	15	14	12
Art History					1	2	1
Total Minors	11	14	16	20	16	16	13
<i>Share of PLNU Minors</i>	<i>3.2%</i>	<i>4.1%</i>	<i>4.7%</i>	<i>5.5%</i>	<i>4.5%</i>	<i>3.9%</i>	<i>3.6%</i>
Major Migration of Completers*							
Top Importing Programs:	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	6-yr Total
Undeclared		1	3	2	1		7
Graphic Design	1	1	1		2	1	6
Art Education		1			1		2
Top Export Destinations:	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	6-yr Total
Graphic Design	1	2	1		1		5
Psychology			1			1	2
* Based on degree completions of students who either started or finished within the program and who originally matriculated as first-time freshmen							

3. What does this data tell you about the internal demand for your program? Does this raise any questions about the viability and/or sustainability of your program as it is currently configured? Explain why or why not. Are there any actionable strategies that you can do that might make a difference if your trends are in the wrong direction?

Findings:

Each year a number of students migrate into the Visual Art Program from other Majors, including Graphic Design. There are also many non-Art Majors who enroll in Drawing, Photography, Sculpture, and Painting courses as electives.

Each year there are several non-art majors asking if the Department of Art and Design offers courses in film, video and technical multi-media approaches to production.

Each year there are very few incoming Visual Art Freshmen who choose to go into the Video, Performance and Interactive Concentration

Each year there are Visual Art Majors who decide to drop the Video, Performance and Interactive Concentration.

Recommendation: Eliminate interdepartmental the Video Performance and Interactive Concentration and move some of the content taught in the Department of Communication to the Department of Art and Design. (Video Production, Performance Art)

Rationale:

Enrollment has been very low in this concentration. Students report that the content of the courses in Com. are not relevant to fine art applications of film, video and performance. Furthermore, the Theater Major was recently eliminated from Communication, so there are fewer courses in this Concentration related to Performance Art.

In order to reduce the number of Concentrations in The Visual Art Program. There are too many Concentrations for a program of our size. I.E: The students are spread out in too many different courses causing our upper-division courses to be under-enrolled.

General Education and Service Credit Hour Production				
Art				
(duplicated in Art Education section)				
	2011/12	2012/13	2013/14	2014/15
Total program student credit hours	1,803	1,794	1,868	1,974
Number of GE sections taught	12	12	13	12
% of SCH that are GE	45.1%	49.2%	49.6%	51.8%
Share of PLNU GE SCH	2.3%	2.5%	2.6%	2.8%
Number of service course sections taught	No service courses in this program			
% of SCH that are service				
Share of PLNU service SCH				

4. What does this data tell you about how your program is impacted by the needs of GE and other academic disciplines? Does this raise any questions about the viability and/or sustainability of your program if these non-programmatic trends continue? Explain why or why not.

Findings:

GE trends for the Department of Art and Design have remained steady, as has been the case for years. More recently new sections of online ART 100 have been added, including additional summer school classes.

Despite the fact that the number of of Art 100 sections has steadily increased, those classes continue to be overflowing.

There are no Visual Art studio courses that fulfill the GE Fine Arts requirements.

It seems highly likely that Drawing I, 2 and 3-D Design courses would be very popular alternatives to ART 100 and ART 200/201 for Fine Art G.E. requirements.

Recommendation: Allow Drawing I and/or 2-D Design, and/or 3-D Design and to be re-categorized as Fine Art G.E .

Rationale:

Allowing studio classes to count for GE will likely lead to increased enrollment of non-art majors in more advanced studio art courses as electives. Non-Art Major students enrolling in studio courses will bring awareness of the Visual Art Program to a wide array of students who might then be interested in Majoring or Minorng in the program.

How does this proposal coincide with the PLNU GE mission?

General Education Learning Outcomes (GELO)

Context #1: Learning, Informed by our Faith in Christ

ILO* #1: Students will acquire knowledge of human cultures and the physical and natural world while developing skills and habits that foster life-long learning.

GELO 1a. Written: Students will be able to effectively express ideas and information to others through written communication.

GELO 1b. Oral: Students will be able to effectively express ideas and information to others through oral communication.

GELO 1c. Information Literacy: Students will be able to access and cite information as well as evaluate the logic, validity, and relevance of information from a variety of sources.

GELO 1d. Critical Thinking: Students will be able to examine, critique, and synthesize information in order to arrive at reasoned conclusions.

GELO 1e. Quantitative Reasoning: Students will be able to solve problems that are quantitative in nature. The study of Linear Perspective in ART115 Drawing I.

Context #2: Growing, In a Christ-Centered Faith Community

ILO #2: Students will develop a deeper and more informed understanding of self and others as they negotiate complex environments.

GELO 2a. Students will develop an understanding of self that fosters personal wellbeing.

GELO 2b. Students will understand and appreciate diverse forms of artistic expression.

GELO 2c. Students will demonstrate an understanding of the complex issues faced by diverse groups in global and/or cross-cultural contexts.

Delaware Study Data**Art**

(duplicated in the Art Education section)

	2010/11			2011/12			2012/13			2013/14		
Program Cost per SCH	\$224			\$315			\$289			\$251		
Benchmark Percentiles	\$192	\$223	\$260	\$181	\$240	\$267	\$191	\$247	\$292	\$215	\$255	\$317
Ranking	Medium			High			Medium			Low		

5. We know that the following factors influence the Delaware cost per credit hour:

- Large amount of GE and service classes taught by the program
- The career stage of the program faculty (early career faculty are less expensive)
- The number of elective courses in the program
- The number Low enrollment in several upper-division studio classes taught in the program. (added by Vis. Art)
- The amount of unfunded load (faculty receiving more credit for a course than the number of units received by a student – e.g. 4 units of faculty load for teaching a 3 unit class)
- The amount of release time associated with the program
- Faculty members on sabbatical
- The size of the department budget and the cost of specialized equipment

Please reflect on your program's Delaware data in light of this information. In particular, what factors contribute to your program having a high (above 75th percentile), medium (50th-75th percentile), or low (below 50th percentile) ranking?

It appears that our program's SCH are, on average, within in the Medium Range. Broken down, the Visual Art Program's SCH range over a four-year period was Medium, High, Medium, Low. The High year was when Jim Skalman and Dave Adey took sabbaticals and were granted other teaching off-loads through Wesleyan and RASP Grants. Eugene Harris was also teaching Euroterm and his courses on campus had to be covered by adjuncts.

Visual Arts programs are typically expensive but given our location right on the coast in Southern California and that we are being compared with institutions located in areas where land and space is much more readily available – it's impressive that we are able to operate on our current budget. This is something we as a department have worked hard to maintain. The program appears steady but increasing enrollment to lower costs is always the goal. The Delaware data shows that we are responsible with our funds and developing exceptional graduates with a modest budget.

Large amount of GE and service classes taught by the program

The career stage of the program faculty (early career faculty are less expensive) 3 out of 5 full-time, top-of-the-pay-scale faculty will be retiring in the next 2 or 3 years.

The number of elective courses in the program are small - every course offered in the Department is required in at least one Major/Concentration. I.e., No Visual Art courses are only taken as electives.

The number of low enrollment upper-division studio classes taught in the program.

The Visual Art Major has four Concentrations. We have, on average, about 8 Visual Art majors in each year classification (Freshman, Sophomore, Junior, Senior) These are divided among the four Concentrations. That situation necessarily results in low enrollments in some of the upper-division studio classes.

The amount of unfunded load (faculty receiving more credit for a course than the number of units received by a student – e.g. 4 units of faculty load for teaching a 3 unit class)

- Art and Design faculty receive 4 units of course load for a 3-unit Studio classes. This practice is universal among Art and Design programs in higher education because of the number of hours required to teach in these studio disciplines. (This issue was addressed extensively in our Prioritization Report, and in the 2014 submitted draft of our Program Review Self Study.

The amount of release time associated with the program: Sabbaticals, Grants, Chair release. Unfunded teaching loads: Gallery Directorships, Shop Supervisor.

Faculty members on sabbatical: Extra teaching units were necessary to cover Jim Skalman's and David Adey's sabbaticals in 2012-2013 along with Wesleyan Center Scholar release-time units in fall of 2013 and 2015. Eugene Harris was also teaching the Euroterm and additional adjuncts were hired to cover on-campus art courses normally taught by him. .

The size of the department budget and the cost of specialized equipment.

The Department operating budget is \$47,000

We use specialized equipment and software in both Graphic Design and Visual Art.

We employ four Lab assistants and employ a Facilities Manager/Shop Supervisor.

6. Recognizing that not all factors above are under departmental control, what kinds of adjustments might be made to reduce the cost per student credit hour?

Presently: Following Prioritization, to increase the enrollment in certain classes and thus lower the cost of faculty staffing, we made several adjustments to our course offerings. We have already stacked courses and will consider stacking more courses when possible. We have recently begun to offer some courses less frequently and will consider doing so with other courses whenever possible. However, enabling students to graduate in a timely manner is imperative.

In the future:

We are considering increasing lab fees in our courses as long as that increased revenue is funneled directly into the Department of Art and Design Operating Budget or in some other way is reflected as a cost saving within this program.

The Visual Art Program would like to expand the number of required units in the Visual Art Degree Program Concentrations.

If this were allowed:

- * All Concentrations in Visual Art, except Art History, would require Painting I, Drawing II, Sculpture I & Photography I.
- * It would also add a required third level to the Painting and Sculpture Concentrations (Painting III, Sculpture III.)
- * It would also require one more upper-division Photography course to the Photography Concentration.
- * These third level courses would be stacked with the second level courses.

Financial benefit: Adding these requirements and stacking the new courses would increase enrollment in the current low enrollment level 2 courses, thus lowering their SCH and would not add teaching-load units to the Program's present cost.

(For further discussion on this topic see Section F-3 Curriculum Analysis, Comparator portion)

Recommendations:

Curricular changes:

1. Require more upper-division studio courses rather than having them be menu electives
(E.g., Painting II, Drawing II, and certain Photo classes are currently menu electives for some concentrations.)

For rationale See Curriculum in this PR.

2. Require Sculpture I, Painting I, and Photo I for all Visual Art majors.

For rationale See Section F-3 Curriculum Analysis

Recommendation: Increase in lab fees in studio lab classes to \$30 per unit.

Rationale: We currently have relatively low lab fees (\$20-25 per unit) compared to other departments. Since lab fees are added to the General Budget and not specifically allocated to departments, we also plan to propose a proportional increase in our operating budget. The added funds would be used to do things that we currently find difficult to afford:

Purchase supplies and equipment for the studio classes:

Provide free Art materials for students to experiment with. before they purchase those materials in quantity.

More funding for the Keller Gallery Program,

Help to expand the number of Exhibitions.

Help finance bringing artwork to PLNU from L.A. (Van rentals, Hiring Lab assistants to do some of the work).

***** Future *****

Financial Data: (possibly delayed to the future)

Extra Revenue Generated by Program (lab fees, studio fees, etc.)

Extra Revenue per student credit hour

Extra Costs for the program (equipment not purchased outside of department budget, etc.)

Extra costs per student credit hour

Modified Delaware values: Delaware – extra revenue per SCH + extra costs per SCH

7. Do these modified Delaware values tell you anything new about the future viability and/or sustainability of your program as it is currently configured? Please explain.

Viability:

Since the Cost per SCH increases as enrollment declines, a long-term, steadily decreasing trend in external and internal demand for the Visual Art Major and its required courses may threaten the future financial viability of the program. Obviously, increasing our enrollment is the best solution to the problem, which is discussed in the prior sections on Admissions, Matriculation and Enrollment Trends, and further in in this document in Section F-3 Curriculum Analysis.

Recommendation: The Visual Art Program needs to work with The Office of Admissions to create a more strategic partnership for recruiting.

Since PLNU's Enrollment Cap makes increasing university-wide New Student enrollment less than urgent, perhaps the University could intentionally target scholarships and other forms of financial aid to Admitted Visual Art Majors. And perhaps Admissions could carefully adjust its standards to more realistically accommodate very creative Visual Art applicants. Such efforts would nurture the continued recovery of enrollment in Humanities Programs such as Visual Art. Of course, this is a very complicated issue on our campus because the enrollment cap means that growing enrollment in one Program results in shrinking enrollment in another Program.

What makes us an attractive alternative to larger Programs?

We are an affordable option for students compared to our competitors.

The Visual Art Program has a proven long-term record of graduating students who go on to succeed academically, artistically, and professionally.

Smaller class sizes meant that students have more one-on-one time in class with their professors.

Professors can engage in meeting the individual needs of each student artist outside of the class sessions.

Here, there is a very close-knit community of Christian Artist/scholars

A Liberal Arts University that aspires to excellence needs an academically strong, contributing, and visible Art and Design Department. As the PLNU Mission States says:

The development of students as whole persons – A complete education prepares women and men to live full lives that integrate the pursuit of knowledge with beliefs, values, and actions. Holistic learning prepares students to make a positive difference in the world.

Visual literacy is part of a holistic learning experience. The Art and Design Program is integral in developing a whole person who pursues questions about themselves, culture, and how we communicate with one another. Our students use their skills as both designers and artists to engage in the world, to ask tough questions about themselves and our society, and to seek solutions to complex issues. As communication in the world is increasingly visual, an education in Art History, image and object-based making, trans-literacy and visual interpretation becomes all the more important.

It the past few years we have had successive students attending top graduate institutions such as the Cranbrook Academy of Art and Rhode Island School of Design. We have received feedback from professors teaching at those institutions saying that they are very impressed with the quality of our alumni both as art makers and thinkers.

In 2015 the University received the following letter from Hugh Davis ph.D, the 30 Year Director and CEO of the Museum of Contemporary Art San Diego (MCASD) in which he endorsed the quality our program, faculty and alumni.

I am writing to endorse and acknowledge the manifold contributions of Point Loma Nazarene University's Department of Art and Design. As scholar and an arts professional for the past forty years, I can attest to both the local impact and far-reaching effect of PLNU's commitment to the visual arts.

In my role as Director and CEO of the Museum of Contemporary Art San Diego, I have had the benefit of interacting with numerous PLNU art students. These young individuals distinguish themselves through their engaged thinking and creative inquiry. At MCASD, we seek out PLNU students for academic internships and professional employment—from preparators (including Michael Clause, Michael Eastman, Matthew Mahoney) to educators (Dia Basset, Wes Bruce, and Lindsey Preston, to name a few). Significantly, your program has successfully placed students in our country's leading fine arts graduate programs, and often those students return to San Diego to continue their artistic careers.

The PLNU faculty, foster these students, even as they maintain their own practices that enhance our region and contribute to the national arts dialogue. Jim Skelman, who has been the subject of a one-person exhibition at MCASD, as well as a participant in several group exhibitions, is a crucial member of the San Diego art scene. Jim Skelman's recent one-person show downtown at SDSU's art gallery evolved over time captivating audiences with its dreamlike environment of a California roadside. To have an artist continue to create

VArt-F2) Findings from Assessment

Links to the department's assessment wheel
<ul style="list-style-type: none">• Student Learning Outcomes• Curriculum Maps• Assessment Plan• Evidence of Student Learning• Use of the Evidence of Student Learning

Reflection on longitudinal assessment of student learning data:

1. What have you learned from this program's student learning assessment data?

SUMMARY

PLO's:

According to our collected assessment evidence, PLNU Visual Art majors are successful in learning what we have identified as Program Learning Outcomes.

DQP:

The five Visual Art PLO's are thought to include or cover all of the DQP areas of knowledge, Specialized Knowledge, Broad Integrative Knowledge, Intellectual Skills/Core Competencies, Applied and Collaborative Learning, **but not** Civic and Global Learning.

Core Competencies/ Intellectual Skills: According to the **ETS test**, which measures Core Competencies/Intellectual Skills, Visual Art Majors are scoring at or above the target percentage in Writing but below our target percentages in Critical Thinking and Quantitative Reasoning.

History of Assessment in the Visual Art Program 2001-2015

From 2001-2011 our assessment data was collected during **Senior Exhibitions**- Art Department Faculty and invited non-faculty professional artists participate in a private Panel Review, which is a combination of a critique and interview with the student artist. Each Panelist was asked to fill out a questionnaire which asked for an evaluative score between 1-5 for the quality of the art work, 5 being the score for work that was of quality high enough for admission to an MFA Program or to be exhibited at an emerging artist level. Scores of 1-5 were also given for the ability of the student to orally explain and defend their work in an intelligent, coherent and articulate way. Since 2012 the Panelist Questionnaires are no longer being used for formal Assessment.

From 2001-2011 the Department of Art and Design has used **Scholarship Applications** from Freshmen, Sophomores, and Juniors to assess Program Learning Outcomes at the formative stage. Graphic Design, Visual Art and Art Education Majors who are applying for Annual Art Department Scholarships submit Artist Statements and Portfolios of their work. These are scored at each grade level by the faculty. Since spring 2012 the Department has used a Scholarship Scoring Rubric that is somewhat aligned with our PLO's. The department has collected and posted this data in Evidence of Student Learning on the Assessment Wheel.

Beginning in 2012, the PLNU Department of Art and Design faculty began to formally do Assessment at the summative level by creating PLO's and using aligned rubrics for each PLO to score **Senior Art Exhibitions, Artist Statements, and Art History Thesis Papers**.

VISUAL ART Program Learning Outcomes (as currently posted on the Assessment Wheel in Student Learning Outcomes)

1) Concept and Content

Students will be able to create works of art that are based upon a highly developed concept.
Students will be able to create works of art that have highly developed content.

2) Visual Art: Composition and Presentation

Seniors will comprehend and applied the art elements and design principles in original artworks.

3) Craftsmanship

Students will be able to produce works of art that demonstrate a high level of appropriate craftsmanship.

4) Effort

Students will demonstrate a strong **personal commitment** to the process of creating works of art.

5) Writing

Students will be able to **write** about their own artwork, using knowledge specific to the art/design discipline.

6) Graduates will be prepared to:

Pursue graduate or artist/scholars-in-residency programs, gallery and museum exhibitions, and public art commissions.
Engage in careers that use the visual arts in business, industry, and serving the social good.

Visual Art Longitudinal Data				
Criteria for Success: 80% of the students will score 2.5 or higher in all 4 areas.				
Percentage of Students Scoring 2.5 or higher				
		2012-13	2013-14	2014-15
Concept and Content		91%	82%	100%
Composition and Presentation		100%	73%	100%
Craftsmanship		<i>Missing</i>	<i>Missing</i>	<i>Missing</i>
Effort		91%	82%	100%

2. What changes (curricular and others) have you made based on the student learning assessment data?

The Department added courses in art history, re-organized the Majors and Concentrations, un-stacked upper division lab courses, lengthened the class sessions and made other changes—all stemming from the 2001 Program Review and the assessment activities we were practicing at that time, which included Senior Exit Surveys, Alumni Surveys and Senior Exhibition Panel Reviews Questionnaires.

The Department made changes in a 2016 APC Proposal based on indirect Assessment methods and Guild Standards.

See the individual Assessment Data Templates in question 3, below

3. What additional changes are you recommending based on your review of the student learning assessment data?

for assessment purposes in the future unless we modify the process to include a more relevant and rigorous Rubric that is precisely aligned with our PLOs and then consistently post the collected data on the Assessment Wheel. The tabulation and posting of this assessment data has been inconsistent in the past and the rubric used has been too fluid for the data to be reliable as an assessment instrument. Even with those improvements, the problem remains that the Scholarship applications do not offer a good cross section of our students since, for the most part, only the strongest students apply. This practice has not provided reliable SLO evidence from a strong cross-section of students in each grade level. The collected scores have not provided valuable information with which to assess student learning in the first three years in the program. The scoring rubric does clearly align with PLO's or with specific Key Assignments.

Recommendation: During the sessions in which we judge the **Scholarship Applications**, the **discussion** between the faculty about individual students and their work ACTUALLY **provides valuable indirect data** about our Learning Outcomes and the Visual Art Program in general. Can a summary of that indirect data be derived from this discussion and posted on the Wheel

Below are the Assessment Data Templates for each Visual Art PLO. These are currently posted in Evidence Of Student Learning on the Assessment Wheel. (Notes and recommendations pertaining to each PLO Assessment Data Template are in red.)

Assessment Data Template

Visual Art: Concept and Content

Learning Outcome

Concept and Content: Seniors will generate multiple art-related ideas before deciding on the most innovative one(s) for their capstone works of art. This description of Concept and Content is incorrectly posted on the Assessment Data Template.

Below is the correct description, which is posted in Student Learning Outcomes:

1) Concept and Content

Students will be able to create works of art that are based upon a highly developed concept.

Students will be able to create works of art that have highly developed content.

Outcome Measure:

The PLNU art/design faculty members assess the *Senior Art Exhibitions Senior* during the semesters they are completed. Using a SLOs-based rubric (1-4 points: 4 being the highest), each portfolio is scored by 3-5 faculty members in the area of Concept and Content.

Criteria for Success (if applicable): 80% of the students will score a 2.5 or higher on a 4 point scale.

The DQP skills that are considered to be the most directly relevant to this PLO are Highlighted in yellow.

The other DQP skills that may be implicitly evident in successful Senior Exhibitions are highlighted in turquoise

Specialized Knowledge

Broad Integrative Knowledge

Intellectual Skills/Core Competencies

Applied and Collaborative Learning

Civic and Global Learning

Longitudinal Data:

	Percentage of Students Scoring 2.5 or higher.		
	2012-13	2013-14	2014-15
Concept and Content	91%	82%	100%

Conclusions Drawn from Data: The 3-year data from 2011-2012 to 2014-2015 assessing senior exhibitions of Visual Arts majors indicated a slight dip in performance rates in 2013-2014 (but still scoring above the Criteria for Success rate of 80%). Performance rates in 2014-2015 bounced back and aligned more with 2012-2013 outcomes.

Change to be Made Based on Data: The rubric needs to be revised so that it reflects the criteria that Visual Art Professors use in evaluating the quality concept and content in student artwork.

(Current) Rubric Used for Senior Art Exhibitions:

bounced back and aligned more with 2012-2013 outcomes.

Changes to be Made Based on Data:

Reflection:

Effort, commitment, and enthusiasm are contagious. Senior Visual Art majors working together in capstone courses and in the studios tend to form strong group synergies.

Question: Are there ways to for faculty to better promote positive attitudes in students during occasional low-energy , weak cohort groups?

Question: Are there better ways to accommodate students whose artistic goals do not fit into the Contemporary Fine Art category—without diluting our very strong Visual Fine Art program? For example, students who want to pursue commercial photography or more commercially oriented painting or commercially oriented craft.

Recommendation: The rubric needs to be changed. It is designed to be applied to a specific assignment/project, not a year-long preparation for the Senior Exhibition.

Rubric Used for Senior Art Exhibitions:

Student Learning Outcomes Proficiency Levels				
Assessment Scores	Initial 1 pt.	Emerging 2 pts.	Developed 3 pts.	Highly Developed 4 pts.
Effort	Relative to the time given for the assignment, the student completed the project with little care, effort, originality. It was produced with a quick and easy solution.	Student understood the project and completed the work, but with limited energy, time, care, and originality. More effort was needed for improvements and better interpretation of the assignment.	Student understood the intention of the art assignment, but more time and effort were needed on the idea, planning, and execution phases, to produce a more original, successful artwork.	Student demonstrated clear understanding of the art assignment and engaged in time, effort, enthusiasm, creativity, risk, and concept well beyond what was required for the art project.

Assessment Data Template

Visual Arts Core Competencies: Oral Communication

Recommendation: Oral Communication is not listed as a PLO on the Assessment Wheel in Student Learning Outcomes. BUT, it should be. As a PLO it could be assessed during the Senior Exhibition Panel Review.

Learning Outcomes

Students will be able to speak clearly about their own artwork as well as the art work of others.

Outcome Measure:

In Art 466 – Senior Exhibition Preparation (Includes Art Education Majors) give an oral presentation where students critique their own artwork and those of their classmates using content knowledge, art theories, and issues of faith and the social good during class critiques.

In Art 467 – Senior Exhibition students will critique the relationship between their own artwork and influences such as personal biography, art history, and contemporary culture in a capstone Panel Review before art professionals.

The students will be scored by a panel of faculty and professionals using an oral communication rubric (to be developed).

Criteria for Success (if applicable): 80% of the students will score a 2.5 or higher on a 4 point scale.

DQP Outcomes with Scores

Visual Art and Art Education			
	2015	2014	2013
Intellectual Skills	*	*	*
Specialized Knowledge			
Applied Learning			
Broad Integrative Learning	Not measured We think we are measuring Broad Integrative Knowledge within the Concept and Content PLO— but we did not identify that on the map for Maria Zack. (see Recommendations, below)		
Civic and Global Learning	Not in departmental learning outcomes		

DQP Definitions

Intellectual Skills

Intellectual Skills define proficiencies that transcend the boundaries of particular fields of study: analytic inquiry, use of information resources, engaging diverse perspectives, ethical reasoning, quantitative fluency, and communicative fluency.

Specialized Knowledge

What students in any specialization should demonstrate with respect to the specialization, often called the major field. All fields call more or less explicitly for proficiencies involving terminology, theory, methods, tools, literature, complex problems or applications and cognizance of limits.

Applied and Collaborative Learning

Applied learning suggests what graduates can do with what they know. This area focuses on the interaction of academic and non-academic settings and the corresponding integration of theory and practice, along with the ideal of learning with others in the course of application projects.

Broad and Integrative Knowledge

Students integrate their broad learning by exploring, connecting and applying concepts and methods across multiple fields of study to complex questions—in the student's areas of specialization, in work or other field-based settings and in the wider society.

Civic and Global Learning

Civic and Global Learning proficiencies rely principally on the types of cognitive activities (describing, examining, elucidating, justifying) that are within the direct purview of the university, but they also include evidence of civic activities and learning beyond collegiate settings. These proficiencies reflect the need for analytic inquiry and engagement with diverse perspectives.

Reflection on DQP related data:

Understanding that the DQP framework provides one particular lens on the meaning, quality and integrity of your curriculum, reflect on the DQP data and framework provided for your program.

4. What have you learned from this program's DQP comparison?

Based upon our DQP Outcomes as measured by the ETS Test, we are meeting our Writing benchmark but not our Critical Thinking and Quantitative Fluency benchmarks.

Our current PLO's and their respective rubrics do not specifically align with or address each one of the "DQP Intellectual Skills" in clear ways. However, our current PLO's 1-4 are thought to cover several of the intellectual skills in broad ways, overlapping each other in many instances. This is due to two conditions:

1. We are trying to numerically measure artistic quality, which in practice is almost impossible to do in a useful way.
2. Our PLO's were developed during a time when clear guidelines and goals for doing assessment at PLNU were hard to find.

While we are certain that evidence of our students' proficiency in DQP intellectual skills can be seen in their capstone Senior Exhibitions and can be measured to some degree by assessing our current PLO's, we are also certain that a clearer method of assessment is needed. We need to create PLO's that will isolate these skills and, at the same time, better reflect the skills we believe are actually necessary for art and design students to become successful. Therefore, we plan to develop a new assessment model that will align with the DQP more effectively.

Recommendation: It is apparent that we do not currently have a PLO that covers the category of "Civic and Global Learning". In order to create one that is measurable, we will need some direction and help from the University in researching other departments' practices.

5. What changes (curricular and others) have you made based on the DQP comparison?

Although not in direct response to the DQP comparison, which we only recently received, but related to it nevertheless, Visual Art faculty have already been making changes relevant to DQP skills:

Adding more writing assignments across our curriculum over the past several years.

Building critical thinking skills has been emphasized much more intentionally in recent years by using focused prompts during critiques, using focused prompts for writing artist statements for every project, requiring each student to deliver positive and negative criticism during critiques, requiring each student to orally defend their work using formal art vocabulary during critiques, requiring seniors to engage in a year-long, continuously evolving artist thesis statement that addresses the student's art historical influences, broad cultural influences, personal psychology, faith, and artistic goals.

6. What additional changes are you recommending based on your review of the DQP comparison?

Conclusions and RECOMMENDATIONS

Conclusion: We are in the process of refining our assessment practices as we develop a culture of quality assessment

Recommendation: In general, the PLOs and the Rubric should more specifically align with what we are actually trying to teach in Visual Art (I.e., the current Visual Art Rubric is the almost identical to one that Graphic Design uses.

Recommendation: We are working to modify our Assessment model so that it aligns with DQP more effectively. This will involve breaking down our broad PLOs into their particular components and creating new rubrics that align with DQP/Core Competencies/Intellectual Skills.

Recommendation: The Senior Exhibition and Thesis Papers are still the best Key Assignments in which to assess these PLOs.

Recommendation: Reorganize and rewrite our PLO's and the Rubrics we use to measure them. The current PLOs 1-4 are meant to cover most of the DQP. In our opinion, we have been implicitly assessing these within the Concept and Content PLO. Therefore, we do not have individual Assessment Data for each the "Intellectual Skills" categories of analytic inquiry, use of information resources, engaging diverse perspectives, and ethical reasoning.

Recommendation: We have begun to reexamine our CLOs to find out where we can intentionally target the DQP Intellectual Skills in particular and all of the Intellectual Skills/Core Competencies in general.

Recommendation: It now appears that our current system of assessment is too general to effectively identify where we need to improve our curricula as it pertains specifically to SLO's. A clearer method of assessment is needed to isolate these skills and better reflect the intellectual skills necessary for art and design students.

What this means is that Visual Art PLOs 1-4 should be broken down into more specific learning outcomes that are tied to individual DQP and Core Competencies: Intellectual Skills, Broad Integrative Learning, Civic and Global Learning, analytic inquiry, use of information resources, engaging diverse perspectives, ethical reasoning, and communicative fluency.

Recommendation: We need to assess Writing. We haven't posted any evidence on the Wheel for Visual Art Writing. We need to broaden the scope of the Senior Thesis writing assignment so that it includes more of the Intellectual skills such as analytical thinking, "...in relationship to a wider cultural context." etc.

Recommendation: We will require some direction from the University and research into other departments practices to address the categories of "Quantitative Fluency" and "Civic and Global Learning" as we develop a new assessment model.

Links to stakeholder assessment data (if present this will be department housed data)

- | |
|--|
| <ul style="list-style-type: none">• Surveys: 2013 Alumni Survey• Focus Groups• Market Analysis Snaap Report, Burning Glass Skills Data• Etc... Direct feedback from leaders in the Art community and alumni |
|--|

Reflection on stakeholder feedback data:

7. What have you learned from this program's stakeholder assessment data? If you do not have stakeholder data, please provide a plan for how you will regularly collect this in the future.

This is a very strong Program:

According to our 2013 Alumni Survey, of the 70 alumni who responded, 80% (department wide) are employed in art/design related careers. According to the Survey, of the 20 Visual Arts Majors that responded, 91% were currently employed in the art field as Artists, Graphic Designers, Arts Administrators and Teachers.

According to the "Strategic National Arts Alumni Project" or SNAPP, 70% is the national average.

<http://snaap.indiana.edu/snaapshot/#work> (See the Snaap Report, below)

Data on our Visual Art alumni acceptance into and completion of MFA programs has been easier to track than those in other art-related careers, because the potential M.F.A. students regularly ask us for letters of recommendation and then stay in contact with us, as they are excited to share news about these programs. According to this informal data collection (which we trust to be accurate) 20% of our students go on to receive graduate degrees. Of our graduates who receive MFAs, 80% have been at institutions consistently ranked among the top 10 MFA programs in the country as ranked by US News. Many of these students have established successful careers as professional artists.

The PLNU Art faculty believes the PLNU Visual Art Program is truly excellent. The diverse data sources referenced above and our own observations bear this out. Many people beyond PLNU have the same opinion. Direct feedback from leaders in the San Diego Arts community, including Museum Directors, gallerists, Public Art officials and prominent art critics indicates that this program is known for its outstanding faculty and, more importantly, for producing an extraordinarily high number of alumni who have gone into top M.F.A. programs, have become very successful professional artists, art teachers, or are engaged in interesting art-related careers and generally are active participants in the Arts.

Examples of recent alumni success:

Katrina Frye (10) has been working as an artist, but she has also started up consulting and management service for artists, writers and musicians. She helps artists, apply for grants and is a public speaker advocating for the arts.

Wesley Bruce (07) has had major exhibitions in museums around the country including the New Children's Museum in San Diego, The Denver Children's Museum, and the Massachusetts Contemporary Art Museum.

In 2016 Lindsey (Preston) Zappas (07) and her husband John Zappas (07) created Contemporary Art Review Los Angeles (Carla), which is an online art journal and quarterly magazine, committed to providing an active source for critical dialogue surrounding LA's art community. Carla acts as a centralized space for art writing that is bold, honest, approachable, and focuses on the here and now. It is quickly becoming a go-to source for information about current exhibitions and art events in Los Angeles. Both attended The Cranbrook Academy of Art

Andy Ralph (03?) has had a successful career as both an artist and musician. He was featured in the California Bienalle at the Orange County Museum of Art.

Matthew Mahoney (10) attended Rhode Island School of Design, and has been working and exhibiting as an artist for the last 3 years. He recently completed a residency at the San Diego Art Institute in Balboa Park.

Mike Eastman (10) had a solo exhibition at the New Children's Museum in San Diego.

Melissa Beck (08?) Attended the Pratt Institute of Art and was an artist-in-residence at the San Diego Art Institute.

Since 2003 at least 25 of our students have attended graduate School (See section F5-10). The number of students working and exhibiting is much higher and difficult to estimate.

Recommendation: We need to find better ways of collecting this type of data.

SNAPP Report

A Positive Outlook for Arts Graduates

In October 2014, the Strategic National Arts Alumni Project (SNAAP), based in the Indiana University Center for Postsecondary Research, released a major report on career prospects and experiences for graduates in the arts. Called **Making It Work: The Education and Employment of Recent Arts Graduates**, the report analyzes data from a recent survey of 88,000 individuals—17,000 being recent graduates, defined as those who finished a bachelor's degree within the last five years—from nearly 300 institutions of higher education.

For *Making It Work*, SNAAP defined "artist" broadly and inclusively, covering fine and studio art, design, illustration, architecture, film, photography, performance, choreography and dance, creative writing, and music composition and

8. What changes (curricular and others) have you made based on the stakeholder assessment data?

We are renewing an emphasis on teaching Visual Art in the public school system as a viable career goal for Visual Art Majors.

ART TEACHER JOBS:

California's Department of Education, through its Commission on Teacher Credentialing, names the Visual and Performing Arts as core subjects. Available art teaching positions are beginning to reopen with the return of Title 1 funding, retirements of baby-boomers, and job openings from teachers migrating into other professions. The size of the PLNU Art Education Major has begun to trend upward again to reflect these renewed employment opportunities. At a 2016 SDUSD arts advisory board meeting the district representative identified there could be up to 60,000 new teaching positions available in California schools in the next 3-5 years. A percentage of them would be in the visual and performing arts.

For these reasons, the PLNU art/design faculty members need to increasingly promote a career in secondary art teaching through informal conversations with students, advising, alumni contacts, and partnerships with school sites. The department's art educator has not taught art/design studio courses since 2010, when she returned to the chair position. Her direct contact with art education majors has been limited to advising and in Art 455 – Visual Arts in the Classroom I or II. Over the years, a number of entering art education students have changed their majors to visual art (with a MFA goal) or graphic design by the time they moved into their upper division work. More support by department faculty to encourage students to continue their art education career goals could help to bring PLNU art/design grads back into the public schools. Knowing that jobs may increasingly be available should help.

9. What additional changes are you recommending based on your review of the stakeholder assessment data?

Recommendations: Skills that are essential for Art alumni in the workplace are identified in the Snaap Report and Burning Glass. In order to align our Student learning Outcomes more precisely with these, we are making recommendations to modify some of our PLO's. (See Section F-2 Findings from Assessment.)

Recommendations: We are recommending that the Visual Art Program become a more robust professional preparation program by increasing the number of required units and offering additional courses. (This is discussed at length in Section F-1 Trend and Financial Analysis and Section F-3 Curriculum Analysis)

VArt-F3) Curriculum Analysis

In looking at your curriculum, the program review process is asking you to analyze it through three different lenses. The first lens is looking at your content and structure from the perspective of guild standards or standards gleaned from looking at programs at comparator institutions. The second lens is that of employability and is asking you to look at your curriculum and educational experiences from the perspective of skills and professional qualities that you are developing in your students that will serve them well in their future work and vocational callings. The third lens is that of pedagogy and is asking you to look at the delivery of your curriculum to ensure a high quality student learning experience.

Menu and Elective Unit Analysis *program*		
Number of menu and elective units required by the program	Art History Concentration	9
Number of menu and elective units offered by the program		0
Menu/Elective Ratio		0.00
Number of menu and elective units required by the program	Drawing/Painting/ Printmaking Concentration	6
Number of menu and elective units offered by the program		12
Menu/Elective Ratio		2.00
Number of menu and elective units required by the program	Photography Concentration	6
Number of menu and elective units offered by the program		12
Menu/Elective Ratio		2.00
Number of menu and elective units required by the program	Sculpture & Installation Concentration	9
Number of menu and elective units offered by the program		12
Menu/Elective Ratio		1.33
Number of menu and elective units required by the program	Video Perf. & Interactive Media Concentration	3
Number of menu and elective units offered by the program		0
Recommendation: In this Concentration we force our students to take courses in another department. Given the low number of students who choose to complete this Concentration, which appears to be related to the Visual Art students' low evaluations of the Communication courses, we should house the concentration entirely within the Art Department of Art and Design, teaching Video Art and other New Genre art courses in this department.		
Menu/Elective Ratio		0.00
Longitudinal Class Section Enrollment Data		
<ul style="list-style-type: none"> Link to Class Section Enrollment Report <p>Notes: <u>Some of the low-enrollment upper-division are actually stacked classes (Printmaking II)</u> <u>Some of the upper-division Visual Art classes have low enrollment simply because there only a small number of students in the Concentrations that require those courses.</u></p> <p>Recommendation: <u>One way to increase class section enrollments is to increase the number of required courses in the Major and its Concentrations. This would allow the PLNU Visual Art Program to compare more favorably with our comparator/competitor schools. (See Comparator section)</u> <u>More specifically, if the number of units required in the Major could be raised (This requires the permission of the APC to go beyond the 49 unit ceiling imposed by the University on all Majors.:</u> <u>All of the lower-division studio courses should be required for all Vis Art Majors.</u> <u>More upper-division courses could be required in their respective Media Concentrations. For example, in the Painting/Drawing/Printmaking Concentration, Painting II or Printmaking II is required. Both should be required.</u></p>		

Comparison of current curriculum to guild standards and/or comparator institutions.

If your guild standards are associated with a specialized accreditation that your program has, these should be the basis of your analysis. If your guild standards are associated with specialized accreditation that we do not have, then you should primarily use comparator institutions as the basis for your analysis.

If your guild has standards that are not associated with specialized accreditation, then you may choose to use those standards and/or comparator institutions.

After consultation with your Dean, provide the set of guild standards or a list of the comparator institutions that you are using in your analysis.

If using guild standards:

1. Please provide a list of the guild standards that you are using to evaluate your curriculum.

N/A

2. Indicate if and how your curriculum satisfies the standards (this can be done in a table or narrative form). If applicable, indicate areas where your curriculum falls short of the standards.

N/A

Based on the analysis of standard and reflection on the menu and elective ratio above, consider and discuss the following questions:

3. Are there courses in your program that should be modified? Why or why not.

N/A

4. Are there courses that should be eliminated? Why or why not.

N/A

5. Are there courses that could be merged? Why or why not.

N/A

6. Are there courses that should be added? Why or why not. Note that in general, in order to create the space to add a new course, another course will need to be eliminated or taught less frequently.

N/A

7. What did you learn about your overall curricular structure in terms of its complexity, breadth and depth in light of the guild standards and our institutional size and scope? Are there any structural changes that need to be made in light of your analysis (e.g. sequencing of courses, % and or grouping of electives, overall units required, use of concentrations, etc...)?

N/A

If using comparator institutions:

1. Begin by working with your Dean to identify a list of 5-8 comparator schools to use. In selecting schools, consideration should be given to type of institution, mission of the institution and the number of students majoring in the program.

Institution 1	BIOLA
Institution 2	APU
Institution 3	Cal Baptist
Institution 4	Westmont
Institution 5	Cal Lutheran

Gather the curricular requirements for the program in question at each of the comparator institutions.

2. Use this collection of curricular requirements to develop a list of curricular features that are essential for programs of this type. In addition, make note of any innovative or creative curricular feature that may be useful in enhancing the quality of your program.

ESSENTIAL CURRICULAR FEATURES

Most of the comparator programs include the following features, which indicates that they should be considered for our visual arts program.

FOUNDATION LEVEL COURSES

Most programs offer foundation courses in 2D and 3D Design Fundamentals, Color Theory, Drawing, Painting, Ceramics, Photography, Sculpture, and sometimes Video & Performance at the foundation level. Students are required to take introductory courses in several types of media (Sculpture I, Painting I, Printmaking 1, Photography I, etc.) before picking a concentration

INTERMEDIATE LEVEL COURSES

Programs offer menu items that include intermediate and advanced courses in all mediums listed above (i.e Sculpture 2 & 3). This allows students the opportunity to reach a depth of experience and mastery of subject necessary to progress within their concentrations. Quality programs also allow for flexibility when it comes to how the students make their way up their emphasis track, and are encouraged to work across artistic genres.

ART HISTORY

Programs offer several advanced non-survey Art History courses. While all comparator schools offer the usual set of Prehistoric to Renaissance, Renaissance to Impressionism, Modern, and Contemporary Art History Courses, most also offer upper division Art History Courses in a more concentrated subjects such as Early Christian or Japanese Art.

INNOVATIVE/CREATIVE FEATURES

Because of our small size we are very flexible in tailoring individual class curricula to match the students who are enrolled in the class.

CAPSTONE EXPERIENCE

Students are required to complete a senior exhibition or research project and have it reviewed by industry professionals.

GALLERY PROGRAM

Programs maintain a University Gallery and Program. This provides student with exposure to artwork. Quality programs bring in visiting artist and guest lecturers, take students on field trips to galleries, museums and studios, and provide opportunities for interaction with industry professionals.

INTERNSHIPS

Students are required to have an internship. This allows them to gain professional experience

STUDY ABROAD OPPORTUNITIES

Study abroad opportunities are encouraged and several comparators offer department-run study abroad courses.

Review this list with your Dean before using it to analyze your own curriculum.

3. Indicate how your curriculum compares to the list of curricular features from your analysis (this can be done in a table or narrative form).

Upon reviewing the curriculum of our comparator schools there are several noticeable features that stand out

The PLNU Visual Arts Program total number of required units for a BA is the second lowest in our comparator group. The other programs with similarly low numbers are Cal Lutheran, whose Visual Art Program is dying and APU's BA, which they do not recommended for students who plan to make careers as professional artists.

We offer fewer courses overall than any of our comparators. (Breadth and Depth)

We offer fewer Art History courses than our comparators.

We offer fewer intermediate and far fewer advanced level courses than our comparators.

Our Photography Concentration is the only program (within the PLNU program) that offers Intermediate & Advanced Courses.

We offer a capstone experience that its in line with most of the comparators, and better than some.

Our Euroterm semester (now now replaced by a 3-week summer session) was a unique study-abroad experience amongst our comparators.

	PLNU	APU	Biola	Cal Baptist	Cal Luth.	Westmont
Degree						
NASAD Accredited		Yes	Yes			
BA	52	50		60-61	42	57
BFA		?	?			
BS			69			
Courses Offered						
Total Menu	31	57	43	50	49	39
2D & 3D Composition	3	2	4	3	2	3
2D & 3D Digital	1	1	1	0	3	2
Drawing/Illustration	5	6	5	5	2	3
Painting	2	4	3	3	5	3
Printmaking	2	4	1	1	3	2
Sculpture	2	5	3	3	4	2
Ceramics	0	4	2	4	3	2
Photography	4	5	5	17	2	2
Video & Performance	0	6	2	1	0	0
Art Theory	1	1	1	3	2	2
Art History	5	8	6	5	10	7
Capstone	3	3	4	3	3	2
Internship	1	1	1	-	1	-
Other/Special Study	2	7	5	2	9	9
Program Size						
Full Time Faculty	6	8 10?	6	14	6	5
Part Time Faculty	4	7	17		3.5	4.5
Undergrad Population	?	5500	2750	6630	2800	1200
Major Population (VA)	28	?	156	?	18	40
Minor Population	?	?	20	?	35	?

Based on the analysis of comparator programs and reflection on the menu and elective ratio above:

4. Are there courses in your program that should be modified? Why or why not.

We notice that our menu is the smallest of our comparator schools, and we do not offer any classes that are pure electives. We do not see any major changes or modifications that should be made to our existing course offerings. We do however suggest the following Concentration change.

Recommendation:

Eliminate the Video, Performance and Interactive Concentration. Incorporate some of its content into other sculpture, painting, printmaking and photography courses.

Rationale:

This concentration has not had the interest that we had originally hoped for. We believe this is due to the elimination of the Theater Major, irrelevance of the Communication courses to fine art applications, and a lack of current (up to date) video equipment and faculty support needed to make the concentration what it should be. Adding some of the content intended to be covered in this concentration to a third level sculpture class, and current upper division graphic design and photography classes will allow students to continue making this kind of studio work.

5. Are there courses that should be eliminated? Why or why not.

There are no courses that should be eliminated. Our program is currently only meeting the “bare bones” minimum when compared to other programs’ offerings. Eliminating courses would reduce the depth of experience necessary for students to prepare for professional careers.

As mentioned above, we recommend eliminating the Video, Performance and Interactive Concentration. This will not result in the elimination of any courses, because several of our other Concentrations require all of the Visual Art courses that are required in the Video, Performance and Interactive Concentration.

6. Are there courses that could be merged? Why or why not.

We do not see any existing courses that should be merged. When we compare ourselves to the list of curricular features we already fall short of offering third, and sometimes forth or fifth, level studio courses.

Recommendation:

Consider this: If we move toward offering further advanced-level courses, then it might be possible to merge similar media into a single courses at the advanced level, such as an advanced Drawing, Painting and Printmaking course. This approach would allow for expanded course content while minimizing faculty load expenses. It would also reflect current multi-media trends in Contemporary Art. This is something that would need to be examined on a course-by-course basis.

7. Are there courses that should be added? Why or why not. Note that in general, in order to create the space to add a new course, another course will need to be eliminated or taught less frequently.

Recommendations:

Below are courses and content/media areas that our comparator schools offer which we do not. We consider these to be essential and therefore we are recommending that we move towards adding these courses to our curriculum.

ADD:

A Digital Fabrication-based 3D Design Course

Ceramics I and II Courses (i.e. Ceramics I: Wheel Throwing and Ceramics II: Hand-Building &) These could be stacked like we currently do with our printmaking courses.

An upper-division Drawing, Painting, and Printmaking Course (Combined)

Sculpture 3 (should include performance)*

Add Video Content to Art326 Contemporary Photographic Imagery*

Additional Advanced Art History offerings

Items 4 and 5 can help offset the possible elimination of the Video, Performance and Interactive Concentration.

Recommendation:

We are currently one of the few schools among our comparators to offer only beginning and intermediate level coursework for most of our concentrations. **This can be understood as a lack of breadth and depth.** We recommend that we add advanced level studio courses to our menu. These could be stacked with intermediate classes (Painting II and III, etc.)

In order to do this we will need to seek permission from the Academic Policies Committee and the Administration to increase the number of required units in the VA Major so that we can add required courses. It is PLNU policy that no Major can exceed 49 units without express permission.

Implementing this proposal would add breadth and depth to our Program's curriculum.

If additional required units were allowed:

All Concentrations in the Visual Art Major (except Art History) would require Painting I, Drawing II, Sculpture I, and Photography I.

Required third level courses would be added to the Painting and Sculpture Concentrations (Painting III, Sculpture III.)

One more upper-division Photography course would be added to the Photography Concentration.

These third level courses would be stacked with the second level courses.

Adding these requirements and stacking the new courses would increase enrollment in the current low enrollment level 2 courses, thus reducing their SCH and at the same time would not add teaching-load units to the Program's present cost. We believe that adding breadth and depth to our curriculum will increase course enrollments and Matriculation rates

Recommendations:

Another approach to increasing the number of required units and thereby adding breadth and depth to our curriculum is to:

Add a BS Degree Program
and/or

Add a BFA. Degree Program

Recommendation: Continue to research market trends and comparator school course offerings and make adjustments to this Program.

8. What did you learn about your overall curricular structure in terms of its complexity, breadth and depth in light of the comparator schools and our institutional size and scope? Are there any structural changes that need to be

made in light of your analysis (e.g. sequencing of courses, % and or grouping of electives, overall units required, use of concentrations, etc...)?

full and part-time faculty, faculty/student ratios, course offerings in specific mediums, offering B.A., B.S., and M.F.A degrees, and the scope of the curricula. However, the overall picture is that our curriculum is very small in comparison.

While our curriculum is similar in breadth to that of our comparators, we fall short in depth.

We offer fewer classes,

We are at the low end of required units for the BA

We offer no courses that are pure electives.

It is difficult to say for sure, but probably, to some degree, we are losing some new students to other schools because our curricular program is so small.

As prospective students and their parents look for the programs that will be the most likely to prepare them for professional careers, the PLNU Visual Art Major's 51 unit degree requirement and our total of only 32 course offerings are so lean that we might appear to be a weak program in comparison to competitor institutions. For example, our BA program is similar in size and scope to Biola's BS degree program, which they describe as the Visual Art Major for students who want to double major or minor in another discipline. It is NOT a recommended program for students who want to enter graduate programs and/or pursue careers as professional Fine Artists. Those students are encouraged to enter the Biola's 70-unit BFA program. APU also has a BA that is similar to ours, which they do not recommend for professional preparation and a BFA for students who do wish to go on to graduate studies.

Based on our survey of comparator programs:

The PLNU Visual Art Program is the 4th out of 5 programs for the lowest number of units required for a BA degree.

The PLNU Visual Art Program ranks lowest out of 5 programs in the total number of courses offered. The nearest comparator school offers 8 more courses than we do.

Professional preparation: 2 of the 5 comparator schools have BFA programs.

Number of faculty: Relative to our comparators, The PLNU Visual Art Program's ratio of full-time Professors to Visual Art Majors appears to be in the average range. We seem to have a lower than average number of Adjuncts teaching for us. This is due to the fact that we offer a relatively low number of courses in our curriculum.

Recommendation: (Also appears in the question box directly above.)

We are currently one of the few schools among our comparators to offer only beginning and intermediate level coursework for most of our concentrations. We recommend that we add advanced level studio courses to our menu. These could be stacked with intermediate classes (Painting II and III, etc.)

In order to do this we will need to seek permission from the Academic Policies Committee and the Administration to increase the number of required units in the VA Major so that we can add required courses. It is PLNU policy that no Major can exceed 49 units without express permission.

Implementing this proposal would add breadth and depth to our Program's curriculum.

If this were allowed:

All Concentrations in Visual Art, except Art History, would require Painting I, Drawing II, Sculpture I and Photography I.

It would also add a required third level to the Painting and Sculpture Concentrations (Painting III, Sculpture III.)

It would also require one more upper-division Photography course to the Photography Concentration.

These third level courses would be stacked with the second level courses.

Adding these requirements and stacking the new courses would increase enrollment in the current low enrollment level 2 courses, thus reducing their SCH and at the same time would not add teaching-load units to the Program's present cost.

Recommendation: Some of the comparator schools require their Majors to take a lower-division course in each medium (Drawing, Painting, Photography, and Sculpture) before picking a Concentration. If this is something that we can work with our program, we believe it is an attractive feature.

Recommendation: Our Euroterm program was unique. We feel it is a valued distinction of our program and that it sets us apart from our competition when it comes to study abroad experiences. This program is currently suspended due to

Burning Glass Skills Data Art & Design Department (Duplicated in other program-level sections)		
1. Communication Skills	5. Detail-Oriented	9. Leadership
2. Creativity	6. Editing	10. Problem Solving
3. Organizational Skills	7. Meeting Deadlines	11. Project Management
4. Writing	8. Research	12. Management

Analysis of the curriculum against preparation for employment

- The Burning Glass data provides a list of skills for students entering common professions that are often linked to your major. Indicate in the table if and where each skill is being taught in your program. Based on reflecting on this data, are there changes you would recommend making to your curriculum?

COMMUNICATIONS SKILLS: In all of our studio classes students are required to present their work to the class and to defend it during critiques. Becoming articulate and fluent are basic learning outcomes. Becoming a good listener and offering insightful and constructive criticism are both parts of the communications skills we teach.

CREATIVITY: This is at the heart of our discipline. Students conceive and execute multiple original projects in all of our lab courses. We teach that creativity is not a mood—it is an act. There are many, many techniques and strategies that lead to finding creative problems and solutions. Learning to trust intuition is just one.

ORGANIZATIONAL SKILLS: Students are required to work both inside and outside of class. Students are expected to complete long-term art projects on deadlines. This requires planning, time management, organizing logistics and adhering to schedules and intermediate deadlines.

WRITING: Writing is required in all of our lab course assignments in the form of artist statements, and project research.

DETAIL ORIENTED: Craftsmanship is an essential component in any grade scale for lab course projects.

EDITING: Students are given regular feedback on their work in progress from instructors and peers through one on one and group critique. Changes are expected to be made based on the feedback received in class sessions.

MEETING DEADLINES: There is a deadline for each project, which is the day of final critique. Other deadlines and homework assignments are interspersed throughout the duration of the projects to make sure that students stay on pace.

RESEARCH: Research is an essential component to the art making process and takes place in many different forms in our lab courses. Reading about and looking at relevant artists and art historical periods is the most common way for the research to begin. Researching materials and technical processes is equally important. Sourcing inspiration, researching target audiences, and exploring a variety of ways to measure success are all important subjects of an individual student artist's ongoing research. Specific opportunities for more traditional research in the form of written papers are present in many of our studio courses and all of our Art and Design History courses.

LEADERSHIP: This is a more subtle skill that is not necessarily directly covered or addressed in the curriculum. However, opportunities for students to display leadership are present daily in every lab course. The lab course is a dynamic learning environment. Students who are observant and insightful, and speak out in group critiques or lab sessions always stand out. When they are able to express their insights with clarity and sensitivity, they become respected by other students and often become respected and sought after resources for feedback. The opposite is true as well. The class may not respect even the most talented students if they are not supportive and respectful of their classmates.

PROBLEM SOLVING: A common and succinct definition for art and design is "visual problem solving". Discovering what to say visually and how to say it is essentially problem solving. In every artistic situation, working within constraints is required on some level..

PROJECT MANAGEMENT: Students are given detailed project schedules with benchmark deadlines but they are also given enough freedom to fail. Projects are carefully designed to require students to work both inside and outside of class to be successful.

MANAGEMENT: (This is included in all of the above)

10. Some programs may serve to prepare students with professional qualities and skills that can serve them well in a great variety of professions that may not show up in data sets like Burning Glass. If this is indicative of your program, please identify the unique skills and/or professional qualities that your program develops in your students and indicate where in the curriculum this is being taught or developed.

INNOVATION: Experimentation, risk taking, creative problem solving and originality are some of the most valued traits/skills for any artist or designer. These skills are encouraged and fostered in all of our lab courses, but greater focus is given in upper-division art/design lab courses. Opportunities for developing original and innovative ideas and executing them and bringing them to completion is embedded in each and every lab course.

ABSTRACT THINKING: This skill is addressed most effectively in upper-division art/design lab courses as students are given more freedom and projects become more complex.

AESTHETIC LITERACY: This is a skill that is addressed in every class within the department of art and design and one that can be applied to almost any career in an increasingly aesthetically sophisticated culture.

ETHICS AND SOCIAL RESPONSIBILITY: Visual art classes incorporate assignments involving copyright laws and concerns with ethical behavior. (ie) How people are depicted and sensitivity to social issues.

Snaap Important Skills and Competencies in Professional or Work Life:

CREATIVITY: Creative Thinking and Problem Solving

BROAD KNOWLEDGE: Broad Knowledge and Education

TEAMWORK: Interpersonal Relations and working Collaboratively

IMPROVING WITH FEEDBACK: Improved work based on feedback from others

Analysis of the teaching of your curriculum

11. How do the pedagogical features of your program compare with the best practices for teaching in your discipline?

The Studio model is the universal pedagogical practice in art/design programs in higher education in which students learn by doing (Praxis and Project models) This is the heart and soul of our Visual Art program. The Studio model is the most effective approach to facilitating the learning of manual, intellectual and social skills reported to be essential by professionals working in the arts, as discussed in the SNAAP report. The top five skills reported are Creativity, Teamwork, Broad Knowledge, the ability to improve based on feedback, and Critical Thinking. These are skills that are introduced and reinforced in lab-course setting as students are engaged in art making alongside their peers. (For further discussion on the Snaap Report, see Section?)

In the educational context, “Studio” can be identified as one or more of the following learning constructs:

A **culture, a creative community** created by a group of students and studio teachers working together for periods of time

A **mode of teaching and learning** where students and studio teachers interact in a creative and reflective process

A **program of projects and activities** where content is structured to enable ‘learning in action’

A **physical space or constructed environment** in which the teaching and learning can take place

‘Studio’ is regarded as a mode of learning through action and making. This process forms the basis of an investigative and creative process which is driven by research, exploration and experimentation; making and constructing; and critique and reflection.

The principle characteristics of studio learning usually encompass the following combinations:

Learning through project-based work

Learning through ‘praxis’

Learning through tool or skill based workshop activities

Learning from first hand observation

Essential Elements

There are several key qualities or characteristics that play an important role in a typically successful studio program:

People - *lecturers, tutors, technicians, members of the professional communities and student peers,*

Facilities and Resources - *space, equipment, technologies and materials,*

Projects - *areas of study, tasks and problems to be solved, especially those related to industry/profession and*

Time - *the proportion of course time provided for studio and hours of access to facilities*

The PLNU Visual Art Program strives to adhere to these principles of Studio pedagogy. We believe we are very successful in doing so and thereby achieving our Stated Student Learning outcomes. The Visual Art Faculty have consistently earned extraordinarily high Student Teacher Evaluation scores over many years.

12. What new pedagogical practices have been tried by members of your department in the last few years? What has your department learned from these experiments?

Socratic dialogue is encouraged in critique sessions and this constructivist technique has become a regular approach in the department. Additional practices related to aesthetic development and noticing these levels has faculty appreciating the different levels of active seeing that our students are capable of achieving.

Visual Art Professors and Instructors also report:

"I am implementing multiple platforms of educating, beyond just using PowerPoint. After teaching my students a lesson, I would break them in groups and have them discuss the material with questions I provided them. I also have been using Pinterest as a way to gather visual information that relates to different Art Elements and Principles of Design and I have given them a few small assignments where they would have to go to our class Pinterest page and write a bit about the images they saw and how those relate to the terms we have been learning in class."

"My students use their smart phones and laptops extensively in drawing and painting classes. They look up references that are mentioned during studio work sessions. They are asked to photograph their work- in-progress frequently. There are assignments that call upon them to use digital imagery and the printer that is in the classroom. Some advanced students are making video works with their phones and more sophisticated digital equipment and editing in Final Cut Pro."

"I am designing more collaborative projects for my lower division studio courses"

"I am encouraging students to voluntarily collaborate in making pieces/projects in advanced level courses."

"I am giving assignments that aim to focus the students on experiencing creative flow during the making process, rather than to focus on producing finished works of art."

"I am encouraging advanced students to sometimes be recklessly experimental in their process, even if that risks the "failure" of a piece at the point of the critique or show."

"I have been assigning a semester-long writing project for advanced students. It is written in phases, each phase being almost a complete re-write of the previous one. At the end of the semester the text exists as 3 layers. Ultimately this text may become the basis for their Senior Thesis paper."

"I model the combined experiences of advanced Studio courses and Senior Exhibition Prep on a self-motivation studio model which asks students to develop a self-initiated, self-sustaining practice, much like an MFA graduate program experience—but with more direct teaching and supervision."

13. Are there new developments in pedagogy in your discipline? What would be required to implement these changes in pedagogy in your department?

There are a number of online developments in visual arts education and the faculty need to further discuss these ideas. None have been implemented in recent years.

VArt-F4) Potential Impact of National Trends

Top Burning Glass Occupations for the Program Art & Design Department (duplicated in other program-level sections)		
Occupation	Hiring Demand	Salary Range
Art Director	Medium	\$71K - \$80K
Graphic Designer/Desktop Publisher	Medium	\$49K - \$51K
Photographer	Medium	\$50K - \$58K
Web Designer	Medium	\$59K - \$63K

Artist/Illustrator	Low	\$46K - \$55K
Curator/Museum Director	Low	\$45K - \$50K
Multimedia Designer/Animator	Low	\$58K - \$66K
Set/Exhibit Designer	Low	n/a

Note that some programs do not have as many professions listed in the Burning Glass data as others do. In these cases we will want to get a list of professions from the chair/school dean to supplement the Burning Glass data.

1. Which professions in the Burning Glass data were you already aware of and for which are you already intentionally preparing students and does the hiring demand in these professions signal anything about the future that you need to be aware of regarding the design and structure of your program ?

We have long known about all of the occupations on the Burning Glass chart. The only one that we do not prepare our students for specifically is Set/Exhibit Designer. Students who Concentrate in Art History are qualified to apply for admission into graduate programs that will prepare them for the occupations Curators/Museum Directors. Visual Art Majors may take elective Graphic Design courses that will prepare them to become Art Directors, Graphic Designers, Web Designers, Illustrators or Multi-Media Designers.

According to the SNAAP Report 70% of the 92,113 arts alumni who responded, 70% are working in the arts. While many spend careers in a single profession such as Photographer or Artist, most move across several titles and media areas over the course of their working lives.

Recommendation: As has been mentioned in Section F-3 Curricular Analysis and Section F-1 Trend and Financial Analysis, requiring more coursework in the Visual Art Major will add breadth to the curriculum. This will better prepare our students for some of these occupations and for the trend to engage in careers that span the media and discipline spectrum in the arts.. We believe this change may become necessary in the near future.

2. Are there additional professions in the Burning Glass list or from your knowledge of occupations your alumni have entered, for which you should be preparing students?

Letter Press business owner/ operator

Visual Art Professor, Lecturer or Instructor in Higher Education

Arts publication writer, publisher

Art Critic

Art Preparator

Commercial Photographer (See question 3 below.)

Film and Video Artist/Operator/Producer (See question 3 below.)

Digital Fabrication (See question 3 below.)

Public Art Artist (See question 3 below.)

Art Teacher in Primary and Secondary schools:

A growing job market for 7-12 art teachers in California public schools is beginning to provide employment opportunities for Visual Art majors. California's Department of Education, through its Commission on Teacher Credentialing, names the Visual and Performing Arts as core subjects. Available art teaching positions are beginning to reopen with the return of Title 1 funding, retirements of baby-boomers, and job openings from teachers migrating into other professions. At a 2016 SDUSD arts advisory board meeting the district representative identified there could be up to 60,000 new teaching positions available in California schools in the next 3-5 years. A percentage of them would be in the visual and performing arts. The size of the PLNU Art Education Major has begun to trend upward again to reflect these renewed employment opportunities. Visual Art majors can enroll in Teacher Credentialing programs if they pass the CSET test. Art Education Majors may enter Credentialing programs without taking the CSET.

Recommendation: For these reasons, the PLNU art/design faculty members need to increasingly promote a career in secondary art teaching through informal conversations with students, advising, alumni contacts, and partnerships with school sites.

Recommendation: Add a course that prepares Visual Art majors to pass the CSET test.

Recommendation: A change in student recruitment strategies and internal advising may be helpful in reinforcing this option. Public school art teachers should be invited to speak to classes in the Visual Art Major

3. What changes in your program would be necessary in order to prepare students for the skills and professional qualities needed to succeed in these additional professions?

Our Photography Concentration does not prepare students to enter the field of Commercial Photography, specifically. A recent donation has made it possible to purchase state-of-the-art Photographic studio lighting in 2017.

Recommendation: Add course content or a course that addresses commercial photography skills specifically.

Over the past 30 years, the Graphic Design industry has experienced a technological revolution, first with the switch from analog to digital production in the late 1980s and 1990s, and then the sharp increase in web/interactive design in the past 15 years.

The field of Visual Art is now undergoing a similar technological revolution. With CNC (Computer Numerical Control) equipment such as routers, laser-cutters, water-jet cutter, plasma cutter, 3D printing, as well as 3D modeling software, artists and designers have the ability to create forms that would not have been previously possible. Although prices have come down considerably in recent years, this equipment is expensive to buy and maintain. It is also quickly becoming a necessity for any serious art and design program to be well equipped with CNC technology. The recent purchase of a laser-cutter was an important start, and it gets even more use than we expected from both visual art and graphic design students. A recent donation has made it possible to purchase a CNC Router machine.

Recommendation: The Department of Art and Design would like to add a new course to address this technology, titled 3D Design II, Digital Fabrication. It would serve both visual art and graphic design students, and early discussion indicates interest from the Physics and Engineering Department. This course will require an investment in equipment, software, space, and training. At the request of Dr. Joe Watkins, a proposal was submitted last year regarding the construction of a digital fabrication lab on the Keller grounds. Nothing has been heard since its submission. However

4. Are there national trends in higher education or industry that are particularly important to your discipline? If yes, how is your program reacting to those trends?

The Snaap Report indicates that Arts alumni will require more preparation in leadership, business and entrepreneurship. See the Snaap report in Section F-4 National trends

We recommend that Visual Art majors take courses in business and entrepreneurship in the Business Department.

Recommendation: Add a practicum course that deals with how to create a career in the arts.

VArt-F5) Quality Markers

Retention/Graduation Rates (First-Time Freshmen)							
Visual Arts	Matriculation Term						
	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014
First-Year Retention	sm	90.0%	87.5%	83.3%	sm	100.0%	100.0%
<i>PLNU First-Year Retention</i>	84.2%	84.1%	81.1%	82.9%	89.3%	84.5%	84.5%
Visual Arts	Matriculation Term						
	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011
Four-Year Graduation Rate	60.0%	33.3%	72.7%	33.3%	70.0%	77.8%	50.0%
<i>PLNU Four-Year Graduation Rate</i>	62.0%	65.2%	61.7%	59.1%	63.4%	62.2%	63.2%
Visual Arts	Matriculation Term						
	Fall 2003	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009
Six-Year Graduation Rate	81.8%	62.5%	60.0%	70.0%	72.7%	66.7%	80.0%
<i>PLNU Six-Year Graduation Rate</i>	72.4%	73.2%	73.0%	74.9%	72.2%	73.6%	75.0%
Degree Completions							
Majors/Concentrations	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15
Art History Concentration				1	1		1
Drawing/Painting/Printmaking Concentration	3	1	4	4	5	5	3
Photography Concentration	5	3	4	4	2	3	
Scripture & Installation Concentration							
Video Perf. & Interactive Media Conc.							
Sculpture Concentration (closed)	1		2	4	1		
Art: Graphic Design (closed)		1					
Art: Studio Arts (closed)	1						
Program Total	10	5	10	13	9	8	4
<i>Share of PLNU Bachelor's Degrees</i>	1.7%	1.0%	1.8%	2.4%	1.6%	1.3%	0.7%
Minors	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15
Art		3	1		4	1	3
Art History							
Total Minors		3	1		4	1	3
<i>Share of PLNU (completion) Minors</i>		3.6%	1.2%		4.7%	1.1%	3.3%
FTF Time to Degree (in semesters)							
FTF Time to Degree (in semesters)	8.5	sm	8.5	8.7	8.3	8.0	sm
<i>PLNU FTF Time to Degree</i>	8.2	8.2	8.3	8.2	8.3	8.3	8.3
Study Abroad Participants							
Study Abroad Participants	3	3	1	4	3	3	2
sm = cell sizes too small							

1. Based on comparing the quality marker data for your program with the PLNU averages:
 - a. What does this tell you about your program?

The Office of Institutional Research summarizes:

Based on Destination Major tracking rather than Matriculation Major, on average over the past few years, in each academic year there are about 8-10 students who graduate as Visual Art majors. About half of those matriculated as Visual Art majors and about half migrated in from other majors at some point. Our 6-year graduation rate in the most recent cohort was 80%. This is well above the PLNU average of 75%.

The Visual Art Major freshman retention rate for 2013 and 2014 was 100%. The overall PLNU rate for the same years was 84.5%

The Visual Art Program concludes:

Our program is successful in attracting majors from other Majors and helping them to graduation.

The low number of graduations in 2014-2015 is due to the uncommonly low number of incoming students in 2011-2012. The reason for the sudden decline of Matriculates in that year is unclear.

- b. If your values are below the PLNU averages, what changes could you make to address any areas of concern?

N/A

- c. If your values are above the PLNU averages, what do you believe contributes to this success?

Generally, students who choose to major in Visual Art are passionate about being artists and talented. They are successful in their discipline and enjoy the challenges and the rewards of the Major.

2. Describe regular opportunities for students to apply their knowledge (internships, practicums, research projects, senior projects, etc.). Estimate what percentage of your students in this program participates in these kinds of opportunities.

Up to this year, about 20% of Visual Art majors have done formal internships as Artist's Assistants or working with museums and galleries. Many students have been involved in informal internship-like experiences, working as Artist's Assistants and helpers.

Beginning in 2016-17, all Visual Art Majors will be required to do a 1-unit Internship for graduation.

Recommendation:

Strengthen our methods for collecting this data.

3. Describe any public scholarship of your undergraduate and graduate students in this program (conference presentations, publications, performances, etc.). What percentage of your undergraduate students are involved in these kinds of activities?

Many of our undergraduate students have exhibited their work in off-campus venues. Many have organized and curated off-campus art exhibitions. Several of our students have done Honors Project exhibitions beyond their required Senior Exhibitions. Several of our Art History Majors have done Honors Research Projects. We do not know the percentage.

Recommendation:

Strengthen our methods of collecting this data. Get a reliable % for future reports.

4. How many of your students participate in study abroad opportunities in general? Describe any study abroad opportunities specifically organized by your program. What percentage of your majors are involved annually (annualize the number)? How many students outside of your department participate in this departmentally organized program (Annualize the number)?

Based on statistics received from the PLNU Study Abroad Office, roughly 9 % of Visual Art majors study abroad annually. Approximately 90% of Visual Art Majors are doing study abroad at some point in their tenure at PLNU. This percentage is validated by an informal survey of current Visual Art Majors. This seems to be an amazing number!

Euroterm:

The Euroterm program, begun in 2003, has occurred in alternating years corresponding to the Venice Biennale. From 2003 – 2013 Euroterm was a semester-long program with 16 students (the maximum number allowed) led by Associate Professor Eugene Harris. In 2015 it transitioned to a 3-week summer program led by Assistant Professor Lael Corbin. The Summer program of 2015 had 8 official students. The projected Euroterm of Summer 2017 has a commitment level of 16 students with a waiting list of 10. The new format allows the students an overseas experience without the conflicts of graduation requirements that we experienced with the semester program.

5. What are any other distinctives of your program? Describe how they contribute to the program's success.

We are an affordable Christian Liberal Arts University option compared to our competitors.

The Visual Art Program has a proven long-term record of graduating students who go on to succeed academically, artistically and professionally. An extraordinarily high percentage of our alumni enter and complete graduate programs in Visual art (M.F.A.s) 20% of our graduates are accepted into and complete MFA programs and 80% of those are accepted into highly ranked programs. 20% of our graduates are accepted into and complete MFA programs and 80% of those are accepted into highly ranked programs. Many of our alumni are successful professional Visual artists and/or work in Arts related fields, including teaching.

Several Visual Art Professors are well-known artists, actively practicing and exhibiting their work in prominent Contemporary Art venues. (For more on the faculty see section F-2 , Stakeholder Data) The professional success of faculty inspires students and models “being an artist” to students. When students can observe their professors making and exhibiting art in professional venues, they come to believe “I can do this”.

Highly dedicated Professors act as caring mentors and provide individualized attention and guidance.

The Visual Art Faculty earn extraordinarily high student teacher evaluation scores year after year.

Since we are a small program, students enjoy a low student/faculty ratio (8:1) This means that students have more one-on-one time in class with their professors. Small class sizes create opportunities to build warm working relationships with peers and faculty, (Average class size in Studio Courses is: 11.3)

Professors can engage in meeting the individual needs of each student artist outside of the class sessions.

The department is a close-knit community of Christian Artist/scholars.

Love Gallery Exhibitions (smaller student gallery located in Nicholson Commons

Keller Gallery Program hosts professional, faculty and student exhibits

Close proximity to the rich and diverse cultures of San Diego, Los Angeles and Tijuana.

Close proximity to local and regional world-class museums and galleries.

The program hosts many invited guest artists, studio visits, museum and gallery field trips

Required Senior Capstone Exhibitions and Exhibition Panel Reviews with leading professional artists

Internships are required

Departmental Study Abroad Program

The PLNU Office of Strengths and Vocations offers career preparation and mentoring.

6. Does your program have an advisory board? If so, describe how it has influenced the quality of your program? If not, could it benefit from creating one?

We do not have an advisory board.

Recommendation:

An Advisory Board comprised of Fine Art faculty from other institutions and prominent members of the arts community could provide us with:

Current standards and best practices in Visual Art Programs in higher education.

New perspectives on how other institutions in Fine Art Higher Education deal with challenging issues.

New ideas and solutions for raising funds.

7. Describe any current joint interdisciplinary degrees (majors or minors) offered by your department. Are there additional areas where interdisciplinary programs should be considered?

The Art History Concentration in the Visual Art Major requires courses from the History Department.

We offer an interdisciplinary Concentration with the Communication Department: Video/Mixed Media.

Recommendation;

Based on what the Snaap report says about the success of Art alumni who work across disciplines during their careers, we should consider adding a concentration or coursework that engages with creative writing, theater, film studies, etc.

8. Describe your success with students acquiring jobs related to their discipline.

The text below also appears in Section F-2 Findings from Assessment, PLO 5 and 6. But, since it is precisely relevant to this question, it appears here also.

Although the PLNU Visual Art Program offers a limited number of Majors and Concentrations, a high percentage of its graduates are working in a wide variety of art and design-related careers.

According to our 2013 Art and Design Alumni Survey, to which 70 alumni responded, 80% were employed in art/design related careers and more specifically, of the 20 Visual Arts Majors that responded, 91% were currently engaged or employed in the art field as working artists, graphic designers, art teachers, arts administrators, art handlers, or working in museums and/or galleries.

Recommendation: While our alumni survey was extremely useful, we are in need of institutional and/or private-party guidance before we attempt another one. We hope to:

Make it more effective

Increase response rates

Align with best practices

According to the "Strategic National Arts Alumni Project" or SNAPP, 70% is the national average of Art and Design alumni who are engaged in art and design-related fields . <http://snaap.indiana.edu/snaapshot/#work>

9. Describe your undergraduate and graduate student success rate for passing licensure or credentialing exams (if they exist in your discipline).

N/A

10. Describe your success with undergraduate student acceptance into post-baccalaureate education.

Since 2003 19% of our Fine Arts Majors have gone on to receive an MFA (last 10 years)

Since 2006 21% of our Fine Arts Majors have gone on to receive an MFA (last 7 years)

Since 2008 23% of our Fine Arts Majors have gone on to receive an MFA (last 5 years)

Of our graduates who receive MFAs, 80% have been at institutions consistently ranked among the top 10 MFA programs in the country (as ranked by US News annual MFA program rankings)

The national average for undergraduates that go on to receive an MFA is 16% (STRATEGIC NATIONAL ARTS ALUMNI PROJECT)

Dia Bassett	2003	San Diego State University
Brian Miller	2003	Claremont Graduate School
David Overholt	2003	New York University
Cara Heslip	2005	Cranbrook Academy of Art
Beth Hynum	2005	Université de Paris 1 Panthéon-Sorbonne
Erik Plambeck	2006	Pratt Institute
Melissa Gordon (Jenkins)	2007	University of Colorado
Lindsey Zappas (Preston)	2007	Cranbrook Academy of Art
John Zappas	2007	Cranbrook Academy of Art
Melissa Beck	2008	Pratt Institute
Michael Clouse	2008	Rhode Island School of Design
Cora Lim	2009	University of North Carolina
Carlynn Frye (Brown)	2010	Claremont Graduate School
Matthew Mahoney	2010	Rhode Island School of Design
Patrick Gilbert	2010	University of California at Santa Barbara
Leslie Garb	2011	School of the Art Institute of Chicago
Andrew Oslover	2011	University of Oregon
Praise Hewitt	2012	Claremont Graduate School
Jeff Allen	2013	Rhode Island School of Design
Riley Fields	2015	Cranbrook Academy of Art
Ben Cabral	2015	Cranbrook Academy of Art

11. What kind of support does your program provide for students encountering academic difficulties? How do you intentionally facilitate these students' connection with institutional support services?

100% of our students have access to individual faculty academic advisors within the department and a dedicated advisor in the Office of Records. Most of our students who have special needs are brought to the attention of the faculty by the Administration prior to attending courses. If we identify a student with special needs we always guide them to the proper resources. We are currently being trained on the new EAB Student Success Collaborative with access to key success factors.

VArt-F6) Infrastructure and Staffing

Full-Time Faculty Program Contribution Art & Design Department (duplicated in other program-level sections)			
	2012-13	2013-14	2014-15
Percentage of UG classes taught by FT faculty	48.1%	68.5%	67.3%
PLNU percentage of UG classes taught by FT Faculty	TBD	TBD	TBD
Includes: regular lectures, labs, seminars Excludes: independent studies, private lessons, internships			

1. Are your program's current technological resources and support adequate? If not, what is needed? Do you foresee any additional needs in this area?

The technological resources are adequate in each of our classrooms. Limitations are more in the studio classrooms.

2. Are your program's current facilities adequate? If not, what is needed? Do you foresee any additional needs in this area?

The Department has its own stand-alone building in the center of campus, The Keller Visual Arts Complex, which adds to the identity and visibility of the program. However, our location on the oceanfront, while beautiful, also puts limitations on our space needs.

We outgrew Keller at least fifteen years ago and have "annexed" some other spaces both on and off the main campus. We have a Mac Lab in the Ryan Learning center, a Ceramics/ Printmaking studio in Starkey B, and a Drawing and Painting Studio off-campus in NTC, the Arts District of Liberty Station in Point Loma. This spreading out has given us some of the space we need but has also resulted in the physical and psychological separation of the Graphic Design and Visual art Programs, which is the opposite of the culture we want in our Department. To reunify the Department, a new building plan by Architect, Kevin deFreitas and Associates was drawn up in 2013-2014. Funding is needed to finance this impressive expansion of Keller.

Key Findings: Validation of our space needs: Architectural firm, Carrier-Johnson researched our program needs for the department. Their professional study made it clear the department was greatly in need of more space.

"I would recommend more space to do art and take art classes. More rooms and studio space would be helpful." This is a nearly universal sentiment expressed by a Freshman | Art/Design in a Student Survey 2014.

A large Recommendations: The department is in great need of more classrooms for a variety of specialized studio courses, a digital fabrication lab, a conference room with adequate table space for meetings, a public gathering space for lectures, more wall space for public display of student art work, more wall space in classrooms for critiques, more space for storage, and more studio classroom workspace. All to provide high quality learning environments for its students and faculty and to remain competitive with other Southern California CCCU art/design programs.

A small Recommendation: Our off-campus studio classroom at NTC needs upgrading: Improve storage for equipment and student artwork. The room is really too small to store all of the furniture for Painting and Drawing and still have enough room for the classes to function easily.

3. Is your program's current staffing (administrative, clerical, technical and instructional) adequate? If not, what is needed? Do you foresee any additional needs in this area?

The current staff includes the departmental assistant, four student lab assistants, and a shop supervisor/facilities manager. Given the decrease in size of the combined number of art/design students since 2011 (95 current majors/135 majors in 2008), the support staff has been about right. In the immediate future, Assessment record-keeping tasks will need to be increasingly shifted to the department assistant.

VArt-F7) Challenges and Opportunities

1. Are there any particular challenges regarding this program that have not been addressed through the analysis and reflection on data or questions in sections F1-F6 that you would like to include here?

N/A

2. Are there any particular opportunities regarding this program that have not been addressed through the analysis and reflection on data or questions in sections F1-F6 that you would like to include here?

N/A

VArt-F8) Recommendations for Program Improvement

List the recommendations you are making regarding this program analysis with a brief rationale for each recommendation.

VART-F1) TREND AND FINANCIAL ANALYSIS

Recommendation: It is important that we learn what may have been done differently in the Department and in Admissions during the recruiting process during the spring of 2011 when our Yield Rate fell so dramatically.

Recommendations: It is extremely important that the Department of Art and Design increase the number of Admits and convert those into Matriculants. Art and Design faculty and staff have made an intense and sustained effort to improve our Yield Rate in the last several years. Courtney Mayer has created a complete recruiting package of brochures, posters, e-blasts and a new department website. She is giving the department a professional and energetic brand identity. These innovations appear to be having a positive affect on recruiting.

Rationale: to improve financial health and sustainability of the program.

Recommendation: Work with the University to improve our facilities.

Rationale: The first thing prospective students and their see when they visit our department is a beautiful, state-of-the-art Mac Lab for Graphic Design students and digital photography classes. The second thing they see is where most of the Visual Art courses are taught—a set of small, outdated buildings that are in need of a major remodel and expansion. The third thing they see is our Senior student studios in a dripping, smelly basement. Art and Design programs by their nature are facilities dependent, and the future viability of our department may be dependent upon upgrading the quality of our physical facilities. (For an in-depth discussion of this topic see Section F-6 Infrastructure and Staffing)

Recommendation:

Work with the Administration and Admissions to measure scholarship recipients' qualifications in a way that allows Art Majors to compete based upon their artwork, not just their grades and test scores.

Recommendation: We recommend that the Department of Art and Design become a pilot department for a strategic enrollment initiative in collaboration with the Office of Admissions and the Dean of the College of Humanities. This would focus especially on allowing evidence of artistic talent and skill to count along with GPAs and test scores in affecting acceptance and scholarship awards.

Rationale: We believe we are missing out on Accepting, Admitting and Matriculating quality students who may not meet the current Admissions GPA and Standardized Test score requirements, but who possess the specialized skills and aptitudes that will make them very successful Visual Art Students. As average test scores and other traditional indicators of academic success among PLNU Accepted applicants have risen due to the enrollment cap, the Visual Art Program is no longer allowed to engage a population of very talented potential students. These potential students are also not receiving merit-based scholarships for the same reason.

Curricular Recommendations:

Allow lower-division Art and Design courses transferred from community colleges to count as upper-division units in meeting required upper-division Art and Design courses at PLNU—If they have the same content and difficulty level. (Eg., PLNU ART310 Painting 2 is upper-division but Painting 2 at Community Colleges is lower-division. The course content is the same.)

Rationale: Many prospective students who wish to transfer into the PLNU Visual Art Program from Community Colleges have taken lower-division studio courses there that are offered at PLNU as upper-division courses, but PLNU will not allow those to transfer as upper-division, so the students have to take more upper-division courses at PLNU than they would at other institutions to which they could transfer, especially state Universities. This, of course, raises the expense of their PLNU education, presenting an extreme challenge for many who would prefer to come to PLNU. In many cases these Community College courses are identical in content and difficulty to our upper-division courses and sometimes are even taught by the same adjunct instructors. These same courses are automatically transferrable at Cal State schools and UC's. The historical reason why some courses that are listed as lower-division in Community Colleges but are upper-division at PLNU is because our limited number of course offerings intersected with the required number of upper-division units in the Major.

Recommendation:

Seek to increase resources for recruitment related videos, promotional materials and website development.

Rationale: The uncertain trends and volatility in enrollment calls attention to a continued need for recruitment efforts. Department faculty have become more directly engaged in recent years with such efforts and have contributed a great deal of time but it is clear that we need to stay vigilant, and develop new strategies for recruitment. It is also clear that we cannot do it alone. Increased resources are needed for recruitment related videos, promotional materials and website development.

ENROLLMENT

Recommendation:

Eliminate interdepartmental the Video Performance and Interactive Concentration and move some of content taught in the Department of Communication to the Department of Art and Design. (Video Production, Performance Art)

Rationale:

Enrollment has been very low in this concentration. Students report that the content of the courses in Com. are not relevant to fine art applications of film, video and performance. Furthermore, the Theater Major was recently eliminated from Communication, so there are fewer courses in this Concentration related to Performance Art.

Graphic Design Section

Program Level Analysis (Graphic Design)

Bachelor of Arts in Graphic Design

GDes-F1) Trend and Financial Analysis

First-Time Freshman Admissions Funnel							
Graphic Design	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Inquiries	114	168	189	219	159	129	119
<i>Share of PLNU inquiries</i>	<i>1.0%</i>	<i>1.1%</i>	<i>1.1%</i>	<i>1.2%</i>	<i>0.9%</i>	<i>0.6%</i>	<i>0.7%</i>
Completed Applications	35	29	45	38	32	36	33
<i>Share of PLNU Applications</i>	<i>1.7%</i>	<i>1.1%</i>	<i>1.6%</i>	<i>1.3%</i>	<i>1.1%</i>	<i>1.4%</i>	<i>1.3%</i>
Applicant Conversion Rate	30.7%	17.3%	23.8%	17.4%	20.1%	27.9%	27.7%
<i>PLNU Applicant Conversion Rate</i>	<i>18.6%</i>	<i>17.3%</i>	<i>17.0%</i>	<i>15.7%</i>	<i>16.1%</i>	<i>12.1%</i>	<i>15.0%</i>
Admits	29	24	25	29	26	29	27
<i>Share of PLNU Admits</i>	<i>1.6%</i>	<i>1.2%</i>	<i>1.3%</i>	<i>1.5%</i>	<i>1.2%</i>	<i>1.4%</i>	<i>1.3%</i>
Selection Rate	82.9%	82.8%	55.6%	76.3%	81.3%	80.6%	81.8%
<i>PLNU Selection Rate</i>	<i>87.4%</i>	<i>72.9%</i>	<i>68.9%</i>	<i>69.0%</i>	<i>70.5%</i>	<i>79.5%</i>	<i>79.8%</i>
New Transfer Admissions Funnel							
Graphic Design	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Inquiries	14	4	12	27	27	20	13
<i>Share of PLNU inquiries</i>	<i>1.7%</i>	<i>0.6%</i>	<i>1.3%</i>	<i>1.6%</i>	<i>1.8%</i>	<i>1.1%</i>	<i>0.6%</i>
Completed Applications	10	2	8	8	14	9	4
<i>Share of PLNU Applications</i>	<i>2.4%</i>	<i>0.5%</i>	<i>1.6%</i>	<i>1.7%</i>	<i>2.8%</i>	<i>1.3%</i>	<i>0.9%</i>
Applicant Conversion Rate	71.4%	sm	66.7%	29.6%	51.9%	45.0%	30.8%
<i>PLNU Applicant Conversion Rate</i>	<i>50.2%</i>	<i>55.5%</i>	<i>56.2%</i>	<i>28.4%</i>	<i>33.2%</i>	<i>36.9%</i>	<i>21.7%</i>
Admits	9	2	5	4	12	8	4
<i>Share of PLNU Admits</i>	<i>2.8%</i>	<i>0.9%</i>	<i>1.8%</i>	<i>1.4%</i>	<i>3.7%</i>	<i>1.9%</i>	<i>1.1%</i>
Selection Rate	90.0%	sm	62.5%	50.0%	85.7%	88.9%	sm
<i>PLNU Selection Rate</i>	<i>79.3%</i>	<i>57.9%</i>	<i>54.8%</i>	<i>60.5%</i>	<i>65.4%</i>	<i>64.1%</i>	<i>79.2%</i>

1. What does this data tell you about the external demand for your program? What does this say about the future viability of your program?

This data seems to indicate that demand is somewhat volatile with spikes and dips that are worth investigating. There is dramatic variation in the number of inquiries for First Time Freshman. A low of 114 in 2009, to a spike of 219 in 2012, then back down to 119 in 2015 is frustrating, but a direct cause is unknown. While there is variation within the number of inquiries and completed applications, admits are relatively steady (24–29), but the number of students in our department overall is down from years previous to 2008. A large dip in the application conversion rate from 2009–10 is troublesome but a direct cause is unclear.

This volatility seems to track with the economic downturn of 2008, as this would likely take a year or two to begin to effect recruitment. There is more variation in the number of inquiries for Transfer Admissions with several spikes and dips, although our Transfer Application Conversion Rates and Selection Rates are generally higher than both our First Time Freshman Rates and PLNU rates. It is common that transfer students make individual appointments for tours and reach out to the department directly, often outside of the organized Preview Day and campus visit structure. Although we don't have data to support this theory since we don't keep track of these visits, it is plausible that the direct personal time with faculty yields higher rates of enrollment.

While a direct causal relationship for either the high or low numbers is unclear, it does call attention to a continued need for recruitment efforts. While department faculty have become more directly engaged in recent years with such efforts and have contributed a great deal of time, it is clear that we need to stay vigilant, and develop new strategies for recruitment. It is also clear that we cannot do it alone. Resources are needed for scholarship funding and fundraising for new facilities, recruitment related videos, promotional materials and website development. The first thing prospective students see when they visit our department is an outdated building that is crumbling and in desperate need of a major remodel and expansion. Without a serious commitment of resources and fundraising efforts from the university, the future viability of our department is in serious jeopardy. Art and design programs by their nature are facilities dependent, and the viability of our department is dependent upon quality facilities and equipment.

The volatility in our enrollment also calls attention to the need for strategic enrollment efforts. The Art + Design Department faculty have been concerned for many years that the current admissions procedures do not accurately identify or assess the specialized knowledge, skills and characteristics that are common among successful art students. We believe we're missing out on quality students who may not meet the current admissions requirements, but may possess the specialized skills that we desire. As standardized test scores and other traditional indicators of academic success among applicants have increased, we are missing out on a population of potential students. For example, based upon SAT scores and high school GPAs, current faculty members David Adey and Lael Corbin (both PLNU alumni) would have been inadmissible based upon current admissions standards. We recommend that the Department of Art and Design become a pilot department for a strategic enrollment initiative.

We recommend creating more scholarships, building a more strategic partnership with admissions, improving facilities and equipment, and receiving more support for brand building to tell our authentic story via the website, social media, online email recruiting, print, and through targeted engaging recruiting experiences. We could also look at innovativeways to help transfer students continue their art and design education at PLNU.

First-Time Freshman Admissions Yield							
Graphic Design	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Admits	29	24	25	29	26	29	27
Matriculants	7	8	8	5	6	6	8
Share of PLNU Matriculants	1.3%	1.4%	1.5%	0.8%	0.9%	1.0%	1.3%
Yield Rate	24.1%	33.3%	32.0%	17.2%	23.1%	20.7%	29.6%
PLNU Yield Rate	29.3%	30.5%	27.7%	30.3%	31.0%	27.9%	29.9%
New Transfer Admissions Yield							
Graphic Design	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Admits	9	2	5	4	12	8	4
Matriculants	5	2	4	3	7	4	3
Share of PLNU Matriculants	3.0%	1.4%	2.7%	2.2%	4.9%	2.0%	1.7%
Yield Rate	55.6%	sm	80.0%	sm	58.3%	50.0%	sm
PLNU Yield Rate	51.1%	60.2%	54.7%	47.3%	44.6%	46.0%	48.0%

2. How does your yield rate (percentage of students who enroll at PLNU after being admitted) compare to the PLNU average? If your rate is more than 8 percentage points above the PLNU average, what factors do you believe are contributing to this positive outcome? If your rate is more than 8 percentage points below the PLNU average for more than one year, what factors do you believe are contributing to this difference?

The data indicates that we are relatively consistent with the overall PLNU yield rate with the exception of 2012 where we dipped from 32% to 17.2%. This is troublesome but a direct cause is unclear. There is much more variation in transfer rates, but this volatility appears to be due to small numbers. However as stated in question 1, our Transfer matriculation rates are generally higher than our First-Year rates.

Art and Design faculty and staff have made an intense and sustained effort to improve our yield rate in the last several years. Courtney Mayer has created a complete recruiting package of brochures, posters, e-blasts and a new department website. She is giving the department a professional and energetic brand identity. These innovations appear to be having a positive affect on recruiting.

Historically, up to the present, we have had no department scholarships for recruiting First-Year or Transfers. However, this will change in the next year due to a very generous donation being made to establish an endowed scholarship fund. We anticipate being able to offer about \$16,000 of scholarships next year and an additional \$16,000. We expect that the ability to offer scholarships will increase enrollment.

Enrollment							
Graphic Design	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Advertising Concentration	19	14	15	17	18	19	11
Art and Design Concentration	43	26	20	15	21	23	30
Editorial Design Concentration	13	12	11	6	6	7	7
Illustration Concentration	7	5	8	7	9	9	11
Program Total	82	57	54	45	54	58	59
<i>Share of PLNU Undergraduates</i>	<i>3.4%</i>	<i>2.4%</i>	<i>2.3%</i>	<i>1.9%</i>	<i>2.1%</i>	<i>2.3%</i>	<i>2.2%</i>
Minors	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
No minors in the Graphic Design program							
Major Migration of Completers* (<i>what about graphic design? cm</i>)							
Top Importing Programs:	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	6-yr Total
Undeclared	3	3	2			3	11
Business Administration		2	1		1	2	6
Visual Arts	1	2	1		1		5
Art Education					1	1	2
Consumer & Env. Sciences	1	1					2
Journalism		1		1			2
Top Export Destinations:	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	6-yr Total
Visual Arts	1	1	1		2	1	6
Business Administration			1	1		1	3
Managerial & Org. Comm.			1	1	1		3
* Based on degree completions of students who either started or finished within the program and who originally matriculated as first-time freshmen							

3. What does this data tell you about the internal demand for your program? Does this raise any questions about the viability and/or sustainability of your program as it is currently configured? Explain why or why not. Are there any actionable strategies that you can do that might make a difference if your trends are in the wrong direction?

The Graphic Design Major typically has higher numbers than Visual Art due largely to the perception of direct employability compared to Visual Art. The average number of students “Program Total” over a 7-year period for the Graphic Design Major is 58, while the average number for Visual Art is 30. This has been the case for many years.

Graphic Design experienced a sharp dip from 2009–2010 when the Program Total went from a high of 82, down to 57 in one year. Admissions and enrollment for our entire department has been volatile following the economic crisis of 2008 and we are still in the process of recovery. It is also believed that this downward trend was amplified by the sudden departure of Graphic Design Professor and program leader Paul Kinsman, and the subsequent hiring and difficult dismissal of a new full time faculty member after 2 years of unsuccessful leadership for the program. We also had a difficult time hiring quality adjunct instructors during this period, and morale was low among many of our students. Quality faculty in the area of graphic design are difficult to find, and the program was without a leader from the fall of 2007 after Kinsman’s departure, until the Fall of 2013 with the hiring of full-time faculty Courtney Mayer. We then immediately began the process of Prioritization. There have been many factors, which have made recovery difficult, but in spite of all of this, our alumni are finding employment, our reputation continues to be strong and we have made exciting and visionary changes to our program.

Each year we have had a small number of students transferring into the graphic design program or changing majors. We are having more students from business, engineering and computer science asking to take web courses. Faculty in Art + Design are routinely approached by students from other majors interested in taking a design course, but do not have the prerequisites. We should analyze whether or not we should allow non-majors to take GD major courses.

ACTIONABLE STRATEGIES

- Continue to improve curriculum to meet industry standards
- Continue to research market trends and comparator schools
- Work with admissions to create a more strategic partnership for recruiting
- Fundraise to create scholarships
- Fundraise for a new building
- Improve graphic design assessment
- Continue to build our brand story across media (especially the website and social media)

We believe that it is possible for the graphic design program to be sustainable—as all of business relies on visual communication and branding to exist and thrive. It will always be needed. However, addressing the actionable strategies above will determine if we can compete amongst our comparator schools and remain sustainable.

General Education and Service Credit Hour Production				
Graphic Design				
	2011/12	2012/13	2013/14	2014/15
Total program student credit hours	490	406	416	513
Number of GE sections taught	No general education in this program			
% of SCH that are GE				
Share of PLNU GE SCH				
Number of service course sections taught	No service courses in this program			
% of SCH that are service				
Share of PLNU service SCH				

4. What does this data tell you about how your program is impacted by the needs of GE and other academic disciplines? Does this raise any questions about the viability and/or sustainability of your program if these non-programmatic trends continue? Explain why or why not.

Delaware Study Data Graphic Design												
	2010/11			2011/12			2012/13			2013/14		
Program Cost per SCH	\$409			\$321			\$291			\$542		
Benchmark Percentiles	\$221	\$268	\$395	\$243	\$312	\$358	\$229	\$267	\$298	\$211	\$297	\$335
Rankings	High			Medium			Medium			High		

5. We know that the following factors influence the Delaware cost per credit hour:

- Large amount of GE and service classes taught by the program
- The career stage of the program faculty (early career faculty are less expensive)
- The number of elective courses in the program
- The amount of unfunded load (faculty receiving more credit for a course than the number of units received by a student – e.g. 4 units of faculty load for teaching a 3 unit class)
- The amount of release time associated with the program
- Faculty members on sabbatical
- The size of the department budget and the cost of specialized equipment

Please reflect on your program's Delaware data in light of this information. In particular, what factors contribute to your program having a high (above 75th percentile), medium (50th-75th percentile), or low (below 50th percentile) ranking?

The overall department's average ranking of Program Cost per SCH is varied but seems to average at the Medium level. Graphic Design is higher than Visual Art with greater need for specialized computer equipment and software. It is somewhat artificial to separate out our majors since the programs share many of the same courses, and none of them could exist without the other. Visual Art students use the Mac Lab extensively, and Graphic Design students use the shop facilities regularly. Students from all of our majors take many of their electives within our department. (this is all good) plus the location on the beach makes classroom space more expensive.

Specific factors related to Program Cost per SCH:

- Art and design programs are dependent upon specialized equipment, technology, dedicated classrooms and facilities and by their very nature, are more expensive than many other programs, which primarily require classroom space and are larger in size.
- Art and design lab courses are typically small in size. This is both necessary and common practice among art and design programs in higher education.
- Art and design faculty receive 4 units of course load for a 3-unit lab class. This is a nearly universal practice among art and design programs in higher education.

(The issue of faculty load was addressed extensively in our prioritization report, and the 2014 draft of our Program Review Self Study. To see the full rationale and history of our faculty load policy, refer to Section: 3.3 on page 25 of our 2014 Self Study draft)

See Appendix.

- We do not offer a single course in our department that is not required by one of our majors.
- We have relatively low lab fees compared to other departments and plan to propose an increase in lab fees to be consistent with University policy. Since lab fees are added to the overall budget and not specifically allocated to departments, we also plan to propose a proportional increase in our operating budget.
- 3 out of our 5 full time faculty are in the later stages of their careers, and 2 are in their mid-career stage.
- Department faculty including Jim Skalman, Karen Sangren and David Adey all received sabbaticals in the last 5 years.

6. Recognizing that not all factors above are under departmental control, what kinds of adjustments might be made to reduce the cost per student credit hour?

- We have relatively low lab fees compared to other departments and comparator schools, plan to propose an increase in lab fees to be consistent with University policy. Since lab fees are added to the overall budget and not specifically allocated to departments, we also plan to propose a proportional increase in our operating budget.
- Following Prioritization we made several adjustments to our course offerings. We have stacked some courses and changed others to offer them less frequently.

***** Future *****

Financial Data: (possibly delayed to the future)

Extra Revenue Generated by Program (lab fees, studio fees, etc.)

Extra Revenue per student credit hour

Extra Costs for the program (equipment not purchased outside of department budget, etc.)

Extra costs per student credit hour

Modified Delaware values: Delaware – extra revenue per SCH + extra costs per SCH

7. Do these modified Delaware values tell you anything new about the future viability and/or sustainability of your program as it is currently configured? Please explain.

If there is steadily decreasing external demand/enrollment long-term trend in the Department of Art and Design this may threaten the future viability of the program.

The PLNU Graphic Design Majors 49–51-unit degree requirement and our total course offerings are so lean that we appear to be a small in comparison to our competitor institutions. For example, our BA program is similar in size and scope to Biola's BS degree program, which they describe as the Visual Art Major for students who want to double major or minor in another discipline and it is NOT recommended for students who want to enter graduate programs and pursue careers as professional Fine Artists. Those students are encouraged to enter the Biola's 70-unit BFA program.

The PLNU Graphic Design Major is ranked 5 out of 6 for the lowest number of units with a BA degree requirement. Only 1 of the 6 competing schools has a BFA. Offering a BFA in the future could help us to better compete with the best and ultimately lead. PLNU is not NASAD accredited—3 of the 6 schools are. The question should be asked if we should seek this accreditation. It should not be considered unless faculty numbers, courses offerings/units, and facilities were strengthened.

The small size of our degree program may already be affecting our enrollment as potential students and their parents look for the programs that are the most likely to prepare them for professional careers. We are discussing various methods of acquiring this data, such as a formal survey, or targeted questions during recruitment events such as department tours and Preview Days. Further discussion and collaboration with Admissions will be required.

One-way to increase enrollment in the Department of Art and Design overall will be to strengthen the curriculum: Increase the number of units required in the major and increase the number of courses offered in the Academic unit. See the Comparator section of this Program Review.

GDes-F2) Findings from Assessment

[Links to the department's assessment wheel](#)

- [Student Learning Outcomes](#)
- [Curriculum Maps](#)
- [Assessment Plan](#)
- [Evidence of Student Learning](#)
- [Use of the Evidence of Student Learning](#)

Reflection on Longitudinal Assessment of Student Learning Data

Graphic Design Longitudinal Data Criteria for Success: 80% of the students will score 2.5 or higher all 4 areas

Percentage of Students Scoring 2.5 or higher				
	2011-12	2012-13	2013-14	2014-15
Concept and Content	93%	91%	100%	100%
Composition and Presentation	100%	91%	100%	100%
Effort	100%	100%	100%	92%
Craftsmanship	100%	91%	100%	100%

Scoring Rubric Used for Senior Portfolios:

Student Learning Outcomes Proficiency Levels				
Assessment Scores	Initial 1 pt.	Emerging 2 pts.	Developed 3 pts.	Highly Developed 4 pts.
Concept and/or Content	Student finished the assignment, but the work was lacking in thought, influences, and original ideas.	Student used the first idea that came to mind to do the art assignment. The artwork was done adequately, but lacked originality, depending too heavily on ideas taken from historical or contemporary artworks.	Student attempted a couple of ideas before selecting one; made decisions based on a limited number of influences and sources, solved the problem logically, but took few risks in creating the work.	Student explored multiple concepts and ideas before deciding on one; took risks, problem solved, made changes or improvements while creating the design, made connections to a knowledge of the art elements and principles, historical or contemporary art, and produced a successful, original design.
Composition	Student completed a minimum of the assignment, but showed limited understanding of the art elements and design principles, with no evidence of planning.	Assignment was done adequately using the art elements and design principles, yet student showed limited thought and evidence of an overall plan for the final composition.	Student showed some evidence of planning, an understanding of the art elements and design principles; demonstrated one or more art elements; showed	Student planned carefully, made multiple preparatory sketches, demonstrated clear knowledge of the art elements and design principles; applied them effectively in an

			an awareness of positive/ negative space in the completed project.	original design.
Assessment Scores	Initial 1 pt.	Emerging 2 pts.	Developed 3 pts.	Highly Developed 4 pts.
Effort	Relative to the time given for the assignment, the student completed the project with little care, effort, originality. It was produced with a quick and easy solution.	Student understood the project and completed the work, but with limited energy, time, care, and originality. More effort was needed for improvements and better interpretation of the assignment.	Student understood the intention of the art assignment, but more time and effort were needed on the idea, planning, and execution phases, to produce a more original, successful artwork.	Student demonstrated clear understanding of the art assignment and engaged in time, effort, enthusiasm, creativity, risk, and concept well beyond what was required for the graphic design.
Craftsmanship	Below average craftsmanship showed limited attention given to learning the skills, media, and techniques necessary for the assignment.	Craftsmanship was adequate, but showed early skills in the use of two-dimensional or three-dimensional media and techniques.	Workmanship was good, yet lacked higher-level skills in the use of two-dimensional or three-dimensional media and techniques.	Artwork demonstrated excellence in the use of the two-dimensional or three-dimensional media, skills, and techniques needed for the graphic design.

1. What have you learned from this program's student learning assessment data?

- Based upon our student learning assessment data, students are meeting our benchmarks and criteria for success.
- We need to make modifications to our assessment model. In some cases we have been doing too much. In other cases we were doing it incorrectly. This will be easier moving forward as our understanding of the assessment process has increased.
- Based upon the frequency of very high scores, this may indicate that some changes are necessary. As we move forward and revise our assessment model, we will consider increasing the criteria for success.

2. What changes (curricular and others) have you made based on the student learning assessment data?

We have not made any changes to the Graphic Design program based exclusively on our student learning assessment data. We will reflect and revise our assessment model in the coming year.

In 2016 we completed a restructuring of the Graphic Design program. These changes were made based upon alumni surveys, visits with prospective students and their parents, external demand, comparator school analysis, industry trends, anecdotal feedback, best practices and common sense.

Recently approved APC curricular revisions included: course names; concentration names; course number changes; course descriptions; a new selection of more relevant business courses in the new Marketing Concentration (marketing and consumer behavior, social media, technology, entrepreneurship); the requirement of Art 315 and Art 450 interactive web courses; and increased units in the senior capstone for all concentrations. This will strengthen the preparation and training for graduate school or professional practice and help us to more effectively compete with other local and CCCU schools.

3. What additional changes are you recommending based on your review of the student learning assessment data?

We will reflect and revise our assessment model in the coming year based on collaborations with our new dean and new assessment director. We will continue to listen to prospective student and parents, monitor industry trends, and study our comparator schools to determine how to move forward with new curricular changes.

DQP Outcomes with Scores

Graphic Design

	2015	2014	2013
Intellectual Skills	*	*	*
Specialized Knowledge			
Applied Learning			
Broad Integrative Learning			
Civic and Global Learning	Not in departmental learning outcomes		

* Date being gathered in 2015-16

DQP Definitions

Intellectual Skills

Intellectual Skills define proficiencies that transcend the boundaries of particular fields of study: analytic inquiry, use of information resources, engaging diverse perspectives, ethical reasoning, quantitative fluency, and communicative fluency.

Specialized Knowledge

What students in any specialization should demonstrate with respect to the specialization, often called the major field. All fields call more or less explicitly for proficiencies involving terminology, theory, methods, tools, literature, complex problems or applications and cognizance of limits.

Applied and Collaborative Learning

Applied learning suggests what graduates can do with what they know. This area focuses on the interaction of academic and non-academic settings and the corresponding integration of theory and practice, along with the ideal of learning with others in the course of application projects.

Broad and Integrative Knowledge

Students integrate their broad learning by exploring, connecting and applying concepts and methods across multiple fields of study to complex questions—in the student's areas of specialization, in work or other field-based settings and in the wider society.

Civic and Global Learning

Civic and Global Learning proficiencies rely principally on the types of cognitive activities (describing, examining, elucidating, justifying) that are within the direct purview of the university, but they also include evidence of civic activities and learning beyond collegiate settings. These proficiencies reflect the need for analytic inquiry and engagement with diverse perspectives.

Reflection on DQP related data:

Understanding that the DQP framework provides one particular lens on the meaning, quality and integrity of your curriculum, reflect on the DQP data and framework provided for your program.

4. What have you learned from this program's DQP comparison?

- Based upon the DQP comparison, graduating seniors in Graphic Design have performed significantly higher than the benchmark of 80%. Scores range from 91–100%. This may indicate that we need to raise our benchmarks, or that the criteria for assessment need adjustment. Both will be considered as we modify our assessment model.
- We do not have specific data for the “Intellectual Skills” category. This is due to a method of assessment that is not currently measuring these skills in a way that is aligned with the DQP. While these skills are embedded in both the “Specialized Knowledge” and “Applied Learning” categories, a clearer method of assessment is needed to isolate these skills and better reflect the intellectual skills necessary for art and design students.
- We plan to develop a new assessment model that will align with the DQP more effectively.
- We will require some direction from the University and research into other departments practices to address the category of “Civic and Global Learning” as we develop a new assessment model. For instance, we will discuss and collaborate with the Office of Global Studies to possibly offer a graphic design history summer-session course in another country every other year.
- We will plan to revise curriculum needs with regards to “Specialized Knowledge” that address technology, new digital media, and graphic design.

5. What changes (curricular and others) have you made based on the DQP comparison?

- Faculty in the Department have added writing assignments across our curriculum over the past several years.
 - We have not made any changes to the Graphic Design program that are based exclusively on our DQP comparison.
 - In 2016 we completed a restructuring of the Graphic Design program. These changes were made based upon alumni surveys, visits with prospective students and their parents, external demand, comparator school analysis, industry trends, anecdotal feedback, best practices and common sense.
- Recently approved APC curricular revisions included: course names; concentration names; course number changes; course descriptions; a new selection of more relevant business courses in the new Marketing Concentration (marketing and consumer behavior, social media, technology, entrepreneurship); the requirement of Art 315 and Art 450 interactive web courses; and increased units in the senior capstone for all concentrations. This will strengthen the preparation and training for graduate school or professional practice and help us to more effectively compete with other local and CCCU schools.

6. What additional changes are you recommending based on your review of the DQP comparison?

Consider the following RECOMMENDED curricular additions.

DQP: Civic and Global Learning

Graphic Design History (every other year abroad)

Would strengthen the Global Learning DQP and address graphic design student inquiries to teach this course abroad.

DQP: Specialized Knowledge

4-D/Time-based/Motion Graphics/Animation/Video

(One lower-division and one upper-division) We are currently adding motion design projects to Art 331 Illustration II in fall 2016. Require for Interactive Web concentration or as elective. Require for Interactive web concentration or as electives.

DQP: Specialized Knowledge

Interactive Web/Mobile/App Design

(upper-division) (UX/UI) Require for Interactive Web concentration or as elective. Strengthen the Interactive Web Concentration in front-end design user design. Require for Interactive web concentration or as elective.

DQP: Intellectual Skills, Specialized Skills, Applied and Collaborative Learning, Broad and Integrative Knowledge, and Civic and Global Learning

Human Centered Design (HCD)

(upper-division) research methods course

It is a multi-disciplinary, collaborative, real-world, “design for good” studio course using_or integrate into Honors Projects. Require for all concentrations or as elective.

DQP: Intellectual Skills, Specialized Skills, Applied and Collaborative Learning, Broad and Integrative Knowledge, and Civic and Global Learning

Information Design

(upper-division) Content could be used and further developed using new media in Interactive Web Design. Require for all concentrations or as elective.

Consider hiring a full-time Interactive Media Professor

Consider a BFA option

Stakeholders: American Institute of Graphic Design

Market Analysis TRENDS

<http://www.aiga.org/designer-of-2015-trends/>

Designer of 2015 trends

The AIGA and Adobe partnered to identify six major trends, and the challenges they pose for the profession (which AIGA will take on as its challenges), emerged from research. These trends define design's role in a much broader, strategic context than its roots: the making of things and beautiful things. Although that remains an important contribution, they will be a manifestation of a solution that may involve many different forms, including intangibles such as strategy and experiences. Among designers and educators, there has been an enthusiastic response to taking on these trends, although there is also anxiety about whether designers are adequately prepared to take on the broader context of the roles these trends imply for them. They were, in the order of importance as identified by designers:

1. Wide and deep: meta-disciplinary study and practice

Designers must be able to draw on experience and knowledge from a broad range of disciplines, including the social sciences and humanities, in order to solve problems in a global, competitive market of products and ideas.

2. Expanded scope: scale and complexity of design problems

Designers must address scale and complexity at the systems level, even when designing individual components, and meet the growing need for anticipation of problem and solution rather than solving known problems. Design problems are nested within increasingly complex social, technological and economic systems and address people who vary in their cognitive, physical and cultural behaviors and experiences.

3. Targeted messages: a narrow definition of audiences

Messaging will shift from mass communication to more narrow definitions of audiences (special interest design), requiring designers to understand both differences and likenesses in audiences and the growing need for reconciliation of tension between globalization and cultural identity.

4. Break through: an attention economy

Attention is the scarce resource in the information age, and the attention economy involves communication design, information design, experience design and service design.

5. Sharing experiences: a co-creation model

Designers must change their idea of customers/users to co-creators (mass customization) to coincide with the rise in transparency of personal and professional lives (social networking, blogging, etc.).

6 Responsible outcomes: focusing on sustainability

Designers must recognize that the pursuit of excellence involves focusing clearly on human-centered design in an era of increasingly limited resources, in which appropriateness is defined by careful and necessary use of resources, simplicity, avoidance of the extraneous and sensitivity to human conditions.

American Institute of Graphic Design Core Competencies

<http://www.aiga.org/designer-of-2015-competencies/>

Designer of 2015 competencies

In order to fulfill the expectations placed upon designers in the future, they will need to employ a set of skills that include some beyond today's typical scope. No single designer is likely to have all the skills required, yet this research revealed the range of competencies that a studio or design department, among its full complement of staff, will need in order to meet the demands of the future.

The competencies are listed below in order of their ranked importance in the online survey:

1. Ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful images
2. Ability to solve communication problems including identifying the problem, researching, analysis, solution generating, prototyping, user testing and outcome evaluation
3. Broad understanding of issues related to the cognitive, social, cultural, technological and economic contexts for design
4. Ability to respond to audience contexts recognizing physical, cognitive, cultural and social human factors that shape design decisions
5. Understanding of and ability to utilize tools and technology
6. Ability to be flexible, nimble and dynamic in practice
7. Management and communication skills necessary to function productively in large interdisciplinary teams and “flat” organizational structures
8. Understanding of how systems behave and aspects that contribute to sustainable products, strategies and practices
9. Ability to construct verbal arguments for solutions that address diverse users/audiences; lifespan issues; and business/organizational operations
10. Ability to work in a global environment with understanding of cultural preservation
11. Ability to collaborate productively in large interdisciplinary teams
12. Understanding of ethics in practice
13. Understanding of nested items including cause and effect; ability to develop project evaluation criteria that account for audience and context

Stakeholders: CA Magazine, (Graphic design industry journal with assessment expertise)

Forward-Thinking Art and Design

<http://www.commartarts.com/column/blank-slate>

“Traditional boundaries have been removed and we must rethink our approach. We are becoming multidisciplinary, extra-disciplinary and hybridized.”

—Terry Irwin, Design Educator, Carnegie Mellon School of Design

“Designers are becoming increasingly relevant, sought after not so much for what they do as for how they do it. Organizations of all types, from corporations to nonprofits to governments, have fallen in love with design thinking—applying design’s problem solving approach to all kinds of non-communication design issues.”

—Sara Breselor, Freelance writer and editor

Core Competencies

AIGA and Adobe have been working since 2006 on a project called Defining the Designer of 2015, conducting extensive interviews, focus groups, workshops and surveys with educators, employers and observers of the field to determine the skills and qualities that will characterize the successful designer of the near future.

Thirteen of the most important core competencies for the modern designer were identified. First on the list is the ability to create visual solutions based on an understanding of hierarchy, typography, aesthetics and composition—basic, traditional design skills. But the rest of the list indicates a profound shift in focus toward problem solving, strategy, cultural awareness, ethics, collaboration, management, and communication skills. Designers have been asked to address more complex problems, the component most often lacking in art schools today involves the elements of a liberal education that bring context to solutions.

We look forward to adding **multidisciplinary**, **entrepreneurial** and **innovative technology** to help students adapt in an increasingly competitive field where they must present well, negotiate well, and work well on various platforms. If you want to put a valuable product into the market, you have to know how much it will cost, where you will sell it and what your return might be. We must continue to focus on communication, collaboration and leadership as important aspects of our project-based learning, as well as, real-world projects.

Art and design play a powerful role in business and our society. Our vision is to create future artists and designers that are empathetic, creative and can execute well. They will be agents of positive change, and create innovative art or design products or services that affect the human experience and make the world a better place.

Reflection on stakeholder feedback data:

7. What have you learned from this program's stakeholder assessment data? If you do not have stakeholder data, please provide a plan for how you will regularly collect this in the future.

Our primary tool for formal stakeholder assessment data is our alumni survey. Our 2014 alumni survey indicated the following:

- >Interest in more business courses related to graphic design
 - >Necessity for increased training in new media and technology
 - >Interest in opportunities for real-world collaboration
 - >Importance of internships
 - >80% of our alumni (department wide) are employed in art/design related careers.
- (According to Indiana University's "Strategic National Arts Alumni Project" or SNAPP, 70% is the national average.) <http://snaap.indiana.edu/snaapshot/#work>

While our alumni survey was extremely useful, we need an institutional and/or private-party guidance to become more effective, increase response rates, and align with best practices.

INFORMAL DATA

Methods of informal and anecdotal stakeholder assessment data collection include networking with design professionals, alumni, colleagues and friends in the field. These methods have yielded the following data:

- >Two of San Diego's leading design professionals, Scott Mires of <http://www.miresball.com/> and Bobby Buchanan of <http://buchanandesign.com/> sent their daughters to study at PLNU where they are both currently graphic design majors in our department. Both firms have first hand experience with our students and have hosted interns and employed multiple PLNU graduates.
- >Regular anecdotal feedback from our alumni working in the professional design field help us gauge professional trends and expectations as we consider improvements and modifications.
- >Our alumni have been employed by leading graphic design firms around the country including the following:

Anthropologie, Bex Brands, Blik, Buchanan Design, Caava Design, Calamigos Ranch, Chronicle Books
Cobian Footwear, Colby College, Coldwell Banker, Chuao Chocolatier, Event Management Solutions, Inc ,
Fellowship Dallas , Fiesta Publications, Four Winds Interactive, Historic Agency, Ideation Consultancy, IDEO.org
Joe Sloan Design, Kleinboost, Marketing and Advertising Design Group, Meijun, Miresball, Miriello, Miva, Inc
Patera Design, Parron Hall, Pottery Barn Catalog, Printsmith Solutions, Inc., Saddleback Church
Seacoast Community Church, SlideBelts, Snaptactix, Teefury, LLC, The Mth Degree, Think Parallax,
Trevecca Nazarene University, Tuleburg, Twitter, Visual Asylum, White and Salt, Wired Magazine, World of Dance

We do have not organized stakeholder board, but we will discuss creating one in the future. Perhaps we could meet with industry leaders in print, web, social media, and the built environment once a year to get feedback on best practices, business and technology.

MARKET ANALYSIS REFLECTION (AIGA and CA Magazine)

Design education will always include the ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful messages and images. However, it also must include a broader, more complex set of competencies like, technology, design research, cross-disciplinary studies, real-world project-based human-centered design, interdisciplinary collaboration, sustainability, designing for visual systems and entrepreneurial knowledge.

8. What changes (curricular and others) have you made based on the stakeholder assessment data?

- In 2016 we completed a restructuring of the Graphic Design program. These changes were made based upon alumni surveys, visits with prospective students and their parents, external demand, comparator school analysis, industry trends, anecdotal feedback, best practices and common sense.
- Based on our 2014 alumni survey, a common request for curriculum improvement among graphic design alumni was to increase web/interactive design course offerings. This is not surprising given professional trends, although many of the alumni who responded were enrolled at PLNU prior to any web/interactive courses being offered. We have responded to this increasing demand in our 2016 APC proposal by requiring 2 courses in web/interactive for all concentrations within the Graphic Design major. Previously they were not required by all concentrations.
- Curriculum in the area of web/interactive is continually in flux. For example, when these courses were first offered, “Flash” was an important skill to learn and the course descriptions were very specific. Flash is no longer taught, but “CSS” is covered extensively. CSS didn’t exist when our web/interactive courses were first introduced. This is evidence of the need to keep our curriculum nimble and up to date, with instructors who are on the cutting edge of new technology.

Recently approved APC curricular revisions included: course names; concentration names; course number changes; course descriptions; a new selection of more relevant business courses in the new Marketing Concentration (marketing and consumer behavior, social media, technology, entrepreneurship); the requirement of Art 315 and Art 450 interactive web courses; and increased units in the senior capstone for all concentrations. This will strengthen the preparation and training for graduate school or professional practice and help us to more effectively compete with other local and CCCU schools.

9. What additional changes are you recommending based on your review of the stakeholder assessment data?

Consider the following RECOMMENDED curricular additions.

4-D/Time-based/Motion Graphics/Animation/Video: (One lower-division and one upper-division) (We are currently adding motion design projects to Art 331 Illustration II in fall 2016.) Require for Interactive Web concentration or as elective. Require for Interactive web concentration or as electives.

Interactive Web/Mobile/App Design: (upper-division) (UX/UI) Require for Interactive Web concentration or as elective. Strengthen the Interactive Web Concentration in front-end design user design. Require for Interactive web concentration or as elective.

Human Centered Design (HCD) (upper-division) research methods course: multi-disciplinary, collaborative, real-world, “design for good” studio course using_or integrate into Honors Projects. Require for all concentrations or as elective.

Information Design (upper-division) Content could be used and further developed using new media in Interactive Web Design. Require for all concentrations or as elective.

Consider hiring a full-time Interactive Media Professor
Consider a BFA option

GDes-F3) Curriculum Analysis

In looking at your curriculum, the program review process is asking you to analyze it through three different lenses. The first lens is looking at your content and structure from the perspective of guild standards or standards gleaned from looking at programs at comparator institutions. The second lens that of employability and is asking you to look at your curriculum and educational experiences from the perspective of skills and professional qualities that you are developing in your students that will serve them well in their future work and vocational callings. The third lens is that of pedagogy and is asking you to look at the delivery of your curriculum to ensure a high quality student learning experience.

Menu and Elective Unit Analysis		
Number of menu and elective units required by the program	Marketing Concentration	4
Number of menu and elective units offered by the program		0
Menu/Elective Ratio		0.00
Number of menu and elective units required by the program	Interdisciplinary Concentration	3
Number of menu and elective units offered by the program		0
Menu/Elective Ratio		0.00
Number of menu and elective units required by the program	Interactive Web Concentration	2
Number of menu and elective units offered by the program		0
Menu/Elective Ratio		0.00
Number of menu and elective units required by the program	Illustration Concentration	5
Number of menu and elective units offered by the program		0
Menu/Elective Ratio		0.00
Longitudinal Class Section Enrollment Data		
<ul style="list-style-type: none">Link to Class Section Enrollment Report		

Comparison of current curriculum to guild standards and/or comparator institutions.

If your guild standards are associated with a specialized accreditation that your program has, these should be the basis of your analysis. If your guild standards are associated with specialized accreditation that we do not have, then you should primarily use comparator institutions as the basis for your analysis.

If your guild has standards that are not associated with specialized accreditation, then you may choose to use those standards and/or comparator institutions.

After consultation with your Dean, provide the set of guild standards or a list of the comparator institutions that you are using in your analysis.

If using guild standards:

- Please provide a list of the guild standards that you are using to evaluate your curriculum.

We are using comparator institutions.

- Indicate if and how your curriculum satisfies the standards (this can be done in a table or narrative form). If applicable, indicate areas where your curriculum falls short of the standards.

N/A

Based on the analysis of standard and reflection on the menu and elective ratio above, consider and discuss the following questions:

- Are there courses in your program that should be modified? Why or why not.

N/A

- Are there courses that should be eliminated? Why or why not.

N/A

- Are there courses that could be merged? Why or why not.

N/A

6. Are there courses that should be added? Why or why not. Note that in general, in order to create the space to add a new course, another course will need to be eliminated or taught less frequently.

N/A

7. What did you learn about your overall curricular structure in terms of its complexity, breadth and depth in light of the guild standards and our institutional size and scope? Are there any structural changes that need to be made in light of your analysis (e.g. sequencing of courses, % and or grouping of electives, overall units required, use of concentrations, etc...)?

N/A

If using comparator institutions:

1. Begin by working with your Dean to identify a list of 5-8 comparator schools to use. In selecting schools, consideration should be given to type of institution, mission of the institution and the number of students majoring in the program.

Azusa Pacific University
Biola University
Cal Baptist
Seattle Pacific University
Westmont College

Gather the curricular requirements for the program in question at each of the comparator institutions.

2. Use this collection of curricular requirements to develop a list of curricular features that are essential for programs of this type. In addition, make note of any innovative or creative curricular feature that may be useful in enhancing the quality of you program.

ESSENTIAL CURRICULAR FEATURES at comparator schools

* *Consider the Opportunity to enhance quality*

FOUNDATION

2-D, 3-D, 4-D (time-based, motion),* drawing, intro to computer, color theory *

CORE

Design education will always include the ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful messages and images and well as history, theory, and criticism. (Today design must include broader, more complex set of competencies like, technology, design research, cross-disciplinary studies, real-world project-based human-centered design, interdisciplinary collaboration, sustainability, designing for visual systems, entrepreneurial knowledge), * internship and the senior capstone Portfolio Review.

History + Criticism

History (taught in both art, design theory courses) (*Consider offering summer session graphic design history course taught every other year abroad to promote global learning*)*

Theory + Criticism (project-based)

Visual Symbolism (image)

Typography (type, image and message)

Branding and Identity Programs (systems thinking and design)

Information Design (data visualization) *

Digital Illustration

Illustration based using Illustrator + Photoshop * *consider requiring for all concentrations*

Digital Photo

Photography + Photoshop * *consider requiring for all concentrations*

Internships

Professional experience

Senior Capstone

Professional Portfolio Review with design industry leaders and student presentations

INNOVATION

Human-Centered Design Research Methods

Upper-division course | Multidisciplinary Collaboration | Design for Good | Civic/Global learning | Combining Christian faith virtues (empathy, ethics and values) through social justice projects | Offer a dedicated 1 semester course to fully explore process and methods. (*Upper-division design course or Honors Projects** (PLNU is the only school among our competitors incorporating HCD research methods in upper division courses)

Interactive Web Concentration / Technology and Media

Interactive/web/mobile/app, Front-end design (add 1, upper division) *

Animation / Motion Design / Digital Video / 4-D (add 1 upper-division and 1 lower-division course for the concentration or as elective) *

Marketing Concentration/ Business

(*PLNU is the only school to offer this concentration that combines 4 courses dedicated to business marketing, digital + social media, and entrepreneurship or can be taken as electives*)

VALUE ADDED (electives)

Typography, advanced-level *(could be integrated into an information design course)

Information Design, advanced-level *(could be integrated into an information design course)

Environmental Design* (is currently introduced in the Branding and Identity Programs course in a minor way)

Packaging Design* (is currently introduced in the Branding and Identity Programs course in a minor way)

Review this list with your Dean before using it to analyze your own curriculum.

3. Indicate how your curriculum compares to the list of curricular features from your analysis (this can be done in a table or narrative form).

Graphic Design Comparator Schools 2016 Summary Link:

<https://drive.google.com/a/pointloma.edu/file/d/0B79IkToEjgqWN0F6eWpXTkduazg/view?usp=sharing>

Graphic Design Comparator Schools 2016 Detailed Links (excel pdfs):

APU and PLNU

<https://drive.google.com/a/pointloma.edu/file/d/0B79IkToEjgqWR1M3RTJOd20tUmc/view?usp=sharing>

Biola and PLNU

<https://drive.google.com/a/pointloma.edu/file/d/0B79IkToEjgqWQ242cWZDaWo1X0E/view?usp=sharing>

Cal Baptist and PLNU

<https://drive.google.com/a/pointloma.edu/file/d/0B79IkToEjgqWTzhZa0xNNnpWNEU/view?usp=sharing>

Seattle Pacific University and PLNU

<https://drive.google.com/a/pointloma.edu/file/d/0B79IkToEjgqWUEVpbktLTk1veHc/view?usp=sharing>

Westmont and PLNU

<https://drive.google.com/a/pointloma.edu/file/d/0B79IkToEjgqWVklvTU84X2xodzg/view?usp=sharing>

Graphic Design Comparator Schools with Multidisciplinary / Social Innovation / Entrepreneurial Centers or Initiatives Link:

A growing trend of CCCU schools plus other schools are inviting the graphic design discipline to strategically collaborate.

<https://drive.google.com/a/pointloma.edu/file/d/0B79IkToEjgqWX3hQMG9rT29pd2s/view?usp=sharing>

The small size of our curriculum and few interactive media courses inhibit our brand and our ability to compete with our competitors. The number of courses required of our Art and Design majors is small in comparison. This makes our program look abbreviated, even though the success rate of our alumni is very high.

Based on the analysis of comparator programs and reflection on the menu and elective ratio above:

4. Are there courses in your program that should be modified? Why or why not.

Consider

Design History | Develop summer-session design history course taught every other year abroad.

To promote and enhance civic and global learning

New

Illustration | We have begun adding time-based/motion graphics to Illustration II.

5. Are there courses that should be eliminated? Why or why not.

We do not recommend eliminating any courses.

FINDINGS

PLNU is currently operating at the bare minimum for a graphic design major. We are ranked 5th out of 6 comparator schools with the lowest number of major units. Ironically, Cal Baptist at 48 units (the lowest number of units for the BA major), is offering the most up-to-date and innovative course offerings in concentrations that offer interactive web, animation, motion, and mobile/app design. It comes at a cost, where design students have fewer required visual art courses that expose them to art history, hand-making skills, tools and technology, as well as critical thinking that build a foundation in design. From our point of view this is *not* a benefit.

To support our argument about the value of the hands-on visual art courses that support design from an industry standpoint see what Joathan Ive from Apple computer says:

Dezeen Magazine

"Fewer designers seem to be interested in how something is actually made. Designers are losing the understanding of the nature and potential of materials gained from creating things by hand, according to Apple's Jonathan Ive.

The chief design officer at Apple said that designers in all fields appear to be less interested in the handmade.

"Surprisingly fewer and fewer designers, regardless of their particular design discipline, seem to be interested in the detail of how something is actually made," said the British designer.

Jonathon's statements support why keeping the visual arts courses in the design curriculum are important.

Chronicle Books Design Publishing Fellowship Program says that they look for designers with diverse experiences and background, personality and a unique design voice. I think it can be said that a number of innovative companies are looking for this as well.

Unique design voices are developed when people that are exposed to art, design, materials, methods and are encouraged to make and explore.

From the standpoint of MARKET ANALYSIS REFLECTION (AIGA and CA Magazine)

Design education will always include the ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful messages and images. This is what we now offer. However it also must include a broader, more complex set of competencies like, technology, design research, cross-disciplinary studies, real-world project-based human-centered design, interdisciplinary collaboration, sustainability, designing for visual systems and entrepreneurial knowledge.

RECOMMENDATION

Based on market analysis and reflection we believe we should not cut our curriculum, but figure out a way to expand course offerings to meet the needs of industry, and student/parent demands. We have the responsibility to prepare and train designers to successfully navigate their way through the rapidly changing design discipline for employment or graduate school.

6. Are there courses that could be merged? Why or why not.

Yes. Course content that is currently merged include:

4-D (time-based, motion) integrated into a + **lower division illustration course**

Consider offering as a separate course at the lower-division level as part of a foundation like our comparator schools (2-D, 3-D, and 4-D)

Human-Centered Design Research Methods Course + Portfolio Prep

This upper-division includes: real-world; multidisciplinary collaboration; design for good; social innovation; civic/global learning; and integrating Christian faith virtues focusing on empathy towards end-user needs and social justice issues.

Consider offering as a separate course (*could be elective or Honors Project*)

(PLNU is the only school among our competitors incorporating *HCD research* methods into upper division courses)

Could integrate, advanced typography and information design in the portfolio prep course. This single course could tie together multiple areas of learning—all valuable to professional preparation. Content could be created in this course and further developed in interactive media courses like web, mobile, app or motion design. This type of course would benefit by partnering with an innovation center, other disciplines and outside organizations with social change issues. It would be ideal if taught as a class by itself.

7. Are there courses that should be added? Why or why not. Note that in general, in order to create the space to add a new course, another course will need to be eliminated or taught less frequently.

Consider the following recommendations for *addition* to the Graphic Design Curriculum

These recommendations are based on listening to the needs of our current and former students, industry professionals, researched trends, industry standards, our desire to raise the level of academic excellence, and to more effectively compete with other CCCU schools.

Priority I

FOUNDATION

4-D (lower-division time-based, motion design. Recommend requiring for all design concentrations) | *Provides necessary skills and exposure to industry standard tools and technology.*

CORE

Theory + Criticism (project-based)

Information Design (data visualization for all concentrations or as elective) | *Students learn strategies for enhancing and visually presenting complex statistics and data across media for our information economy. They develop skills for communicating type, image and message for strategic objectives and audience contexts.*

Digital Illustration *provides necessary skills and exposure to industry standard tools and technology.*

Illustration based using Illustrator + Photoshop | Recommend requiring for all design concentrations

INTERACTIVE WEB DESIGN CONCENTRATION

Technology and Media

Provides necessary skills and exposure to industry standard tools, technology, theory and strategy.

Interactive/web/mobile/app (UI,UX) Front-end design (Recommend requiring for the advanced-level Interactive Web concentration or as elective)

ILLUSTRATION CONCENTRATION

Animation / Motion Design / Digital Video / 4-D (Recommend requiring for the advanced-level Illustration concentration or as elective)

INTERACTIVE WEB DESIGN CONCENTRATION or ALL

Information Design that focuses on data visualization (image) and (typography) (Advanced-level required for all concentrations or elective)

INNOVATION

Take the lead among our competitors and strengthen the quality of our graduates with skills highly valued in the innovative economy. This is a way to distinguish PLNU Art + Design.

Human-Centered Design Research Methods

This upper-division includes: real-world; multidisciplinary collaboration; design for good; social innovation; civic/global learning; and integrating Christian faith virtues focusing on empathy towards end-user needs and social justice issues.

Consider offering as a separate course (*could be elective or Honors Project*)

(PLNU is the only school among our competitors incorporating *HCD research* methods into upper division courses)

Could integrate, advanced typography and information design in the portfolio prep course. This single course could tie together multiple areas of learning—all valuable to professional preparation. Content could be created in this course and further developed in interactive media courses like web, mobile, app or motion design. This type of course would benefit by partnering with an innovation center, other disciplines and outside organizations with social change issues. It would be ideal if taught as a class by itself.

Priority II

VALUE ADDED (electives) *This would provide additional graphic design preparation and training and meet the needs of industry.*

Color theory (Beginning-level)

8. What did you learn about your overall curricular structure in terms of its complexity, breadth and depth in light of the comparator schools and our institutional size and scope? Are there any structural changes that need to be made in light of your analysis (e.g. sequencing of courses, % and or grouping of electives, overall units required, use of concentrations, etc...)?

GRAPHIC DESIGN MAJOR

Consider the following:

Recommend creating a BFA in graphic design for more comprehensive preparation and training to meet industry need.

The Graphic Design major is ranked 5th out of 6 comparator schools for the lowest number of units in the major.

We have the lowest number of theory courses out of all of the schools (we have 3 while others have 4–6). We could become distinctive by adding an Information Design Course and Human-Centered Design Course.

Our concentrations are all distinctively named.

Our new concentration in Marketing is the best of our competitors, offering 5 choices from the school of business and choosing 4. Courses include marketing (2), digital and social media (1), consumer behavior (1) and entrepreneurship (1).

Overall our curriculum structure is well-rounded. Our sequencing follows higher-ed graphic design pedagogy and best practices at other comparator schools.

We could compete more effectively by adding new media and technology courses related to 4-D time-based animation, digital video, in the illustration concentration or as electives.

We could compete more effectively by adding technology courses related to 4-D time-based animation, digital video mobile/app design in the Interactive Web Concentration.

Consider the following RECOMMENDED curricular additions.

4-D/Time-based/Motion Graphics/Animation/Video: (One lower-division and one upper-division) (We are currently adding motion design projects to Art 331 Illustration II in fall 2016.) Require for Interactive Web concentration or as elective. Require for Interactive web concentration or as electives.

Interactive Web/Mobile/App Design: (upper-division) (UX/UI) Require for Interactive Web concentration or as elective. Strengthen the Interactive Web Concentration in front-end design user design. Require for Interactive web concentration or as elective.

Human Centered Design (HCD) (upper-division) research methods course: multi-disciplinary, collaborative, real-world, “design for good” studio course using_or integrate into Honors Projects. Require for all concentrations or as elective.

Information Design (upper-division) Content could be used and further developed using new media in Interactive Web Design. Require for all concentrations or as elective.

Consider hiring a full-time Interactive Media Professor
Consider a BFA option

Burning Glass Skills Data Art & Design Department (duplicated in other program-level sections)		
1. Communication Skills Art202: Introduction to Computer Graphics Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 470: Internship Art 471: Portfolio Review	5. Detail-Oriented Art103: 2-Dimensional Design Art104: 3-Dimensional Design Art 115: Drawing I Art 200 or 201: Art History I, II Art202: Introduction to Computer Graphics Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 470: Internship Art 471: Portfolio Review	9. Leadership Art315: Introduction to Interactive Web Design Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 471: Portfolio Review
2. Creativity Art103: 2-Dimensional Design Art104: 3-Dimensional Design Art 115: Drawing I Art202: Introduction to Computer Graphics Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 470: Internship Art 471: Portfolio Review	6. Editing Art103: 2-Dimensional Design Art104: 3-Dimensional Design Art 115: Drawing I Art 200 or 201: Art History I, II Art202: Introduction to Computer Graphics Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 470: Internship Art 471: Portfolio Review	10. Problem Solving Art103: 2-Dimensional Design Art104: 3-Dimensional Design Art 115: Drawing I Art 200 or 201: Art History I, II Art202: Introduction to Computer Graphics Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 470: Internship Art 471: Portfolio Review
1. Organizational Skills Art103: 2-Dimensional Design Art104: 3-Dimensional Design Art 115: Drawing I Art 200 or 201: Art History I, II Art202: Introduction to Computer Graphics Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design	7. Meeting Deadlines Art103: 2-Dimensional Design Art104: 3-Dimensional Design Art 115: Drawing I Art 200 or 201: Art History I, II Art202: Introduction to Computer Graphics Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design	11. Project Management Art103: 2-Dimensional Design Art104: 3-Dimensional Design Art 115: Drawing I Art 200 or 201: Art History I, II Art202: Introduction to Computer Graphics Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design

Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 470: Internship Art 471: Portfolio Review	Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 470: Internship Art 471: Portfolio Review	Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 470: Internship Art 471: Portfolio Review MGT482: Entrepreneurship
2. Writing Art103: 2-Dimensional Design Art104: 3-Dimensional Design Art 115: Drawing I Art 200 or 201: Art History I, II Art202: Introduction to Computer Graphics Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art 470: Internship Art 471: Portfolio Review	8. Research Art103: 2-Dimensional Design Art104: 3-Dimensional Design Art 115: Drawing I Art 200 or 201: Art History I, II Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art470: Internship Art471: Portfolio Review	12. Management Art203: Graphic Design I, Visual Symbolism Art303: Graphic Design II, Typography Art315: Introduction to Interactive Web Design Art333: Graphic Design III, Branding and Identity Programs Art450: Interactive Web Design Art468: Portfolio Preparation Art471: Portfolio Review MGT482: Entrepreneurship

Analysis of the curriculum against preparation for employment

9. The Burning Glass data provides a list of skills for students entering common professions that are often linked to your major. Indicate in the table if and where each skill is being taught in your program. Based on reflecting on this data, are there changes you would recommend making to your curriculum?

1. **COMMUNICATIONS SKILLS:** Students are required to orally present and defend their work to the class for critique in all lab classes in the Department of Art and Design.
2. **CREATIVITY:** Students conceive and execute multiple original works of art/design projects in all of our lab courses.
3. **ORGANIZATIONAL SKILLS:** Students are required to work both inside and outside of class. This requires attention to schedules and deadlines.
4. **WRITING:** Writing is required for some—but not all—of our lab course assignments in the form of artist statements, project research, design briefs, brand platforms, reading summaries, and print and web portfolios.
5. **DETAIL ORIENTED:** Students follow instructions for organizing and managing projects. They also use detail-oriented skills for ensuring high-quality craftsmanship for art and design projects.
6. **EDITING:** Students are given regular feedback on their work in progress from instructors and peers through one on one and group critique. Multiple iterations are the expected practice.
7. **MEETING DEADLINES:** Art/design projects have multiple deadlines, which include progress benchmarks, homework assignments and a final critique. This is a universal practice for all art/design lab courses.
8. **RESEARCH:** Research is an essential component to the creative process and takes place in many different forms in art/design lab courses. The most common form is the process of collecting relevant art/design examples that relate to the student's project. This ensures that the student is aware of contemporary trends and provides inspiration for their work. Specific opportunities for more traditional research in the form of written papers are present in all of our Art and Design History courses. Human Centered Design Research methods are taught in the upper division portfolio prep course.
9. **LEADERSHIP:** Opportunities for students to display leadership are present in daily art/design lab courses. The lab course is a dynamic learning environment. Students who are observant and insightful, and speak out in group critiques or lab sessions always stand out. When they are able to express their insights with clarity and sensitivity, they become respected by their peers and often become respected and sought after resources for feedback. In the upper-division Art 333, Branding and Identity Programs, and Art 468, Portfolio Prep, small group discussions, research or projects provide opportunity for leadership.
10. **PROBLEM SOLVING:** This is an important skill for all art/design students. Learning new technology tools and processes, practicing new and unfamiliar skills outside of class, locating and testing new materials and working within various constraints are all essential components in the creative process.
11. **PROJECT MANAGEMENT:** Students are given project schedules with benchmark deadlines but they are also given enough freedom to fail and fall behind. Projects are carefully designed to require students to work both inside and outside of class to be successful.
12. **MANAGEMENT:** *(This is covered in all of the above)*

10. Some programs may serve to prepare students with professional qualities and skills that can serve them well in a great variety of professions that may not show up in data sets like Burning Glass. If this is indicative of your program, please identify the unique skills and/or professional qualities that your program develops in your students and indicate where in the curriculum this is being taught or developed.

1. **INNOVATION:** Human Centered Research methods, experimentation, risk taking, creative problem solving, use of technology and originality are some of the most valued traits/skills for any artist or designer. These skills are encouraged and fostered in all of our lab courses, but greater focus is given in upper-division art/design lab courses. Opportunities for developing original and innovative ideas and executing them and bringing them to completion is embedded in each and every lab course.
2. **ABSTRACT THINKING:** This skill is addressed in foundation courses and in upper-division art/design lab courses as students are given more freedom and projects become more complex.
3. **AESTHETIC LITERACY:** This is a skill that is addressed in every class within the department of art and design and one that can be applied to almost any career in an increasingly aesthetically sophisticated culture.
4. **ETHICS AND SOCIAL RESPONSIBILITY:** integration of Christian faith virtues such as, truth, kindness, care, social change, social justice, empathy, and healthy collaboration are practiced in various ways throughout the curriculum.

Analysis of the teaching of your curriculum

11. How do the pedagogical features of your program compare with the best practices for teaching in your discipline?

It is a universal pedagogical practice within art/design programs in higher education that students learn by doing. This is the essence of project-based visual problem solving in lab-course settings and the heart and soul of our program.

PEDAGOGY HISTORY

Shifting Paradigms

We are challenged with balancing industry pressures, ever-changing technology, the 4-year design program, competition for major units, and the high cost of higher education.

Indicates a best practice teaching pedagogy and PLNU Art + Design practice *

Atelier Method *

Design viewed as art (craft skills + art mediums + art history)

Bauhaus Weimer * (Walter Gropius) Foundation of graphic design 1919

Color Study and Composition

New Bauhaus in Chicago * (Laszlo Moholy Nagy)

Skeptical Chicago businessmen challenge Bauhaus model and add art + technology + the physical and social sciences

Swiss Movement * (Manfred Maier BASIC DESIGN PRINCIPLES School of Design Basel, 1977) 1950s -70s

Focus is on the basic design principles, theory, and methods

Post Modern/New Wave Design * (Katherine McCoy at Cranbrook and April Greiman, CCA) 1980s

Computer/technology + type image experiments

History of Graphic Design * (Phillip Meggs) mid 1980s

Full comprehensive timeline of graphic design history.

Contemporary Design * (mix of past, present and future) 2015+

AIGA, Adobe and Industry leaders research best practices and design pedagogy

Design education will always include the ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful messages and images and well as history, theory, and criticism. Today design must include broader, more complex set of competencies like, technology, design research, cross-disciplinary studies, real-world project-based human-centered design, interdisciplinary collaboration, sustainability, designing for visual systems, entrepreneurial knowledge, internship and the senior capstone Portfolio Review.

Design Process *

Practice a comprehensive process of design for managing project based assignments:

(Individual, small group and large group)

1. Identify and define the design problem
2. Gather, analyze and synthesize information
3. Determine performance criteria for measuring success
4. Develop content and context
5. Generate alternative solutions and build prototypes
6. Evaluate and select appropriate solutions
7. Implement choices
8. Evaluate outcomes

Socratic Method *

Create collaborative classroom communication focused on critical thinking, creativity, context and the design process.

12. What new pedagogical practices have been tried by members of your department in the last few years? What has your department learned from these experiments?

1. **ART104 Three Dimensional Design:** To increase skill in the descriptive formal language of design, students choose a work of 3D art or design and write a brief aesthetic description of the piece. They then give it to a friend, roommate or someone who hasn't seen the chosen piece. They ask the person to read it and draw a picture based on their description.

Findings: Descriptive language skills are lacking. Also draws attention to the complexity and value of seeing and the unique experience of an aesthetic observation.

2. **ART331 Illustration 2:** In collaboration with Professor Charlene Pate, student illustrators from ART331 collaborate with student authors from LIT325 Children's Literature. Students in LIT325 are given an opportunity to write a children's book as an extra credit assignment. Student Illustrators read the books and choose an author they would like to collaborate with. They then collaborate with the author and illustrate an original children's book.

Findings: The process has been rewarding for most of the students, and challenging since they are dealing with a real client/collaborator. It has added a new level of complexity for students who are often accustomed to maintaining complete creative control over their work.

3. **ART468 Portfolio Prep:** Use *human-centered research methods*, collaborate with campus stakeholders, build visual communication prototypes that engage and illuminate the PLNU sustainability story for a defined area, use a Christian voice and call to action. Display and watch how the community reacts to the visual communication. Evaluate the process, design outcome and audience participation.

Findings: Project was well received by students, The Office of Sustainability, stakeholders and shared with the campus community. We invited the campus community for a public tour, where each student described their process and design outcome. Would have been better if it was a full semester course. It incorporates multidisciplinary teams, business strategy, communication strategy, and sometimes innovative technology.

4. **ART468 Portfolio Prep:** Used *human-centered research methods*. A multidisciplinary team of students and faculty were awarded second place in the Nazarene Compassionate Ministries national competition focused on water justice. We were awarded an implementation grant and \$7,500 to use for a Beauty for Ashes scholarship. Our idea connects PLNU and Pastor Celestin Chishibanji from the Democratic Republic of Congo to build empathy and understanding across cultures. Using print, web, social media, and environmental design, along with daily programmed activities we raised awareness about access to fresh water, hygiene and sanitation. The campus community voiced their thoughts on social media, and helped us build the first water well at Ep. Mutombo Primary School and Mutowa Institute.

Together we raised awareness about access to fresh water, hygiene and sanitation. We encouraged you to voice your thoughts on social media, and help us build the first water well in the Democratic Republic of Congo. After matching funds came through we raised \$10,829. This summer the water well was built, providing closer access, improved water hygiene and personal security.

Findings: Project was well received by students, Pastor Celestin, his community, our stakeholders and shared with the campus community. We had great enthusiasm and participation from across the campus. This project was created in the fall semester of 2014 and extended for 1 1/2 months into the spring of 2015. It was a lot to do in a short time, but having cross over into the next semester made it doable. It works better with more time. It incorporates multidisciplinary teams, business strategy, communication strategy, and sometimes innovative technology. **To learn more, visit: hellofriendsplnu.org**

Overall, we are preparing and training our students to use a comprehensive design process. We teach core competencies defined by the AIGA + NASAD in response to market trends found earlier in the document section called: Links to Stakeholder Assessment Data.

13. Are there new developments in pedagogy in your discipline? What would be required to implement these changes in pedagogy in your department?

Yes, consider the following ideas:

New Pedagogy in Graphic Design

1. **Human-Centered Design** | Multidisciplinary team strategies including: real-world design problem; vocation; social justice topic/faith integration; and service. Solution: Create semester-long upper division course (require or elective).
2. **Information Design** | Solution: Create semester-long upper division course (require in all concentrations or elective).
3. **New Media and Technology** | Solution: Create a lower-division foundation 4-D course exploring new media and digital motion graphics and a semester-long upper division courses in the Interactive Web Concentration focusing on new media, and time-based digital motion graphics. (require in Interactive Web Concentration or elective).
4. **Entrepreneurial** | Solution: Created a more robust selection of business offerings to address marketing, digital and social media, consumer behaviors and entrepreneurship.

Consider the following RECOMMENDED curricular additions.

4-D/Time-based/Motion Graphics/Animation/Video: (One lower-division and one upper-division) (We are currently adding motion design projects to Art 331 Illustration II in fall 2016.) Require for Interactive Web concentration or as elective. Require for Interactive web concentration or as electives.

Interactive Web/Mobile/App Design: (upper-division) (UX/UI) Require for Interactive Web concentration or as elective. Strengthen the Interactive Web Concentration in front-end design user design. Require for Interactive web concentration or as elective.

Human Centered Design (HCD) (upper-division) research methods course: multi-disciplinary, collaborative, real-world, "design for good" studio course using_or integrate into Honors Projects. Require for all concentrations or as elective.

Information Design (upper-division) Content could be used and further developed using new media in Interactive Web Design. Require for all concentrations or as elective.

Consider hiring a full-time Interactive Media Professor
Consider a BFA option

Great info!!

Over the past 30 years, the Graphic Design industry has experienced a technological revolution, first with the switch from analog to digital production in the late 1980s and 1990s, and then the sharp increase in web/interactive design in the past 15 years.

The field of Visual Art is undergoing a similar technological revolution. With CNC (Computer Numerical Control) equipment such as routers, laser-cutters, water-jet cutter, plasma cutter, 3D printing, as well as 3D modeling software, artists and designers have the ability to create forms that would not have been previously possible. Although prices have come down considerably in recent years, this equipment is expensive to buy and maintain. It is also quickly becoming a necessity for any serious art and design program to be well equipped with CNC technology. The recent purchase of a laser-cutter was an important start, and it gets even more use than we expected from both visual art and graphic design students.

The Department of Art and Design would like to add a new course to address this technology, titled ART1?? 3D Design 2, Digital Fabrication. It would serve both visual art and graphic design students, and early discussion indicates interest from the Physics and Engineering Department. This course will require an investment in equipment, software, space, and training. At the request of Dr. Joe Watkins, a proposal was submitted last year regarding the construction of a digital fabrication lab on the Keller grounds. Nothing has been heard since its submission.

GDes-F4) Potential Impact of National Trends

**Top Burning Glass Occupations for the Program
Art & Design Department**

(duplicated in other program-level sections)		
Occupation	Hiring Demand	Salary Range
Art Director	Medium	\$71K - \$80K
Graphic Designer/Desktop Publisher	Medium	\$49K - \$51K
Photographer	Medium	\$50K - \$58K
Web Designer	Medium	\$59K - \$63K
Artist/Illustrator	Low	\$46K - \$55K
Curator/Museum Director	Low	\$45K - \$50K
Multimedia Designer/Animator	Low	\$58K - \$66K
Set/Exhibit Designer	Low	n/a

Note that some programs do not have as many professions listed in the Burning Glass data as others do. In these cases we will want to get a list of professions from the chair/school dean to supplement the Burning Glass data.

1. Which professions in the Burning Glass data were you already aware of and for which are you already intentionally preparing students and does the hiring demand in these professions signal anything about the future that you need to be aware of regarding the design and structure of your program ?

We are aware of all of the professions. We are preparing students for any of these disciplines. We teach students to have the skills necessary for designing in any medium. Our mission is to provide an environment for independent critical thinking, problem solving, creativity, empathy, self-motivation and a love of life-long learning. Mature designers emerge who want to use their gifts to make the world a better place.

2. Are there additional professions in the Burning Glass list or from your knowledge of occupations your alumni have entered, for which you should be preparing students?

Digital Media: social media, Human-Centered Design, Experience Design, Information Design, Environmental Design

3. What changes in your program would be necessary in order to prepare students for the skills and professional qualities needed to succeed in these additional professions?

Consider the following RECOMMENDED curricular additions.

4-D/Time-based/Motion Graphics/Animation/Video: (One lower-division and one upper-division) (We are currently adding motion design projects to Art 331 Illustration II in fall 2016.) Require for Interactive Web concentration or as elective. Require for Interactive web concentration or as electives.

Interactive Web/Mobile/App Design: (upper-division) (UX/UI) Require for Interactive Web concentration or as elective. Strengthen the Interactive Web Concentration in front-end design user design. Require for Interactive web concentration or as elective.

Human Centered Design (HCD) (upper-division) research methods course: multi-disciplinary, collaborative, real-world, "design for good" studio course using *or* integrate into Honors Projects. Require for all concentrations or as elective.

Information Design (upper-division) Content could be used and further developed using new media in Interactive Web Design. Require for all concentrations or as elective.

Consider hiring a full-time Interactive Media Professor
Consider BA *and* BFA options

4. Are there national trends in higher education or industry that are particularly important to your discipline? If yes, how is your program reacting to those trends?

NATIONAL TRENDS

Design education will always include the ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful messages and images and well as history, theory, and criticism. Today design must include broader, more complex set of competencies:

Information design

Technology

Design research

Cross-disciplinary studies

Human-centered design

Interdisciplinary collaboration

Sustainability

Systems design

Designer as author/entrepreneur

FINDINGS

We are integrating some of these topics into existing courses. For example:

Technology in Art 315 and Art 450 Interactive Web Design

Design research in all upper division design theory courses, Art 333, Branding/Identity, 468 Portfolio Prep and Art 471 in Portfolio

Cross-disciplinary studies in 468 Portfolio Prep, and Art 471 in Portfolio

Human-centered design in 468 Portfolio Prep, and Art 471 in Portfolio

Interdisciplinary collaboration in 468 Portfolio Prep, and Art 471 in Portfolio

Sustainability in 468 Portfolio Prep, and Art 471 in Portfolio

Systems design in Branding and Identity Programs, 468 Portfolio Prep, and Art 471 in Portfolio

Designer as author/entrepreneur in Art 471 in Portfolio

We would like to add more courses to more fully prepare and train our students. However, our unit limitations in the BA and university prioritization make it a challenge.

Resource Links:

American Institute of Graphic Design Trends

<http://www.aiga.org/designer-of-2015-trends/>

American Institute of Graphic Design Core Competencies

<http://www.aiga.org/designer-of-2015-competencies/>

CA Magazine | Forward-Thinking Art and Design

<http://www.commartarts.com/column/blank-slate>

“Traditional boundaries have been removed and we must rethink our approach. We are becoming multidisciplinary, extra-disciplinary and hybridized.”

—Terry Irwin, Design Educator, Carnegie Mellon School of Design

GDes-F5) Quality Markers

Retention/Graduation Rates (First-Time Freshmen)							
Graphic Design	Matriculation Term						
	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014
First-Year Retention	94.1%	71.4%	93.3%	91.7%	100.0%	93.8%	100.0%
<i>PLNU First-Year Retention</i>	84.2%	84.1%	81.1%	82.9%	89.3%	84.5%	84.5%
Graphic Design	Matriculation Term						
	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011
Four-Year Graduation Rate	75.0%	58.8%	60.0%	71.4%	40.0%	78.6%	61.5%
<i>PLNU Four-Year Graduation Rate</i>	62.0%	65.2%	61.7%	59.1%	63.4%	62.2%	63.2%
Graphic Design	Matriculation Term						
	Fall 2003	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009
Six-Year Graduation Rate	91.7%	92.9%	81.3%	81.3%	68.0%	71.4%	60.0%
<i>PLNU Six-Year Graduation Rate</i>	72.4%	73.2%	73.0%	74.9%	72.2%	73.6%	75.0%
Degree Completions							
Graphic Design	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15
Advertising Concentration	3	2	3	6	1	6	6
Art & Design Concentration	14	13	9	7	5	6	5
Editorial Design Concentration	3	2	6	2	1	1	2
Illustration Concentration	1		1		3	1	
Graphic Communication (closed)	1						
Program Total	22	17	19	15	10	14	13
<i>Share of PLNU Bachelor's Degrees</i>	3.7%	3.2%	3.5%	2.7%	1.8%	2.4%	2.4%
Minors	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15
No minors in this program							
FTF Time to Degree (in semesters)							
FTF Time to Degree (in semesters)	8.3	8.0	8.5	8.3	8.0	8.2	8.2
<i>PLNU FTF Time to Degree</i>	8.2	8.2	8.3	8.2	8.3	8.3	8.3
Study Abroad Participants							
Study Abroad Participants	5	4	5	7	3	2	2

1. Based on comparing the quality marker data for your program with the PLNU averages:

a. What does this tell you about your program?

There has been an overall downward trend in Graphic Design with a low of 10 degree completions in 2012/13. Degree completions for 2016 (not reflected here) are up to 15, and projected numbers for degree completions for 2017 are strong with 20 students currently registered for the fall Graphic Design capstone course. This is good news, but small classes are still an issue at various levels within the program, and small senior classes are likely to continue with ups and downs from year to year.

Volatility overall appears to be effected by small numbers of students department wide, with a few students one way or another causing volatility in the percentages.

b. If your values are below the PLNU averages, what changes could you make to address any areas of concern?

REFER TO SECTION F1

c. If your values are above the PLNU averages, what do you believe contributes to this success?

Our First-Year retention rates are high. The small community and the student-faculty interaction are part of our success. Students are mostly happy with the strength of our program, courses, our teaching, and the close-knit community. We have lost several of our strongest students in recent years and the reason is almost always financial constraints. Scholarship funds are desperately needed.

2. Describe regular opportunities for students to apply their knowledge (internships, practicums, research projects, senior projects, etc.). Estimate what percentage of your students in this program participates in these kinds of opportunities.

Internships, senior capstone—portfolio review, research and service projects

100% participation through upper-division required courses Art 468 Portfolio Prep, Art 471 Portfolio, Art 470 Internship
An internship is a supplemental educational opportunity to explore career options and develop skills related to the visual art, art education, or graphic design industry. Internships build confidence and professional networks.

COURSE LEARNING OUTCOMES

- Practice professionalism by using good interpersonal skills: responsibility, ethics, initiative, organization, timeliness, preparation, motivation, good attitude, work ethic, care of your work and of care those you work with.
- Collaborate productively in teams
- Practice using a comprehensive design process
- Understand and respond to audience and design contexts: cognitive, social, cultural, technological and economic
- Demonstrate advanced level design using typography, image and message by applying visual principles, formal structures
- Practice visual problem solving and critical thinking
- Develop advanced research and ideation skills
- Constructively critique and evaluate when appropriate
- Develop and apply technical skills through the use of tools and technology
- Practice flexibility—be nimble and dynamic
- Think comprehensively about unified visual systems
- Be mindful of environmentally sustainable strategies and practices

Internship sites have included:

Anthropologie | San Diego, CA
Art2Ink, Inc. | Glendale, CA
Beautiful Feet | San Diego, CA
Bennett Peji | San Diego, CA
Blik Design | San Diego, CA
Boeing/NASA | Seattle, WA
Buchanan Design | San Diego, CA
Caava Design | San Diego, CA
Canyon Crest Academy | San Diego, CA
City Church | San Diego, CA
Clave Media | Los Angeles, CA
Creative Fusion | San Diego, CA
Darling Magazine | Pasadena, CA
Digital Operative | San Diego, CA
Father Joe's Village
Hogelucht Creative | San Diego, CA
Hollis Brand Culture | San Diego, CA
Kawaii Kakkoi Sugoi | Los Angeles, CA
Laura Coe Design | San Diego, CA
Life Community Church | San Diego, CA
Local Media | San Diego, CA
Malibu Club Younglife | Malibu, CA
Mentus | San Diego, CA
Mindgruve | San Diego, CA
Mingei Museum | San Diego, CA
MiresBall | San Diego, CA
New Break Church | San Diego, CA
Parron Hall | San Diego, CA
Plant with Purpose | San Diego, CA
PLNU | Office of Student Vocation | San Diego, CA
PLNU | Marketing and Creative Services | San Diego, CA
PLNU | Soloman Theatre | San Diego, CA
PLNU | Spiritual Development | San Diego, CA
Posh Paperie | San Diego, CA
Poverties | Los Angeles, CA
Mentus, Interactive Design | San Diego, CA
MeringCarson | San Diego, CA
Roxy/Quick Silver | Huntington Beach, CA
Rock Church | San Diego, CA

3. Describe any public scholarship of your undergraduate and graduate students in this program (conference presentations, publications, performances, etc.). What percentage of your undergraduate students are involved in these kinds of activities?

Chronicle Books Design Publishing Fellowship

2 PLNU students offered Design Publishing Fellows in 2016 out of 5 total positions

San Diego AIGA Portfolio Review (Professionally reviewed and juried)

2016 | Talia Moyer, First place, Typography Category

2014 | Carissa Gidding, First Place, Design for Good

2013 | Houston Hannah, First Place, Designer as Entrepreneur

2012 | Kristina Micotti, First Place, Illustration

Human-Centered Design / Service

1 student

Mingei International Museum Research Project 2015

Multi-disciplinary team from Point Loma Nazarene University and Mingei Museum

Applied a human-centered design approach for the museum's College Outreach Initiative. We started a direct dialogue with the San Diego college audience to gain insights on their needs and wants. To better serve students, we created a plan based around interactive, informal events and digital communication using social media. Presented research findings to Mingei Board of Trustees June 2015

Human-Centered Design / Service

1 class of 15 students

Art 469: Portfolio Preparation

COMMUNITY TO COMMUNITY | WATER CHALLENGE 2015

hellofriendsplnu.org

Connect across cultures. Engage in conversation. Participate in daily activities. Give to the water well at Ep. Mutombo Primary School & Mutowa Institute.

This student-run water challenge was held February 9–April 3, 2015. Together we raised awareness about access to fresh water, hygiene and sanitation. We encouraged you to voice your thoughts on social media, and help us build the first water well in the Democratic Republic of Congo. After matching funds came through we raised \$10,829. In summer 2015 a water well was built, providing closer access, improved water hygiene and personal security.

Senior Capstone

100% Participation of majors

Art 471: Portfolio Review

Students present a print and web portfolio of comprehensive projects to faculty and leading design professionals.

Internships

100% Participation of majors

Art 470: Internship

4. How many of your students participate in study abroad opportunities in general? Describe any study abroad opportunities specifically organized by your program. What percentage of your majors are involved annually (annualize the number)? How many students outside of your department participate in this departmentally organized program (Annualize the number)?

Based on Euroterm Years (Fall 2009, Spring 2010, Fall 2011, Fall 2013, Summer 2015) averages show 58% were graphic design majors and 44% were visual art majors.
See attached data.

5. What are any other distinctives of your program? Describe how they contribute to the program's success.

- PLNU Graphic Design leads in business, marketing, and entrepreneurship courses compared to what is offered by our comparator schools
- 2014 and 2015 data shows that 86% of graphic design graduates are getting design related jobs within the first year. See data on question 8 below.
- Professors act as caring mentors and provide individualized attention and guidance
- Graphic design professors are practicing professionals in their field
- Small class sizes create opportunities to build warm working relationships with peers and faculty
- Opportunities to work on projects in interdisciplinary learning teams
- Learn Human-Centered Design research methods to create innovative outcomes
- Opportunities to work on projects involving "design for social good"
- Love Gallery Exhibitions
- Keller Gallery Program hosts professional, faculty and student exhibits
- Host an annual guest artist for talk and classroom visits
- Senior Capstone Portfolio Review with leading industry professionals
- Internships required
- Study Abroad
- Office of Strengths and Vocations offers career preparation, mentoring, and alumni networking events
- American Institute of Graphic Arts (AIGA) student club
- Opportunities to tour local design studios and printers
- AIGA San Diego Events: Unite, Portfolio Review
- Proximity to local and regional museums
- Numerous opportunities for paid on-campus graphic design-related jobs, for instance: PLNU Student Publications; The Point; student-run newspaper; The Mariner Yearbook; Driftwood, PLNU Creative Arts Journal

All of these distinctions provide a well-rounded experience to help train and prepare students for success

6. Does your program have an advisory board? If so, describe how it has influenced the quality of your program? If not, could it

Not formally. Yes, we could benefit from an advisory board.

If we formed a board perhaps we could select professionals from a variety of industry areas, for instance:
(Print, web, social media, built environment)

Freelance

In-house Corporate

In-house Non-Profit

Illustration

Traditional Design Studio

Web Development

We could set up an annual meeting to discuss trends, technology, and other core skill competencies required for success.

benefit from creating one?

7. Describe any current joint interdisciplinary degrees (majors or minors) offered by your department. Are there additional areas where interdisciplinary programs should be considered?

There are no current joint interdisciplinary degrees.

If we had an innovation center we could connect across disciplines on specific projects more easily.

Design and Business

Design and Psychology/Sociology

Design and Engineering

Design and Education

Design and Theology or Ministry

8. Describe your success with students acquiring jobs related to their discipline.

2014 | 13/15 Graduates Employed within 1 year

86% Design Employment

Junior Designer, MiresBall

In-house, Chuao Chocolatier

Meijun, A web, marketing, and branding development company

In-house Design, Coldwell Banker, Idaho

In-house Design, World of Dance, L.A.

Designer, Tuleburg Group

UX, UI Designer, Teefury LLC, Orange County

3 – Freelance Design, Orange County

In-house design, Discipleship Program and Design, Pine Cove Christian Camps, Texas

In-house design, Seacoast Community Church, Carlsbad

In-house design, The Wedding Consultancy, Georgia

2015 | 12/14 Graduates Employed within 1 year

86 % Employment

4–Freelance

In-house Design, Cobian Footwear, San Diego

Junior Designers, Chronicle Books, San Francisco

Designer, IDEO.org, Palo Alto

1–Buchanan Design and Marketing and Advertising Design Group, San Diego

2–Design Publishing Fellowship, Chronicle Books

Pottery Barn Catalog, San Francisco

Ideation Consultancy, Long Beach

Joe Sloan Design

In-house Design, Parron Hall, San Diego

9. Describe your undergraduate and graduate student success rate for passing licensure or credentialing exams (if they exist in your discipline).

N/A

10. Describe your success with undergraduate student acceptance into post-baccalaureate education.

N/A

11. What kind of support does your program provide for students encountering academic difficulties? How do you intentionally facilitate these students' connection with institutional support services?

100% of our students have access to individual advisors within the department and a dedicated advisor in the Office of Records. If we identify a student with a special need we guide them to the proper resources. We are currently being trained on the new EAB Student Success Collaborative with access to key success factors.

GDes-F6) Infrastructure and Staffing

Full-Time Faculty Program Contribution Art & Design Department (duplicated in other program-level sections)			
	2012-13	2013-14	2014-15
Percentage of UG classes taught by FT faculty	48.1%	68.5%	67.3%
<i>PLNU percentage of UG classes taught by FT Faculty</i>	<i>TBD</i>	<i>TBD</i>	<i>TBD</i>
Includes: regular lectures, labs, seminars			
Excludes: independent studies, private lessons, internships			

1. Are your program's current technological resources and support adequate? If not, what is needed? Do you foresee any additional needs in this area?

Technology support through IT and media services is quite good. More printer training would be appreciated for faculty and students using the new equipment. We need to consider hardware and software that will continue to keep our students up to industry standards, for instance—I

software: Sketch and Live Surface

Hardware: new Apple interactive iPads with drawing pens for quicker prototyping.

The main drawback is being isolated from the art department and other equipment like the laser-cutter and other equipment.

I recommend adding support funds for regular software training, for instance, Lynda.com subscriptions or additional Adobe and Adobe Cloud training to faculty teaching courses from Intro to computer graphics to the upper-division portfolio course.

I recommend adding support funds for whomever teaches the internship course for networking events, like the AIGA events, but especially the Annual Y-Conference in San Diego. This is a vital connection to the local, regional, national and even international design community, getting PLNU's name out and building positive relationships.

2. Are your program's current facilities adequate? If not, what is needed? Do you foresee any additional needs in this area?

No. They are well below standard.

According to NASAD Standards (II, E and F)

Art/design units with goals and objectives and specializations that require constant updating of equipment must demonstrate their capacity to remain technologically current

The Department of Art and Design facilities consists of the Keller Visual Arts Complex, the Cabrillo Hall Art Annex, the Starkey B Printmaking and Seminar Classroom, the Rohr Science Machine Shop and the Ryan Learning Center Mac Lab.

Keller Fine Arts Building is centrally located on campus, just north of the Greek amphitheater. The building was originally built in 1969 and was enlarged in 1989 to add restrooms, a photography darkroom, an upgraded office area, and an ocean-facing multi-use classroom. Keller 109 is used for photography classes, as well as for campus-wide lecture courses.

Since the mid-1990s, a growing need for more studio space and lecture/lab classrooms has meant departmental expansion beyond Keller Hall to Cabrillo Hall basement, Starkey B, Ryan Media Center, and Liberty Station. These growth patterns have led to two on-campus proposals since 2002 to expand into former Rohr religion or Starkey B.

In 2010 the department submitted a formal proposal to the President's Cabinet to move most art/design courses to the former Naval Training Center's renovated barracks in Liberty Station.

Architectural firm, Carrier-Johnson researched the PLNU art/design program and proposed space needs for the department at NTC. Their work made it clear the department was greatly in need of more space.

While the move to the renovated NTC barracks became cost prohibitive, it led to the 2013 formal proposal of a new architectural expansion of Keller Fine Arts Building (Section 6.1). In the interim, one classroom and two offices in Starkey B were designated for exclusive art/design department use, as well as one classroom at Liberty Station (Building 176), Cabrillo basement (for senior studios and seminars, and the Mac Lab. The Liberty Station painting and drawing classroom has helped to facilitate a higher FTE for PLNU.

"I would recommend more space to do art and take art classes. More rooms and studio space would be helpful."
Freshman | Art/Design Student Survey 2014.

Key Findings: The department is in great need of more classrooms for a variety of specialized studio courses, a digital fabrication lab, a conference room with adequate table space for meetings, a public gathering space for lectures, wall space for critiques, storage, offices and workspaces to provide high quality learning environments for its students and faculty to remain competitive with other Southern California CCCU art/design programs. Architectural firm, Carrier-Johnson researched program needs for the department at NTC. Their professional work made it clear the department was greatly in need of more space.

3. Is your program's current staffing (administrative, clerical, technical and instructional) adequate? If not, what is needed? Do you foresee any additional needs in this area?

Consider the following:

Full-time faculty position to expand Interactive Media

FINDINGS

We are weak in the area of Interactive Media compared to some of our comparator schools and for what the needs of industry are demanding in our quickly changing more technology and innovation discipline.

GDes-F7) Challenges and Opportunities

1. Are there any particular challenges regarding this program that have not been addressed through the analysis and reflection on data or questions in sections F1-F6 that you would like to include here?

- Increase fundraising for student scholarships
- Increase support for a new sustainable facility that will adequately meet our needs now and into the future
- Increase financial support to manage our brand story across media
- Add an additional BFA degree to the existing BA and give students the choice to better compete and lead amongst with other CCCU competitors and address industry core competencies
- Strengthen the Interactive Web Design Concentration with more 4-D time based motion graphic courses and new media for app design and social media in the lower and upper division.

2. Are there any particular opportunities regarding this program that have not been addressed through the analysis and reflection on data or questions in sections F1-F6 that you would like to include here?

Graphic Design plays a critical visual communication role in our society. Graphic Design's unique education and skills make information clear, understandable, accessible and engaging. It has the power to change minds, and behaviors. Graphic design contributes to culture by making richer experiences through a variety of mediums. We have the power to bring important messages to life and make the world a better place. We hope that one-day PLNU Department of Art + Design will be considered one of the best places in Southern California to learn about graphic design in a Christian higher-education environment.

GDes-F8) Recommendations for Program Improvement

List the recommendations you are making regarding this program analysis with a brief rationale for each recommendation.

Continue to research and monitor market trends, core competencies, and comparator schools to inform best practices in the graphic design industry and contemporary economy. Develop graduates who are prepared to be “citizen” designers with abilities to solve visual communication problems, and work collaboratively in multidisciplinary environments. Students must be able to adapt to new technologies, and use empathy to connect to those they are designing for to create innovative outcomes.

Consider the following:

- Increase fundraising for student scholarships (start an annual scholarship fundraiser, to help with recruitment and affordability)
- Increase support for a new sustainable facility that will adequately meet our needs now and into the future (To help us function together as a department and better compete with our comparator schools)
- Increase financial support to manage our brand story across media (To engage our audience and make clear our distinctions and better compete with our comparator schools) (especially the website and social media) (To improve recruitment)
- Continue to improve curriculum (to meet industry standards and become more competitive)
- Create a BFA option to the BA to better compete and lead amongst with CCCU competitors
- Improve graphic design assessment (To become more accountable for WASC standards)
- Work with admissions to create a more strategic partnership for recruiting (To improve recruitment)
- Consider hiring a full-time Interactive Media Professor

Consider the following RECOMMENDED curricular additions.

4-D/Time-based/Motion Graphics/Animation/Video: (One lower-division and one upper-division) (We are currently adding motion design projects to Art 331 Illustration II in fall 2016.) Require for Interactive Web concentration or as elective. Require for Interactive web concentration or as electives.

Interactive Web/Mobile/App Design: (upper-division) (UX/UI) Require for Interactive Web concentration or as elective. Strengthen the Interactive Web Concentration in front-end design user design. Require for Interactive web concentration or as elective.

Human Centered Design (HCD) (upper-division) research methods course: multi-disciplinary, collaborative, real-world, “design for good” studio course using_or integrate into Honors Projects. Require for all concentrations or as elective.

Information Design (upper-division) Content could be used and further developed using new media in Interactive Web Design. Require for all concentrations or as elective.

ART EDUCATION PROGRAM

Program Level Analysis (Art Education)

Bachelor of Arts in Art Education

ArtEd-F1) Trend and Financial Analysis

First-Time Freshman Admissions Funnel							
Art Education	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Inquiries	29	84	84	47	99	102	140
<i>Share of PLNU inquiries</i>	0.3%	0.5%	0.5%	0.3%	0.5%	0.5%	0.8%
Completed Applications	9	31	24	21	24	9	22
<i>Share of PLNU Applications</i>	0.4%	1.2%	0.9%	0.7%	0.8%	0.3%	0.9%
Applicant Conversion Rate	31.0%	36.9%	28.6%	44.7%	24.2%	8.8%	15.7%
<i>PLNU Applicant Conversion Rate</i>	18.6%	17.3%	17.0%	15.7%	16.1%	12.1%	15.0%
Admits	8	22	11	10	15	5	14
<i>Share of PLNU Admits</i>	0.4%	1.1%	0.6%	0.5%	0.7%	0.2%	0.7%
Selection Rate	88.9%	71.0%	45.8%	47.6%	62.5%	55.6%	63.6%
<i>PLNU Selection Rate</i>	87.4%	72.9%	68.9%	69.0%	70.5%	79.5%	79.8%
New Transfer Admissions Funnel							
Art Education	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Inquiries	5	4	4	6	14	12	11
<i>Share of PLNU inquiries</i>	0.6%	0.6%	0.4%	0.4%	0.9%	0.7%	0.5%
Completed Applications	4	4	0	4	5	3	2
<i>Share of PLNU Applications</i>	1.0%	1.0%	0.0%	0.9%	1.0%	0.4%	0.4%
Applicant Conversion Rate	80.0%	sm	sm	66.7%	35.7%	25.0%	18.2%
<i>PLNU Applicant Conversion Rate</i>	50.2%	55.5%	56.2%	28.4%	33.2%	36.9%	21.7%
Admits	4	1	--	3	5	1	2
<i>Share of PLNU Admits</i>	1.2%	0.4%	--	1.1%	1.5%	0.2%	0.6%
Selection Rate	sm	sm	--	sm	100.0%	sm	sm
<i>PLNU Selection Rate</i>	79.3%	57.9%	54.8%	60.5%	65.4%	64.1%	79.2%
sm = cell sizes too small							

1. What does this data tell you about the external demand for your program? What does this say about the future viability of your program?

The Art Education Major [CCTC-Approved Art Subject Matter Program] exists to:

- *Provide a quality program of studies in visual art or design for students who seek K-12 art careers.*
- *Offer a program of studies that fosters the history and making of high quality original works of art, as well as speaking and writing in the discipline.*
- *Provide methods and pedagogy for students preparing to teach art/design in K-12 schools.*
- *Prepare students to begin their Single Subject credential programs.*
- *Develop competencies in the concentrations for students who may also want to pursue graduate degrees in art/design.*

The data provided in the chart above indicates that the Art Education major remains viable, despite fluctuating numbers since the fall of 2009. This program is closely aligned to the potential for job opportunities in the public schools. These possibilities have been limited across the last 15+ years. This is beginning to change with increased Title 1 resources coming into California's public schools. The increase of art education majors from 2014 (9) to 2015 (22) is an indication that college students are hearing that there are jobs opening up in the schools – including potential art teaching positions (learningpolicyinstitute.org).

In-person efforts by the Art/Design Department Chair to track down actual art teacher hiring rates in San Diego County Schools and San Diego Unified School District in 2015 were met with resistance or lack of data at the district offices. However, district meetings in 2015-2016 repeatedly included topics concerning new demands for arts teachers in San Diego County.

The data on transfer students indicate there is greater need for the department to focus on community college transfers in PLNU student recruiting. It began to address this issue more pro-actively in 2014-2015 by developing new articulation agreements with San Diego County Community Colleges (See PLNU Department of Art and Design website.)

First-Time Freshman Admissions Yield							
Art Education	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Admits	8	22	11	10	15	5	14
Matriculants	2	6	1	2	9	0	4
Share of PLNU Matriculants	0.4%	1.0%	0.2%	0.3%	1.4%	0.0%	0.7%
Yield Rate	25.0%	27.3%	9.1%	20.0%	60.0%	0.0%	28.6%
PLNU Yield Rate	29.3%	30.5%	27.7%	30.3%	31.0%	27.9%	29.9%
New Transfer Admissions Yield							
Art Education	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Admits	4	1	--	3	5	1	2
Matriculants	1	1	--	0	1	1	0
Share of PLNU Matriculants	0.6%	0.7%	--	0.0%	0.7%	0.5%	0.0%
Yield Rate	sm	sm	--	sm	20.0%	sm	sm
PLNU Yield Rate	51.1%	60.2%	54.7%	47.3%	44.6%	46.0%	48.0%
sm = cell sizes too small							

2. How does your yield rate (percentage of students who enroll at PLNU after being admitted) compare to the PLNU average? If your rate is more than 8 percentage points above the PLNU average, what factors do you believe are contributing to this positive outcome? If your rate is more than 8 percentage points below the PLNU average for more than one year, what factors do you believe are contributing to this difference?

Art Education student numbers are clearly below the PLNU average, but they are relative to the size of the department and purpose of the major. It is a professional practice degree and is compatible with the mission of the institution. It is a financially affordable option in the department and aligns with the long-standing strong reputation of Point Loma's teacher preparation/credential programs. There are only two art courses (Art 490 - Ceramics and Art 455 - Visual Arts in the Classroom II [stacked]) in the major that are not required in other PLNU visual arts or graphic design programs.

Enrollment							
Art Education	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Graphic Design Concentration	3	9	4	5	4	5	5
Visual Arts Concentration	10	6	8	6	13	5	5
Art Education Total	13	15	12	11	17	10	10
<i>Share of PLNU Undergraduates</i>	<i>0.5%</i>	<i>0.6%</i>	<i>0.5%</i>	<i>0.5%</i>	<i>0.7%</i>	<i>0.4%</i>	<i>0.4%</i>
Minors	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Minors shown in Visual Arts section							
Major Migration of Completers*							
Art Education							
Top Importing Programs:	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	6-yr Total
Biology-Chemistry	1						1
Graphic Design					1		1
Undeclared					1		1
Visual Arts			1				1
Top Export Destinations:	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	6-yr Total
Graphic Design					1	1	2
Visual Arts		1			1		2
Child & Adolescent Development					1		1

* Based on degree completions of students who either started or finished within the program and who originally matriculated as first-time freshmen

3. What does this data tell you about the internal demand for your program? Does this raise any questions about the viability and/or sustainability of your program as it is currently configured? Explain why or why not. Are there any actionable strategies that you can do that might make a difference if your trends are in the wrong direction?

Teaching art in the public schools is not a good fit for every PLNU art student, but an important career option for some. The Art Education Major/ASMP is the smallest of the three departmental majors. The California Commission on Teacher Credentialing first approved its Art Subject Matter Program in 1995. The approval was renewed in 2006. Currently the Point Loma ASMP is one of 16 approved programs in the State of California, and one of only four in private institutions (<http://www.ctc.ca.gov/educator-prep/approved-programs.html>).

California's Department of Education, through its Commission on Teacher Credentialing, names the Visual and Performing Arts as core subjects. Available art teaching positions are beginning to reopen with the return of Title 1 funding, retirements of baby-boomers, and job openings from teachers migrating into other professions (learningpolicyinstitute.org). The size of the PLNU Art Education Major may begin to trend upward again to reflect these renewed employment opportunities. At a 2016 SDUSD arts advisory board meeting the district representative identified there could be up to 60,000 new teaching positions available in California schools in the next 3-5 years. A percentage of them would be in the visual and performing arts.

For these reasons, the PLNU art/design faculty members need to increasingly encourage a career in secondary art teaching through informal conversations with students, advising, alumni contacts, and partnerships with school sites. The department's art educator has not taught art/design majors since 2010, when she returned to the chair position. Her direct contact with art education majors has been limited to advising and in Art 455 – Visual Arts in the Classroom II. Over the years, a number of entering art education students have changed their majors to visual art (with a MFA goal) or graphic design by the time they moved into their upper division work. More support by art/design faculty to encourage students to continue their art education career goals could help to bring PLNU art/design grads back into the public schools. Knowing that jobs may increasingly be available should help.

Art (Duplicated in Visual Arts section)				
	2011/12	2012/13	2013/14	2014/15
Total program student credit hours	1,803	1,794	1,868	1,974
Number of GE sections taught	12	12	13	12
% of SCH that are GE	45.1%	49.2%	49.6%	51.8%
Share of PLNU GE SCH	2.3%	2.5%	2.6%	2.8%
Number of service course sections taught	2	2	2	2
% of SCH that are service	3.3%	4.0%	3.4%	2.9%
Share of PLNU service SCH	TBD	TBD	TBD	TBD

4. What does this data tell you about how your program is impacted by the needs of GE and other academic disciplines? Does this raise any questions about the viability and/or sustainability of your program if these non-programmatic trends continue? Explain why or why not.

The data in this GE/Art Ed and Visual Art chart indicate a significant number of service credit hours are generated in the department. Students fill most sections of Art 100 – Introduction to Art (2), Art 102 – Fundamentals of Art (3), and Art 200/201 – Art History I, II (2, 2). Both art history courses are required in most art/design majors and are often taken by other non-majors to meet GE requirements. Students are required to take only 4 GE units in fine arts and often choose a visual arts course as 2-3 units of them.

Art 102 and non-GE Art 319 – Visual Arts in the Classroom (3) function as service courses to the Cross-Disciplinary Studies: Teacher Education Major and to Child Development students. GE students who wish to include a studio element in their art appreciation content choose Art 102. Art 319 – Visual Art in the Classroom I is required of all elementary education students. Its current class size should begin to increase again with increased numbers of Cross-Disciplinary Majors.

The class sizes since fall 2011 of service course, Art 319 – Visual Arts in the Classroom I, can raise questions about viability. It is a requirement in the Cross-Disciplinary Major (a distinctive of the PLNU multiple subjects program) and has historically been tied to the fluctuation of total students in the SOE multiple subjects program. With increased numbers in SOE majors since 2014, the number of Art 319 students has also begun to rise. Fall 2016 has more students (17) registered in Art 319 (a common number or more in earlier years) than in the last three years (approximately 8-12 students each semester). This is progress and a barometer of new growth in the overall number of SOE majors. The future looks brighter for this important service course in PLNU's teacher preparation program.

Delaware Study Data												
Art (duplicated in the Visual Arts section)												
	2010/11			2011/12			2012/13			2013/14		
Program Cost per SCH	\$224			\$315			\$289			\$251		
Benchmark Percentiles	\$192	\$223	\$260	\$181	\$240	\$267	\$191	\$247	\$292	\$215	\$255	\$317
Ranking	Medium			High			Medium			Low		

5. We know that the following factors influence the Delaware cost per credit hour:
- Large amount of GE and service classes taught by the program
 - The career stage of the program faculty (early career faculty are less expensive)
 - The number of elective courses in the program
 - The amount of unfunded load (faculty receiving more credit for a course than the number of units received by a student – e.g. 4 units of faculty load for teaching a 3 unit class)
 - The amount of release time associated with the program
 - Faculty members on sabbatical

- The size of the department budget and the cost of specialized equipment

Please reflect on your program's Delaware data in light of this information. In particular, what factors contribute to your program having a high (above 75th percentile), medium (50th-75th percentile), or low (below 50th percentile) ranking?

- The department's average ranking of Program Cost per SCH since 2010 has been at a medium level (Med./High/Med./Low.) Sabbaticals, load release, and hiring a new full-time graphic design colleague contributed to the fluctuations between 2010-2014. The art education major was affected indirectly, as some of its required concentration courses were taught by adjuncts.

- Additional adjuncts helped to service departmental courses through the hiring process of 2011/2012, during David Adey's sabbatical in 2012/2013, his Wesleyan Center Scholar released units in fall 2013, and in fall of 2013 and 2015 to cover on-campus art courses during Euroterm.

- Costs in the program also relate to a need for traditional and computer equipment, supplies, and audio-visuals for the methods courses. However, most such expenditures are in the AE concentrations themselves.

- The art education major remains a low-cost major as such, because its costs are essentially deferred to studies in the other two majors. As art education students select their concentrations in Visual Arts or Graphic Design, their costs are relative to the emphasis area they choose.

6. Recognizing that not all factors above are under departmental control, what kinds of adjustments might be made to reduce the cost per student credit hour?

- This question primarily addresses class size of Art 455 in the Art Education Major. It is highly dependent on the market place. In Fall 2014, the department cut costs by stacking Art 455 – Visual Arts in the Classroom II with Art 319 – Visual Arts in the Classroom I.

- The Art 455 weekly class was traditionally small, however the faculty member of record received only 1.5 overload teaching units for the 3-unit class. Stacking the class now means the faculty receives no compensation for Art 455, costing the department nothing.

- Low class size for the ASMP Ceramics requirement -- offered as an Art 490 for the past three years -- has been remedied by moving the course to a larger classroom in Starkey B to accommodate more students. The class fills whenever offered.

- Bottom line, visual art and design programs have costs unique to their disciplines. University-level studies in the visual arts and design can be expensive, but this is often true for lab-dependent majors. The PLNU Department of Art and Design works hard to be judicious about its spending. It operates on a lean institutional budget and maximizes its resources in order to provide quality college-level learning experiences for its art/design students.

***** Future *****

Financial Data: (possibly delayed to the future)

Extra Revenue Generated by Program (lab fees, studio fees, etc.)

Extra Revenue per student credit hour

Extra Costs for the program (equipment not purchased outside of department budget, etc.)

Extra costs per student credit hour

Modified Delaware values: Delaware – extra revenue per SCH + extra costs per SCH

7. Do these modified Delaware values tell you anything new about the future viability and/or sustainability of your program as it is currently configured? Please explain.

The Delaware data informed the Prioritization process in 2013-2014. Cutbacks were made to keep the Art Education Major in the program. The cost of the program is marginal, given all but two courses are also required in other majors in the department.

ArtEd-F2) Findings from Assessment

Links to the department's assessment wheel

- [Student Learning Outcomes](#)
- [Curriculum Maps](#)
- [Assessment Plan](#)
- [Evidence of Student Learning](#)
- [Use of the Evidence of Student Learning](#)

Reflection on longitudinal assessment of student learning data:

1. What have you learned from this program's student learning assessment data?

Student Learning Outcomes for Art Education Majors are dependent on their work in one of two Concentrations: Graphic Design or Visual Arts. Since 2011, due to small class size, SLO metrics have not been collected from students completing Art 455. However, each student who has completed the secondary art methods course has successfully submitted a capstone portfolio of VAPA Standards-Based art curricula and vitae at a "Highly Developed" level.

What can be learned from these successes is that PLNU art education students are ready with entry-level competencies in visual arts or design for their first year of secondary art teaching. Their capstone curriculum portfolio provides a resource for the application process, as well as an important planning/curriculum guide for their first classroom(s). The Art 455 observation field logs provide evidence of PLNU art education students making bridges between theory, planning, and classroom practice. Positive outcomes of Art 455 content have been confirmed by art education grads in informal conversations. They have also added, in so many words, "You can never really know how to teach art until you are in your own classroom with a room full of junior high or high school art students!" Indeed.

2. What changes (curricular and others) have you made based on the student learning assessment data?

The Art Education Major has needed to remain consistent with the expectations of its VAPA/Art Subject Matter Program since 2006. However, learning outcomes were added to all departmental courses and programs in 2011. In the Art Education Major, learning outcomes are included in the student's Concentration courses (Visual Arts or Graphic Design) and in the Art 455 capstone portfolio.

3. What additional changes are you recommending based on your review of the student learning assessment data?

As a whole, only modest changes can be done to the Art Education Major while the department holds the 2006 CCTC approval. These come in the form of updates to the Visual Arts and Graphic Design Majors. The department continues to align any changes to the intent of the original CCTC approved program.

DQP Outcomes with Scores

***** TBD *****

DQP Definitions

Intellectual Skills

Intellectual Skills define proficiencies that transcend the boundaries of particular fields of study: analytic inquiry, use of information resources, engaging diverse perspectives, ethical reasoning, quantitative fluency, and communicative fluency.

Specialized Knowledge

What students in any specialization should demonstrate with respect to the specialization, often called the major field. All fields call more or less explicitly for proficiencies involving terminology, theory, methods, tools, literature, complex problems or applications and cognizance of limits.

Applied and Collaborative Learning

Applied learning suggests what graduates can do with what they know. This area focuses on the interaction of academic and non-academic settings and the corresponding integration of theory and practice, along with the ideal of learning with others in the course of application projects.

Broad and Integrative Knowledge

Students integrate their broad learning by exploring, connecting and applying concepts and methods across multiple fields of study to complex questions—in the student’s areas of specialization, in work or other field-based settings and in the wider society.

Civic and Global Learning

Civic and Global Learning proficiencies rely principally on the types of cognitive activities (describing, examining, elucidating, justifying) that are within the direct purview of the university, but they also include evidence of civic activities and learning beyond collegiate settings. These proficiencies reflect the need for analytic inquiry and engagement with diverse perspectives.

Reflection on DQP related data:

Understanding that the DQP framework provides one particular lens on the meaning, quality and integrity of your curriculum, reflect on the DQP data and framework provided for your program.

4. What have you learned from this program’s DQP comparison?

Conclusions Drawn from Data: The capstone Art 455 – Visual Arts in the Classroom II is a low enrollment class, so the data simply reflects 0-4 students per year. Since 2011, DQP’s Specialized Knowledge and Broad Integrative Knowledge in Art 455 have been met 100% at the Highly Developed level, as evidenced in capstone student portfolios. These printed portfolios include art/design lesson plans and activities created by students to align with California’s VAPA Components and Standards.

5. What changes (curricular and others) have you made based on the DQP comparison?

While DQP comparisons are in compliance in Art 455, changes have been made each year to fine-tune the course to current issues in art education content and theory, and applications to secondary fieldwork settings. Student writing in weekly logs and sequential Standards-Based art lesson plans provide evidence for learning outcomes assessment.

6. What additional changes are you recommending based on your review of the DQP comparison?

Content and writing requirements in Art 455 will need to remain current on issues in art education and expectations by the State for VAPA Standards-Based teaching in K-12 settings. However, more use of the *National Arts Standards and the Common Core* is also recommended. California school districts are increasingly using these until the VAPA Standards are updated in Sacramento (anticipated in 2018).

Links to stakeholder assessment data

(if present this will be department housed data)

- Surveys
- Focus Groups
- Market Analysis
- Etc...

Reflection on stakeholder feedback data:

7. What have you learned from this program's stakeholder assessment data? If you do not have stakeholder data, please provide a plan for how you will regularly collect this in the future.

In the 2013 Art and Design Department Alumni Survey, no art education graduates of the program responded. Informal feedback from graduates who teach art in the public schools comes through Facebook and personal contacts. In future departmental surveys, more effort will be made on a five-year cycle to contact art education graduates concerning their art education concentrations and capstone Art 455 class.

Informal feedback (mostly at KFA Gallery Receptions or Homecoming) from grads identified the Art 455 course had:

- Taught them how to use the CCTC's *California Visual and Performing Arts Standards*.
- Required them to think and plan sequentially for art learning across a school year.
- Encouraged them to include topics of diversity to increase understanding about their students and include Non-Western art forms in their classrooms.
- Helped them to learned useful "Tips for Teaching" for classroom planning and management.
- Encouraged them to research and travel to the places they teach about, in order to better live out art/design content with their students.

8. What changes (curricular and others) have you made based on the stakeholder assessment data?

N/A

9. What additional changes are you recommending based on your review of the stakeholder assessment data?

Art Education remains an important professional practice option to PLNU art or design students. At the point in which the PLNU Art Education Major/Art Subject Matter Program is formally sunset by the Commission on Teacher Credentialing in 2016, it is recommended that the department choose from:

1) Submitting a new PLNU Art Education ASMP Proposal in the next 3-5 years. This will follow new State art teacher preparation standards and a revised model for approval by the California Commission on Teacher Credentialing (CSET Exam not required for the credential.)

OR

2) Retaining an Art Education Major that can be changed at the departmental level (CSET Exam required for the credential.)

OR

3) Encouraging students to simply major in Visual Arts or Graphic Design (CSET Exam required by for the credential.)

OR

4) Aligning art/design coursework into the impending PLNU School of Education's Blended Credential Program may be another option to consider (CSET Exam required for the credential.)

Information in fall 2016 from the CCTC about ASMP renewal has suggested that a streamlined method may be available to all state art education programs by spring 2017. If the CCTC new measures are in place before the current chair retires, it may be possible for an updated plan to be written and approved for Fall 2017. If not, the ASMP renewal option will take pro-active leadership by the next department chair.

ArtEd-F3) Curriculum Analysis

In looking at your curriculum, the program review process is asking you to analyze it through three different lenses. The first lens is looking at your content and structure from the perspective of guild standards or standards gleaned from looking at programs at comparator institutions. The second lens that of employability and is asking you to look at your curriculum and educational experiences from the perspective of skills and professional qualities that you are developing in your students that will serve them well in their future work and vocational callings. The third lens is that of pedagogy and is asking you to look at the delivery of your curriculum to ensure a high quality student learning experience.

Menu and Elective Unit Analysis

Art Education

Number of menu and elective units required by the program		17-18
Number of menu and elective units offered by the program	Visual Arts	9
Menu/Elective Ratio	Concentration	0.50
Number of menu and elective units required by the program	Graphic	9
Number of menu and elective units offered by the program	Design	3
Menu/Elective Ratio	Concentration	0.33

Longitudinal Class Section Enrollment Data

- [Link to Class Section Enrollment Report](#)

Comparison of current curriculum to guild standards and/or comparator institutions.

If your guild standards are associated with a specialized accreditation that your program has, these should be the basis of your analysis. If your guild standards are associated with specialized accreditation that we do not have, then you should primarily use comparator institutions as the basis for your analysis.

If your guild has standards that are not associated with specialized accreditation, then you may choose to use those standards and/or comparator institutions.

After consultation with your Dean, provide the set of guild standards or a list of the comparator institutions that you are using in your analysis.

If using guild standards:

1. Please provide a list of the guild standards that you are using to evaluate your curriculum.

California Commission on Teacher Credentialing - Visual and Performing Art Standards /Art Subject Matter Program.
National Association of Schools of Art and Design (Informs content in the Art Education Major: Visual Arts and Graphic Design Concentrations)

2. Indicate if and how your curriculum satisfies the standards (this can be done in a table or narrative form). If applicable, indicate areas where your curriculum falls short of the standards.

PLNU's Art Education Major/Art Subject Matter Program (approved in 2006) remains aligned to the California VAPA Art Teacher Preparation Standards. Its curricula cannot be significantly changed until the new California Art Standards for Teacher Preparation are available.

Based on the analysis of standard and reflection on the menu and elective ratio above, consider and discuss the following questions:

3. Are there courses in your program that should be modified? Why or why not.

Essentially no, because the current courses serve the Art Education Major/ASMP effectively and prepare grads to teach art and /or design content in grades K-12 in the public schools. However, more use of the *National Arts Standards and the Common Core* is also recommended, given its increased use in California school districts.

4. Are there courses that should be eliminated? Why or why not.

No. The ASMP is State approved, lean, and its content an effective mix between art history, theory, and practice. Students must complete all Major/Concentration courses for the program to remain "approved".

5. Are there courses that could be merged? Why or why not.

This has essentially been done since 2014. Art 319 and Art 455 (Visual Arts in the Classroom I, II) were stacked as a result of PLNU Prioritization.

6. Are there courses that should be added? Why or why not. Note that in general, in order to create the space to add a new course, another course will need to be eliminated or taught less frequently.

No, but two additional units will be added to the capstone courses in the Concentrations for the Art Education Major in fall 2016, to better accommodate necessary coursework in the professional practice Art 467 [472] and Art 469 [471] courses.

7. What did you learn about your overall curricular structure in terms of its complexity, breadth and depth in light of the guild standards and our institutional size and scope? Are there any structural changes that need to be made in light of your analysis (e.g. sequencing of courses, % and or grouping of electives, overall units required, use of concentrations, etc...)?

The guild standards reinforce the importance of a balance in art learning between seeing, reading, writing, and making. The PLNU ASMP reflects the need to provide learning in each of these areas to be successful secondary classroom art teachers.

If using comparator institutions:

1. Begin by working with your Dean to identify a list of 5-8 comparator schools to use. In selecting schools, consideration should be given to type of institution, mission of the institution and the number of students majoring in the program.

Institution 1. Biola University*
 Institution 2. Azusa Pacific University*
 Institution 3. Messiah College*
 Institution 4. Loyola Marymount College
 Institution 5. Otis College of Art and Design
 *Members of the Council for Christian Colleges and Universities/CCCU

Gather the curricular requirements for the program in question at each of the comparator institutions.

2. Use this collection of curricular requirements to develop a list of curricular features that are essential for programs of this type. In addition, make note of any innovative or creative curricular feature that may be useful in enhancing the quality of your program.

Institution 1. Biola University - Uses an Art Major, CSET Test, and Secondary Credential Program
 *Institution 2. Azusa Pacific University – Offers Art Education Major/ASMP
 Institution 3. Messiah College – Offers Art Education Major and Masters Degree in Art Education
 *Institution 4. Loyola Marymount College – Offers Studio Arts Major: Art Education Emphasis/ASMP
 *Institution 5. Otis College of Art and Design – Offers post-B.A. or B.F.A. Art Education Certificate

 *Only CCTC/State Approved Art Subject Matter Programs in Private Higher Education [4 in total/includes PLNU]. Twelve CSU schools offer approved ASMPs.

Review this list with your Dean before using it to analyze your own curriculum.

3. Indicate how your curriculum compares to the list of curricular features from your analysis (this can be done in a table or narrative form).

Comparator Art Education programs vary in required studio and art history choices depending on the range and availability of departmental courses. Four private colleges and universities' Visual and Performing Arts Programs have been approved by the State since 2004. While leaner in contrast to APU, Otis, and LMC, the range of courses in the PLNU Art Education Major met the essentials of a California Art Subject Matter Program and were approved in 1995 and 2006. The PLNU Art Major/ASMP program uniquely allows students to select a concentration in Visual Arts or Graphic Design. While out-of-state, Messiah College, PA, provides useful data on a wider spectrum of Art Education content and theory courses. It also offers a M.A. in Art Education. [See Following Table of Comparator Programs.]

PLNU Department of Art and Design Art Education Major Comparator Colleges and Universities				
PLNU/Art Education Major	Loyola Marymount University	Otis College of Art and Design	Bethel University, MN	Messiah College, PA
CCTC/ASMP	CCTC/ASMP	CCTC/ASMP		
BA	BA	BA	BA	BS
Lower Division	Lower Division	Lower Division	Lower Division	Lower Division
ART 103 - Two-Dimensional Design (3)	ART160 – Two-Dimensional Design (3)	FNDDT180 - Life Drawing PHOT204 - Photography I	ART100A – Two-Dimensional Visual Thinking (3)	Art Education with K-12 Teaching Certification (B.S.) (97 credits) ART 110 Visual Literacy (3)
ART 104 - Three-Dimensional Design (3)	ART275 – Three-Dimensional Design (3)	PHOT214 - Photography II (3)	ART101A – Three-Dimensional Visual	ARTH 111 Introduction to Art History (3)

			Thinking (3)	
ART 115 - Drawing I (3)	ART153 – Drawing I (3)	SCNG204 - Sculpture/New Genres I (3)	ART103A – Drawing (3)	ART 171 Foundations of Drawing (3)
ART 200 - History of Art I (GE) (3)	ARHS200 – Art of the Western World I (3)	SCNG214 - Sculptures/New Genre II (3)	ARH 105 Survey of Western Art History from Caves to World War II	ART 182 Color and Design (3)
ART 201 - History of Art II (GE) (3)	ARHS201 – Art of the Western World II(3)	PRNT267 - Printmaking I (3)	DES105 – Intro to Digital Media (3)	ART 201 Introduction to Art Education (1)
ART 203 - Graphic Design I: Visual Symbolism (3) OR ART 206 - Drawing II (3)	SCNG236 – Ceramics (2)	PRNT270 - Printmaking II (3)	ART210 – Painting I (3)	ART 282 Form, Space, and Media (3)
ART 210 - Painting I (3)	ART260 – Computer Graphics I (3)	PNTG214 - Painting II (3)		>Three credits from the following (3):
ART 215 - Introduction to Computer Graphics (3)	ART154 – Drawing II: Figure Drawing (3)			ARTH 150 Art History I: Ancient through Medieval Art (3)
FCS 150 - Human Development (3)	ART257 – Painting I (3)			ARTH 151 Art History II: Renaissance—Contemporary Art (3)
College-Level Ceramics (3)	ART360 – Graphic Design I (3)			>Three credits from the following:
Total: 30 Units	One 3-unit course in Human Development			ARTH 209 History of Modern Art (3)
	ART478 - Ceramics Workshop (3)			ARTH 210 Topics in Non-Western Art (3)
				>Sophomore Review
				Select one concentration (15) from the Studio Art (B.A.)
				requirements.
Upper Division	Upper Division	Upper Division	Upper Division	Upper Division
ART 319/ART 455 - Visual Arts in the Classroom I, II (3) (ART 455 recommended)	ART 355: Experiencing Art and Social Justice 3	FINA4455 - Professional Practices (2)	Studio Electives (7 units)	ARTH 309 Contemporary Art: 1945—Present (3)
ART 325 - Topics in Non-Western Art (3)		FINA470 - Senior Studio I (3)	Art History Electives (7 units) ART499 - Senior Seminar/Thesis Exhibition (3)	ART 331 Art Instructional Design and Assessment (3) ART 355 Elementary Curriculum Strategies (3) ART 356 Secondary Curriculum Strategies (3) ART 407 Student Teaching Seminar (1) ART 493 Art Seminar (3)
PLNU EDU 302 - Foundations of Education and Learning Theory (3)	LMU ART 396 or 397: Professional Practices 3 P ARHS 419: Contemporary Art 3	OCAD FINA471 - Senior Studio II (3)	BU EDU 200 Intro. To Education (3) EDU 201 Intro. To Education Field Experience (1)	MC >Select and the corresponding: Cross-Concentration (12) CIS/MATH/STAT Meeting QUEST (6)

Choose one Art History course (3 units): ART 304 – Modern Art History (3)ART 305 - Contemporary Art History (3) ART 335 - Design History: Industrial Revolution to Contemporary Design (3) <i>Total: 12 Units</i>	Understanding Human Behavior 4 Science, Math, and Technology 3 EHBV Core ESTM Core HIST 1300: Becoming America 4 Creative Experiences 3 EHAP >Core ECRE Core / Studio <i>Total Units 16</i>	COMD228/229 - Typography I/II (3) COMD440 - Senior Project/Seminar (3)	EDU 203 School Health and Drugs (2) EDU 220 Intro. to Middle Level Education (3)	ENGL 122 to ENGL 176 Literature Meeting QUEST (3)
CONCENTRATIONS Group A – Visual Arts ConcentrationChoose one two-course sequence (6 units):ART 221 - Photography I (3)ART 321 - Photography II (3) ORART 222 - Sculpture I (3)ART 322 - Sculpture II (3) ORART 223 - Printmaking I (3)ART 323 - Printmaking II (3)	ART 455: Methods in Teaching Secondary Art 3ART 490 or 497: Art Thesis 3Studio Arts Focus Upper Division Course 3 >Non-Western ARHS UD Course Faith and Reason 4 Interdisciplinary Connections 4 FTR Core IINC Core Ethics and Justice 4 Studio Arts Focus Upper Division Course 3 IEJT Core Elective 3 P	COMD354 - Professional Practice (2) COMD483 - Entrepreneur 101 (2)	EDU Educational Psychology (3) EDU Educational Psychology Field Experience (1)	EDSP 207 Introduction to Special Education (3)
ART 310 - Painting II (3) AND ART 330 - Illustration I (3) OR ART 345 - Life Drawing (3) Total: 6 Units			EDU 317GZ Educational Equity (3) EDU 320 Pedagogy of the Young Adolescent Learner (2) EDU 413 Methods in Teaching K-12 Art (3)	EDSP 307 Inclusion Practices (3) EDUC 201 Education and American Society (3) EDUC 203 Educational (3) EDUC 201 Education and American Society (3) UC 203 Educational (3) ED
>Choose three units from: Any upper-division Art, Design, or Art History courses <i>Total: 3 Units</i> >Capstone courses (7 units): ART 390 - Advanced Studio Practice (3) ART 466 - Senior Studio Exhibition Preparation (3) ART 472 - Senior Studio Exhibition (3) <i>Total: 16-18 Units</i>	Teacher Credential Preparation Track: Successful completion of this Certificate at the credit level would allow students to CSET waiver. Program Prerequisites must already hold a BA, BFA, MA, or MFA in fine art/design/media art. A Subject Matter Competency evaluation (Portfolio and Transcript review) by the Director is required for enrollment Teacher Credential Preparation more information about please refer to the ACT website. Courses Preparation Track advisement	college qualify for a Students ACT in the track only. For this evaluation >Elective >Teacher Credential electives are chosen through with the ACT Director	EDU 414 Middle Level Education Practicum in Art (1) EDU 490 Student Teaching Block (15)	EDUC 308 ELL Instruction and Assessment (3) TEP 210 Sophomore Field Experience (25 hours) (0) TEP 310 Junior Field Experience (0)
Group B – Graphic Design Concentration >Two-course sequence (6 units): ART 303 - Graphic Design II: Typography (3) ART 333 - Graphic Design III: Production and Practice (3) >Capstone courses (6 units): ART 468 - Graphic Design Portfolio Preparation (3) ART 470 - Internship in Art (1-3) 2 Units required ART 471 - Graphic Design Portfolio Review (3) <i>Total: 12 Units</i>				TEP 412 Pre-Student Teaching Experience in Art (0) TEP 437 Student Teaching: Art (8)
BA Total: 128 Units	BA Total: 120 Units	BA Total: 120 Units	BA Total: 127-128 Units	BS Total: 127 Units

Based on the analysis of comparator programs and reflection on the menu and elective ratio above:

4. Are there courses in your program that should be modified? Why or why not.

Ceramics has been taught under an Art 490 number for the past three years. Two stacked Ceramics courses are needed with lower and upper division numbers. This will replace the current "One Transfer Course in Ceramics" designation in the approved ASMP.

Given the current official status of the PLNU Art Education Major as an approved Art Subject Matter Program, no significant changes can be made to the major without re-submitting a new ASMP proposal to the CA Commission on Teacher Credentialing. However, essential updates to the PLNU Graphic Design Major that align with the approved program have been made in the Art Education: Graphic Design Concentration beginning in 2016-2017.

For future updating of the PLNU Art Education Major, the five-comparator schools can provide useful information. All programs essentially begin with very similar foundation art/art history courses – the building blocks of the discipline. Both Bethel University and Messiah College include their credential programs directly within their art education majors. This may inform the development of a future PLNU Art Education Certificate program between the School of Education and the Department of Art and Design. Loyola Marymount includes coursework on social justice and service within the art education program. Otis College of Art and Design, another state approved art education program, uses an undergraduate art major followed by graduate courses for its ASMP model.

5. Are there courses that should be eliminated? Why or why not.

Despite low enrollment, Art 455 – Visual Arts in the Classroom II (for the Secondary Credential), needs to remain in the approved ASMP. Since Prioritization in 2014, it has been stacked with Art 319 – Visual Arts in the Classroom I (for the Multiple Subjects Credential) to address costs.

6. Are there courses that could be merged? Why or why not.

Art 319 and Art 455 are the logical courses to merge, however Art 319 is designed for non-majors (Cross-Disciplinary Majors) and Art 455 serves students who have a concentration in Visual Arts or Graphic Design. The focus in Art 455 is on curriculum design and fieldwork vs. Art 319 where basic art/art history content is included with applications in K-6 grade levels. Despite these differences, the courses have been stacked since Fall 2014.

7. Are there courses that should be added? Why or why not. Note that in general, in order to create the space to add a new course, another course will need to be eliminated or taught less frequently.

Under the current status of the PLNU Art Education Major as a state approved Art Subject Matter Program, no significant changes/additions can be made to the major without re-submitting a new departmental ASMP proposal to the CA Commission on Teacher Credentialing. This may begin to happen in 2018, if the proposed new model is officially adopted by the CCTC in Sacramento in impending years.

8. What did you learn about your overall curricular structure in terms of its complexity, breadth and depth in light of the comparator schools and our institutional size and scope? Are there any structural changes that need to be made in light of your analysis (e.g. sequencing of courses, % and or grouping of electives, overall units required, use of concentrations, etc...)?

While no real changes can be made to the PLNU Art Education Major under its current ASMP state approval, comparator schools provided curriculum ideas that may help to inform the PLNU Art Education Major in the future. PLNU's ASMP program (approved in 2006) has been more prescriptive than some, but was written to directly align to the CCTC ASMP Standards. See Question 4 above for additional options, informed by comparator schools' art education majors. Messiah College's program is the most substantive in terms of required art courses embedded in the major. It could serve as a useful model for future changes in PLNU's ASMP. Aligning art/design coursework into the impending PLNU School of Education's Blended Credential Program may be another option to consider.

Burning Glass Skills Data Art & Design Department

(duplicated in other program-level sections)

- | | | |
|--------------------------|----------------------|------------------------|
| 1. Communication Skills | 5. Detail-Oriented | 9. Leadership |
| 2. Creativity | 6. Editing | 10. Problem Solving |
| 3. Organizational Skills | 7. Meeting Deadlines | 11. Project Management |
| 4. Writing | 8. Research | 12. Management |

Analysis of the curriculum against preparation for employment

9. The Burning Glass data provides a list of skills for students entering common professions that are often linked to your major. Indicate in the table if and where each skill is being taught in your program. Based on reflecting on this data, are there changes you would recommend making to your curriculum?

1. Communication Skills – Developed in most art/design courses through verbal critiques
2. Creativity – Developed in all art/design courses
3. Organizational Skills – By-product of problem solving demands in studio courses and curriculum planning in art education classes.
4. Writing - Developed in all art/design courses, more in art history and art education courses.
5. Detail-Oriented - By-product of problem solving demands in studio and art history courses
6. Editing - Developed in all art history, art education, and design courses
7. Meeting Deadlines – Expected in all art/design courses
8. Research – Conducted formally in art history and art education courses, informally in studio courses
9. Leadership – Fostered in capstone Art 400-level capstone courses
10. Problem Solving - Developed in all art/design courses
11. Project Management – Developed in Art 400-level capstone courses
12. Management – Included in business courses in Advertising [Entrepreneur] Concentration

10. Some programs may serve to prepare students with professional qualities and skills that can serve them well in a great variety of professions that may not show up in data sets like Burning Glass. If this is indicative of your program, please identify the unique skills and/or professional qualities that your program develops in your students and indicate where in the curriculum this is being taught or developed.

Students who complete the ASMP/Art Education Major have a range of marketable skills unique within the departmental curriculum. In addition to art content and teaching methods, their concentrations in Visual Arts or Graphic Design prepare them for graduate studies in the discipline, or work in the graphic design field.

Analysis of the teaching of your curriculum

11. How do the pedagogical features of your program compare with the best practices for teaching in your discipline?

Students in Art 455 learn curriculum planning and art education content while on campus. Fieldwork hours make up half the course, where they observe best teaching and learning practices in secondary classroom settings. When this is not the case, students are moved to different classrooms with better skilled teachers.

12. What new pedagogical practices have been tried by members of your department in the last few years? What has your department learned from these experiments?

While traditional methods of teaching continue to be used, faculty members in the Department of Art and Design have also developed a range of newer pedagogical approaches to learning in art appreciation and criticism, art history, and studio courses. Team learning is used in discussion groups online in Art 100 and during lead-ins in Art 102 and 319. Seminar classes (i.e. Art 420, 466) use small group discussions and critiques of student and professional work. Faculty members use Canvas when it best suits their courses. Audio-visuals and Power Points are accessed through a number of technologies. Smart phones provide quick reference sources during class discussions. Demonstrations focusing on skill development are systemic in studio courses.

13. Are there new developments in pedagogy in your discipline? What would be required to implement these changes in pedagogy in your department?

In addition to pedagogical approaches listed for Question 12, consistent updating of high technology teaching tools will be needed for the department to remain current. IT should be commended on the many ways they are pro-active to meet technology needs on campus.

ArtEd-F4) Potential Impact of National Trends

**Top Burning Glass Occupations for the Program
Art & Design Department**
(duplicated in other program-level sections)

Occupation	Hiring Demand	Salary Range
Art Director	Medium	\$71K - \$80K
Graphic Designer/Desktop Publisher	Medium	\$49K - \$51K
Photographer	Medium	\$50K - \$58K
Web Designer	Medium	\$59K - \$63K
Artist/Illustrator	Low	\$46K - \$55K
Curator/Museum Director	Low	\$45K - \$50K
Multimedia Designer/Animator	Low	\$58K - \$66K
Set/Exhibit Designer	Low	n/a

Note that some programs do not have as many professions listed in the Burning Glass data as others do. In these cases we will want to get a list of professions from the chair/school dean to supplement the Burning Glass data.

1. Which professions in the Burning Glass data were you already aware of and for which are you already intentionally preparing students and does the hiring demand in these professions signal anything about the future that you need to be aware of regarding the design and structure of your program?

The data above does not include art teachers in K-12. However, the Art Education Major prepares students to teach in public and private secondary schools. Beginning teaching salaries vary between states and communities and are based on levels of credential and graduate degrees held by the teacher. This would also apply to classroom art teachers. The website <http://transparentcalifornia.com/salaries> identifies the majority of experienced teachers included on its list make over \$100,000 per year – and many beyond this when including benefits. SDUSD meetings with school administrators frequently site the growing need for new teachers in San Diego County and across the state in the next 3-5 years. In SDUSD the starting pay in 2015 was \$44,337 and ranged to \$91,570 with the credential and masters degree (90 units) plus years of service.

2. Are there additional professions in the Burning Glass list or from your knowledge of occupations your alumni have entered, for which you should be preparing students?

The elective units in the Art Education Major could be allocated to courses in psychology to provide preliminary coursework needed for art therapy graduate programs.

3. What changes in your program would be necessary in order to prepare students for the skills and professional qualities needed to succeed in these additional professions?

ASMP majors would need to select the Art Education Visual Arts Concentration in order to have sufficient studio units for future art therapy graduate programs.

4. Are there national trends in higher education or industry that are particularly important to your discipline? If yes, how is your program reacting to those trends?

Art Education Majors are introduced to current national trends in art education through required readings in Art 455, such as assessment and outcomes-based learning. Students also begin their credential program during their sophomore and junior years when they take EDU 302 and EDU 404. In these courses they are introduced to the broader profession of teaching and working with special needs populations. The visual arts are uniquely qualified to help students K-12 find success in learning when other subjects cannot. NAEA research provides sizable data how hands-on experiences in K-12 art making can reach across second language populations, gifted and/or delayed learners, facilitate higher student attendance, and foster more active learning in other subjects (arteducators.org).

ArtEd-F5) Quality Markers

Retention/Graduation Rates (First-Time Freshmen)							
Matriculation Term							
Art Education	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014
First-Year Retention	sm	sm	sm	sm	sm	100.0%	sm
PLNU First-Year Retention	84.2%	84.1%	81.1%	82.9%	89.3%	84.5%	84.5%
Matriculation Term							
Art Education	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011
Four-Year Graduation Rate	sm	sm	sm	sm	sm	sm	sm
PLNU Four-Year Graduation Rate	62.0%	65.2%	61.7%	59.1%	63.4%	62.2%	63.2%
Matriculation Term							
Art Education	Fall 2003	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009
Six-Year Graduation Rate	--	--	sm	sm	sm	sm	sm
PLNU Six-Year Graduation Rate	72.4%	73.2%	73.0%	74.9%	72.2%	73.6%	75.0%
Degree Completions							
Art Education	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15
Graphic Design Concentration					1	1	
Visual Arts Concentration		3	1	3	1	2	1
Program Total	0	3	1	3	2	3	1
Share of PLNU Bachelor's Degrees	0.0%	0.6%	0.2%	0.5%	0.4%	0.5%	0.2%
Minors	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15
Minors shown in Visual Arts section							
FTF Time to Degree (in semesters)	sm	sm	sm	sm	sm	sm	sm
PLNU FTF Time to Degree	8.2	8.2	8.3	8.2	8.3	8.3	8.3
Study Abroad Participants				2	1	1	
sm = cell sizes too small							

1. Based on comparing the quality marker data for your program with the PLNU averages:

- a. What does this tell you about your program?

The numbers are too small to be able to compare the data.

- b. If your values are below the PLNU averages, what changes could you make to address any areas of concern?

A goal of teaching art in the public schools vs. attending MFA programs has not been sufficiently promoted by art/design faculty in the last decade. A change in student recruitment methods and internal advising may make a difference in growing the art education program. A growing job market for 7-12 art teachers in California should also make a difference. Several PLNU art education students in the last five years completed the major, but did not pursue a teaching credential after their B.A.

- c. If your values are above the PLNU averages, what do you believe contributes to this success?

N/A

2. Describe regular opportunities for students to apply their knowledge (internships, practicums, research projects, senior projects, etc.). Estimate what percentage of your students in this program participates in these kinds of opportunities.

Art Education students must put in 40 hours of observation time in secondary classrooms for Art 455. Other opportunities come in their Visual Arts and Graphic Design Majors and Concentrations.

3. Describe any public scholarship of your undergraduate and graduate students in this program (conference presentations, publications, performances, etc.). What percentage of your undergraduate students are involved in these kinds of activities?

A limited number of undergraduates in the PLNU Visual Arts major participate in off-campus art exhibitions or public art works. This number increases as students reach their upper division work. Faculty members David Adey and Jim Skalman have hired students in the department to assist them in community art projects. Graduates engaged in MFA programs hold public exhibitions associated with their studies. As department grads have move beyond their BA and/or MFA programs, contact with the department to announce their participation in public art exhibitions has increasingly been done via Facebook or other social media options. Graphic Design undergrads may use their technology skills to produce printed materials for projects on and off campus. Graduates of the design program take their skills into a wide range of business and non-profit settings.

4. How many of your students participate in study abroad opportunities in general? Describe any study abroad opportunities specifically organized by your program. What percentage of your majors are involved annually (annualize the number)? How many students outside of your department participate in this departmentally organized program (Annualize the number)?

There are approximately 16 Euroterm art students (17%) every odd-numbered year. The Euroterm program, begun in 2003, has moved from a semester-long program into a summer model since 2015. Students are highly encouraged to study abroad during their undergraduate years. Some choose to study for a full semester at other international schools which partner with PLNU. The sophomore year is the most seamless for transferring units back to PLNU.

5. What are any other distinctives of your program? Describe how they contribute to the program's success.

The major distinctive about the PLNU Art Education Major/ASMP has been from the beginning its opportunity for students to concentrate in one of the department's majors and still meet the expectations of an approved ASMP by the State, without having to take the CSET Exam.

6. Does your program have an advisory board? If so, describe how it has influenced the quality of your program? If not, could it benefit from creating one?

An Advisory Group was assembled in 2005 when the department sought State approval for its Art Education Major/ASMP. A more recent Advisory Group was assembled in 2012 to inform the graphic design program. In each case, the groups provided valuable feedback to the department. The 2005 Advisory Group recommended the art education program include more Non-Western art history and contact with K-6 grades for its secondary art education students, a similar request by the CCTC. Both recommendations were addressed and included in the program. An on-going board that informs and serves the program in fundraising or other community contacts should be considered.

7. Describe any current joint interdisciplinary degrees (majors or minors) offered by your department. Are there additional areas where interdisciplinary programs should be considered?

Visual Arts Major – Art History Concentration [Art, History, Theology, and Sociology]
 Visual Arts Major – Video, Performance, and Interactive Media Concentration [Art and Communication Studies]
 Graphic Design – Marketing Concentration [Graphic Design and Business]

Discussions are in process with the School of Business to develop a 12-unit Web Design Certificate that could serve business students and other majors in the future.

8. Describe your success with students acquiring jobs related to their discipline.

In the 2013 Art/Design Alumni Survey, 90% of the respondents identified they had worked or were currently employed in an art-related field. Response rates from the survey was 11.2%/56 respondents out of 500. The survey was distributed twice electronically and once in hardcopy to increase the number of participants. While the survey response rates remained low, the evidence of art-related employment by departmental grads was high among those who participated.

9. Describe your undergraduate and graduate student success rate for passing licensure or credentialing exams (if they exist in your discipline).

The department has no formal data to address this question. The only evidence is informal information from art education grads in the last five years. In those cases, they are now working as credentialed teachers. This data needs to be better tracked in the future.

10. Describe your success with undergraduate student acceptance into post-baccalaureate education.

Since 2011, Art Education grads that have chosen to complete a credential have gone successfully into post-baccalaureate credential programs.

11. What kind of support does your program provide for students encountering academic difficulties? How do you intentionally facilitate these students' connection with institutional support services?

Students facing academic challenges meet with their professors to address concerns. If more help is needed, students are encouraged to seek help through the PLNU Advising Center.

ArtEd-F6) Infrastructure and Staffing

Full-Time Faculty Program Contribution Art & Design Department (duplicated in other program-level sections)

	2012-13	2013-14	2014-15
Percentage of UG classes taught by FT faculty	48.1%	68.5%	67.3%
<i>PLNU percentage of UG classes taught by FT Faculty</i>	<i>TBD</i>	<i>TBD</i>	<i>TBD</i>
Includes: regular lectures, labs, seminars Excludes: independent studies, private lessons, internships			

1. Are your program's current technological resources and support adequate? If not, what is needed? Do you foresee any additional needs in this area?

IT works pro-actively with the department to address ongoing technology needs. Art/design faculty recommend additional upgrades where needed. Following assessment of the request, financial arrangements are made to purchase desired hardware or software.

2. Are your program's current facilities adequate? If not, what is needed? Do you foresee any additional needs in this area?

No. We outgrew the Keller Fine Arts Building at least fifteen years ago. Several proposals for remodeled or rented (NTC) facilities were not approved. A new building plan by Kevin deFreitas and Associates was drawn up in 2013-2014. Funding is needed to finance this impressive expansion of Keller.

3. Is your program's current staffing (administrative, clerical, technical and instructional) adequate? If not, what is needed? Do you foresee any additional needs in this area?

The current staff includes the departmental assistant, four student lab assistants, and a shop supervisor/facilities manager. Given the decrease in size of the combined number of art/design students since 2011 (95 current majors/127 majors in 2008), the support staff has been about right. In the future, assessment record-keeping tasks will need to be increasingly shifted to the department assistant.

ArtEd-F7) Challenges and Opportunities

1. Are there any particular challenges regarding this program that have not been addressed through the analysis and reflection on data or questions in sections F1-F6 that you would like to include here?

No. The bottom line is it is a program that should be maintained in the future.

While the PLNU Art Education Major/Art Subject Matter Program is small in student numbers, it is:

- > Closely aligned to PLNU's mission
- > Affordable to the institution
- > Cyclical in numbers and aligned to the job market
- > Provides sound competencies in art/design and preparation for teacher credentialing
- > Has produced successful PLNU K-12 art teachers

In the future PLNU's ASMP graduates will continue to effectively serve generations of students in K-12 schools and prepare them for art studies in higher education.

2. Are there any particular opportunities regarding this program that have not been addressed through the analysis and reflection on data or questions in sections F1-F6 that you would like to include here?

No

ArtEd-F8) Recommendations for Program Improvement

Art Education remains an important professional practice option to PLNU art or design students. At the point in which the PLNU Art Education Major/Art Subject Matter Program is formally sunset by the Commission on Teacher Credentialing in 2016, it is recommended that the department choose from:

1) Submitting a new PLNU Art Education ASMP Proposal in the next 3-5 years. This will follow new State art teacher preparation standards and a revised model for approval by the California Commission on Teacher Credentialing (CSET Exam not required for the credential.)

OR

2) Retaining an Art Education Major that can be changed at the departmental level (CSET Exam required for the credential.)

OR

3) Advising students to simply major in Visual Arts or Graphic Design (CSET Exam required by for the credential.)

OR

4) Aligning art/design coursework into the impending PLNU School of Education's Blended Credential Program may be another option to consider (CSET Exam required for the credential.)

Departmental Level Synthesis

G) Synthesis of Program Recommendations

Please create a combined list of program recommendations and rank order that list according to the department's priorities. Please provide a brief rationale for the ranking.

1. Department will work with Admissions and administration to creating a new process for admitting art and design students (portfolio) – decentralized admissions process.
2. Revise 4 year plan of actions for Art Education, Visual Arts, and Design Programs .
3. Develop a more robust and sustainable recruitment plan for prospective students in Art and Design.
4. Develop an annual fundraiser for student scholarships.
5. Develop a minor in Graphic Design
6. Explore Graduate programs in relation to Art & Design industry trends.
7. Explore programing options that provide sustainable course offerings for advanced courses.
8. Address Current Facilities Needs

H) Action Plan Considerations for MOU

Review your prioritized recommendation list with the Dean and in partnership with the Dean develop a draft action plan and timeline to be considered as part of the MOU.

1. Department will work with Admissions and administration to create a new process for admitting art and Design students.
2. In keeping up with Industry trends, Art & Design will evaluate and update four year plans for majors with respect to course offerings and concentrations.
3. Evaluate current practice, Departmental surveys of incoming majors, and recruitment processes with prospective students. Formulate best practices for future engagement.
4. Work with Kathy Meza and Jim Daichendt on Developing the 1st annual department fundraiser.
5. APC Proposal for Design
6. Work with Marketing Consultant on Graduate programs related to desirable fields in Art & Design
7. Developing a longterm strategy and plan to maximize class sizes and course offerings with upper division stacked classes and strategic scheduling.



PLNU Program Review

External Reviewer Report Template

Rev 12-4-15

Instructions:

Thank you for agreeing to be an external reviewer for the PLNU Program Review process. We are grateful for your engagement with us and look forward to your feedback and insights. We are including the department's/school's entire self-study document in order to give you context. While we appreciate your feedback on the entire self-study, we especially look forward to your feedback on the specific program that you have agreed to review. The Dean and Chair of the academic unit will be your main points of contact and will arrange opportunity for you to interact with them and/or other departmental personnel as appropriate. This will allow you a chance to ask questions or seek clarification prior to the completion of your report. We have created the following external reviewer template for your report in an attempt to give you some guidance in terms of what type of feedback we are hoping to get. The text boxes are there for your convenience, but if they get in the way or create formatting issues, feel free to delete them and put your text in their place. This is a new process for us so we have created a space at the end to provide any feedback on the process that can help us create a better instrument in the future.

Thank you again for your help with our program review at PLNU,

Kerry Fulcher, Provost

Point Loma Nazarene University

Department Level Analysis

A) Introduction

B) Alignment with Mission

Please review and evaluate the academic unit's response to the questions regarding mission alignment of their unit with the university mission from both an academic and Christian faith perspective. Are there any suggestions for how they might better articulate and demonstrate their alignment to the university mission and purpose?

The mission statements and efforts of the Department of Art and Design academically, appear to be consistent with those of the university in terms of serving students, engaging them in rigorous artistic practice and intellectual dialog, as well as encouraging freedom of expression. The Department of Art and Design's programs appear to prepare students for graduate education and a wide variety of professional art practices.

In terms of Christian faith perspectives, departmental self-analysis suggests that professors model servant leadership that reflects Christ-like values. There is probably no more effective way to mentor students spiritually than to live a robust Christian life before them. The nexus of faith, art, and genuine community is a rich model that should be the hallmark of PLNU's Department of Art and Design. It also appears that Christian virtues are emphasized in Graphic Design courses using HCD research methods and in certain sections of Art Appreciation.

Additional suggestions for integrating biblical Christianity and contemporary artistic practice into the curriculum might include:

- Offering a course like Contemporary Art & Theology that teaches students to examine art from theological perspectives.
- Assigning various Christian texts such as *Walking on Water* or *God in the Gallery* to accompany particular studio classes throughout the curriculum.
- Emphasizing the key role Christianity has played throughout western art history in art history courses (including 20th Century art with texts like *Modern Art and the Life of a Culture*).
- Creating extra-curricular academic events such as symposiums and guest artist lectures (like PLNU's Writers Symposium by the Sea) that help students formulate a clear understanding of "Christ as the center of all things" and the visual arts as a significant form of spiritual practice.

C) Quality, Qualifications and Productivity of Department Faculty

Based on all the evidence and responses provided in the program review report, provide a summary analysis of the qualifications of faculty associated with the program. Identify the degree to which scholarly production aligns with the expectations of the degree level of the program offered (undergraduate, master's) at this type of institution. Are there any strengths or distinctives that should be noted? Are there any gaps or weaknesses that should be noted?

All art faculty have terminal degrees in their various areas of expertise with the exception of Eugene Harris who appears to have been grandfathered into the department without a terminal degree based on longevity. His versatility in teaching over the years has proven to be a valuable asset to the Department of Art and Design.

The scholarship and creative work of the Visual Art and Design faculty exceeds expectations for a small undergraduate program at a Christian university. The PLNU Art and Design faculty have an outstanding reputation regionally for their innovative contributions to the Southern California art scene and are highly admired as serious, producing artists by colleagues at other Christian institutions across the country. It is recommended that PLNU continue encouraging the creative endeavors of these artists and find ways to enhance institutional support for their projects.

Review and comment on the scholarship of the faculty. Identify the degree to which scholarly production aligns with the expectations of the degree level of the program offered (undergraduate, master's) at this type of institution. Where appropriate, suggest improvements that may be necessary to increase the quality and/or quantity of scholarship produced by the faculty in this program.

The PLNU Visual Art and Design faculty have an outstanding reputation regionally for their innovative contributions to the Southern California art scene and are highly admired as serious, producing artists by colleagues at other Christian institutions across the country. PLNU Visual Art and Design faculty have participated in a variety of noteworthy national and international exhibitions/projects as well. With full time teaching loads it is unusual that all four of these faculty have been so successful with their careers as artists/designers. These faculty members are to be commended for modeling an active studio/design life that thrives on visual scholarship. This reputable teaching tradition is highly effective in mentoring and producing graduates who wish to enter art related professions. PLNU is fortunate to have such faculty in its Department of Art and Design. Their scholarship exceeds expectations for a small undergraduate program at a Christian university. It is recommended that PLNU continue encouraging the creative endeavors of these artists/teachers and find ways to enhance institutional support for their projects.

Dr. Sangren has appropriate scholarship for her degree and teaching area of Art Education. Her service on the Art Advisory Panel for the California Commission on Teacher Credentialing plus the fact the PLNU's Art Education Major is one of only 4 private ASMP state approved programs is impressive. Dr. Sangren has served on the board of Christians in the Visual Arts for a number of years as well.

Eugene Harris created a noteworthy niche as director of the Arts Euroterm Program. His service in this area over the years has greatly benefited and enriched many students for which he should be commended.

D) Progress on Recommendations from Previous Program Review

Review the narrative supplied for this section. Discuss whether it provided a good accounting and rationale for what changes have or have not been made based on the previous program review and/or any circumstances that have arisen since? Where appropriate, identify any insights or questions that you might have stemming from this narrative.

The last official internal program review for the Department of Art and Design was completed in 2001-2002. Recommendations for program improvement included the following agenda items, which were all put into effect in 2002:

- Recognizing the MFA as a terminal degree
- Lengthening class contact hours from 3 to 6 per week
- Reducing faculty load credits from 4 courses to 3 studio courses per semester

At this time the department was renamed the Department of Art and Design. The curriculum was overhauled with new majors, concentrations, and courses.

From 2002 through 2014, four distinct facility expansion proposals have been submitted to the PLNU administration, all without substantial effect.

There does not appear to be a long-range financial planning process in place for the unit. It is recommended that the Department of Art and Design, together with the dean and upper administration, engage in a financial planning process that correlates with the Department of Art and Design's full vision and the entirety of their programming. Long-term financial planning and goal setting is crucial to the well being of the Department of Art and Design.

E) General Education and Service Classes

Identify any program response to GE or service classes that may be associated with this program. Review and discuss the quality of the program's responses to the questions in this section of the self-study. Identify any insights or suggestions that program might consider based on your knowledge of courses like these at other institutions.

Students enrolled in GE fine art courses are taught a step-by-step analytical writing approach to art criticism and asked to write critiques of museum quality artwork. Assessment data has been gathered since 2015 and indicates that 70%-100% of students are successful at constructing critiques using this methodology. Two fine art GE course options, Art History 1 and 2 are also required courses for all art majors. According to the self-study, an unexpected outcome of this SLO approach, was determining that the writing skills of art majors enrolled in these GE approved courses also improved. While this critique technique is certainly appropriate for those learning to observe for the first time, more sophisticated styles of writing about art should be encouraged, especially among upper division art majors.

The self-study indicated that certain sections of GE Art Appreciation online include the "integration of faith themes." At a Christian institution, GE is a great place to help students formulate a clear understanding of "Christ as the center of all things" and the visual arts as a significant form of spiritual practice.

F) Program Level Analysis

1. Trend and Financial Analysis

Based on data and responses provided by the program, summarize and evaluate the effectiveness of the program's recruitment and matriculation efforts as it relates to enrollment.

Are there any suggestions or insights that you might have that can help to increase the demand for the program and/or improve the enrollment yield?

The Department of Art and Design has seen a decrease in both admits and those who matriculate in the past few years. This downturn seems in large part to be the result of economic factors as well as a decreasing pool of high school graduates. It appears that the art faculty is taking this decline seriously and is aggressively endeavoring to figure out ways to increase enrollment. Courtney Mayer has developed a complete recruiting package including a more effective website. In addition the unit offers a variety of innovative and compelling solutions that should be seriously considered by the PLNU administration:

- Lower test scores and GPAs for talented art students** who are currently unable to meet PLNU admittance standards OR allow these students to enter on probation and let them prove themselves (with strong recommendations from art faculty).

- Expand performance based scholarships to include talented first-year and transfer students.** This is beginning to happen through the Department of Art's new endowed scholarship fund but needs to officially happen through PLNU and the Admissions Department as well. The PLNU website indicates that PLNU offers performance based awards for Athletics, Forensics, Music, and Theatre. Why is Art not included in this list?

- Allow lower-division art and design courses** transferred from community colleges **to count as upper division units.** This is allowed at Biola University as long as the student has the correct number of upper division units in the major required for graduation.

- Increase resources for recruitment videos, promotional materials and website development.** PLNU must understand that potential art majors are more sensitive and sophisticated regarding recruitment materials than most other majors. They can immediately gage the strength of a program by the aesthetic quality of the materials they view online and receive in the mail. The Department of Art and Design should be targeted as needing more resources for recruitment as a result.

In conjunction with the PLNU Admissions and Marketing Departments and the Dean of the College of Arts and Humanities, it would be appropriate for the PLNU Department of Art and Design faculty and chair to initiate and host a series of meetings to determine creative ways to enhance recruitment and matriculation of talented students into the art unit.

Is there an Admissions counselor specifically assigned to recruit art majors?

- Take advantage of social media platforms.** Social media platforms are places where faculty can informally interact with and answer questions of potential students and their parents. This is proving to be a valuable tool for recruitment at Biola University.

Based on data and responses provided by the program, summarize and evaluate the program's role in GE and Service functions and identify any opportunities or challenges from this that could have positive or negative impacts on the program itself.

Four courses currently comprise the Fine Arts GE requirement at PLNU: Art Appreciation, Fundamentals of Art, History of Art to the Renaissance, and History of Art to the Modern Period. Art Appreciation is taught in a traditional setting as well as online, integrating Christian themes and values. Art Appreciation seems to be the course most students select to fulfill their Fine Art GE requirement.

Professor Eugene Harris appears to be the GE specialist whose load results in an unusually large number of student credit hours. There is no indication that GE courses are causing a strain on art department faculty (other than the unusually heavy SCH for Professor Harris) or on departmental resources. Does PLNU provide TAs for large classes?

There is a current debate regarding the continuation of ART 102, Fundamentals of Art when Harris retires. A proposal to drop ART 102 and replace it with 2 and 3-Dimensional Design is under consideration. However, unless special sections of 2-D and 3-D Design are created especially for non-art majors, wouldn't there only be a few seats in each section for GE students? In that regard, it would be helpful to know how many GE students take ART 200 and 201 in any given year. Any and all opportunities for GE students to receive credit for in-depth studio experiences is highly encouraged. Often Fundamentals of Art classes tend to be watered down versions of a true studio encounter. Some universities allow a variety of foundation level courses and lower division classes to meet the Fine Art GE requirement.

GE courses taught effectively have the potential to recruit non-art majors into the program. The Department of Art and Design provides an important service for university students through its course offerings that fulfill GE Fine Art requirements.

Based on data and responses provided by the program, summarize and evaluate the efficiency of the program based on its overall and course enrollment trends along with the external benchmarking use of the cost per student credit hour data (Delaware). Are there any suggestions or insights that you might have that can help to increase the efficiency of the program without having a negative impact on quality?

The overall average ranking of the Department of Art program costs is most consistently in Delaware's **medium** range according to the self-studies. It appears that the art unit has effectively and efficiently managed the program to keep costs down. "The Delaware data shows that we are responsible with our funds and developing exceptional graduates with a modest budget." As pointed out in the reports, art is typically a high cost area with specialty equipment and lower class sizes. An operational budget of only \$47,000 annually is low. The administration should find ways to increase it. Expanding lab fees seems justified if the money is being used to purchase student materials. Raising student fees for general operational costs is discouraged. Stacking courses because of low enrollment reduces costs and is unfortunately necessary in small departments. Offering courses every other year (with good advising) is another way to cut costs and more effectively fill courses.

It is recommended that the Department of Art and Design, together with the dean and upper administration, engage in a financial planning process that correlates with the Department of Art and Design's full vision and the entirety of their programs. Long-term financial planning and goal setting is crucial to the well being of the department.

The PLNU Department of Art and Design should be commended for running a tight ship. The establishment of an endowed scholarship fund provided by an outside source is another indication of the unit's desire to care for its majors. Entrepreneurial efforts and fund raising activities can be an effective way to supplement the departmental budget. The establishment of an Art Advisory Board with external members would assist in these efforts.

2. Findings from Assessment

After reviewing the program's responses to their assessment findings, do you think the program is effectively using their assessment activities and data? Are there suggestions that you might make to improve their assessment plan or insights from their data that you might offer in addition to their analysis? Discuss the quality of their analysis and identify elements of their analysis that you think could be strengthened.

Student assessment occurs within the various majors of the Department of Art and Design, both formally and informally. PLOs and rubrics are in place for individual assignments as well as yearlong projects required for graduation. Students are reviewed individually in studio courses on a one to one basis and undergo periodic reviews and critiques to assess performance. The Department of Art and Design is in the process of developing a new assessment model that will more effectively align with university-wide DQP outcomes and more accurately reflect necessary skills needed by Visual Art and Design students. Critical writing assignments appear throughout the curriculum. An oral communication rubric is under consideration as well. An alumni survey was completed in 2013. Postgraduate accomplishments are used as a form of assessment. Alumni tracking is encouraged on a regular basis so that it can be more effectively used as a measurement of alumni success.

All PLNU senior Art Education majors are required to complete a capstone curriculum portfolio that works as an effective assessment tool, proving graduates are ready with appropriate art/teaching competencies to enter the secondary classroom. The Art Education unit also recommends relying on the *National Arts Standards* and the *Common Core* for assessment purposes until VAPA Standards are updated in 2018.

Graphic Design and Visual Art majors are formally assessed during the annual scholarship review, the senior art exhibition/senior design portfolio review process, through senior artist statements, and Art History thesis papers. The Graphic Design unit brings outside professional designers on campus to evaluate senior portfolios. The PLNU Department of Art and Design is to be commended for building and emphasizing rigorous critical thinking skills (both written and verbal), in courses across the curriculum.

In the Biola University Department of Art every art major is required to submit a 10 piece digital portfolio in early March of every academic year to be reviewed by the entire full time faculty. These portfolios are used to determine which students at each level will receive performance scholarships in the ensuing year. Students who receive unusually low portfolio scores are required to have an advisement meeting with the chair to determine what problems the student is having and if the student should continue in the department. Students with high scores are awarded performance scholarships for the coming year.

3. Curriculum Analysis

After reviewing the program's curricular analysis, student learning outcomes (SLOs), and curricular map, characterize the quality and appropriateness of the program's curriculum for meeting the learning outcomes expected of students within this discipline. Identify any possible changes to the curriculum or to the SLOs that would result in an improved program.

The Department of Art and Design is advised to be careful in its planning and in its offerings that an eagerness to deliver a wide range of courses and concentration options does not erode its ability to provide study in depth. In light of this the Visual Art major is recommending that one of its five tracks--the Video, Performance and Interactive Media concentration--be eliminated from the curriculum. This is a wise decision since content found within the concentration could be integrated into other courses that are currently in the university catalog.

Regarding the Art History concentration and Art History minor, it is not clear that the institution is providing qualified faculty with PhDs in Art History to teach in this area. The Department of Art and Design should seriously consider hiring a full time Art Historian to head up these programs if it wishes to continue offering these options.

In 2016 the Graphic Design major was restructured based on alumni surveys, comparator school analysis, industry trends, etc. Currently four different concentrations are offered: Marketing, Interdisciplinary, Interactive Web, and Illustration. The Graphic Design major self-study is brimming with creative pedagogical ideas and recommended curricular additions. The multiplicity of potential directions as well as current concentration offerings for a small department seems overwhelming. More refinement and fine-tuning is in order. For example, there seems to be much similarity between the Interdisciplinary concentration and the Illustration concentration. These two programs could merge with more elective options within one concentration. Do students in the Marketing concentration get enough Visual Art and Design training with all the Department of Business courses they are required to take? This program should be closely watched to determine its effectiveness in relationship to the other concentrations. Does taking four Business classes instead of four Visual Art and Design courses produce the best self-employed designer?

The Art Education major offers two distinct concentrations--one in Visual Arts and the other in Graphic Design. This seems appropriate. What is the status of Ceramics? If Ceramics courses are required for the Art Education major shouldn't they be made an official part of the curriculum?

The Visual Art self-study states, "We are one of the few schools among our comparators to offer only beginning and intermediate level coursework for most of our concentrations. This can be understood as a lack of breadth and depth. We recommend that we add advanced level studio courses to our menu." While the curricular structure of the Graphic Design and Visual Art programs is well rounded and course quality appears to be strong, both areas recommend implementation of either the BS or BFA degree to resolve the critical need for more units in their respective majors. This is sound reasoning and should be seriously explored, especially in light of the fact that a number of other departments at PLNU require 65+ major units for graduation. Music Composition requires 78 units from its majors.

The Department of Art and Design could consider adding the following courses to its curriculum:

- Professional Practices for Artists and Designers
- Contemporary Art and Theology (one of the most popular courses in the Biola Department of Art)
- Contemporary Art Theory and Criticism
- Ceramics I & II

After reviewing the program's curricular analysis through a guild or comparator lens, summarize and discuss the quality of their analysis and comparison and offer any

suggestions or insights that might be helpful for the program to consider regarding their curriculum content and structure.

While offering fewer Art Education related courses than its comparative institutions, the PLNU Art Education major fully meets the requirements of the California Art Subject Matter Program. This singular validation is the only approval the program requires.

The PLNU Graphic Design major is ranked 5th out of 6 comparator schools for the lowest number of units in the major. Likewise, the Visual Art major refers to their course offerings as “bare bones” with a “lack of breadth and depth” when compared to other institutions. The Department of Art and Design feels it could compete more effectively with an increase in the number of required units.

While the curricular structure of the Graphic Design and Visual Art programs is well-rounded, both areas recommend implementation of either the BS or BFA degree to resolve the critical need for more units in their respective majors. This is sound reasoning and should be seriously explored, especially in light of the fact that a number of other departments at PLNU require 65+ major units for graduation. NASAD accreditation would validate the importance of offering professional degrees in the Department of Art and Design.

After reviewing the program’s curricular analysis through an employability lens, summarize and discuss the quality of their analysis and narrative and offer any suggestions or insights that might be helpful for the program to consider regarding their curriculum content and structure as a preparation for future employment.

Arts professors agree that degrees in the arts and humanities are a great preparation for life regardless of whether or not one enters a full time career in the arts. The Burning Glass Marketable Skill Set identified with visual learners (plus the Department of Art and Design’s 4 additional professional qualities) make PLNU graduates viable candidates for art related jobs. The Graphic Design self-study report states, “Our mission is to provide an environment for independent critical thinking, problem solving, creativity, empathy, self-motivation and a love of life-long learning.”

The Art Education major successfully prepares graduates to teach K-12 in both public and private schools. Students with a concentration in Art History are prepared to enter graduate school. 23% of PLNU Visual Art graduates attend graduate school. Others find employment in various art related jobs. The PLNU Department of Art and Design indicates that 80% of the Visual Arts majors who responded to a recent alumni survey are employed in art/design careers. Graphic Design majors are also very successful gaining employment in the design industry upon graduation.

The Department of Art and Design is encouraged to more purposefully integrate technology into larger portions of Visual Art and Design curriculum as suggested in the reports. Courses that include digital fabrication, time-based/motion graphics and interactive web design are beneficial to student success.

After reviewing the program’s curricular analysis through a pedagogy lens, summarize and discuss the quality of their analysis and narrative and offer any suggestions or insights that might be helpful for the program to consider regarding the delivery of their curriculum in ways to enhance the student learning experience.

The Graphic Design major self-study is brimming with creative pedagogical ideas and recommended curricular additions, some of which are already being tested. These include: Human-Centered Design; Information Design; New Media and Technology; and an entrepreneurial model.

Likewise, the Visual Art major self-study reports interesting pedagogical approaches including: Socratic dialog in critique sessions; class Pinterest pages used to reference visual resources; collaborative projects in and between classes; exercises that focus on experimentation; etc.

All three majors recommend the full embrace of technology in teaching methodologies across the curriculum. They also recommend looking into the development of art related online courses in addition to Art Appreciation. The PLNU Art and Design faculty is a most creative group of individuals—one that has no problem coming up with intriguing pedagogical solutions to enhance the learning environment and give students experiences they will never forget.

4. Potential Impact of National Trends

After reviewing the program's discussion of possible impacts from national trends, discuss the quality of their response and identify if there are trends in the discipline that the self-study has missed or not adequately addressed based on your expertise and opinion.

It appears that the PLNU Art Education major has suffered from low enrollment over the past few years. The program that is currently in place seems to be solid in preparing students to enter the teaching profession. The self-study rightly recommends that, “PLNU Art/Design faculty members need to increasingly promote careers in secondary art teaching through informal conversations with students, advising, alumni contact, and partnerships with school sites.” Idealistic Visual Art majors, who harbor grand visions of success, often end up following graduation, gravitating to K-12 teaching positions. Good art teachers are always needed in schools across the country. With the retirement of Dr. Sangren, the Department of Art and Design will need to assess the best course of action to take in regard to the Art Education major, especially if there are no plans to hire a full time faculty with a PhD in Art Education to replace her. Options include aligning coursework into the School of Education’s Blended Credential Program or having students major in Visual Art or Graphic Design and upon graduation pass the CSET Exam.

The Graphic Design major is aware of national trends and is endeavoring to meet them in a wide variety of impressive ways both inside and outside the classroom. This major is the “bread and butter” of every university art department because there is always a demand for these professionals. However, in the midst of an ever-increasing technological revolution, mobile designers, web designers, social media managers and creative technologists are in highest demand. Eyal Gever, an Israeli 3D digital sculptor writes, “The internet, digital fabrication, nanotech, biotech, self-modification, augmented reality, virtual reality, “the singularity”—you name it, all of this is altering our lives and our view of the world and ourselves.” With this in mind the PLNU Department of Art and Design is correct in expressing a need to more fully adopt technology across the art curriculum. The Biola University Department of Art is currently in conversation with the Department of Cinema and Media Arts to jointly create a studio lab where students will be able to produce virtual reality works of art.

Technology is not only appropriate for Graphic Designers but has been embraced by Visual Artists who are pushing boundaries to create entirely new forms of art. As the self-study indicates, “PLNU needs to invest in the equipment, software, space and training . . . for the construction of a digital fabrication lab on the Keller grounds.” The Graphic Design self-study indicates the need to hire a full time faculty member with expertise in interactive media. The unit should seek candidates who are able to cross boundaries and teach technology/new media from both design and fine art perspectives.

In any art department the whiz-bang effects of technology must be tempered with a firm embrace of the handmade, the imperfect and the raw.

The Visual Art major encourages their students to take elective courses in business and entrepreneurship in the Department of Business. Creating a special capstone course like Professional Art Practices for Artists and Designers that addresses business issues and other related matters, might also prove to be effective.

5. Quality Markers

After reviewing the program’s discussion of its quality markers and the questions posed in this section of the self-study, discuss the quality of their response to these questions and identify any particular strengths and/or weaknesses that you might see in this section of the self-study. Please offer any suggestions or insights that might be helpful for the program to consider relating to these quality markers.

The PLNU Department of Art and Design seems to have a high retention rate with the most common reason for art majors leaving the university having to do with insufficient finances. The art unit has also been successful in recruiting students from other majors. Courtney Mayer states, "Students are mostly happy with the strength of our program, courses, our teaching, and the close-knit community."

Students are encouraged to participate in a variety of learning and enrichment experiences outside the classroom. These include exposure to world-class art at area museums and galleries; significant internship opportunities; assisting professors with public art projects; organizing off-campus student curated art exhibitions; entering national competitions; joining and participating in professional organizations like AIGA; and so forth. According to the self-study, 90% of Visual Art majors have a study abroad experience sometime during their tenure at PLNU.

Capstone experiences with Art History majors writing honors research papers; Visual Art majors mounting senior exhibits; and both Art Education majors and Graphic Design majors presenting final portfolios; adequately prepare them for a successful life beyond the institution. According to the 2013 Art and Design Alumni Survey between 80-90% of responding alumni were employed in art/design/education related careers, 10-20% higher than the 70% the Strategic National Art Alumni Project reports.

The PLNU Department of Art and Design seems to be an energetic and thriving community that values its members and fosters an atmosphere of openness and trust. Mutual respect between faculty and students is clearly evident. The adjunct faculty plays a vital role in the department and give of themselves above and beyond what is required. The nexus of faith, art, and genuine community is a rich model that should be the hallmark of the PLNU Department of Art and Design.

Creating an Art Advisory Board comprised of key art professionals in the area, plus alumni, parents of current students, and art philanthropists, etc., is crucial in dealing with many of the challenges the PLNU Department of Art and Design currently faces. It is recommended that the board could meet twice a year and be made up of between 10-20 members in addition to full time art faculty, the Dean and the Provost. The suggestions, networking, support (both financially and philosophically), and general advocacy of this group is well worth the effort. This is one of the most effective ways to get the ball rolling and experience concrete change.

6. Infrastructure and Staffing

After reviewing the program's discussion of its infrastructure and staffing, discuss the quality of their analysis and reflection in this important area and offer any suggestions or insights that you might suggest they consider.

The reports suggest that support from IT and Media Services is good, although there are always ongoing needs for up-to-date software and costs related to ever expanding interactive media. What process is in place to acquire new software and software training on a regular basis? Does the Department of Art and Design have money in its operational budget for software upgrades, etc., or is the art unit dependent on IT and Media Services to make these decisions and approve or disapprove any media related requests?

The self-study indicates that the current Department of Art and Design support staff is adequate to serve the faculty and student body.

It appears that 3 senior faculty members are retiring within the next 3 years. Because of the small faculty, when planning for faculty replacement it is crucial that open positions be very carefully thought through and that individuals be hired with multiple areas of expertise if possible. There are currently three MFA professors in sculpture. This seems disproportionate for a small department (1/2 of the faculty). Most small departments have full time faculty representatives in each of the concentrations they offer, acting as area heads. This is the model that NASAD strongly recommends. Regarding new hires, there appear to be needs for professors with terminal degrees in the following areas:

- Drawing and Painting
- Art History (an academically trained PhD in Art History)
- Photography
- Graphic Design

One of the new hires should be allocated to the Graphic Design area since it has approximately 60% of the majors in its concentrations. The new hire should be an individual with expertise in technology, new media, and moving imagery. The department should also attempt to increase faculty diversity with any new hires.

There appears to be an urgent need for more and better space and a desire to bring a department that operates in various facilities together. Centralizing art related space would promote a sense of community and encourage dialog across media and the various concentrations. A new building proposal to expand and upgrade the Keller building by architect Kevin DeFreitas was drawn up in 2013-2014. Is there a formal plan by upper administration to make this a reality in the near future? The art faculty needs to be intimately involved with any new facility planning with the goal of creating space that would allow for appropriate growth over the next 20 years.

7. Challenges and Opportunities

Do you feel the report adequately identified the challenges and opportunities that they face based on your understanding of the discipline? Why or why not. Are there other challenges or opportunities that you see based on your review of the self-study and your understanding of the discipline in today's higher education context?

The various reports clearly and adequately identify and lay out the challenges currently facing the PLNU Department of Art and Design. They also reflect wonderful accounts of faculty and student success. They contain lists of organizations where internships occur/occurred; names and institutions of students and the schools they have attended after graduating from Point Loma; encouraging statistics regarding art related careers; descriptions of relationships that have been established with key art/design leaders in the San Diego area and beyond; public art projects that have connected faculty and students with communities both near and far; and faculty artwork that is displayed “in prominent contemporary art venues.”

In a number of ways it appears that the Department of Art and Design is one of the glittering jewels in the PLNU crown. As the Department of Art and Design website states, “It is truly the ‘people’ who make all the difference in a place. Our supportive and caring staff and faculty are teachers, mentors, and practicing professionals, who are eager to share their knowledge and expertise.” Less confidently, Courtney Mayer writes, “We hope that one-day the PLNU Department of Art and Design will be considered one of the best places in Southern California to learn about [art/design] in a Christian higher-education environment.”

There are crucial issues that must be addressed in a timely manner that could greatly strengthen the various programs and practices of the art unit. The Department of Art and Design is encouraged to be involved in comprehensive strategic planning: both short and long term strategic plans that address programmatic offerings; faculty resources and replacements; technology; facility needs; size and scope, etc. At Biola University, the Department of Art takes one to two full days near the beginning of both fall and spring terms to meet together as a faculty to engage in strategic planning. In addition, the art faculty meets weekly for one hour of discussion and prayer. Both President Barry Corey and Provost Deborah Taylor have spent quality time sitting with the art faculty discussing with them strategic ways to make the Department of Art the kind of program it longs to be. Biola University employs a Senior Director of New Business Ventures and University Planning who is available to help individual departments conceptualize and set goals for the future. He has spent several productive days with Biola’s Department of Art. The PLNU Department of Art and Design is encouraged to develop a long-term strategic vision for its role and position in the future in relation to the goals of the institution, the surrounding community and the many other art and design programs in the region.

8. Recommendations for Program Improvement

Do you feel the recommendations being made for this program are supported by the analysis and evidence provided in the self-study document and narrative? Discuss why or why not. Are there other recommendations or suggestions that you would make that the academic unit should consider? If so, please give a brief rationale for why?

It is the responsibility of the Department of Art and Design to set the vision for the department. It is the responsibility of the Dean, Provost, and President to validate the vision and with the supporting departments and entities of PLNU: Advancement, Admissions, Marketing, Information Technology, the Curriculum Committee, etc., bring the vision to life. This endeavor requires a sustained effort of cooperation, understanding and trust. The Department of Art and Design is fortunate to have as the Dean of the College of Arts and Humanities, Dr. G. James Daichendt, whose background in the Visual Arts makes him a supportive advocate to the upper administration. The recommendations in the self-study are well thought out and supported by the analysis and rationale offered, but these recommendations need to be prioritized and placed within the context of a cohesive strategic plan.

•Need for Strategic Planning

There are crucial issues that must be addressed in a timely manner that could greatly strengthen the various programs and practices of the art unit. The Department of Art and Design is encouraged to be involved in comprehensive strategic planning: both short and long term strategic plans that address programmatic offerings; faculty resources and replacements; technology; facility needs; size and scope, etc. The PLNU Department of Art and Design is encouraged to develop a long-term strategic vision for its role and position in the future in relation to the goals of the institution, the surrounding community and the many other art and design programs in the region.

•More Adequate Art Facilities

There appears to be an urgent need for more and better space and a desire to bring a department that operates in various facilities together. Centralizing art related space would promote a sense of community and encourage dialog across media and the various concentrations. A new building proposal to expand and upgrade the Keller building by architect Kevin DeFreitas was drawn up in 2013-2014. Is there a formal plan by upper administration to make this a reality in the near future? The art faculty needs to be intimately involved with any new facility planning.

•More Units in the Art Major

Throughout the report the concern is repeatedly raised that PLNU art degrees have the fewest credit hours of any area sister schools other than California Baptist University. The recommendation has been made to offer the BFA degree or BS degree. Either degree would provide more units than the current BA degree. Traditionally (for both degrees) a lower number of GE units are required. NASAD stipulates that 65% of BFA degrees be comprised of art courses. To reach this number at Biola University (72 units) all art majors take Philosophy of Aesthetics, which counts for both GE philosophy and as art credit, as well as Contemporary Art & Theology, which count, for both GE Bible and art credit. It appears that there are a number of programs at PLNU that offer professional degrees so this would not be something out of the ordinary. For example, the Department of Music's Composition major is comprised of 78 units of music related courses. Chemistry, Biology and Nursing are degrees that require 65+ major units. The self-study reports have built a strong case for why these degrees are necessary.

•Creating an Art Advisory Board

Creating an Art Advisory Board comprised of key external arts professionals in the area, plus alumni, parents of current students, and art philanthropists, etc., is crucial in dealing with many of the challenges the PLNU Department of Art and Design currently faces. The board could meet twice a year and have between 10-20 members in addition to full time art faculty, the Dean and the Provost. The suggestions, networking, support (both financially and philosophically), and advocacy of this group is well worth the effort.

•Seeking NASAD accreditation

Perhaps the biggest influence with upper administration in realizing improvements within the Department of Art at Biola University has been the process of NASAD accreditation. With NASAD accreditation comes the guarantee that professional standards in all areas of the art unit are being met. Having the NASAD seal of approval is something that can be used in attracting students to the program.

•Fully-embracing technology across the art curriculum

As the self-study indicates, "PLNU needs to invest in the equipment, software, space and training . . . for the construction of a digital fabrication lab on the Keller grounds." The Graphic Design self-study indicates the need to hire a full time faculty member with expertise in interactive media. All three art major programs recommend the full embrace of technology in teaching methodologies across the curriculum.

•More flexibility from Admissions in helping recruit talented art majors

In conjunction with the PLNU Admissions and Marketing Departments and the Dean of the College of Arts and Humanities, it would be appropriate for the PLNU Department of Art and Design faculty and chair to initiate and host a series of meetings to determine creative ways to enhance recruitment and matriculation of talented students into the art unit. See section F1 for details.

G) External Reviewer Feedback on PLNU Program Review Process:

We recognize that there are many ways to approach a program review. We would value your feedback on our process so that that we can continue to make it better and more helpful to the programs undergoing review. Are there areas that were confusing or sections that you felt were unhelpful? Are there areas that you were not asked about where you feel you could have provided useful information? Is there anything about the process that you would recommend we change or consider changing that could make it better?

In past external program reviews that I have participated in, I was expected to be on campus for a variety of appointments. The procedure PLNU uses certainly is more economical, efficient and streamlined. But, It would have been helpful to visit the campus to better understand the physical layout of the Department of Art and Design and to see firsthand the various facilities currently being used.

When reviewing an art department it is also crucial to see the breadth of student artwork from first year foundation course work to senior thesis exhibition work. I was grateful for the video links and Graphic Design images provided by Courtney Mayer. I wish there had been images from the Visual Art concentration as well. I felt handicapped in my inability to comment on one of the most significant evidences for a strong art program. In the future, when providing materials for an external review like this, it would be crucial to include a well organized survey of student work (all years, mediums and concentrations) in digital format.

In addition to reading the four self-study reports, I also accessed the PLNU Department of Art website, the PLNU Catalog and the various websites of full time art faculty.