

A WESTMONT CAMPUS CONVERSATION

How Should We Depict Christ on Campus?



Westmont Initiative for Public Dialogue and Deliberation

March 2019
Santa Barbara, California



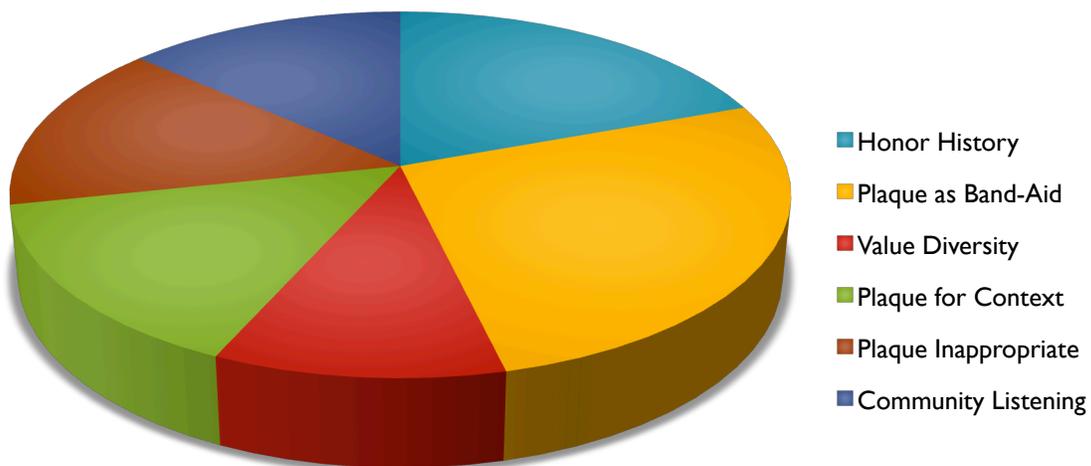
WESTMONT

This report summarizes the notes from the March 2019 conversation on how we should depict Christ on campus. About 40 students gathered to discuss this topic, using an issue guide put together by the Westmont Initiative for Public Dialogue and Deliberation, and facilitated by students learning to facilitate.

Most participants expressed concern and agreement that “something” should be done to address the issues raised by students concerning the stained-glass window in the prayer chapel. Students did not come to agreement (nor were they asked to come to agreement) as to what would be the best possible option. It was clear, however, that the worst possible option would be to do nothing. Other general themes included a desire to not simply re-write our history, but to honor the past and the people who made Westmont history. There was also a concern that we need to live up to our commitments to value diversity, and that we should embark on a campus-wide listening project to fully hear the concerns of students of color.

Comments on potential solutions were wide ranging, but we did notice that some themes were consistent across conversational spaces and came up with regularity. Three of these are contradictory. Several students expressed the concern that adding a plaque of some kind to contextualize the window would merely be a “Band-Aid” solution, and that it wouldn’t change anything. Others (some of the same students) thought a plaque might start new conversations and add context that could be helpful. Still others thought a plaque in that space that would contextualize a piece of art would be inappropriate – due largely to the power of an image to override a small bit of narrative, or to the fear that more plaques would simply clutter up the chapel space, or the idea that it would just be generally inappropriate in a devotional space.

Common Themes



For more in-depth reading of student perspectives, please see the following pages. We include transcriptions of notes kept by student facilitators and note-takers, along with the issue guide used to structure the conversation. A word cloud was generated to visually depict some of the recurring words/themes across conversations.

Notes From Campus Conversation How Should We Depict Christ on Campus?

What Brings You Here?

- It's important to be engaged with community.
- Looking at particular images as universal is damaging to friends.
- The beauty in the art is found in the conversations we have about our faith.
- Having conversation, instead of yelling. Think critically.
- It's an important conversation to be involved in.
- It's important to scrutinize our symbols.

On Action/Option 1

Things Held Valuable in This Perspective:

- Preserving the art of history
- When you walk in, the image speaks the story before the plaque; also art has a different kind of power and can generate different experiences that a plaque doesn't erase.
- A plaque would value the historical value of the window.
- Context of what the art was created for.
- Preservation of history.
- Honoring those who have contributed.
- Clarity.

Responses:

- I'm thinking about the impact of the plaque. It would be attempting to shift our interaction with the window. How do we make a plaque that would be read and understood by viewers?
- There's a difference between where art is placed and how it serves. I think a plaque doesn't work in a sanctuary, because it contradicts the sanctuary's purpose.
- I think putting a plaque keeps the image there. Despite the context, the image can have the same effect.
- Something I like about the plaque is that it brings people into the conversation.
- The plaque provides context to why the image is there, but the information on the plaque also is an interpretation. Can the information presented on the plaque please everyone? I don't think so. Feels like a Band-Aid.
- By not removing, still honoring the window and that it was a gift.
- Sign of community having dialogue – clarify that there was a dialogue.
- There are consequences of only adding and not removing – not addressing the feelings its provoking (in a place of worship)
- Look at the art and contextualize it – add plaques or new explanations.
- Seems like a Band-Aid – Westmont wants to disassociate with old art; there's a separation
- Attempting to clarify the meaning of the art because it has changed
- This focuses on clarifying intent
- The church is a place for all of us – messy people
- Part of our culture changing is that things become “not okay”

- If we remove the art, is it sweeping the problem under the rug, or should we leave it up as, almost, atonement?
- To put a plaque in the chapel distracts from the meaning of the space
- What does it mean for a space to be a “place of worship”?
- It’s dangerous to only have one image of Christ when we worship
- It’s important to have our sacred spaces reflect our values
- We could have multiple plaques that voice the layered meaning of the art
- We could end up misrepresenting the meaning of the artist
- We are what we swim in – our society creates our assumptions
- When we’re worshipping, do we want one image being what we see?
- Appreciate giving context to things (cultural context)
- We internalize what we look at, don’t always take the time to appreciate things.
- Intention vs. Impact.
- Examples of what can be done.
- Valuing the past and history.
- Don’t know the artist, so we don’t know the history.
- Art isn’t made to be taken in the “right” way.

Inherent Tensions / Drawbacks in Option 1:

- A plaque on something acknowledges the problem, but doesn’t take the steps to remove it.
- That could be a benefit, though. It’s cheap, doesn’t disrupt much. It doesn’t upset some others, but what could be an acceptable plaque? Caption options: Something dry, poem, bit font, word art...how to compete with the presence of the image?
- In terms of audience interaction, the window is the first thing you see, so the benefit of the plaque was its subtlety.
- Other reasons people want this option is that it preserves the prayer chapel that people might hold a lot of meaning to in their time at Westmont. Other concerns about the plaque is that it has to take into account the history of white supremacy and I doubt it would, which doesn’t address the need.
- Where the plaque will be placed is a concern.
- Who decides what goes on the plaque? Could generate tensions with administration and probably doesn’t bring reconciliation.
- Continuity would be lost.
- You have to balance what to add and what to remove
- The plaque wouldn’t do justice – how many people would take the time to read?
- Would it address the significance of the window? Is a plaque an appropriate response?
- Westmont values a common narrative
- How do we find common ground? (unity, where can we meet in the middle)
- Huge part of concern is that it’s in a place for worship. {mark to show agreement from group}
- Need something next to art so we know what it is (details) {mark to show agreement from group}
- Drawback – objectivity
- Can still be viewed as problematic.

On Action/Option 2

Things Held Valuable in This Perspective:

- It values diverse perspectives and experiences.
- Says this isn't the end-all-be-all of Christ images.
- Representative of history and of the dialogue that took place.
- Solves the issue of the image being used for devotional purposes
- Inclusion and Forward Thinking
- Evidence of Westmont following through on pillar of diversity

Responses to Option 2:

- There is a difference between art in a museum and in a church – changes interaction with it. In a museum, people are more willing to read a plaque.
- Where would these private places be? What does that look like on campus? Truly private or infrequently visited?
- Could be a good teaching moment and continues the conversation on campus after this year.
- The window is aesthetically a good work of art and speaks to Westmont's history. Moving it wouldn't erase these things, but changes our interaction with it to be more critical and de-spiritualized. I'd be surprised if we didn't put it in a museum.
- It would exhibit Westmont caring deeply for its students of color. Often students at Westmont feel like nothing gets done, and this would accommodate diversity.
- Does this mean adding art to the chapel? I don't think the image of White Jesus is inherently bad, but the issue is it has become the only way to experience God. More depictions would alleviate this and also interact with other White Jesus's on campus. Also kind of feels like a diversion.
- I'm opposed to other images of Jesus theologically, but regardless, other Jesus' avoid the colorization of Jesus. Adding art that promotes a narrative of inclusion would spur us on and give us an identity of pushing towards this inclusion.
- Would that clutter up the chapel as a space of reflection? *[two agreement marks here]*
- What art pieces would enhance the space rather than reduce the spiritual function?
- Could we remove the window and add other art pieces with a plaque? All Three options?
- Get others to donate in support
- Look at the values we espouse (see above)
- Empowers students
- Donors are important factors in the college's viability; they bear being represented.
- Money is important, but it's more important to be placing God and the students who are here first.
- "Honor" vs. "acknowledge" – praiseworthy or not? Should we erase history?
- We don't write history in our monuments; we praise elements of our history in our monuments.
- This action honors students and their views.
- How would we decide an action should be made? Does a majority mean "enough" students are heard?
- This simultaneously makes space for tradition without condoning/agreeing with the ideas present.

- What are some other groups that have a stake in this idea?
- Donors, students (white), students (non-white), parents (prospective) and parents (alumni)
- We don't want to invite more politicization into the conversation
- Politicizing can be a dehumanizing force and can limit conversations from tough topics
- It's a human dignity and morality issue, more than a political issue
- Public space should be respected.
- Brave space, allowed to say what's on your mind.
- Respecting donors, and stories that were told (show respect)
- Where do we find this brave place?
- Need to hear from people that have grown up around art
- Objective idea of what Jesus looked like?

Inherent Tensions / Drawbacks in Option 2:

- Connotation of destruction; it's not a bad piece of art.
- We'd lose museum space and have to uninstall and reinstall something.
- What do we replace it with? Multiple Jesus's, historically accurate Jesus?
- How do we maintain memorialization factor of prayer chapel?
- Are we just concerned about the stained glass – what about other images on campus?
- It's a direct action that continues the conversation. Also, it needs to be done well. How?
- A lot of different players and we need to be clear about communicating why the action has been taken.
- This is my favorite option. Allows us to redefine that space. Still allows to memorialize Nancy and those who have enjoyed the chapel. We're not forgetting history, but gives us an alternative way of remembering.
- So hard to add anything to the window. Adds to the window, not reshape the meaning of the window because it's so prominent. Could still exclude minority groups.
- Where should we add the art?
- Adding art to the chapel creates clutter. Not sure how I feel about that conversation, being present in a devotional place. May feel confrontational to people present for spiritual reflection. It's not a neutral space; this doesn't feel like a good solution.
- Could feel awkward or forced. Also has anyone asked the Voskuyls?
- I think we should consider the Voskuyl's input so as not to be disrespectful [*an agreement mark here*]
- The conversation about race at campus can continue even if the family wants to keep the window.
- Upsetting donors – lose funding – Westmont's future
- The family's feelings
- Theological stance
- Art people at Westmont might not want stuff to get moved around.

On Action/Option 3

Things Held Valuable in This Perspective:

- Creating a place that feels safe to all students.
- Spiritual and theological peacefulness – for all.

Responses to Option 3:

- Does this mean adding art to the chapel? I don't think the image of White Jesus is inherently bad, but the issue is it has become the only way to experience God. More depictions would alleviate this and also interact with other White Jesus's on campus. Also kind of feels like a diversion.
- I'm opposed to other images of Jesus theologically, but regardless, other Jesus' avoid the colorization of Jesus. Adding art that promotes a narrative of inclusion would spur us on and give us an identity of pushing towards this inclusion.
- Would that clutter up the chapel as a space of reflection? *[two agreement marks here]*
- What art pieces would enhance the space rather than reduce the spiritual function?
- Could we remove the window and add other art pieces with a plaque? All Three options?
- Adds underrepresented art styles on campus
- Not taking anything down – just trying to add?
- Add more art of Jesus around campus.
- Be more creative with our design of paintings of Jesus.
- Adding on to the prayer chapel.
- Build more places for students to worship.
- Have a better aim for diversity.
- Create a new space.
- Renovate our chapel.

Inherent Tensions / Drawbacks in Option 3:

- So hard to add anything to the window. Adds to the window, not reshape the meaning of the window because it's so prominent. Could still exclude minority groups.
- Where should we add the art?
- Adding art to the chapel creates clutter. Not sure how I feel about that conversation, being present in a devotional place. May feel confrontational to people present for spiritual reflection. It's not a neutral space; this doesn't feel like a good solution.
- Could feel awkward or forced. Also has anyone asked the Voskuyls?
- I think we should consider the Voskuyl's input so as not to be disrespectful *[an agreement mark here]*
- The conversation about race at campus can continue even if the family wants to keep the window.
- Not addressing a problem.
- It's problematic for everyone who sees it, doesn't get to the problem.
- How do we find more people to talk about diversity?
- I think relocating the window would be great – could we also talk about building new worship places and spaces for students?

Concluding Thoughts:

Agreements Reached Tonight?

- Consensus around the need for a conversation. Something concrete needs to happen [*an agreement mark here*].
- Agree it would be helpful to bring in the Voskuyls, and that we shouldn't completely destroy the image.
- We are on the same page about considering multiple perspectives on campus and listen to the whole community.
- We value diversity
- We are in favor of tangible action
- Our intentions are to be respectful of future and past
- Recognize our context of being at Westmont and what can or cannot happen
- Less comfortable with #1 and more comfortable with #2 and #3
- Something needs to happen with the painting in the prayer chapel.
- Combination of option 1 and 2 should be option 4.

Tensions In the Issue?

- Conversation should continue even after the window is dealt with. Need to make sure students feel like they have a voice.
- More deliberations like this would be helpful instead of just texts and emails.

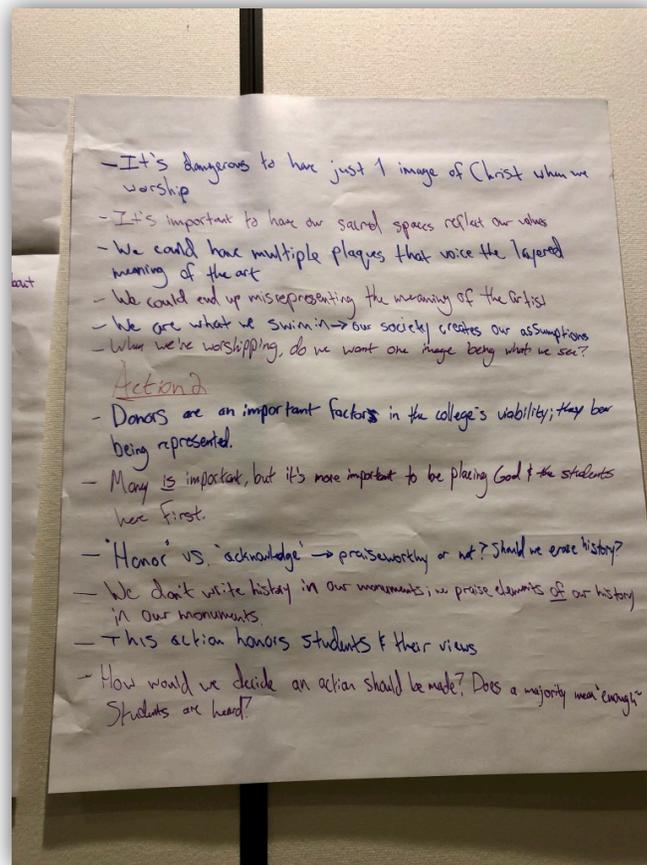
Next Steps?

- Something needs to be done. Can't stop here.
- Conversation with donors
- Direct and explicit concerns that administration has told to students
- Need clear communication

Final Thoughts?

- What should the replacement image be? I want a historically accurate Jesus loving children that represent different racial, gender, and global perspectives. Also concerned with how it doesn't represent the global church.
- We could even include Nancy in the image.
- I have grown attached to iconography, but it's so hard to appropriately depict Christ and it's important that it's complicated.
- Have #2 and #3 in tandem.
- Depictions of Jesus from different cultural backgrounds in a hall.
- There are symbolism issues if we add, but don't alter the space.
- It could be a Band-Aid, instead of addressing the root image.
- What kind of Jesus do we want at the center? How do we want to depict the central, founding person in our faith?
- We have to be careful about what theological and cultural messages are being sent.
- Images of Jesus can have long-lasting effects.
- Is there value in NOT depicting Christ directly?
- Replace the face of Jesus with a cross

- To use a neutral image is to remove the possibilities and challenges that a diverse group of images of Jesus would present.
- We've been taught to think that Jesus looks white.
- Jesus is personal, but how do we depict Him in a way that isn't harmful while still being sacred?
- It's a very weighty thing to try and depict God, and we need to be careful about how we go about it.
- Central: Cross, around the flanks: Different images of Christ
- You could memorialize Ms. Voskuyl in other ways, too.
- Should we alter things that were made for specific people?
- The larger conversation is far from over, but it's a good step.
- It would have been cool to have had someone who viewed the issue very differently, to get more perspective.
- When you start from the premise that "something must be done" it allows for more options to be discussed and explored.
- Why is there resistance and what is causing it?
- We haven't heard a comprehensive idea to take an approach to make action
- The school board should take advantage of their power.



HOW SHOULD WE

Depict Christ on Campus?

About This Guide

The purpose of this issue guide is to help us talk productively about a difficult issue that concerns all of us.

Deliberating to Discern

It's not a debate. It's not a contest. It's not even about reaching agreement or seeing eye-to-eye. It's about looking for a shared direction, guided by our concern for supportive relationships among our classmates, neighbors, friends, faculty, alumni, and supporters.

It's about examining the costs and consequences of possible solutions to daunting challenges and finding out what we, as dedicated members of the Westmont community, would or would not consider acceptable solutions.



Nancy Voskuyl Prayer Chapel, Dedicated February 1961

Introduction

During the fall of 2018, several students began a conversation on the stained glass window in the Voskuyl Prayer Chapel. Students found it troubling that so few images of Jesus exist on campus, and this one, prominently featured, depicted a “white Jesus” standing over a globe, positioned above North America. After some discussion, a letter was sent to administration asking for removal of the image. During the spring of 2019, students circulated a petition asking for its removal.

Other questions have been raised, and several suggestions have been offered. Many students (and faculty and staff) have a sense that this issue represents the tip of a larger iceberg that brings to light the often hidden issues of ethnicity, race, hospitality, representation, and power.

This discussion guide is meant to help foster deliberative dialogue so that we can discern how best to speak well together about this issue. We frame this discussion around the question: ***How might images, art, and campus spaces speak to our campus ethos and Christian commitments?*** You are invited to participate in this discussion.

Forum Ground Rules

- Listen to understand. Keep an open mind.
- Speak from your own perspective.
- Share "air time."
- Consider options and actions fully, thinking through the values that underly each action and the benefits and drawbacks to each.
- Disagree respectfully with others' ideas.
- Be gracious when people speak in a way that is different from how you might speak.
- Endeavor to identify the common good.

"We dedicate ourselves to the investigation and embodiment of diversity. Such dedication expresses our Christian identity, and rightly stewards God's gifts to us. It also provides a basis for excellence in scholarship and community life and anticipates the character of the world to come by signaling in our own time and place God's promised reconciliation of creation to himself. Hence our living-out of diversity bears witness to the redeeming work of Christ and marks us with greater integrity as we proclaim his salvation." (Biblical and Theological Foundations of Diversity, a Westmont Community Commitment)

How might art speak to our campus ethos and Christian commitments?

This deliberative forum offers participants three distinctive options for considering the issue. They speak to altering, removing, or contextualizing art and common spaces. Each option offers specific actions that could be taken, as well as corresponding drawbacks or tradeoffs people would need to accept. The three actions are:

1. Enrich Westmont's history by adding explanatory plaques to contextualize existing art and worship pieces;
2. Change Westmont's common spaces and existing images by moving some pieces to a designated space on campus for historical images; or
3. Create new common spaces and inspirational and devotional art pieces that reflect our rich cultural diversity and campus ethos.

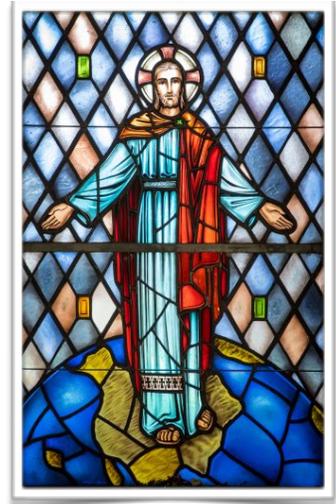


Birth of Wisdom: Moses, Miriam, Pharaoh's Daughter; Gift of Fillmore-Conditis

Although Westmont always accepted students of color (in an era when many colleges did not), most of Westmont's founders and early leaders have been white Anglo-Saxon Protestants. And while Westmont has made demonstrable progress in making

the campus more reflective of global Christianity, some argue that not enough progress has been made. In 2009, the Westmont Board of Trustees approved a statement on what is meant by “diversity” at Westmont, noting “to the extent the college becomes more fully evangelical, more steeped in the liberal arts and more richly diverse, it will be more ‘Westmont.’”

Art History Professor Lisa de Boer reminds us that “Christ’s singular incarnation has always been the great scandal of our faith, setting Christianity apart from every other religion. The incarnation is a miracle too vast to grasp in its entirety from within our particularized experience. Christ, represented by scripture and via the witness of the Holy Spirit, is the most complete picture of God we have. Christ is also the most complete image of perfected humanity we have. We are called to see God in Christ, but also to see ourselves in Him. It’s no surprise then, that when a people group converts to Christianity, that group very quickly begins imagining Jesus, the Christ, as one of them. We have Asian Christs, African Christs, Native American Christs, Aboriginal Christs, disabled Christs, and yes, white Christs.” She goes on to note that the style and imagery of the figural stained glass window in Voskuyl Chapel comes out of what Catholic liturgical scholars call “European devotionism,” which was effectively universalized via both colonialism and the technologies enabling mass reproduction. Tension may result when a very “localized” image of Jesus gets presented as a “universal” image of Jesus, subtly demanding to be accepted as “everyone’s” image of Jesus. Finally, she says that there is a reciprocal nature of personal devotion and public worship in Christian communities. The arts often serve as a bridge between these two experiences.



*Jesus Stained Glass,
Judson Studio, Pasadena*

It is understandable that the “local” image that served a specific purpose in the early 1960s may come into question in 2019. When thinking about images and memorials on campus, we ideally consider the broader messages and purposes served by our common art and spaces. There are works of art in most campus buildings. Some of the art has a particular, known, and celebrated history. Some decisions regarding art and monuments enjoy a less visible or sometimes even an unknown history. The history of the stained glass window in the chapel is very specific. In 1959, first-year student Nancy Voskuyl was killed in a traffic accident on Sycamore Canyon Road. Donations to the College were given to build the prayer chapel in her memory and to offer a place of devotion and reflection for future students. The chapel was designed to reflect a 19th century New England style church. The color scheme, the architecture, the pews, and the organ contributed to the overall effect. Professor Ed Boslough donated the stained glass window to honor both Nancy and his father, who died shortly before the accident. Two years ago, the prayer chapel was renovated, changing the space from communal pews to individual chairs, from a church to a meeting space. The devotional, religious character of the space has changed. Some think it is time for us to make other changes, changes that will make Westmont a more welcoming space for people of all colors and nations and cultures. What changes, if made, will best serve our community and our ultimate goal to be a place and a college that cultivates thoughtful scholars, grateful servants, and faithful leaders for global engagement with the academy, church and world?

Action #1: Contextualize Art and Monuments in Common Spaces

This option calls for a diligent effort to convey Westmont’s rich history by retaining placement of current monuments and works of art, while adding historical narrative and installing new historical markers that reflect the College’s history and our gratitude to past donors and friends of the college.

These works of art and memorials would remain where they are, but they would be accompanied by plaques that contextualize the pieces. This action would make it more readily apparent that this space or art was designed at a particular moment in time for a specific purpose.



Questions to Consider

What do we hold valuable when we honor the art and monuments of people who’ve come before us?

1. How should we tell Westmont’s story through words, statues, and art? How might history give meaning and hope to current students, as well as honor the gifts and sacrifices of students, parents, and donors who’ve come before?
2. What could be done to make Westmont’s art and public spaces more inclusive?
3. Who could provide additional historical context for art and monuments in our public spaces?

Examples of What Could Be Done	Drawbacks or Trade-Offs
Create a commission to review what could be done with each monument and public piece of art.	Not everyone will have an opportunity to participate.
Retain and alter monuments by providing additional historical context on plaques next to the monuments and works of art.	Interpreting history is difficult and subjective.
Add new monuments and works of art to shine light on Westmont’s history and leaders.	Choosing events and people to memorialize will be difficult.
Are there other ideas?	

Action #2: Relocate Some Campus Art

The common areas or public spaces often define a campus. Westmont is noted for its gardens, coastal live oaks, location in the hills, and views of the ocean. Students have fond memories of the “duck pond” and the big rock outside the library, along with many other treasured trails, nooks, and crannies. On a broader scale, America is a nation built on the principle of the “commons” where all citizens have rights,

privileges, freedoms, and can speak openly, even critically about public issues. Westmont, being a private college, is not exactly a “public space” in the same way that a public park or university is a public space, but we still have a sense of common areas as opposed to more private areas. We exercise our bodies, our minds, our friendships, and our community when we travel our pathways, sit in the gardens, or worship in chapel.



This option argues that our common spaces should be welcoming and peaceful to all students. Even beloved memorials and public art pieces may, in a different era, communicate messages that we no longer wish to send. This perspective says that we should relocate some of our art and memorials to less “public” spaces. This way we may still honor the memory and history of those who came before us, but also embrace the people we have become. This action asks us to consider how our common areas look and are used in conveying a sense of who and what Westmont is, especially those spaces that must welcome all students, regardless of color, culture, or continent.

Questions to Consider

What do we hold valuable about creating and maintaining common areas for all of us to feel free and equal and at our intellectual best?

1. Should changes be made to the college’s common areas, by relocating images that create anxiety, confusion, or lack of welcome for current and visiting students?
2. Are there ways to use these spaces differently to reflect the current Westmont culture and its students’ hopes?

Examples of What Could Be Done	Drawbacks or Trade-Offs
Create a “history space” and relocate some monuments and art works.	The project would require securing a space and fundraising, as well as leadership.
Remove less inclusive monuments and art works to the archives.	This might alienate alumni, donors, and surviving family members, which may also result in decreased giving to a range of college initiatives.

Are there other ideas?

Action #3: Add Additional Art Pieces to Common Areas

Monuments are static. People are dynamic. The third action recommends leaving current monuments and artwork where they are located, but also commission new works of art and monuments. This would require investing significant effort to recognize the rich history of the college, including contributions by women and people of color who have been students, faculty, staff, trustees, and parents.

Students of color would benefit from seeing more models of Christian leadership than currently offered on campus. The entire Westmont community would benefit from seeing a more varied set of depictions of the global work of a saving Christ.

Questions to Consider

What do we hold valuable about creating and maintaining a larger vision of piety, devotion, Christian history, worldwide Christianity, and symbolically rich imagery?

1. How might we recognize the many different kinds of people who continue to work toward a Westmont committed to cultivating thoughtful scholars, grateful servants and faithful leaders for global engagement with the academy, church and world?
2. How might we more faithfully represent the global work of a saving Christ?
3. Are there ways on-campus groups—students, faculty, staff, and administration—might work together?



Passage, by Susan Savage

Examples of What Could Be Done	Drawbacks or Trade-Offs
Create new spaces and pieces that celebrate our rich diversity in common areas.	This might require revisiting formal designs of our common spaces, which may create unease, cost money, and require permits. Future generations may well choose to remove our contemporary art efforts.
Work with historians and campus archivists to actively enrich and expand the Westmont story, eventually issuing publications, exhibits, and a web presence.	This would require leadership, resources, and staff. Some would resist developing a “common history” while preferring to maintain their distinctive practices and tellings.
Establish a Commission to pursue understanding and healing among students, alumni, and friends of the College who feel excluded or unwelcome.	Some would resist opening “old wounds” and would prefer to work toward a future of harmony.
Are there other actions or ideas?	

Reflection and Next Steps?



After deliberating through each of the approaches and considering many of the specific actions and corresponding tradeoffs, participants are encouraged to discern some common ground. In this final portion of the forum, participants will transition from sharing personal opinions to seeking agreement on what might be done as a community to understand and convey the mission and vision of Westmont College.

Consider the following questions:

1. Can we detect a shared sense of direction or any agreement?
2. What did you hear the group saying about tensions in this issue?
3. Are there any particular values we hold in common?
4. Are there next steps we might want to take?
5. What do we still need to talk about?
6. Who else needs to be here? What voices were missing?
7. Is there a fourth option that needs to be considered?

Post-Forum Questionnaire:

Now that you've had a chance to participate in this forum, we'd like to know what you think. Your opinions, along with those of others who participated in the forums, will be reflected in a summary report that will be available to all who took part in the discussions. Please follow this link to share your evaluation of this discussion: <https://www.surveymonkey.com/r/wipddart>

Special Thanks:

We'd like to extend our thanks to the faculty and staff who helped to craft this discussion guide, including: Jordan Baldrige, Lisa de Boer, and Diane Ziliotto.

If you would like to receive a copy of the summary report when available, please send an email to wipdd@westmont.edu

Deborah Dunn, Ph.D., Professor of Communication Studies
 Rachel Winslow, Ph.D., Director of Westmont Downtown and Professor of History

We are a Westmont College initiative that works with neighbors to speak and listen well together about challenges facing the Santa Barbara community for our common good and human flourishing.



WESTMONT INITIATIVE FOR PUBLIC DIALOGUE AND DELIBERATION

We are a Westmont College initiative that works with neighbors to speak and listen well together about challenges facing the Santa Barbara community for our common good and human flourishing.

- 
- Promotes the common good, especially in the civic square, via dialogue and public deliberation.
 - Equips students and neighbors to effectively facilitate community dialogues that invite greater understanding.
 - Cultivates human community through healthy conversation and careful listening.
 - Engages community partners in framing issues well.
 - Supports citizens seeking to participate in our democracy.
 - Facilitates discussion to tackle “wicked problems.”

Contact:

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