



College of Fine Arts
The University of Texas at Austin
Strategic Diversity Plan Proposal
2014-2019

Fine Arts Diversity Committee
June 20, 2014

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Executive Summary of Fine Arts Diversity Planning Proposal

The three goals for this five-year diversity plan focus on recruitment and retention of diverse faculty, students, and staff; the academic curriculum and creative programming; and the college's climate and culture. The foundation for each goal is supported through a goal rationale and outcome-oriented objectives. Implementation proposals and performance standard criteria also accompany each objective. These goals and the supporting information reflect the work the FADC conducted for the last two years in order to establish a comprehensive five-year plan that clearly conveys the college's commitment to diversity and communicates the critical role that all individuals within the college play in creating a more inclusive culture.

Additional materials in this proposal provide the reader with an understanding of the committee's mission, the charge from Dean Douglas J. Dempster, and the definition and dimensions of diversity that guided discussions during the committee's seventeen meetings, four retreats, and multiple sub-committee meetings. Also included within this proposal is information that provides greater insight on the iterative and theoretically grounded diversity planning process the FADC engaged in to identify these three strategic goals, their objectives, and the recommended implementation proposals. Supporting executive summary reports from the college-wide climate assessment and the ten focus groups and sixteen stakeholder interviews are included in the appendix section of the proposal. Also included in the appendix are impactful year-one priorities identified by the FADC and the types of resources needed to accomplish each of these implementation proposals. Referenced in the report as available upon request are the Faculty, Student, and Staff Statistical Profiles and the inventory of college-wide best practices and diversity initiatives.

Throughout the iterative, multi-stage planning process, the FADC recognized the numerous ways in which the College of Fine Arts and its community members engaged in actions that promoted a more inclusive culture. The college's diversity planning partnership with the Division of Diversity and Community Engagement (DDCE) is a first on the campus. COFA faculty members hired via DDCE's Thematic Hiring Initiative brought new and diverse perspectives to the curriculum in each of the academic units. Mary Ellen Poole was appointed as the director of the Butler School of Music. The Department of Art and Art History founded new research centers such as the Center for Latin American Visual Studies and the Center for Art of Africa and its Diasporas. The Department of Theatre and Dance engaged UT students and the Austin community in dialogue around issues of Latino/a performance and ethics of identity and representation during the Latin@ Performance Symposium. Office of Student Affairs staff participated in ally training facilitated by the Gender and Sexuality Center. Texas Performing Arts through its Performing Arts and Academic Collaborative provided opportunities for over 2,500

grade 7, 9, and 11 Del Valle students to attend two live performances as a result of a multi-year partnership with Del Valle ISD and its Language Arts teachers.

Even with these important initiatives and actions in place, the data analyzed during the planning process and referenced in the proposal, clearly indicate there are significant areas that must be addressed. The Faculty Statistical Profile showing Teaching Faculty by Ethnicity/Race as of Fall 2011 indicated that 82.6% of the faculty members were White only¹. A further breakdown showed that 85.7% of the tenured faculty members were White only; 65.2% of tenure-track faculty were White only; and 82.5% of the non-tenured faculty were White only. At this same time, 30.8% of the tenured faculty members were female. Also, in Fall 2011, 2.8% or 51 students enrolled in the college were Black only and 16.2% or 296 students were Hispanic (any combination)

Data from the April 2012 college-wide mixed-methods climate assessment, which yielded a 26% response rate and more notably a 67% faculty response rate, demonstrated strong support for diversity as a concept, as 86% of the participants believe skills related to diversity are necessary for the professional success of graduates. By contrast, only 43% of the participants think that diversity is currently integrated into the core curriculum. Sixty percent believe that the curriculum prepares students for careers recognizing diversity and 61% believe that diversity is currently reflected in productions, performances, exhibitions, and events. In addition, focus groups with students, faculty, and staff in the college during February and March 2013 indicated experiences of marginalization based on identities including but not limited to disability/ability, gender identity and expression, and sexual orientation. In sum, data indicate a willingness to embrace diversity and inclusiveness within the college, yet simultaneously reveal a need for greater diversity across the curriculum, in the college climate, and among the faculty, staff, and student body.

The FADC would like to express its appreciation to Dean Douglas J. Dempster for his support and insight throughout the diversity planning process. His leadership serves as a role model for others on our campus as he actively and intentionally demonstrates his expectation that the College of Fine Arts serves as “a leader at UT in achieving the heterogeneity that is so essential to what we are and do” and in carrying forward “a promise of inclusion that is conditioned only on evidence of talent, accomplishment, and determination.”

¹ Beginning in Fall 2010, ethnic/racial reporting categories and provisions for students and employees were changed and reported in accordance with newly implemented federal and state guidelines to specify more than one ethnicity/race in identifying themselves. Based on federal recommendations, existing students and employees were also given an opportunity to re-identify themselves using the new two-question format and updated data were collected across operational systems.

Fine Arts Diversity Committee Mission

The Fine Arts Diversity Committee supports and collaborates with the College of Fine Arts units in the design and implementation of strategies that advance diversity. By actively establishing and fostering a culture of inclusivity throughout the College community, the committee assists in the development of recruitment and retention strategies for underrepresented students, faculty and staff; provides forums for mutual respect, an appreciation of differences, and cross-cultural understandings; and prepares our community for a changing global society.

Definition of Diversity Used Throughout Planning Process

Diversity was defined as demonstrating respect for all individuals and valuing each perspective and experience. Dimensions of diversity discussed throughout the process included disability/ability, gender, gender identity and expression, international/national origin, race/ethnicity, religion, sexual orientation, socioeconomic status, veteran status, and the intersection of multiple dimensions.

Dean Dempster Announces Diversity Planning Process in April 2012

Dear Fine Arts Students, Faculty and Staff:

As the state's elite public research university, The University of Texas at Austin's mission carries a promise of inclusion that is conditioned only on evidence of talent, accomplishment, and determination. We are also a university in a state and nation with a history of institutionalized discrimination based on race, religion, gender, and other abhorrent exclusions. This is a history we acknowledge and must continue to address.

With this persistent mission in mind, I am announcing the creation of a collegewide diversity planning process led by the college's Fine Arts Diversity Committee. The committee will assess the educational and cultural environment in the College of Fine Arts in order to design and implement strategies that advance diversity along such vectors as race and ethnicity, disability/ability, gender, gender identity and expression, national origin, sexual orientation, socioeconomic status, and religion.

We are partners in this effort with the Division of Diversity and Community Engagement, led by division Vice President Dr. Gregory J. Vincent and Dr. Sherri L. Sanders, associate vice president for campus diversity and strategic initiatives. This diversity planning partnership is the first on our campus. Dr. Sanders and her staff are working closely with Senior Associate Dean for Academic Affairs Ken Hale in his role as the chair of the Fine Arts Diversity Committee.

I am asking each of you to participate in and support this initiative. There will be many opportunities, including an online climate assessment, stakeholder interviews, and focus groups to engage this process in the coming months. I will contact you soon to request your participation in the climate assessment, which will assist the Fine Arts Diversity Committee in setting goals for the college.

If you have any questions about the diversity planning process, feel free to contact Ken Hale at fadc@austin.utexas.edu or 512-471-1655. You may also contact Dr. Sherri Sanders at sherri.sanders@austin.utexas.edu or 512-232-2864.

I hope you share my commitment to this endeavor and the principles on which it rests. I look forward to what we might learn and accomplish together.

Sincerely,

Doug Dempster
Dean, College of Fine Arts

Spring 2012 – Fall 2013 Fine Arts Diversity Committee Membership

Committee Chair

Ken Hale, Professor of Art and Art History (through fall 2012)

John Yancey, Professor of Art and Art History (beginning spring 2013)

Butler School of Music

Dr. Charles Carson, Assistant Professor

Joseph Ovalle, Undergraduate Student

Ashley Pribyl, Graduate Student

Dr. Sonia Seeman, Associate Professor

Office of the Dean

Dr. Andrew Dell'Antonio, Associate Dean for Undergraduate Studies

Karoline Liu, Director of Recruitment and Admissions

Department of Art and Art History

Carris Adams, Undergraduate Student

Michael Ray Charles, Professor

Sandra Fernandez, Assistant Professor

Ken Hale, Professor

Dr. Moyo Okediji, Professor

Rose Salseda, Graduate Student

Dr. Cherise Smith, Associate Professor

John Yancey, Professor

Department of Theatre and Dance

Stephen Gerald, Associate Professor

Nicole Martin, Graduate Student

Dr. Rebecca Rossen, Assistant Professor

Janet Solis, Undergraduate Student

Texas Performing Arts

David Stewart, Academic Production Manager

Campus Diversity and Strategic Initiatives, Division of Diversity and Community Engagement

Dr. Kiersten Ferguson, Postdoctoral Fellow

Ryan Miller, Associate Director

Dr. Sherri Sanders, Associate Vice President for Campus Diversity and Strategic Initiatives

Dr. Stella Smith, Postdoctoral Fellow

Spring 2014 – Present Fine Arts Diversity Committee Membership

Committee Chair

John Yancey, Professor of Art and Art History

Butler School of Music

Dr. Charles Carson, Assistant Professor
Javier Dubon, Undergraduate Student
Joseph Ovalle, Undergraduate Student
Dr. Sonia Seeman, Associate Professor
Rose Yurcina, Assistant Academic Advisor
Joelle Zigman, Graduate Student

Office of the Dean

Dr. Andrew Dell'Antonio, Associate Dean for Undergraduate Studies
Karoline Liu, Director of Recruitment and Admissions
Ann Paterra, Senior Coordinator of Career Services

Department of Art and Art History

Michael Ray Charles, Professor
Sandra Fernandez, Assistant Professor
Dr. Moyo Okediji, Professor
Rose Salseda, Graduate Student
KT Shorb, Graduate Coordinator
Dr. Cherise Smith, Associate Professor
Lakeem Wilson, Undergraduate Student
John Yancey, Professor

Department of Theatre and Dance

Dana Arismendez, Undergraduate Student
Tim Creswick, Senior Administrative Associate
Stephen Gerald, Associate Professor
Laura Gutierrez, Associate Professor
Nicole Martin, Graduate Student
Dr. Rebecca Rossen, Assistant Professor

Texas Performing Arts

David Stewart, Academic Production Manager

Campus Diversity and Strategic Initiatives, Division of Diversity and Community Engagement

Ryan Miller, Associate Director
Dr. Sherri Sanders, Associate Vice President for Campus Diversity and Strategic Initiatives
Dr. Stella Smith, Postdoctoral Fellow

Overview of the Diversity Planning Process

Utilizing a multi-stage process developed by Campus Diversity and Strategic Initiatives (CDSI) staff within the Division of Diversity and Community Engagement (DDCE), the Fine Arts Diversity Committee (FADC) launched its diversity planning process on February 24, 2012 when it held its first meeting. The purpose of the planning process was to establish a comprehensive five-year plan that clearly conveyed the college's commitment to diversity and articulated strategic diversity goals, objectives, and action plans for implementation. Throughout the planning process, the committee engaged in practices to promote a transparent and inclusive process that supported the college's and university's mission and vision and communicated the critical role that all individuals within the college play in the creation and implementation of the diversity plan.

Grounded in a theoretical framework emerging from an adapted version of the multicontextual diverse learning environments model (Hurtado, Alvarez, Guillermo-Wann, Cuellar, & Arellano, 2012; Hurtado, Milem, Clayton-Pedersen, Allen, 1999; Milem, Chang, Antonio, 2005), FADC chairs Ken Hale and John Yancey led the committee, with the support of CDSI staff, through a two-year process that examined the complex socio-historical, policy, and institutional contexts affecting and comprising the college's climate for diversity. Quantitative and qualitative data collected and analyzed served as the foundation for the committee's discussions during its seventeen meetings, four retreats, and multiple sub-committee meetings. This comprehensive and deliberate data collection system consistently engaged students, faculty, and staff in the important work of sharing their insight on how to advance inclusiveness and mutual respect within the college. Relying on the collective data and emerging themes, the FADC identified the strategic diversity goals, objectives, and implementation proposals.

"Being a diverse learning and research community is essential to the creativity and contest of ideas that are central to any arts college," Dean Douglas J. Dempster said. "The College of Fine Arts expects to be a leader at UT in achieving the heterogeneity that is so essential to what we are and do. Accomplishing that ambition begins with an unvarnished understanding of our strengths and weaknesses and the challenges we face in becoming more diverse." Prior to the initiation of the quantitative data collection process in early April 2012, Dean Dempster called upon the college community to participate in and support the innovative and inclusive diversity planning process, including engaging in an online climate assessment, stakeholder interviews, and focus groups.

On April 5, 2012, the data collection process began when college faculty, staff, and students were invited to participate in an online climate assessment survey adapted from the University of Washington Evans School of Public Affairs Diversity Committee (Evans School, 2010). A total of 702 COFA students, faculty, staff, and administrators participated in the mixed-methods college-wide climate assessment

about perceptions of climate and diversity within the college, yielding a response rate of 26 percent. For more information about the climate assessment results, refer to the COFA Climate Assessment Executive Summary in Appendix A.

Also during the Spring 2012 semester, FADC members began collecting information regarding current diversity initiatives and best practices in the college through an iterative process across multiple categories including interdisciplinary opportunities and community outreach; performative and scholarly research; performances, productions, and shows; teaching, curriculum, and practice; centers, divisions, and programs; and committees, organizations, policies, and practices. Standards for inclusion within this document were as follows: being coordinated, housed, partnered, or cosponsored with the College of Fine Arts; exhibiting a commitment to the committee's mission; establishing diversity as a core value interwoven throughout the best practice/initiative; occurring within the past five years; and if available, also demonstrating substance through measurable goals, outcomes, and metrics. Best practices and diversity initiatives are highlighted on the FADC blog at <http://blogs.utexas.edu/fineartsdiversity>. The FADC Committee Chair can also provide additional information regarding the college's best practices and diversity initiatives.

During the summer and fall of 2012, the compositional diversity of the faculty, staff, and students was examined through the creation of statistical profiles for each constituency group. Included within these profiles was critical quantitative information about the university and college's undergraduate and graduate student, faculty, and staff demographics and characteristics. Information included in the profiles comes from the Office of Information Management and Analysis at The University of Texas at Austin, as well as other sources including COFA Student Affairs, COFA Office of the Dean, and Human Resource Services. Whenever possible, the data included five-year trends, examined information by school/department/unit, compared the college to overall university characteristics, and explored the intersectionality of demographics. Undergraduate and graduate student data included enrollment data and degrees conferred by gender, race/ethnicity, and countries of origin. Faculty data included faculty categories and tenure status by gender and race/ethnicity. Staff data included job categories by gender and race/ethnicity. For more information regarding these statistical profiles, please contact the FADC Committee Chair.

Building upon the climate assessment, diversity best practices/initiatives, and statistical profile data that was analyzed throughout the Fall 2012 semester as well as college specific data from the Graduate School Climate Study and the Student Experience in the Research University assessment, the FADC formulated plans to facilitate focus groups and stakeholder interviews. From February – March 2013, the committee administered ten total focus groups with undergraduate students (3), graduate students (3), staff (2), and faculty (2) in the college, as well as sixteen interviews with internal and external stakeholders. Utilizing focus group and

interview protocols developed by the committee, participants provided their insight and perspectives on diversity and equity within their specific department and the college. For more information about the focus group and interview results, refer to the COFA Focus Group and Interview Themes Executive Summary in Appendix B.

Throughout the data gathering process, the committee examined the collective information and identified common themes that emerged across all reports in an iterative process with continual refinement of themes. In addition, the committee examined the findings through the lens of the multidimensional theoretical framework and identified outlying information that required further exploration. Informed by existing institutional data and collected college-specific data, the committee developed a comprehensive five-year diversity plan that supports the FADC and college mission statements. In April and May of 2013, committee members met to identify overarching goal topics that emerged across the data collection process and then created sub-committees to fully explore and craft goal statements, rationales, objectives, and implementation proposals. The emerging goals focused on the recruitment and retention of diverse faculty, students, and staff; the academic curriculum and creative programming; and the college's climate and culture.

Upon the group's return in the Fall 2013 semester, the FADC refined the proposal based on initial feedback from Dean Dempster during the summer months. On October 2, 2013, FADC representatives presented the proposal at the College of Fine Arts Chairs and Directors monthly meeting. Individual attention was given to the strategic diversity goals, objectives, and implementation proposals with the intent to obtain feedback from the leadership of the college. Following this meeting, additional input was obtained from thirty-one COFA faculty, staff, and students via five focus groups designed for the specific constituents. More specifically, focus groups were facilitated for students in each of the academic units. In addition, one focus group was held for faculty members throughout the college and another for staff within the college. A college-wide invitation was sent as well as specific invitations to the individuals who had attended the first focus groups in the spring of 2013.

Following the focus groups, the FADC paused its diversity planning in order to engage in frank and open conversations with students, faculty, and staff concerned about race and representation in the audition process and casting decisions for the Department of Theatre and Dance's *"In the Heights"* production. The November and December 2013 meetings were devoted to the topic as well as a special committee meeting called in the interim. Throughout these discussions, FADC members engaged in purposeful dialogue with the concerned students, faculty, and staff as well as the college and departmental leadership to identify and implement action steps that were aligned with the FADC's mission, diversity plan goals and objectives, and implementation proposals.

With the start of the Spring 2014 semester, the FADC engaged in a process to develop metrics that supported each of the goals and their corresponding objectives and implementation proposals. Specifically, methods, instruments, and criteria were established to measure the success of each implementation proposal within the goal objectives. In February 2014, the committee identified the priorities for the first year of the diversity plan's implementation process and the types of resources needed for each proposal. The types of resources considered included financial, human time and effort, political capital, and opportunity costs. For more information about the year one priorities, please refer to Appendix C.

In March 2014, the FADC leadership met with Dean Dempster to update him on the committee's progress and to obtain his assessment of the proposed plan and steps for moving forward. An update regarding the meeting with Dean Dempster was shared with committee members at the March 28th FADC meeting. Also participating in the March 28th meeting were new members from across the college who had been asked to join the committee. These individuals represented staff, faculty, and undergraduate and graduate students with demonstrated engagement in diversity initiatives within the college and their respective academic units. At both the March 28th and April 25th FADC meetings, new and continuing members participated in a final in-depth examination of the proposed diversity plan. Additional adjustments were made to the plan based on the feedback from Dean Dempster and FADC members, especially those joining the committee in March 2014.

The comprehensive five-year strategic diversity plan presented in this report represents two years of purposeful thinking and engagement on the part of the FADC. Using a multi-stage process that incorporated feedback loops and opportunities for college-wide involvement, the FADC developed a diversity plan centered around three overarching goals focused on the recruitment and retention of diverse faculty, staff, and students; the academic curriculum and creative programming; and the college's culture and climate. The report and the plan clearly convey a vehicle for the college and its leadership to actively and intentionally demonstrate its commitment to diversity and equity and to communicate the critical role that all individuals within the college play in the creation of a more inclusive culture.

Strategic Diversity Goals, Goal Rationales, Objectives, Implementation Proposals, and Metrics

I. RECRUITMENT & RETENTION GOAL

Cultivate and foster strategies that support the recruitment and retention of a diverse faculty, staff, and student body in the College of Fine Arts and ensure the college has a reputation of being inclusive and welcoming of diverse populations.

RECRUITMENT & RETENTION GOAL RATIONALE

The College of Fine Arts at The University of Texas at Austin supports units in the development and implementation of intentional and comprehensive recruitment and retention strategies that advance diversity². A comprehensive strategy acknowledges that recruitment and retention occurs within a cycle that is comprised of perceptions of the College of Fine Arts and UT Austin that potential students, faculty, and staff hold before applying to the university, the perceptions they form while at the university, and the perceptions they maintain after engagement with the university. By addressing all phases of this cycle, the college can diversify the applicant group considering UT Austin as an educational/professional destination; ensure that students, faculty, and staff have positive experiences with the college that will allow them to serve as advocates for the college after exiting the learning/working community; and empower alumni to reinvest in their local communities to renew interest in the arts, develop programming that reaches underserved populations, and influence a future generation of applicants to the college.

RECRUITMENT & RETENTION OBJECTIVE 1

By 2019, the College of Fine Arts will have increased the diversity of the student body by developing new/non-traditional recruitment methods to engage unreached and underserved graduate and undergraduate student groups.

Implementation Proposals

1.1.1 Leverage outreach programs at UT Austin and existing programs organized in COFA at the department and unit levels to connect outreach to recruitment/admissions measures and outcomes

METRIC: 100% of COFA faculty, staff, and students will receive information about outreach programs

² Diversity is defined as demonstrating respect for all individuals and valuing each perspective and experience. Dimensions of diversity discussed throughout the process included disability/ability, gender, gender identity and expression, international/national origin, race/ethnicity, religion, sexual orientation, socioeconomic status, veteran status, and the intersection of multiple dimensions.

- 1.1.2 Implement travel programs for first-generation/low-socioeconomic, highly diverse, or distance-barrier schools to come to campus and engage with our artistic community in meaningful educational moments

METRIC: Increase in funding for travel programs

METRIC: At least 2 events annually

METRIC: At least 100 students reached

- 1.1.3 Identify new community partner organizations in targeted communities to engage young audiences with our faculty serving as guest artists, conductors, and directors

METRIC: At least 3 new community partner organizations are identified

- 1.1.4 Improve visibility of graduate and undergraduate scholarship resources and educate faculty on availability of funds

METRIC: 100% of COFA faculty, staff, and students will receive information about scholarship resources

- 1.1.5 Highlight educational opportunities and industry applications for fine arts training that extend beyond traditional performance or studio lens

METRIC: At least 10 educational opportunities and industry applications highlighted on a central blog/website

- 1.1.6 Develop parent-oriented programming, web, and print materials that articulate the benefits of arts education

METRIC: Annually make parent-oriented programming, web, and print materials available for distribution

- 1.1.7 Promote and incentivize opportunities for faculty to travel more extensively in Texas for recruitment/master class/clinician opportunities

METRIC: 25% increase in the number of tenure/non tenure opportunities and incentives

RECRUITMENT & RETENTION OBJECTIVE 2

By 2019, the College of Fine Arts will have established retention programming to address the unique needs of first-generation students and students admitted on artistic abilities, but with predicted GPAs of less than 3.0 or 4 year Graduation Outlook of less than 40% likelihood.

Implementation Proposals

- 1.2.1 Collaborate with facilitators of the university's Academic Bridge and Longhorn Center for Academic Excellence programs to explore best practices for developing new support systems for first-generation students

METRIC: Increase in students receiving support services for first-generation students

- 1.2.2 Hold a retreat for advising and admissions staff to discuss best-practices utilized across campus for student retention and mentorship

METRIC: At least 70% of advising and admissions staff attend the retreat

- 1.2.3 Establish a student mentor program within each COFA unit that offers incoming students who are first-generation, ethnic minority, or are from

lower-socioeconomic backgrounds, the option to be paired with a COFA student mentor

METRIC: 100% of students participate in the student mentor program

- 1.2.4 Educate faculty, assistant instructors, and teaching assistants about resources available for student support, faculty participation in the advising process, and advocacy and early intervention for students with lower GPA or grad-rate predictors

METRIC: 100% of faculty, assistant instructors, and teaching assistants are sent information about retention resources available to students

- 1.2.5 Collaborate with partners across campus and within COFA to ensure all students have the opportunity to participate in a small community of 20 students or less

METRIC: 70% of students placed in a small community of 20 students or less

RECRUITMENT & RETENTION OBJECTIVE 3

By 2019, the College of Fine Arts will have established comprehensive faculty and staff recruitment and retention strategies that support a diverse learning and working environment.

Implementation Proposals

- 1.3.1 Create a faculty recruitment and retention standing committee with representatives from each COFA unit

METRIC: Faculty recruitment and retention standing committee will meet at least twice a year

- 1.3.2 Create a staff recruitment and retention standing committee with representatives from each COFA unit

METRIC: Staff recruitment and retention standing committee will meet at least twice a year

- 1.3.3 Collaborate with the Division of Diversity and Community Engagement's Strategic Initiatives to utilize and develop inclusive search, recruitment, and hiring best practices for all faculty and staff hires, *e.g., guidelines on legal limitations on including race or other diversifying classifications to job descriptions or search criteria, and resource toolkits describing best practices related to recruitment, retention, and mentoring*

METRIC: 100% of faculty and staff have access to this resource

- 1.3.4 Building upon existing studies and data, and in collaboration with other college committees, evaluate work-life balance and overall satisfaction of faculty and staff more frequently and make recommendations to the dean and chairs/directors for increasing equity

METRIC: Annually submit recommendations to the Dean and chairs/directors

- 1.3.5 Work with a neutral third party to conduct exit interviews for COFA faculty and staff during their final semester of employment and share information as appropriate following the individual's departure

METRIC: 50% of exiting employees participate in exit interviews; at least once a year information from exit interviews is submitted to the Dean and other appropriate COFA leadership

- 1.3.6 Establish faculty and staff leadership development and mentoring programs to create a culture of career advancement, especially for entry-level administrative roles, women, and faculty and staff of color within COFA

METRIC: At least 10 faculty and staff will participate in the program annually

- 1.3.7 Partner with the dean, associate deans, and department chairs to ensure transparency of relevant policies and procedures by creating a webpage that provides accessible information, including but not limited to, work-life and family friendly policies and resources, promotion and tenure, disability accommodations, discrimination, etc.

METRIC: 100% of faculty and staff receive information related to these policies

- 1.3.8 Annually produce and publicize a COFA faculty statistical profile that includes information such as college-wide five-year trends for teaching faculty by tenure status, ethnicity/race, and gender, and academic unit five-year trends for faculty headcount by ethnicity/race and gender

METRIC: Annually distribute a COFA faculty statistical profile

- 1.3.9 Annually produce and publicize a COFA staff statistical profile that includes information such as college-wide trends for staff by job title category, gender, and ethnicity/race and trends for staff by job title category, gender, and ethnicity/race within each academic unit, Texas

Performing Arts, and Office of the Dean

METRIC: Annually distribute a COFA staff statistical profile

- 1.3.10 Support expanded use of the dean's reserve fund and other discretionary funds to address salary inequities and to provide research support in areas of diversity

METRIC: Annually submit recommendations to the Dean and chairs/directors

II. ACADEMIC CURRICULUM & CREATIVE PROGRAMMING GOAL

Engage faculty, chairs, and directors in developing and implementing strategies that actively and intentionally provide forums for the cultivation of a mutual respect of differences and cross-cultural understanding across the College of Fine Arts' core curriculum, academic programs, and its performance, productions, exhibitions, and other arts events and activities.

ACADEMIC CURRICULUM & CREATIVE PROGRAMMING GOAL RATIONALE

The College of Fine Arts at The University of Texas at Austin prepares students for the creation, practice, study, criticism, and teaching of the arts, in a context that emphasizes cultural diversity³, community engagement and technical innovation. To achieve our mission while preparing our community for a changing global society, it is essential that our students, faculty, and staff experience a curriculum and engage in performance, productions, exhibitions, and other arts events and activities that encourage new ways of thinking and conceptualizing the fine arts. An academic curriculum and compelling programming that provides forums for mutual respect, an appreciation of differences, and cross-cultural understanding yields a learning environment and knowledge base necessary for success in all facets of life within our university and beyond. Through the inclusion of diverse subjects in our curriculum and programming and actively and intentionally engaging in an exchange of ideas, perspectives, and experiences representing all voices, the artistic and creative communication of every individual within our college is enriched.

ACADEMIC CURRICULUM & CREATIVE PROGRAMMING OBJECTIVE 1

By 2019, COFA will have increased strategies across the college to advance the creation of a learning environment that provides forums for the cultivation of a mutual respect of differences and cross-cultural understanding.

Implementation Proposals

2.1.1 Coordinate an annual workshop for college and academic unit leadership, key faculty members, and student leaders that provides opportunities to learn about and discuss organizational dynamics and change and the importance of diversity and inclusion within COFA's core curriculum and academic programs (*Modeled after the University of Michigan's ADVANCE Program's Strategies Toward Excellent Practices (STEP) in departments of schools and colleges*)

METRIC: 1 annual workshop will be held each year

³ Diversity is defined as demonstrating respect for all individuals and valuing each perspective and experience. Dimensions of diversity discussed throughout the process included disability/ability, gender, gender identity and expression, international/national origin, race/ethnicity, religion, sexual orientation, socioeconomic status, veteran status, and the intersection of multiple dimensions.

2.1.2 Engage within each academic unit a working group comprised of faculty and students that will initiate a process in collaboration with the academic unit leadership to:

METRIC: 3 academic units (A&AH, BSOM, and T&D) will engage a faculty-student working group to collaborate with academic unit leadership to initiate process outlined in a-f below

a) Identify current ways in which diversity and inclusion are incorporated into the core curriculum and academic programs

METRIC: 3 academic units (A&AH, BSOM, and T&D) will create a catalog of how diversity and inclusion are currently incorporated into the unit's core curriculum and academic programs

b) Develop and implement a process to involve faculty and students to learn more about what diversity means within the specific academic discipline

METRIC: 3 academic units (A&AH, BSOM, and T&D) will produce a summary of their process to identify what diversity means within their specific academic discipline

c) Establish guidelines and principles for diversity and inclusion within core curriculum and academic programs

METRIC: 3 academic units (A&AH, BSOM, and T&D) will create a catalog of guidelines and principles for diversity and inclusion within core curriculum and academic programs

d) Leverage support of COFA faculty and students who are currently engaged in teaching and research that incorporates diversity and inclusion to create best practices to be shared across the college, especially with faculty, assistant instructors, and teaching assistants

METRIC: 3 academic units (A&AH, BSOM, and T&D) will create a plan to leverage support of COFA faculty and students currently engaged in diversity and inclusion teaching and research to create best practices to be shared across the college

e) Develop and implement best practices for infusing diversity and inclusion throughout the core curriculum and academic programs

METRIC: 3 academic units (A&AH, BSOM, and T&D) will create a catalog of best practices for infusing diversity and inclusion throughout the core curriculum and academic programs

f) Work with faculty members who teach key core classes to pilot implementation of best practices for the incorporation of diversity and inclusion throughout the curriculum and academic programs

METRIC: At least "X%" of core classes will implement diversity and inclusion best practices as a pilot study (Note: Due to the variance in the number of core courses across the college and within departments, the exact metrics for this implementation proposal will be set by the working group in each academic unit once a – e are achieved. Proposed metric will be shared with the FADC.)

2.1.3 Partner with the Division of Diversity and Community Engagement's Strategic Initiatives to facilitate "Toward an Inclusive Classroom Leadership Seminar Series" for faculty teaching COFA core courses and all assistant instructors and teaching assistants (*Series designed to support faculty members in development of welcoming classroom environments, considering components such as: impact of campus climate on academic success,*

considerations and strategies for facilitating conversations, course design and planning, small and large group processes, intergroup conflict, and strategies for specific scenarios.)

METRIC: At least 75% of faculty teaching COFA core courses will participate in “Toward an Inclusive Classroom Leadership Seminar Series”

METRIC: 100% of assistant instructors will participate in “Toward an Inclusive Classroom Leadership Seminar Series”

METRIC: 100% of teaching assistants will participate in “Toward an Inclusive Classroom Leadership Seminar Series”

2.1.4 Create new mechanisms to recognize and reward faculty members, assistant instructors, and teaching assistants who excel at providing forums that advance the cultivation of a mutual respect of differences and cross-cultural understanding

METRIC: At least 1 new mechanism will be implemented to recognize and reward faculty members

METRIC: At least 1 new mechanism will be implemented to recognize and reward assistant instructors

METRIC: At least 1 new mechanism will be implemented to recognize and reward teaching assistants

ACADEMIC CURRICULUM & CREATIVE PROGRAMMING OBJECTIVE 2

By 2019, COFA will have increased strategies across the college to foster the creation of a culture where its performance, production, exhibitions, and other arts events and activities provide forums for the cultivation of a mutual respect of differences and cross-cultural understanding.

Implementation Proposals

2.2.1 Create diversity and inclusion themed courses, exhibitions, productions, performances, etc. that provide semester-long intellectual and cultural immersion within the selected area of focus (*Modeled after the University of Michigan’s College of Literature, Sciences, and the Arts theme semester program in which students combine coursework with related activities like lectures, museum exhibits, music or theater performances, film series, etc. Past themes include: Understanding Race Project; Women Who Ruled: Gender, Power, and Representation; Diversity:*

Theories and Practices; Working in a Multicultural Society)

METRIC: At least 1 exhibition focused on the selected diversity and inclusion theme will be presented

METRIC: At least 1 fully-produced Theatre and Dance production focused on the selected diversity and inclusion theme will be produced

METRIC: At least 3 musical performances focused on the selected diversity and inclusion theme will be held

2.2.2 Provide funding to host guest artists and performers throughout the semester whose work aligns with the selected diversity and inclusion theme

METRIC: At least 2 guest artists and/or performers per academic unit whose work aligns with the selected diversity and inclusion theme will receive funding each semester

2.2.3 Incorporate lectures and discussions with the guest artists and performers into course syllabi

METRIC: At least 2 lectures and discussions per each guest artist and/or performer will be incorporated into course syllabi

2.2.4 Utilize themed semester projects to enhance inter-disciplinary courses and initiatives with key university partners, i.e., College of Liberal Arts academic centers

METRIC: COFA will create a catalog which inventories ways the themed annual projects are used to enhance inter-disciplinary courses and initiatives with key university partners

2.2.5 Establish a college-wide interactive troupe that uses performance arts to engage faculty members, graduate students, and college administrators in dialogue about creating and teaching within an inclusive classroom *(Modeled after the University of Michigan's Center for Research on Learning and Teaching (CRLT) Players Program and the University of Wisconsin's Theater for Cultural and Social Awareness. Both programs use an array of performance arts to encourage dialogue among participants such as faculty, graduate students, and academic administrators on situations that inhibit an inclusive classroom environment. Topics explore systemic and institutional barriers to social justice in a variety of contexts and sensitive subject matters. Examples include race relations, gender dynamics, sexual orientation, and privilege.)*

METRIC: College-wide interactive troupe will engage faculty, graduate students, and college administrators in at least 1 performance per academic year

III. CULTURE & CLIMATE GOAL

Advance efforts and initiatives to create and foster an inclusive and equitable culture within the College of Fine Arts.

CULTURE & CLIMATE GOAL RATIONALE

The College of Fine Arts cultivates a welcoming culture characterized by accessibility, respect, and support for diverse people and ideas. This environment is sustained by innovative leadership that emphasizes diversity⁴ as a core value of Fine Arts education and communicates broadly about the educational benefits of diversity and the numerous diversity-oriented activities occurring within the college. By creating and enhancing an inclusive culture, the college will be recognized as a leader on diversity issues within The University of Texas at Austin and among its peers nationally and globally.

CULTURE & CLIMATE OBJECTIVE 1

By 2019, the College of Fine Arts will have implemented comprehensive strategies to create a more accessible and inclusive culture for students, faculty, and staff in its facilities, policies, and training opportunities.

Implementation Proposals

3.1.1 Advocate for equity in benefits for all domestic partners of faculty and staff members at the highest levels of university and state administration and governance

METRIC: At least 3 public communications from the dean will advocate for equity in benefits for all domestic partners of faculty and staff members

3.1.2 Add diversity-related questions to all Course Instructor Surveys, *e.g., This course adequately integrates diverse viewpoints and perspectives*

METRIC: All Course Instructor Surveys administered for COFA courses will include at least one diversity-related question

3.1.3 Hold an annual college-wide colloquium on diversity and equity

METRIC: A college-wide colloquium on diversity and equity will be held each year

3.1.4 Advocate for a sub-box under “Service” in the Faculty Annual Report that recognizes faculty who actively implement best practices that foster an inclusive culture, *e.g., List services toward establishing a diverse and plural community of intellectual excellence*

METRIC: Dean will report back regarding advocacy to the provost for a sub-box under “Service” in the Faculty Activity Report

3.1.5 Advocate for an addition to the Department Annual Report that recognizes activities to implement best practices that foster an inclusive culture, *e.g.,*

⁴ Diversity is defined as demonstrating respect for all individuals and valuing each perspective and experience. Dimensions of diversity discussed throughout the process included disability/ability, gender, gender identity and expression, international/national origin, race/ethnicity, religion, sexual orientation, socioeconomic status, veteran status, and the intersection of multiple dimensions.

List activities within your department that promote a diverse and plural community of intellectual excellence

METRIC: Dean will report back regarding advocacy to the provost for an addition to the Department Annual Report that recognizes activities to implement best practices that foster an inclusive culture

- 3.1.6 Promote intergroup/intragroup dialogue opportunities among students, student organizations, faculty, and staff within COFA, across social identity groups, departments/schools, and disciplines, *e.g., interdisciplinary guest artists/lecturers facilitating intentional dialogue opportunities*

METRIC: Five diversity dialogue/seminars will be hosted in the college, with an open call for topics and concerns to be submitted (one per year)

- 3.1.7 Designate at least one restroom within each COFA building as all-gender and equip each all-gender restroom with a changing station

METRIC: Each of five COFA buildings (ART, DFA, MRH, PAC, WIN) will have at least one all-gender restroom with a changing station

- 3.1.8 Designate lactation/quiet rooms within COFA buildings appropriate for nursing and other activities

METRIC: Each of five COFA buildings (ART, DFA, MRH, PAC, WIN) will have at least one lactation/quiet room

- 3.1.9 Post a letter from the dean on the COFA website and a letter from the chairs/director on academic unit websites stating support of family-friendly policies

METRIC: The COFA website will post a letter from the dean stating support of family-friendly policies

METRIC: Academic unit websites (3) will post a letter from the chairs/director stating support of family-friendly policies

- 3.1.10 In partnership with the Division of Diversity and Community Engagement and other university resources, develop, offer, and promote training/awareness opportunities on topics including, but not limited to, disabilities and course/programming accommodations, discrimination, family-friendly/work-life policies, gender identity and transgender communities, religious diversity and practices, and socioeconomic status and related factors that affect participation within COFA courses/activities, the management culture of the College, and the recruitment of students, faculty, and staff

METRIC: At least one new training session (not duplicating existing training opportunities) will be offered for the COFA community on each of the following 8 topics:

- disabilities and course/programming accommodations
- discrimination
- family-friendly/work-life policies
- gender identity and transgender communities
- religious diversity and practices
- socioeconomic status and related factors that affect participation within COFA courses/activities
- the management culture of the College
- the recruitment of students, faculty, and staff

CULTURE & CLIMATE OBJECTIVE 2

By 2019, the College of Fine Arts will have implemented comprehensive strategies to communicate the range of diversity activities in the college to internal and external constituents.

Implementation Proposals

3.2.1 Develop and implement a communications plan designed to convey the depth and breadth of diversity-oriented activities occurring within COFA, including components such as incorporation of diversity in existing college/unit websites, a dedicated diversity blog/website, social media presence, and electronic listserv

METRIC: A communications plan will be created to convey the depth and breadth of diversity-oriented activities occurring within COFA, including components such as incorporation of diversity in existing college/unit websites, a dedicated diversity blog/website, social media presence, and electronic listserv

3.2.2 Examine publications, websites, presentations, promotional media, and tours for diversity and inclusiveness

METRIC: A communications work group will be convened, in cooperation with COFA Public Affairs, to examine publications, websites, presentations, promotional media, and tours for diversity and inclusiveness, and report on progress to the dean

METRIC: An internship will be established to advance the examination conducted by the communications work group

3.2.3 Develop and distribute best practices related to diversity and inclusiveness in publications, websites, presentations, promotional media, and tours

METRIC: 100% of COFA faculty and staff members will annually receive from their chair, division head, and/or immediate supervisor a link to a list of best practices related to diversity and inclusiveness in communications

3.2.4 Utilize a central blog/website, linked from the COFA home page and social media outlets, to highlight, support, and promote diversity-oriented activities, including guest lectures/artists, exhibitions and performances, especially those that aim to eliminate barriers among disciplines and canonical traditions

METRIC: At least 25 diversity-oriented activities will annually be highlighted on a central blog/website, linked from the COFA home page and social media outlets

3.2.5 Develop an electronic listserv, linked from the central blog/website, to distribute information on diversity-oriented activities in the college

METRIC: At least 25 diversity-oriented activities will be distributed on the electronic listserv

3.2.6 Develop updated listing of student organizations within COFA and each department, as well as student organizations supporting the COFA mission, to be included on COFA and departmental websites, with contact information

METRIC: The listing of student organizations within COFA and each department, as well as student organizations supporting the COFA mission, will be present and updated on COFA (1) and departmental (3) websites

3.2.7 Create double-major/special interest social media that connects students with similar ambitions to resources and opportunities for interdisciplinary involvement

METRIC: At least two social media platforms (Facebook, Twitter, and/or blog accounts) will connect double-major students/ students with special interests to opportunities for interdisciplinary involvement

3.2.8 Improve COFA's web-presence with individual stories and profiles highlighting faculty, staff, student, and alumni success stories

METRIC: At least 10 stories/profiles highlighting success stories will be published on the COFA website

Selected References

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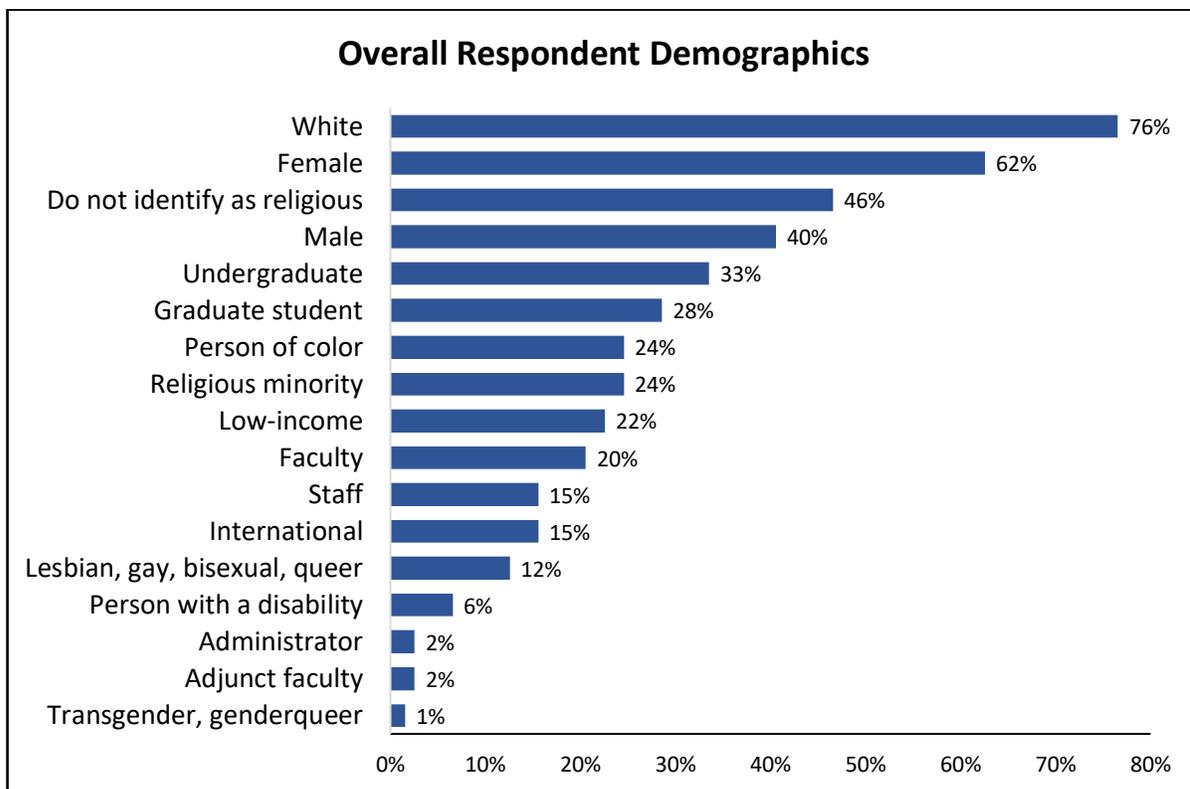
Appendix A: COFA Climate Assessment Executive Summary

This report presents characteristics of respondents in the College of Fine Arts climate assessment administered in April 2012 and findings and crosstabulations from all survey items administered. The qualitative responses from survey questions 17 - 20 include emerging themes from the first round of coding and representative quotes from the survey respondents. Questions 17 – 20 addressed the following topics: 17 (personally experienced discrimination or prejudice), 18 (witnessed discrimination or prejudice), 19 (improving the campus climate for diversity), and 20 (additional comments or thoughts not addressed elsewhere regarding diversity in the College of Fine Arts).

Note: For the purposes of this report, the two academic departments (Art and Art History and Theatre and Dance), one academic school (Butler School of Music) and two administrative units (Texas Performing Arts and Office of the Dean) are all referred to throughout as departments, reflecting the language used in the survey instrument.

Respondent characteristics

- A total of 702 respondents participated in the survey from a pool of all College of Fine Arts students, faculty, staff and administrators (2676) who received e-mail invitations to participate, yielding an overall response rate of 26 percent.
- Responding at the highest rates were faculty members (67 percent) and graduate students (31 percent).
- Respondents from Art and Art History numbered 279; there were 209 respondents from the Butler School of Music; and 124 respondents from Theatre and Dance. A total of 32 respondents were from Texas Performing Arts and 35 represented the Office of the Dean.
- Overall, women and men responded to the survey in proportion to their representation in the college, with women outnumbering men, about 60 percent to 40 percent.
- Forty-six percent of survey takers indicated they do not identify with a religion; 22 percent came from or currently considered themselves low-income; 15 percent were born or raised outside of the U.S; 12 percent identified as lesbian, gay, bisexual or queer; and 6 percent said they have a cognitive, physical or psychological disability.



Overall Respondent Demographics

- White: 76%
- Female: 62%
- Do not identify as religious: 46%
- Male: 40%
- Undergraduate: 33%
- Graduate student: 28%
- Person of color: 24%
- Religious minority: 24%
- Low-income: 22%
- Faculty: 20%
- Staff: 15%
- International: 15%
- Lesbian, gay, bisexual, queer: 12%
- Person with a disability: 6%
- Administrator: 2%
- Adjunct faculty: 2%
- Transgender, genderqueer: 1%

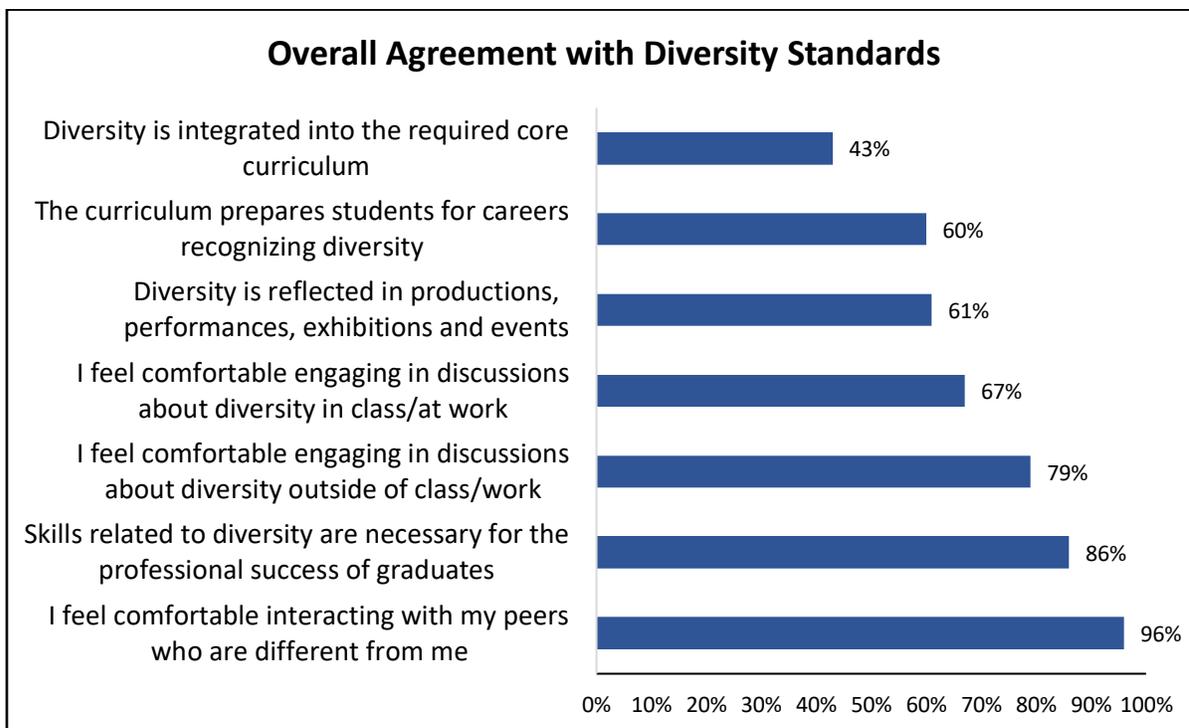
Curriculum and performances/events

- Across all groups, respondents generally agreed that skills related to diversity are essential for the professional success of COFA graduates.
 - Butler School of Music respondents were more likely than those from the other four departments to be neutral or disagree that diversity skills are needed in the professions⁵ and 20 percent responded as such. The effect size, however, was small (.128).
- Most respondents (60 percent) agreed that the college/departmental curriculum prepares students for careers that recognize the needs of diverse populations.
 - People of color and those who identified as lesbian, gay, bisexual, queer and low-income were significantly more likely than their counterparts to disagree with that assessment, though small effect sizes indicated the relationships were weak.⁶
 - Thirty-nine percent of people of color (and 20 percent of white people) did not think diversity was well integrated into the required core curriculum of the college.
 - Forty-four percent of lesbian, gay, bisexual and queer respondents said diversity was not well integrated into required coursework.
 - Respondents from the Department of Theatre and Dance were more likely than those from other departments to disagree that the curriculum prepares students for diversity, though the effect size was minimal.⁷ (About a quarter disagreed or strongly disagreed.)
- Two-thirds of COFA respondents felt comfortable engaging in or leading discussions of diversity in the classroom/workplace. Comfort for engaging in these discussions was higher outside of formal settings, particularly for lesbian, gay, bisexual and queer respondents.
- While nearly two-thirds of white respondents believed diversity is adequately reflected in productions, performances and exhibitions, less than half of respondents of color agreed.
 - Eighty percent of Texas Performing Arts staff thought diversity is adequately reflected in performances/events.

⁵ χ^2 (df=2, n=671)=10.93, p=.004

⁶ People of color: χ^2 (df=2, n=617)=11.29, p=.004, effect size=.135; LGBQ: χ^2 (df=2, n=616)=10.98, p=.004, effect size=.133; low-income: χ^2 (df=2, n=620)=12.30, p=.004, effect size=.141

⁷ χ^2 (df=2, n=634)=6.98, p=.031, effect size=.105



Overall Agreement with Diversity Standards

- Diversity is integrated into the required core curriculum: 43%
- The curriculum prepares students for careers recognizing diversity: 60%
- Diversity is reflected in productions, performances, exhibitions and events: 61%
- I feel comfortable engaging in discussions about diversity in class/at work: 67%
- I feel comfortable engaging in discussions about diversity outside of class/work: 79%
- Skills related to diversity are necessary for the professional success of graduates: 86%
- I feel comfortable interacting with my peers who are different from me: 96%

Involvement with and perceptions of diversity

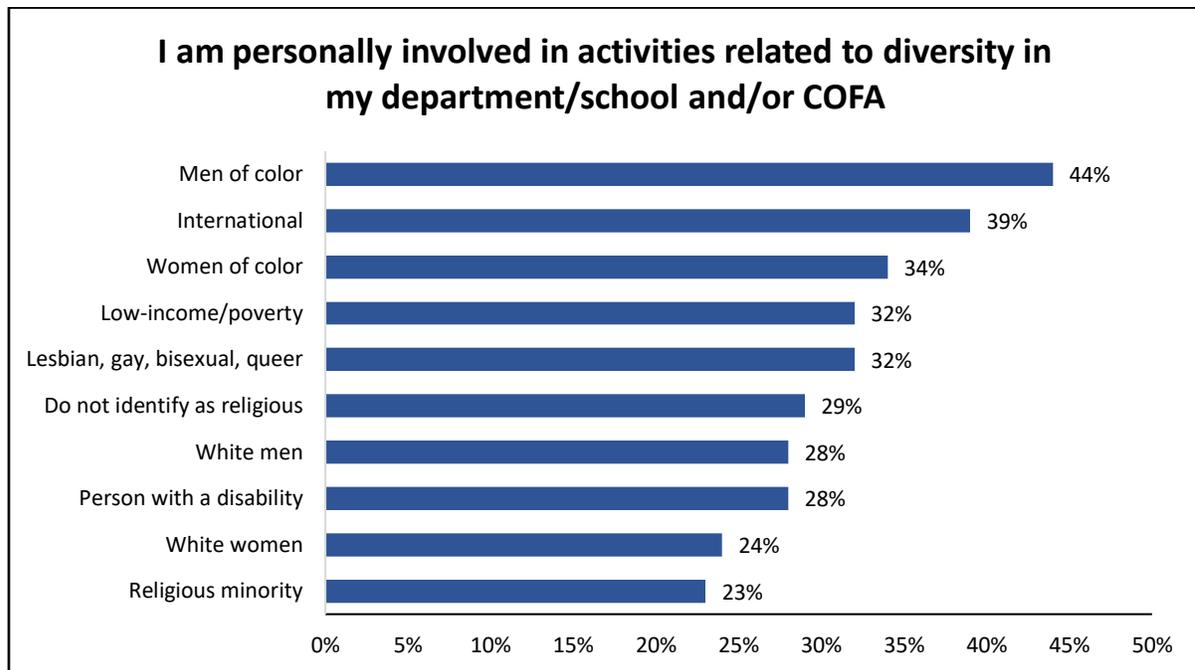
- Years at COFA and status both had a moderate relationship with knowledge of the college's diversity efforts, with faculty, staff and administrators and those who had been at COFA for a longer period of time indicating more familiarity with the efforts.⁸
 - About 14 percent of all respondents considered themselves very familiar with COFA activities related to diversity, with faculty (22

⁸ Years at COFA: χ^2 (df=10, n=679)=47.75, $p<.001$, effect size=.268; status: χ^2 (df=10, n=680)=56.56, $p<.001$, effect size=.288

- percent) and administrators (50 percent) indicating the most familiarity.
- Those who had been at COFA 16 or more years were most likely to be familiar with diversity activities, with 90 percent indicating they were somewhat or very familiar.
 - Faculty members, administrators, people of color, international respondents and Theatre and Dance respondents were more likely to indicate that they were personally involved in diversity activities than their counterparts.⁹
 - There was a small to moderate relationship between status and personal involvement in diversity efforts. The relationship was weaker between department, race and national origin with personal involvement in diversity.
 - Undergraduate students, staff and adjunct faculty members were least likely to be personally involved with diversity efforts.
 - Faculty members and people of color were significantly more likely than their counterparts to believe in the importance of COFA diversity activities, though the effect sizes for both groups were small.¹⁰ Ninety percent of people of color thought the college's diversity activities were important, versus 76 percent of white people.
 - Respondents of color and low-income, lesbian, gay, bisexual and transgender respondents said they were less satisfied with the COFA experience as it relates to diversity than their counterparts.

⁹ Faculty/administrators: χ^2 (df=5, n=676)=49.52, $p < .001$, effect size=.271; people of color: χ^2 (df=1, n=657)=7.35, $p = .007$, effect size=.106; international: χ^2 (df=1, n=656)=5.81, $p = .016$, effect size=.094; Theatre and Dance: χ^2 (df=4, n=675)=20.09, $p < .001$, effect size=.173

¹⁰ Faculty: χ^2 (df=10, n=679)=34.86, $p < .001$, effect size=.227; people of color: χ^2 (df=2, n=661)=15.64, $p < .001$, effect size=.154



I am personally involved in activities related to diversity in my department/school and/or COFA

- Men of color: 44%
- International: 39%
- Women of color: 34%
- Lesbian, gay, bisexual, queer: 32%
- Low-income/poverty: 32%
- Do not identify as religious: 29%
- Person with a disability: 28%
- White men: 28%
- White women: 24%
- Religious minority: 23%

Intergroup relations and discrimination

- Members of marginalized groups were more likely than their counterparts to say they had experienced or witnessed discrimination on campus. People of color and women were more likely to say they had experienced discrimination and LGBTQ people were more likely to say they had witnessed discrimination, though effect sizes of these relationships were relatively weak.¹¹

¹¹ People of color: χ^2 (df=2, n=645)=16.47, $p<.001$, effect size=.160; women: χ^2 (df=2, n=651)=11.67, $p=.003$, effect size=.134; LGBTQ: χ^2 (df=2, n=645)=13.37, $p=.001$, effect size=.144

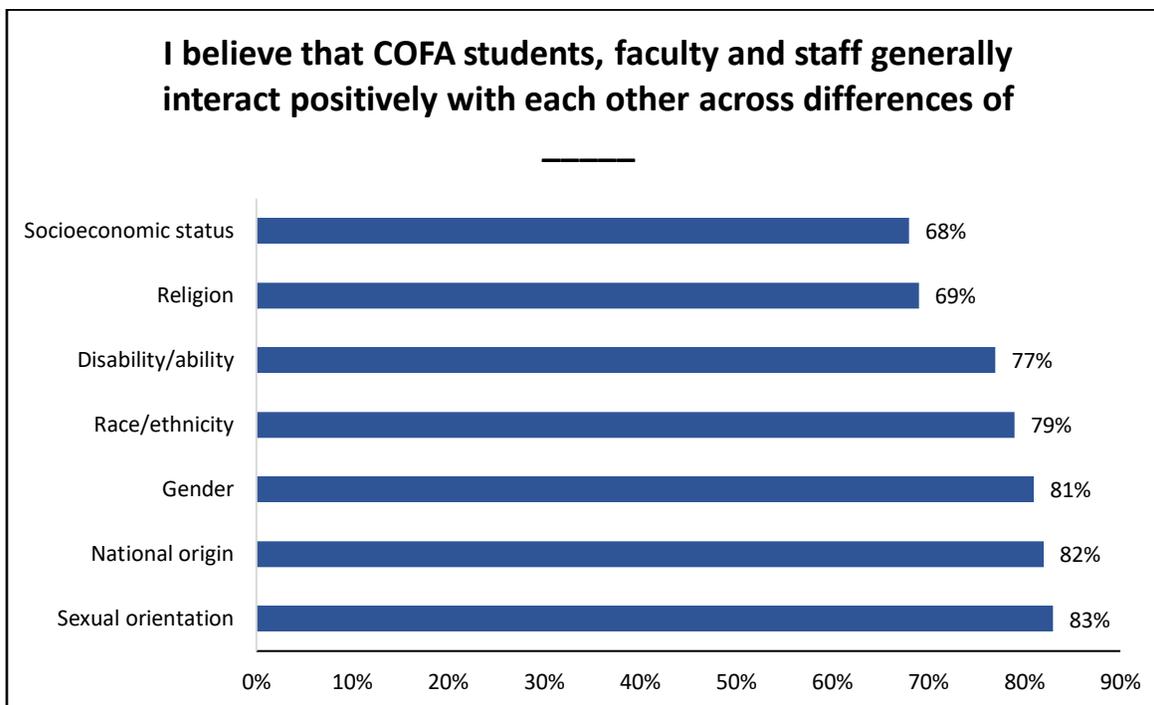
- Respondents indicated that students, faculty and staff in the college interacted most positively across three types of diversity: sexual orientation, national origin and disability.
 - They interacted less positively across differences of socioeconomic status, religion, race/ethnicity and gender (though more than two-thirds of respondents still believed interactions across these dimensions were positive).
 - Disagreement about positive interaction was most polarized about race and gender.
 - In general, respondents in a particular targeted category were less likely to indicate that interaction was positive. For example, people with disabilities were significantly less likely to believe interactions across disability/ability were positive.¹²
 - Across multiple categories, faculty members, Theatre and Dance respondents, respondents with disabilities and those who identify as low-income, lesbian, gay, bisexual and transgender appeared to rate interactions as less positive than others.
 - Women were significantly less likely than men to believe interactions were positive across gender and national origin.¹³
 - People of color were significantly less likely to believe interactions were positive across national origin and race.¹⁴
 - Status appeared to have a relationship with one's view of race relations, with faculty, administrators and graduate students significantly more likely than other groups to believe interactions across race were negative, though the effect size was small.¹⁵
- Nearly all respondents indicated comfort in interacting with peers who differ from themselves.

¹² χ^2 (df=2, n=654)=14.66, p=.001, effect size=.150

¹³ Gender: χ^2 (df=2, n=666)=6.03, p=.049, effect size=.095; national origin: χ^2 (df=2, n=666)=8.19, p=.018, effect size=.111

¹⁴ National origin: χ^2 (df=2, n=660)=11.67, p=.003, effect size=.133; race: χ^2 (df=2, n=657)=9.47, p=.009, effect size=.120

¹⁵ χ^2 (df=10, n=676)=33.47, p<.001, effect size=.223

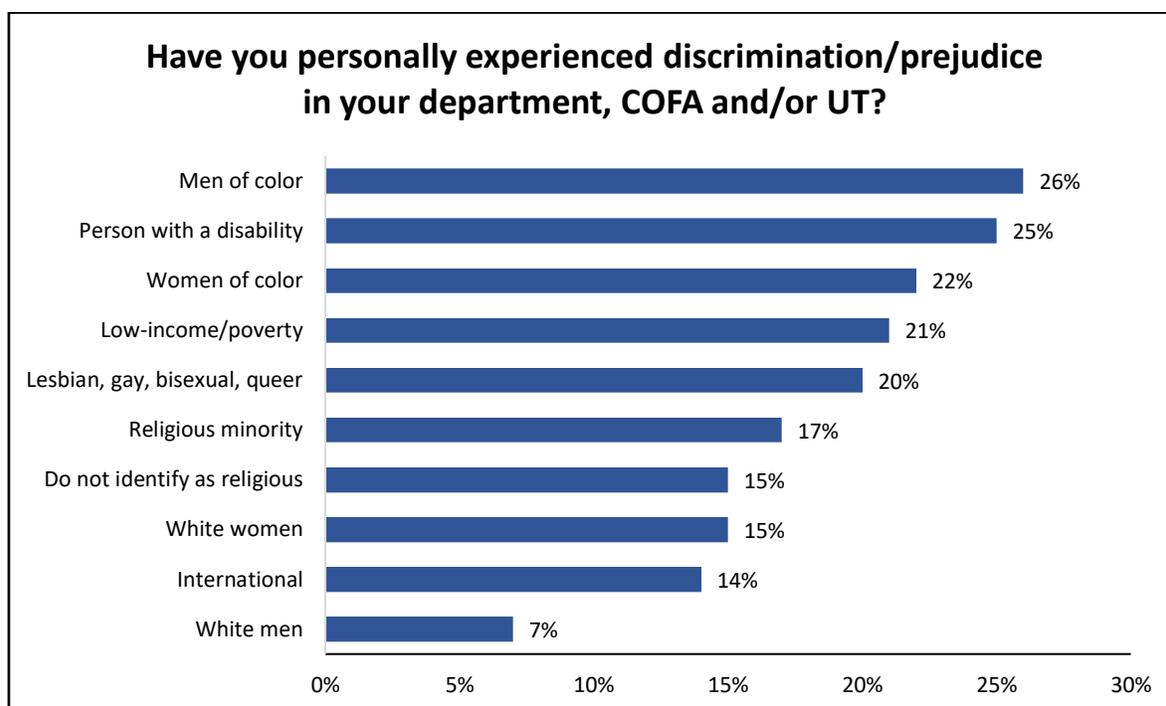


I believe that COFA students, faculty and staff generally interact positively with each other across differences of _____

- Socioeconomic status: 68%
- Religion: 69%
- Disability/ability: 77%
- Race/ethnicity: 79%
- Gender: 81%
- National origin: 82%
- Sexual orientation: 83%

Personally experienced discrimination or prejudice within their department, the College of Fine Arts and/or at UT (survey question 17)

- Only respondents selecting “yes” or “not sure” to having personally experienced discrimination and prejudice were able to answer an open-ended response. Of the respondents having personally experienced discrimination or prejudice with their department, the College of Fine Arts and/or at UT, 117 provided written feedback.
- Respondents indicated personally experiencing discrimination or prejudice along the demographic characteristics of age, dis/ability, gender and gender identity, national origin, race/ethnicity, religion, sexual orientation, socioeconomic status, and the intersection of multiple dimensions.
- In several cases, respondents chose not to elaborate further on their experiences, citing discomfort.



Have you personally experienced discrimination/prejudice in your department, COFA and/or UT?

- Men of color: 26%
- Person with a disability: 25%
- Women of color: 22%
- Low-income/poverty: 21%
- Lesbian, gay, bisexual, queer: 20%
- Religious minority: 17%
- White women: 15%
- Do not identify as religious: 15%
- International: 14%
- White men: 7%

Witnessed discrimination or prejudice within their department, the College of Fine Arts and/or at UT (survey question 18)

- Respondents selecting “yes” or “not sure” to having witnessed discrimination and prejudice were given the opportunity to provide an open-ended response. For the respondents who witnessed discrimination or prejudice, 140 provided comments.
- The demographic characteristics included gender and gender identity, national origin, race/ethnicity, religion, sexual orientation, socioeconomic status, and the intersection of multiple dimensions.

- Two demographic characteristics identified in the previous question by those who personally experienced discrimination or prejudice, age and dis/ability, were not mentioned by the respondents that witnessed discrimination or prejudice.
- As with the previous question, several respondents were reluctant to share specific details.

Identifying ways to improve the campus climate for diversity (survey question 19)

- Of the 702 responses to the survey, 323 respondents identified ways in which the College of Fine Arts could improve the campus climate for diversity.
- Respondents identified a wide range of ideas for improving the campus climate for diversity including recruiting and retaining a more diverse faculty, staff, and student body; becoming a model of excellence by valuing and articulating the benefits of diversity; committing resources and support to diversity initiatives and best practices; establishing a more inclusive and diverse working and learning environment; and increasing interdisciplinary collaborations with others within the college, university, and community.
- In addition, some respondents recommended deemphasizing the campus climate for diversity, while others felt the current climate was already supportive of diversity and expressed contentment.

Additional comments or thoughts not addressed elsewhere regarding diversity in the College of Fine Arts (survey question 20)

- An additional 146 respondents expanded upon previous comments from earlier survey questions or provided feedback regarding diversity in the college not addressed elsewhere in the survey. In addition, two respondents sent feedback via e-mail that was included in the analysis.
- The majority of the respondents provided comments that were related to earlier responses in survey questions 17-19, including additional details or comments related to personally experiencing or witnessing discrimination or prejudice on campus; recruiting and retaining a more diverse faculty, staff, and student body; becoming a model of excellence by valuing and articulating the benefits of diversity; establishing a more inclusive and diverse working and learning environment; increasing interdisciplinary collaborations with others within the college, university, and community; deemphasizing the campus climate for diversity; feeling relatively content with the current climate for diversity; and noting discomfort with providing further details within the survey.

- Furthermore, several new themes emerged from the responses, including sharing appreciative comments about the opportunity to participate in the survey, communicating key definitions and overall purpose of the diversity committee, feeling that the focus should be on other college issues, identifying additional ideas or best practices for improving the climate for diversity, offering general comments about the state of diversity and/or the campus climate, and providing general observations about the survey.

Methodology

During the spring 2012 semester, the Fine Arts Diversity Committee worked with the Division of Diversity and Community Engagement's (DDCE) Campus Diversity and Strategic Initiatives portfolio to develop and administer the College of Fine Arts Climate Assessment. The assessment was part of a diversity planning pilot process that the college has undertaken with DDCE staff serving as consultants and as ex-officio members of the Fine Arts Diversity Committee. The survey was adapted from an assessment utilized by the University of Washington Evans School of Public Affairs Diversity Committee.

On April 5, 2012, all students, faculty and staff in the college (N=2676) received an e-mail invitation to participate in the 20-question survey. Those who had not yet responded received e-mail reminders on April 24 and April 27. A total of 702 students, faculty, staff and administrators completed the survey, yielding an overall response rate of 26 percent. Because all survey questions were optional, the results for any single survey item do not add up to 702. The survey was managed electronically through the university's Survey Station tool.

By employing both quantitative and qualitative components, the survey utilized a mixed-methods approach¹⁶ to offer a more complete picture of the college climate than would be available by using either method in isolation.

Respondents for this survey voluntarily elected to participate after receiving the e-mail invitation. No rewards or inducements were offered and completing the survey was not a condition or requirement for any person. Because the sample is based on those who initially self-selected for participation rather than a probability sample, no estimates of sampling error can be calculated.

Quantitative analysis employed use of IBM SPSS Statistics, version 20.0, and Microsoft Excel. Each survey item was cross-tabulated with various demographic groups and initial chi-square tests of independence and column proportions tests were conducted to detect statistical significance. For those relationships initially identified as statistically significant, Cramer's V was calculated to determine effect size.

¹⁶ Johnson, R. B., & Onwuegbuzie, J. (2004). Mixed Methods Research: A Paradigm Whose Time Has Come. *Education Researcher*, 33(7), 14-26.

Some variables were recoded to facilitate greater statistical power and ease of analysis and interpretation, particularly those questions on a 5-point Likert scale. For example, several questions asked participants to select strongly agree, agree, neutral, disagree or strongly disagree. For the purposes of much of this analysis, strongly agreed and agreed were often recoded together, as were disagreed and strongly disagree. Such recoded variables are noted with each table. Additionally, in three questions, participants had the option to select do not know/unable to assess. For the purposes of this analysis, these responses were not analyzed, as noted in the relevant tables.

Analysis of the qualitative responses to survey questions 17-20 occurred with an open ended coding process informed by the constant comparative method¹⁷ using HyperResearch, a qualitative research software program. All of the responses were reviewed multiple times before developing a preliminary search for correspondence and patterns, followed by the identification of emerging patterns and themes, which were then clustered together and given an initial coding. After subsequent rounds of coding, this process led to the development of a master-coding list with response categories. Each coding received a final review in order to verify that the findings and emerging themes were consistent with the data. For the purposes of this report, minor adjustments were made to the open-ended question responses in order to ensure identifiable information was omitted to maintain anonymity (e.g., names, specific programs) and when readability was affected (e.g., spelling, spacing, capitalization). Whenever possible, the responses were left unaltered in order to preserve the spirit of the text.

A note on demographic categories and intersectional analysis

Demographic categories used in this assessment do not always mirror the categories used for university reporting purposes and found in documents such as the Statistical Handbook. In some categories, this decision was made in an attempt to be more inclusive of lived experiences and identities. For example, students and employees are classified as female or male in university records, while in this assessment, respondents could identify as female, male and/or transgender/genderqueer. In other categories, the decision was made in order to give the dataset the greatest statistical power possible while maintaining confidentiality. For example, the university uses nine race/ethnicity categories in compliance with federal regulations, while this assessment asked respondents whether they self-identify as people of color.

Throughout this analysis, survey items are examined by various demographics and through an intersectional lens of race and gender. Accordingly, each survey item

¹⁷ Strauss, A. & Corbin, J. (1998). *Basics of qualitative research: Grounded theory procedures and techniques* (2nd ed.). Thousand Oaks, CA: Sage.

lists results by women of color, men of color, white women and white men. These four categories were constructed based on respondents' answers to three separate questions: whether one self-identifies as female, male, and as a person of color. Additional intersectional analyses can be applied to the dataset (i.e. examining disability status and race, or socioeconomic status and sexual orientation). However, because many self-identified groups were relatively small, these analyses will lack statistical power and/or could compromise respondent confidentiality (i.e. there may be fewer than five participants in any given intersectional category).

Appendix B: COFA Focus Group and Interview Executive Summary

This report presents themes that emerged from the focus group and interview responses in the College of Fine Arts (COFA) that were held during February-March 2013. The findings include themes from three rounds of coding and representative quotes from both focus group and interview participants, as well as e-mail feedback provided by two COFA individuals unable to attend a focus group session.

Focus group and interview participants provided their insight and perspectives on diversity and equity within the department and college. For both the focus groups and interviews, diversity was defined as demonstrating respect for all individuals and valuing each perspective and experience. Diversity included but was not limited to dimensions of disability/ability, gender, gender identity and expression, international/national origin, race/ethnicity, religion, sexual orientation, socioeconomic status, and veteran status.

Participants expressed feeling marginalized within the college and/or university. In addition, participants indicated a wide range of ideas for improving the campus climate for diversity including increasing interdisciplinary collaborations with others within the college, university, and community; developing a more inclusive and diverse curriculum; recruiting and retaining a more diverse faculty, staff, and student body; being aware of socioeconomic barriers and access to resources during PK-12 education; increasing scholarships and funding for undergraduate and graduate students; examining practices regarding the distribution of resources; examining salary equity, leadership opportunities, and promotions for faculty and staff; avoiding overburdening faculty of color and women with service; establishing a more inclusive and diverse working and learning environment; examining casting, art exhibition, and performance decisions; collecting and sharing data around diversity and equity; becoming a model of excellence by valuing and articulating the benefits of diversity; and recommending ideas or best practices.

Throughout the focus group and interview conversations, the following demographic characteristics were mentioned (but may have been removed from the responses for anonymity): age, disability/ability, gender, gender identity and expression, international/national origin, race/ethnicity, religion, sexual orientation, socioeconomic status, veteran status, and the intersection of multiple dimensions.

Methodology

During February 2013, the Fine Arts Diversity Committee (FADC) worked with the Division of Diversity and Community Engagement's Campus Diversity and Strategic Initiatives (CDSI) portfolio to administer 10 focus groups (3 undergraduate student, 3 graduate student, 2 staff, and 2 faculty focus groups) and

16 interviews. The focus group and interview protocols were developed by FADC and CDSI.

Focus Groups

During February 2013, students, faculty and staff in the College of Fine Arts received an e-mail invitation to participate in a series of focus group sessions. Other forms of promotion included personal invitations, word of mouth, outreach to student organizations, listserv announcements, postings on Facebook and the FADC website. A total of 17 undergraduate and graduate students, 12 staff members, and 8 faculty members participated in the focus group sessions. Participants voluntarily elected to participate after receiving the invitations. Food was offered to participants, but participation was not a condition or requirement for any person.

In addition, two respondents unable to attend focus group sessions sent feedback via e-mail. Their responses were included in the analysis.

Interviews

The FADC conducted an ongoing power mapping stakeholder analysis exercise to group key stakeholders into seven categories (two internal to the university and five external). The committee then used these categories to brainstorm and identify interviewees in the two internal university categories (COFA and UT Austin non-COFA categories). Individuals selected for interviews received an email invitation to participate. A total of 16 participants voluntarily elected to participate and completed interviews.

Data Analysis

Analysis of the focus group, interview, and e-mail responses occurred with an open ended coding process informed by the constant comparative method¹⁸ using HyperResearch, a qualitative research software program. All of the responses were reviewed multiple times before developing a preliminary search for correspondence and patterns, followed by the identification of emerging patterns and themes, which were then clustered together and given an initial coding. After subsequent rounds of coding, this process led to the development of a master-coding list with response categories. Each coding received a final review in order to verify that the findings and emerging themes were consistent with the data. For the purposes of this report, minor adjustments were made to the responses in order to ensure identifiable information provided by the participants was omitted to maintain anonymity (e.g., names, specific programs).

¹⁸ Strauss, A. & Corbin, J. (1998). *Basics of qualitative research: Grounded theory procedures and techniques* (2nd ed.). Thousand Oaks, CA: Sage.

Appendix C: Year 1 Priorities and Resource Type Identification

RECRUITMENT & RETENTION GOAL (1)

Cultivate and foster strategies that support the recruitment and retention of a diverse faculty, staff, and student body in the College of Fine Arts and ensure the college has a reputation of being inclusive and welcoming of diverse populations.

RECRUITMENT & RETENTION OBJECTIVE 1 (1.1)

By 2019, the College of Fine Arts will have increased the diversity of the student body by developing new/non-traditional recruitment methods to engage unreached and underserved graduate and undergraduate student groups.

YEAR	IMPLEMENTATION PROPOSALS	RESOURCES
1	1.1.1 Leverage outreach programs at UT Austin and existing programs organized in COFA at the department and unit levels to connect outreach to recruitment/admissions measures and outcomes	Political Capital
1	1.1.2 Implement travel programs for first-generation/low socioeconomic, highly diverse, or distance-barrier schools to come to campus and engage with our artistic community in meaningful educational moments	Financial Resources
1	1.1.3 Identify new community partner organizations in targeted communities to engage young audiences with our faculty serving as guest artists, conductors, and directors	Human Time and Effort, Financial Resources
1	1.1.4 Improve visibility of graduate and undergraduate scholarship resources and educate faculty on availability of funds	Human Time and Effort
	1.1.5 Highlight educational opportunities and industry applications for fine arts training that extend beyond traditional performance or studio lens	Human Time and Effort
	1.1.6 Develop parent-oriented programming, web, and print materials that articulate the benefits of arts education	Human Time and Effort
	1.1.7 Promote and incentivize opportunities for faculty to travel more extensively in Texas for recruitment/master class/clinician opportunities	Financial Resources

RECRUITMENT & RETENTION GOAL (1)

Cultivate and foster strategies that support the recruitment and retention of a diverse faculty, staff, and student body in the College of Fine Arts and ensure the college has a reputation of being inclusive and welcoming of diverse populations.

RECRUITMENT & RETENTION OBJECTIVE 2 (1.2)

By 2019, the College of Fine Arts will have established retention programming to address the unique needs of first-generation students and students admitted on artistic abilities, but with predicted GPAs of less than 3.0 or 4 year Graduation Outlook of less than 40% likelihood.

YEAR	IMPLEMENTATION PROPOSALS	RESOURCES
1	1.2.1 Collaborate with facilitators of the university's Academic Bridge and Longhorn Center for Academic Excellence programs to explore best practices for developing new support systems for first-generation students	Human Time and Effort
1	1.2.2 Hold a retreat for advising and admissions staff to discuss best-practices utilized across campus for student retention and mentorship	Human Time and Effort, Financial Resources
1	1.2.3 Establish a student mentor program within each COFA unit that offers incoming students who are first-generation, ethnic minority, or are from lower-socioeconomic backgrounds, the option to be paired with a COFA student mentor	Human Time and Effort, Financial Resources, Political Capital
	1.2.4 Educate faculty, assistant instructors, and teaching assistants about resources available for student support, faculty participation in the advising process, and advocacy and early intervention for students with lower GPA or grad-rate predictors	Human Time and Effort, Financial Resources, Political Capital
	1.2.5 Collaborate with partners across campus and within COFA to ensure all students have the opportunity to participate in a small community of 20 students or less	Human Time and Effort, Financial Resources, Political Capital

RECRUITMENT & RETENTION GOAL (1)

Cultivate and foster strategies that support the recruitment and retention of a diverse faculty, staff, and student body in the College of Fine Arts and ensure the college has a reputation of being inclusive and welcoming of diverse populations.

RECRUITMENT & RETENTION OBJECTIVE 3 (1.3)

By 2019, the College of Fine Arts will have established comprehensive faculty and staff recruitment and retention strategies that support a diverse learning and working environment.

YEAR	IMPLEMENTATION PROPOSALS	RESOURCES
1	1.3.1 Create a faculty recruitment and retention standing committee with representatives from each COFA unit	Human Time and Effort, Political Capital
1	1.3.2 Create a staff recruitment and retention standing committee with representatives from each COFA unit	Human Time and Effort, Political Capital
1	1.3.3 Collaborate with Division of Diversity and Community Engagement's Strategic Initiatives to utilize and develop inclusive search, recruitment, and hiring best practices for all faculty and staff hires, <i>e.g., guidelines on legal limitations on including race or other diversifying classifications to job descriptions or search criteria, and resource toolkits describing best practices related to recruitment, retention, and mentoring</i>	Human Time and Effort, Political Capital
1	1.3.4 Building upon existing studies and data, and in collaboration with other college committees, evaluate work-life balance and overall satisfaction of faculty and staff more frequently and make recommendations to the dean and chairs/directors for increasing equity	Human Time and Effort, Political Capital
1	1.3.5 Work with a neutral third party to conduct exit interviews for COFA faculty and staff during their final semester of employment and share information as appropriate following the individual's departure	Human Time and Effort, Financial Resources
1	1.3.6 Establish faculty and staff leadership development and mentoring programs to create a culture of career advancement, especially for entry-level administrative roles, women, and faculty and staff of color within COFA	Human Time and Effort, Financial Resources, Political Capital

	1.3.7 Partner with the dean, associate deans, and department chairs to ensure transparency of relevant policies and procedures by creating a webpage that provides accessible information, including but not limited to, work-life and family friendly policies and resources, promotion and tenure, disability accommodations, discrimination, etc.	Human Time and Effort, Political Capital
	1.3.8 Annually produce and publicize a COFA faculty statistical profile that includes information such as college-wide five-year trends for teaching faculty by tenure status, ethnicity/race, and gender, and academic unit five-year trends for faculty headcount by ethnicity/race and gender	Human Time and Effort
	1.3.9 Annually produce and publicize a COFA staff statistical profile that includes information such as college-wide trends for staff by job title category, gender, and ethnicity/race and trends for staff by job title category, gender, and ethnicity/race within each academic unit, Texas Performing Arts, and Office of the Dean	Human Time and Effort
	1.3.10 Support expanded use of the dean's reserve fund and other discretionary funds to address salary inequities and to provide research support in areas of diversity	Financial Resources, Political Capital, Opportunity Cost

ACADEMIC CURRICULUM & CREATIVE PROGRAMMING GOAL (2)

Engage faculty, chairs, and directors in developing and implementing strategies that actively and intentionally provide forums for the cultivation of a mutual respect of differences and cross-cultural understanding across the College of Fine Arts' core curriculum, academic programs, and its performance, productions, exhibitions, and other arts events and activities.

ACADEMIC CURRICULUM & CREATIVE PROGRAMMING OBJECTIVE 1 (2.1)

By 2019, COFA will have increased strategies across the college to advance the creation of a learning environment that provides forums for the cultivation of a mutual respect of differences and cross-cultural understanding.

YEAR	IMPLEMENTATION PROPOSALS	RESOURCES
1	2.1.1 Coordinate an annual workshop for college and academic unit leadership, key faculty members, and student leaders that provides opportunities to learn about and discuss organizational dynamics and change and the importance of diversity and inclusion within COFA's core curriculum and academic programs (<i>Modeled after the University of Michigan's ADVANCE Program's Strategies Toward Excellent Practices (STEP) in departments of schools and colleges</i>)	Financial Resources, Human Time and Effort, Political Capital, Opportunity Costs
1	2.1.2 Engage within each academic unit a working group, comprised of faculty, students, and at least one FADC member, that will initiate a process in collaboration with the academic unit leadership to:	Financial Resources, Human Time and Effort, Political Capital, Opportunity Costs
1	a) Identify current ways in which diversity and inclusion are incorporated into the core curriculum and academic programs	Human Time and Effort, Political Capital, Opportunity Costs
1	b) Develop and implement a process to involve faculty and students to learn more about what diversity means within the specific academic discipline	Human Time and Effort, Political Capital, Opportunity Costs

1	c) Establish guidelines and principles for diversity and inclusion within core curriculum and academic programs	Human Time and Effort, Political Capital, Opportunity Costs
1	d) Leverage support of COFA faculty and students who are currently engaged in teaching and research that incorporates diversity and inclusion to create best practices to be shared across the college, especially with faculty, assistant instructors, and teaching assistants	Human Time and Effort, Political Capital, Opportunity Costs
1	e) Develop best practices for infusing diversity and inclusion throughout the core curriculum and academic programs	Human Time and Effort, Political Capital, Opportunity Costs
	f) Work with faculty members who teach key core classes to pilot implementation of best practices for the incorporation of diversity and inclusion throughout the curriculum and academic programs	Human Time and Effort, Political Capital, Opportunity Costs
1	2.1.3 Partner with Diversity and Community Engagement's Strategic Initiatives to facilitate "Toward an Inclusive Classroom Leadership Seminar Series" for faculty teaching core courses and all assistant instructors and teaching assistants (<i>Series designed to support faculty members in development of welcoming classroom environments, considering components such as: impact of campus climate on academic success, considerations and strategies for facilitating conversations, course design and planning, small and large group processes, intergroup conflict and strategies for specific scenarios.</i>)	Financial Resources, Human Time and Effort, Political Capital, Opportunity Costs
1	2.1.4 Create new mechanisms to recognize and reward faculty members, assistant instructors, and teaching assistants who excel at providing forums that advance the cultivation of a mutual respect of differences and cross-cultural understanding	Financial Resources, Human Time and Effort, Political Capital, Opportunity Costs

ACADEMIC CURRICULUM & CREATIVE PROGRAMMING GOAL (2)

Engage faculty, chairs, and directors in developing and implementing strategies that actively and intentionally provide forums for the cultivation of a mutual respect of differences and cross-cultural understanding across the College of Fine Arts' core curriculum, academic programs, and its performance, productions, exhibitions, and other arts events and activities.

ACADEMIC CURRICULUM & CREATIVE PROGRAMMING OBJECTIVE 2 (2.2)

By 2019, COFA will have increased strategies across the college to foster the creation of a culture where its performance, production, exhibitions, and other arts events and activities provide forums for the cultivation of a mutual respect of differences and cross-cultural understanding.

YEAR	IMPLEMENTATION PROPOSALS	RESOURCES
1	2.2.1 Create diversity and inclusion themed exhibitions, productions, performances, etc. that provide year-long intellectual and cultural immersion within the selected area of focus for the College of Fine Arts (<i>Modeled after the University of Michigan's College of Literature, Sciences, and the Arts theme semester program in which students combine coursework with related activities like lectures, museum exhibits, music or theater performances, film series, etc. Past themes include: Understanding Race Project; Women Who Ruled: Gender, Power, and Representation; Diversity: Theories and Practices; Working in a Multicultural Society</i>)	Financial Resources, Human Time and Effort, Political Capital
1	2.2.2 Provide funding to host guest artists and performers throughout the semester whose work aligns with the selected diversity and inclusion theme	Financial Resources, Human Time and Effort, Political Capital, Opportunity Costs
	2.2.3 Incorporate lectures and discussions with the guest artists and performers into course syllabi	Human Time and Effort, Political Capital, Opportunity Costs

	2.2.4 Utilize themed annual projects to enhance interdisciplinary courses and initiatives with key university partners, i.e., College of Liberal Arts academic centers	Financial Resources, Human Time and Effort, Political Capital, Opportunity Costs
	2.2.5 Establish a college-wide interactive troupe that uses performance arts to engage faculty members, graduate students, and college administrators in dialogue about creating and teaching within an inclusive classroom (<i>Modeled after the University of Michigan's Center for Research on Learning and Teaching (CRLT) Players Program and the University of Wisconsin's Theater for Cultural and Social Awareness. Both programs use an array of performance arts to encourage dialogue among participants such as faculty, graduate students, and academic administrators on situations that inhibit an inclusive classroom environment. Topics explore systemic and institutional barriers to social justice in a variety of contexts and sensitive subject matters. Examples include race relations, gender dynamics, sexual orientation, and privilege.</i>)	Financial Resources, Human Time and Effort, Political Capital

CULTURE & CLIMATE GOAL (3)

Advance efforts and initiatives to create and foster an inclusive and equitable culture within the College of Fine Arts.

CULTURE & CLIMATE OBJECTIVE 1 (3.1)

By 2019, the College of Fine Arts will have implemented comprehensive strategies to create a more accessible and inclusive culture for students, faculty, and staff in its facilities, policies, and training opportunities.

YEAR	IMPLEMENTATION PROPOSALS	RESOURCES
1	3.1.1 Advocate for equity in benefits for all domestic partners of faculty and staff members at the highest levels of university and state administration and governance	Political Capital
	3.1.2 Add diversity-related questions to all Course Instructor Surveys, <i>e.g., This course adequately integrates diverse viewpoints and perspectives</i>	Political Capital, Human Time and Effort
1	3.1.3 Hold an annual college-wide colloquium on diversity and equity	Human Time and Effort, Financial Resources
	3.1.4 Advocate for a sub-box under “Service” in the Faculty Activity Report that recognizes faculty who actively implement best practices that foster an inclusive culture, <i>e.g., List services toward establishing a diverse and plural community of intellectual excellence</i>	Political Capital
	3.1.5 Advocate for an addition to the Department Annual Report that recognizes activities to implement best practices that foster an inclusive culture, <i>e.g., List activities within your department that promote a diverse and plural community of intellectual excellence</i>	Political Capital
	3.1.6 Promote intergroup/intragroup dialogue opportunities among students, student organizations, faculty, and staff within COFA, across social identity groups, departments/schools, and disciplines, <i>e.g., interdisciplinary guest artists/lecturers facilitating intentional dialogue opportunities</i>	Human Time and Effort, Financial Resources
1	3.1.7 Designate at least one restroom within each COFA building as all-gender and equip each all-gender restroom with a changing station	Financial Resources
1	3.1.8 Designate lactation/quiet rooms within COFA buildings appropriate for nursing and other activities	Financial Resources

1	3.1.9 Post a letter from the dean on the COFA website and a letter from the chairs/director on academic unit websites stating support of family-friendly policies	Human Time and Effort
1	3.1.10 In partnership with the Division of Diversity and Community Engagement and other university resources, develop, offer, and promote training/awareness opportunities on topics including, but not limited to, disabilities and course/programming accommodations, discrimination, family-friendly/work-life policies, gender identity and transgender communities, religious diversity and practices, and socioeconomic status and related factors that affect participation within COFA courses/activities, the management culture of the College, and the recruitment of students, faculty, and staff	Human Time and Effort Financial Resources

CULTURE & CLIMATE GOAL (3)

Advance efforts and initiatives to create and foster an inclusive and equitable culture within the College of Fine Arts.

CULTURE & CLIMATE OBJECTIVE 2 (3.2)

By 2019, the College of Fine Arts will have implemented comprehensive strategies to communicate the range of diversity activities in the college to internal and external constituents.

YEAR	IMPLEMENTATION PROPOSALS	RESOURCES
1	3.2.1 Develop and implement a communications plan designed to convey the depth and breadth of diversity-oriented activities occurring within COFA, including components such as incorporation of diversity in existing college/unit websites, a dedicated diversity blog/website, social media presence, and electronic listserv	Human Time and Effort, Financial Resources
	3.2.2 Examine publications, websites, presentations, promotional media, and tours for diversity and inclusiveness	Human Time and Effort
	3.2.3 Develop and distribute best practices related to diversity and inclusiveness in publications, websites, presentations, promotional media, and tours	Human Time and Effort
1	3.2.4 Utilize a central blog/website, linked from the COFA home page and social media outlets, to highlight, support and promote diversity-oriented activities, including guest lectures/artists, exhibitions and performances, especially those that aim to eliminate barriers among disciplines and canonical traditions	Human Time and Effort
1	3.2.5 Develop an electronic listserv, linked from the central blog/website, to distribute information on diversity-oriented activities in the college	Human Time and Effort
1	3.2.6 Develop updated listing of student organizations within COFA and each department, as well as student organizations supporting the COFA mission, to be included on COFA and departmental websites, with contact information	Human Time and Effort
	3.2.7 Create double-major/special interest social media that connects students with similar ambitions to resources and opportunities for interdisciplinary involvement	Human Time and Effort
	3.2.8 Improve COFA's web-presence with individual stories and profiles highlighting faculty, staff, student, and alumni success stories	Human Time and Effort