

San Diego State University

Diversity and Inclusion Statement

*** For Departments, Schools ***

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4. Planning Committee Members

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Completed: Pre-readings **Yes** Implicit bias seminar **Yes** IAT **Yes** Institutes **Yes**

5. Diversity and Inclusion Statement (400 words or less).

The School of Art and Design at San Diego State University is dedicated to educate, support, and empower our diverse student body to become active participants in the evolution of art and design. We seek to prepare curious and engaged creative practitioners and empathetic scholars that will develop their unique voices and create positive change in local and global communities.

In drafting this document and engaging in this work, we invited input from stakeholders across our School. In the summer of 2020, the School of Art and Design held a town hall in which we listened to the lived experiences of our black and Latinx faculty members and students. Collectively, we brainstormed ways that we could create a more inclusive space for everyone. In addition to this initiating conversation, we created shared documents, a shared resource drive, held breakout sessions with charted reflections throughout the academic year, and engaged members of the community in dialogue, including local high school students, alumni, and donors.

The School of Art and Design is committed to cultivating a creative and collaborative community that values the wellbeing, voices, and perspectives of all our diverse members. Though the School of Art and Design has long considered itself an inclusive institution, the Black Lives Matter movement of summer 2020 served as a catalyst to urgently reexamine our diversity and inclusion efforts and to make some immediate changes to that end. We are actively working toward goals that will shift our teaching practices, curricula, and school culture to be anti-racist and decentralize whiteness.

Making the School of Art and Design a safe and equitable place of learning and creativity is a priority and we realize that it will always need reassessment to ensure justice for everyone. We are firmly committed to the ongoing research and assessment of our school's climate in an effort to improve equity and justice for all of our students, staff and faculty. Our expansive diversity and inclusion committee is focused on Curriculum, Culture, Growth and Community Outreach. Through our collective efforts, we seek to increase the diversity of our student body, professors, staff and guest speakers in a school that offers equity in the creative and problem-solving field and to cultivate a safe environment for all voices.

NOTE: Throughout this document, we use the term 'historically marginalized' to represent people who are BIPOC, LGBTQ+ persons with disabilities, and any other non-dominant group.

6. Assessment of Student Success

The DI Committee reviewed demographic data from the SDSU School of Art and Design student, staff, and faculty groups for fiscal year 2020 and student data sets from the previous 5 years. The following information reflects the findings based on information gathered from student enrollment data reports and staff and faculty surveys conducted through the School of Art and Design office.

Tables 1 compares race/ethnicity of students, staff, and faculty, and Table 2 compares gender of these same groups. Tables 3 and 4 document race/ethnicity trends represented in the student body over the past 5 years. Demographic data for age and gender were incomplete or unavailable, and we plan to conduct further surveys.

Representation Findings:

As shown in the 2020 data of Table 1, The number of faculty identifying as Caucasians is disproportionate to the student body. African American and Native American representation in our faculty was lowest of the groups. Representation of Pacific Islander/Native Hawaiian, African American, and Native American within all student populations, as well as faculty, and staff are below 4%.

Representation of Asian and Hispanic faculty were comparable, but neither category was above 17%. Unsubstantial differences were noted between the percentages of Asian faculty and Asian student groups. Although the percentage of Caucasian and Hispanic undergraduate students are comparable, there are significantly more Caucasian faculty members across the board.

No Tenure Track positions or Teaching Associate positions were held by African Americans or Native Americans. Hispanic faculty held more Teaching Associates positions versus lecturers and tenure-track positions. There are higher percentages of Caucasian faculty and staff and the students to faculty ratio for the Caucasian and Hispanic groups are disproportionate.

Table 1: Race/Ethnicity Percentages for FY 2020:

	Faculty ² (T/TT)	Lecturers ² Part Time	Teaching ² Associates	Staff ²	Undergraduate ³ Students	Graduate ³ Students
Asian	13%	15%	17%	-	9%	4%
Pacific Islander, Native Hawaiian	-	-	-	-	0.4%	-
Filipino	-	-	-	-	8%	-
Caucasian	80%	73%	66%	71%	34%	63%
Hispanic	7%	9%	17%	-	32%	25%
African American	0%	3%	0%	-	4%	0%
Native American	0%	0%	0%	-	0.2%	0%
Multiple Ethnicities	-	-	-	29%	6%	4%

1. Categories where information was not available are indicated with a "-".
 2. Employment data collected from the School of Art + Design office. Data set is based on 7 staff, 15 Tenure Track Faculty, 34 Part Time Lecturers, and 6 Teaching Associates.
 3. Collected from student enrollment data from Analytic Studies & Institutional Research reports. Data set is based on the 834 undergraduate students and 24 graduate students enrolled within the School of Art + Design. Of the 834 undergraduate students, 3% declined to state a race/ethnicity and 4% were international students. Of the 24 graduate students, 4% declined to state a race/ethnicity.

Table 2 indicates there are slightly more tenure-track positions filled by males and lecture positions filled by females. There is an even male to female split with teaching associate positions. The data shows there are over two times as many female undergraduate students compared to male undergraduate students. The significantly higher number of female undergraduate students is not proportional to the fewer female staff and faculty positions within the department.

Table 2: Gender Percentages for FY 2020

	Faculty ¹ (T/TT)	Part Time ¹ Lecturers	Teaching ¹ Associates	Staff ₁	Undergraduate ₂ Students	Graduate ₂ Students
Female	47%	56%	50%	57%	71%	54%
Non-Binary	0%	0%	0%	0%	0%	4%
Male	53%	44%	50%	43%	29%	42%

1. Employment data collected from the School of Art + Design office. Data set is based on 7 staff, 15 Tenure Track Faculty, 34 Part Time Lecturers, and 6 Teaching Associates.

2. Collected from student enrollment data from Analytic Studies & Institutional Research reports. Data set is based on the 834 undergraduate students and 24 graduate students enrolled within the School of Art + Design.

The most noticeable changes in the student body were the decrease of Asian and Filipino students noted between 2016 to 2017 (Table 3). Asian and Filipino representation in the undergraduate student body dropped 27% and 17% between those years. For graduate and undergraduate students, the race/ethnicity percentages have remained generally consistent over the last 5 years as shown in Table 3 below.

Table 3: Race/Ethnicity of Undergraduate Students Between 2016-2020

	2016 (n=668)	2017 (n=673)	2018 (n=708)	2019 (n=789)	2020 (n=834)
Asian	37%	10%	9%	8%	9%
Pacific Islander, Native Hawaiian	0.1%	0.4%	0.3%	0%	0.4%
Filipino	26%	9%	9%	8%	8%
Multiple Ethnicities	8%	7%	6%	5%	6%
White	28%	27%	29%	35%	34%

Other, Not Stated	4%	5%	5%	5%	3%
International	6%	8%	8%	6%	4%
Native American	0%	0.1%	0.3%	0.3%	0.2%
African American	3%	3%	3%	3%	4%
Hispanic, Latino	30%	30%	31%	30%	32%

1. Collected from student enrollment data from Analytic Studies & Institutional Research reports.

In terms of the graduate student body, the most noticeable changes over the last five years were an increase in White students by 13%. International student numbers increased by 7% between 2016 and 2017 and then dropped 7% each year between 2018 to 2020, as shown in Table 4 below.

Table 4: Race/Ethnicity of Graduate Students Between 2016-2020

	2016 (n=26)	2017 (n=26)	2018 (n=35)	2019 (n=27)	2020 (n=24)
Asian	4%	4%	6%	4%	4%
Multiple Ethnicities	0%	0%	3%	4%	4%
White	50%	50%	43%	48%	63%
Other, Not Stated	8%	4%	6%	4%	4%
International	8%	15%	14%	7%	0%
Native American	4%	4%	3%	4%	0%
African American	4%	4%	0%	0%	0%
Hispanic, Latino	23%	19%	26%	30%	25%

1. Data collected from student enrollment data from Analytic Studies & Institutional Research reports.

7. Planned Curricular Changes

Throughout the 2020 to 2021 academic year, we held a series of conversations in monthly faculty meetings. These conversations were guided by questions focused on particular topics, including how to ensure that our school has an inclusive community, how to support all of our students, and specifically how to ensure that our curriculum is anti-racist and diverse. For each reflection discussion, we recorded the notes and saved them on a shared drive for reference. These conversations took place with faculty from across the school including tenure-track and lecturer faculty. With these conversations, we engaged all faculty in the process and have learned a number of ways that we can evolve our curriculum.

At the same time, we have been going through a curriculum redesign process supported by a grant from the Chancellor's office. In this curriculum redesign, we have taken into account the input from the faculty reflections as well as the need to ensure that our curriculum supports cultural diversity and is anti-racist. Some of the specific changes that have taken place are:

1. In fall 2020, the school Director requested that all courses include a diversity of artists, scholars, and designers that are representative of our student body as well as the global arts community. At many monthly faculty meetings, we checked in with faculty to ask you about this process, provide support, and give one another inspiration.
2. Secondly, the full faculty voted to have a week devoted to diversity and inclusion in February 2021. Ahead of this week, the diversity and inclusion Committee gathered and shared a number of resources, possible projects, and potential guiding questions for students. At the conclusion of this week, we put out a survey to ask for input on how the week went. We learned, among other things, that faculty felt they needed still more support to best include diversity and inclusion into their curriculum. To that end, we had two training sessions for all faculty this year, including how to deal with micro- aggressions.
3. Another intervention that was implemented this year was to transform the School of Art and Design guest artist lecture series into a series called "Amplify," which featured artists, designers, and scholars from diverse backgrounds and perspectives, and specifically many who work to advance racial and social justice through creative practice. This series, which happened in both spring and fall semesters, was very popular with students and was made available to the public through zoom sessions.
4. In addition, as a part of our curriculum revision, we are proposing name changes to our Art History classes which currently foreground Western culture. We are proposing to shift these classes from a Western to a global focus, both in name and in content.
5. Finally, our school Director, together with the curriculum subcommittee of the diversity and inclusion team, created a simple five-point plan [included below for reference] for faculty to ensure that their classes advance racial and social justice. To support this, our diversity and inclusion committee has created a significant curriculum resource that includes artists from all over the world as well as readings to support faculty and ensuring the curriculum is anti-racist and culturally diverse.

The strategies that we intend to implement next year also grew out of dialogue from the full faculty, specifically in response to the student equity data that we reviewed. We propose to continue many of the changes we implemented this year. In addition, we plan to have an orientation for all students, with a special focus on students with low DFW rates. We are also looking into providing mentors or peer advisers for students in groups impacted by low DFW rates to offer support as they navigate the University experience, including helping to make students aware of the centers and institutes available to them on campus, as well as to make even more transparent the various resources available to students for support. One of the interventions that our diversity and inclusion committee started this year was a student-led group to share and discuss their art with peers, along with a newsletter to share opportunities. We anticipate formalizing this, ideally through a student club focused on growing and supporting an inclusive community in the School of Art and Design.

Diversity, Equity, and Inclusion Guide for Faculty
School of Art + Design, San Diego State University

Diversity and Inclusion GOLD: 5 out of 5 in all classes

Diversity and Inclusion SILVER: 4 out of 5 in all classes

Diversity and Inclusion BRONZE: 3 out of 5 in all classes

1. Include a diversity statement in your course Syllabus.
2. Check Wiki to aid in including diverse artists, designers, and scholars.
3. Provide articles about artists and designers that represent all students in your class.
4. Provide at least one project or assignment that explores identity, diversity, and inclusion.
5. Be mindful of words: Aim to use people-first language and allow students to self-identify.

Resources for ALL of the above can be found in this [DI folder](#) on the Shared Drive. Please also visit the SDSU Diversity and Inclusion Planning [Virtual Classroom](#).

8. Planned Strategies and Interventions

Goal Area 1:

Objective:

We will implement social justice, equity, diversity, and inclusion into 30% of the curriculum by late Spring 2022, followed by 60% of the curriculum by late Fall 2022, followed by 90% of the curriculum by late Spring 2023 - and ultimately reaching 100% of the curriculum of classes taught at the School of Art + Design by late Fall 2023.

Intervention:

1. The Art and Design faculty will evaluate and revise curriculum in alignment with antiracism and inclusive of issues of race, gender, religion, equity, and diversity and provide training and workshops for faculty to support them in implementing DEI in the curriculum.. (2020–2022)
2. Workshop and craft inclusive-curricula and syllabi with faculty to update programs and simultaneously ensure that all courses include a diversity of artists, writers, designers, theorists, and scholars throughout the curriculum. (2022-23)
3. Workshop and share critique strategies in School (class visits, faculty self-assessments, student surveys) to ensure that multiple perspectives are encouraged and valued.
4. Workshop and explore how to support student-led interests in curriculum diversity.
5. Develop a brief report summarizing findings and making recommendations for best practices for critique to ensure multiple viewpoints and diversity of approaches.
6. Develop a service-learning course to connect SDSU students with local communities to bring arts programming to those that don't otherwise have access to it.
7. The Diversity and Inclusion Committee will create and maintain a resource archive including articles, book chapters, links, and other research materials for faculty and staff to access for ongoing learning about race, equity, gender, and diversity.

Resources:

Shared drive including resources for anti-racist curriculum and readings

Curriculum sub-committee

Faculty input on developing database of diverse artists

Implicit bias training

Recommended readings and resources from the Division of Student Affairs and Campus Diversity

Responsibility:

Faculty, guided by the School Director, with input and support from the DEI Curriculum sub-committee will ensure that at least 60% of the courses have a minimum of 3 out of 5 of the A+D DEI elements by the late Fall of 2022. The Committee will determine a criteria to demonstrate a minimum and target goal of quality and quantity of DEI. Curriculum sub-committee, led by tenured faculty, will host these workshops.

Assessment:

These revisions are currently underway informally and will be integrated more formally across the School in tandem with a widespread curriculum redesign, supported by a grant from the Chancellor's office, currently in process and led by the director and a faculty team. School committee will review syllabi and survey students. The DEI Committee will distribute a survey each semester to query faculty on their implementation of the DEI criteria.

Goal Area 2a:

Objective:

We will increase representation of diversity in faculty (specifically tenured and probationary faculty members and lecturers), and to better reflect our student body in order to best support our students.

Intervention:

Hire a new tenure-track faculty member in Interior Architecture, with the Search taking place in the 21-22 academic year, s in accordance with the Building on Inclusive Excellence (BIE) faculty hiring program.

Hire additional new tenure-track faculty members in accordance with BIE as budgets allow.

Apply BIE criteria in the hiring of lecturers.

Resources:

SDSU and PSFA position allocation
SDSU Division of Diversity and Innovation

Responsibility:

School of Art and Design Search Committee for Interior Architecture Position
School director
Search Committees for all subsequent positions

Assessment:

Search Committees will demonstrate to director and colleagues that they have effectively implemented BIE criteria in the process
Successful hire and mentoring throughout the RTP process
Continued increase in diversity among lecturers over the next five years
- The diversity subcommittee will draft a document with data indicating the makeup of the faculty and document changes each year from 2021-2026 to assess and show shifting demographics of faculty

Goal Area 2b:

Objective:

We commit to ensuring that the School's guest speakers represent Art and Design's diverse student population.

Intervention:

A. Current and ongoing intervention in foundations course Art 104, Amplify- This course will invite students to engage with an array of contemporary cultural

makers (artists, scholars and designers) who will make up the inaugural, Amplify, speaker series. Amplify is a new lecture series that centers the production of historically marginalized populations, in order to equip students with the necessary contexts and critical perspectives to participate and engage with urgent polemics and debates in contemporary cultural production.

Resources:

Visiting artists and designers, guest lecturers, visiting scholars, and artists-in-residence, private funding (e.g. Michele Schlecht Visiting Artist Fund)

Responsibility:

School of Art and Design Visiting Speakers Committee
Faculty members who teach Art 104 and all faculty members who engage visiting speakers, Galleries and Exhibitions Coordinator, and recognized student organizations
School Director

Assessment:

Annual calendar of diverse speakers and topics that represent the demographics of the School

Goal Area 3:

Objective:

We commit to taking active measures to foster a School community that is collaborative, inclusive, and accepting of diverse points of view and perspectives while valuing the wellbeing and success of every member of our student body, staff, faculty, volunteers, and visitors.

Intervention:

1. The Diversity and Inclusion Committee will develop a set of guidelines and best practices for supporting inclusivity and diversity in the School of Art and Design and empower all to be anti-racist and decenter whiteness. The following steps will be part of the process in the 20–21 academic year.

1. Research best practices in decolonizing curriculum, supporting school culture, and ongoing self-education of race and equity issues in art and design. (Summer/Fall 2020)
2. Create guidelines and recommendations to support the culture, curriculum, and teaching in the School of Art and Design to be more emphatically anti-racist and to decenter whiteness in curricula, art on view, and dialogue. (AY 20–21)
3. Share ideas with faculty to gather further input at the start of each semester, and implement. (AY 20-21)

2. Physical spaces

a. Identifying several existing key issues that currently limit the potential for private reparative and communal gathering areas beyond the classroom. These include a lack of designated safe space, communal/intimate seating, color, art, lighting, and outdoor shelter from elements such as wind and sun.

- b. Identifying two possible locations for a safe space for individuals as well as groups. Two locations were noted on the northeastern corners within the School on the fifth and fourth floors. (AY 20-21)
 - c. Developing a list of solutions, features, and concept imagery for a safe space. (AY 20-21)
 - d. Realize a physical safe space within the School of Art and Design. (AY 2022)
 - e. Monthly School of Art and Design Open House to encourage community and student communication and campus engagement. (Started Fall 2021)
3. Emotional spaces
- . The School of Art and Design will hold workshops featuring art and healing and trauma-informed approaches to art for SDSU and broader community members, facilitated by Prison Arts Collective. (AY 2020-22)
 - a. A School of Art and Design D&I Digital Newsletter newsletter will be periodically sent out advertising exhibits that specifically showcase BIPOC artists, community events, and opportunities for students. This will also highlight diverse artists and designers. (Developed in February 2021)
 - b. Virtual student and alumni led critiques to create connection and foster positive communication while offering artistic related support. (Spring 2021)
 - c. We plan to set up a reporting system to help students, faculty and staff to report incidents of harm and provide interventions and tools for healing. (Spring 2022)

Resources:

Area of the School of Art and Design Visual Resource Library (under development), School of Art and Design D&I Newsletter, Division of Student Affairs and Campus Diversity

Responsibility:

Intervention 1: School of Art and Design Diversity and Inclusion Culture Committee and School Director

Intervention 2a-d: School of Art and Design Diversity and Inclusion Committee Culture Subcommittee in collaboration with design students

Intervention 2e: School of Art and Design Art Office and campus galleries

Intervention 3a: Prison Arts Collective

Intervention 3b-d: School of Art and Design Diversity and Inclusion Committee Culture Subcommittee

Assessment:

Exit survey for undergraduate and graduate students

Post survey from those attending art and healing workshops

Goal Area 4:

Objective:

We commit to actively reach out to local Title 1 high schools and community colleges to support and attract under represented persons (URP), who are first generation college students, and are adversely system-impacted, to the School, by providing additional resources for students, including increasing scholarship funds and mentorship to aid in student retention and success.

Intervention:

1. Creating a new welcome video, featuring undergraduate students and the outreach sub-committee, to share the people and their stories of the vibrant and diverse School community.
2. Organizing and hosting online workshops with students of community colleges and Title 1 high schools to establish a committed relationship and ultimately create a bridge from these students to the School.
3. The School of Art and Design will develop and implement an outreach plan to attract diverse students in the local community and beyond who are from historically marginalized groups, including hosting events and workshops for students to learn about the School of Art and Design. (This could include Portfolio reviews as well as strategically timed promotion of available scholarships.)
4. Offering a mentorship program to support incoming Title 1 high school and community college transfer students as they transition to the School as well as for the duration of their attendance.

Responsibility:

School Director
Outreach sub-committee

Assessment: The number of events, participants and diverse partners per year,, supported by an annual survey of those students enrolled through the outreach efforts will be used to assess its impact.

Goal Area 5:

Objective:

We commit to continued growth as individuals and as a community, including seeking and participating in training and educational opportunities to support our evolution and understandings of inclusion and anti-racism, and the impacts of implied and explicit bias on our students and mission.

Intervention:

1. The School of Art and Design will participate in the new Institute for the Arts and Social Justice to highlight and support arts and activism practices, expand access to the arts in the community, and cultivate connections with other disciplines and departments in the University.
 1. Support a faculty member to coordinate community-based art initiatives across the School including service learning, workshops, campus tours, mural programs and other interventions on campus
 2. The School of Art and Design will support alumni and students in expanding mural programs to reflect artists, designers, and scholars of color and to commemorate current protests (in process since summer 2020).
2. The School of Art and Design will share relevant updates on the website, including revising the letter from the Director to express the School's commitment to diversity and inclusion (June 2020) and adding updates, guidelines, and other resources to the website as available (October 2020).
3. The Diversity and Inclusion Committee will collaborate with other University and community partners to plan and host at least one event for students and alumni each academic year on a DEI related topic.. (AY 20–21)

Resources:

Research by student assistants looking at diversity programs in other CSUs and UCs
The public affairs staff in the School and in the College
Student assistants in the Diversity and Inclusion team

Responsibility:

Diversity and Inclusion Committee, Curriculum Redesign Committee, School Director,
Galleries and Exhibitions Coordinator, Public Affairs Specialist

Assessment:

The culture and climate survey can give input on these updates
The DEI committee will also complete an exit survey from teach-ins or other relevant events
to engage students in the DEI work

Note: *Used with permission from SDSU CCEAL*

Based on the recommendation of the University Senate standing committee on Diversity, Equity and Inclusion (DEI), ***ALL*** departments must include in their plans the following four interventions for recruiting a diverse faculty and staff:

1. Implicit bias training for all search committees;
2. Including a certified Inclusion Representative on all search committees;
3. Incorporate at least two of the following Building on Inclusive Excellence (BIE) criteria into search efforts:
 - Is committed to engaging in service with underrepresented populations within the discipline
 - Has demonstrated knowledge of barriers for underrepresented students and faculty within the discipline
 - Has experience or has demonstrated commitment to teaching and/or mentoring underrepresented students
 - Has experience or has demonstrated commitment to integrating understanding of underrepresented populations and communities into research
 - Has experience in or has demonstrated commitment to extending knowledge of opportunities and challenges in achieving artistic/scholarly success to members of an underrepresented group
 - Has experience in or has demonstrated commitment to research that engages underrepresented communities
 - Has interest in developing expertise in cross-cultural communication and collaboration
 - Has research interests that contribute to diversity and equal opportunity in higher education
4. Strategies that will lead to an applicant pool (of those who meet the basic qualifications) with a proportion of historically underrepresented groups that is similar to the proportion among those holding terminal degrees in the discipline.

Senate DEI Recommended Strategies and Interventions

Interventions	Resources	Responsibility	Assessment
Implicit bias training for all search committee	Classes and training offered by SDSU Division of Diversity and Innovation	SDSU Art Director, A&D Diversity and Inclusion curriculum subcommittee	Record of completion from Division of Diversity and Innovation
Including a certified Inclusion Representative on all search committees	Classes and training offered by SDSU Division of Diversity and Innovation	Art and Design office	Thorough documentation of the hiring process.
Incorporate at least two of the BIE criteria	SDSU and PSFA position allocation SDSU Division of Diversity and Innovation	Art and Design office	Position description; Applicant talk to faculty and graduate students
Strategies that will lead to a proportional applicant pool (of those who meet the basic qualifications)	Art and Design Diversity and Inclusion Committee, Classes and training offered by SDSU Division of Diversity and Innovation	Art Director, Inclusion Representative	Search criteria and Position Description

Note: Used with permission from SDSU CCEAL

9. Accountability

The School of Art and Design's diversity plan will be implemented within 1-2 years with opportunities built in for expansion and sustainability. Timelines for these goals will be determined by budget, faculty, staff, and student assistant resources. Interventions are in process and will evolve with input and as the plan is approved. These will be assessed by benchmarks every academic year. The Diversity and Inclusion Committee will conduct School climate surveys yearly and monitor historically-marginalized student enrollment, satisfaction, and retention. The Committee also will identify the efficacy of strategies and interventions, re-evaluating and adapting annually.