

Diversity Self-Study in the Academic Curriculum

San Francisco Art Institute

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Conducted by the Program Assessment Committee:

Nicole Archer, Assistant Professor, BA Chair
Jose de los Reyes, Institutional Research & Academic Planning Associate
Tamara Loewenstein, BA & BFA Department Manager
Jennifer Rissler, Interim Dean and Vice President of Academic Affairs, ALO
Mark Van Proyen, Associate Professor, Faculty Committee Chair
Lindsey White, Assistant Professor

Lead Researcher:

Jose de los Reyes, Institutional Research & Academic Planning Associate

Academic Affairs
San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133

Phone: 415-749-4534
Fax: 415-749-4505
Email: academicaffairs@sfai.edu

Chief Academic Officer:

Jennifer Rissler
Acting Vice President & Dean of Academic Affairs,
Accreditation Liaison Officer (ALO)
Phone: 415-749-4586
Fax: 415-749-4505
Email: jrissler@sfai.edu

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I. Mission Statement and Educational Goals

A. Introduction

Working under the purview of the Faculty Senate, the Program Assessment Committee has undertaken a Diversity Self-Study for the 2015-16 Academic Year for the purpose of assessing diversity as an outcome of the academic curriculum of the San Francisco Art Institute (SFAI). The committee is composed of three full-time faculty—one Associate Professor and two Assistant Professors—and three staff members composed of the BA & BFA Department Manager, the Institutional Research & Academic Planning Associate, and the Interim Dean and Vice President of Academic Affairs, who is also the Accreditation Liaison Officer for SFAI.

SFAI began its Self-Study protocol in 2009 and by the end of the 2014 academic year it had assessed all disciplines, degree-programs and one department—the Library. The 2015-16 Self-Study of diversity is unique in that it examines an attribute that does not have any specified location on the school's organizational chart—there is no diversity office, or diversity officers at the institution. Nevertheless, the study follows from the school's *Diversity Statement* published in 2012. That statement posed a challenge insofar that it proposed that we develop assessment measurements for a notion whose institutional definition was and still is relatively new. Furthermore, as degree programs and departments thought of their own ways to measure diversity outcomes, they developed benchmarks that were independent of each other.

The primary task of this Self-Study was in finding the most relevant measurements that were conducted through internal reviews—keeping in mind that diversity has a local definition via the Diversity Statement of 2012. After the evaluation of both assessment results and methods, the committee proceeded in measuring the institution according to the *Self-Assessment Rubric for the Institutionalization of Diversity, Equity, and Inclusion in Higher Education, Dimensions II and III*. This is a rubric developed by the New England Resource Center for Higher Education, Multicultural Affairs Think Tank designed to help higher education officials gauge the progress of diversity and equity efforts on campus. Use of the Rubric is limited to *Dimensions II: Faculty Support for and Involvement in Diversity, Inclusion, and Equity* and *III: Curriculum, Pedagogy, and Research regarding Diversity, Equity, and Inclusion* as appropriate to the scope of the Self-Study.

B. Mission Statement & Learning Outcomes

In October 2012, SFAI published its first **Diversity Statement** (<http://www.sfai.edu/about-sfai/diversity-statement>) as follows:

A rigorous artistic and intellectual community is enriched by diversity and inclusion. We promote artistic and intellectual freedom by fostering environments that value our diverse students, faculty, and staff and provide all community members with a respectful and challenging space in which to address divergent opinions and ideas.

By "diversity", we mean that our community prospectively embraces differences in gender expression and identity, age, culture, ethnicity, race, sexual orientation, physical ability, learning style, religion, occupation, nationality, immigration status, socio-economic status, and the many forms of composite subjectivity and life experience that span these differences. Promoting such a broadly inclusive understanding of diversity requires ongoing education and effort, to ensure support, understanding, and awareness from all community members. In this, SFAI strives to move beyond the reactive methodologies of affirmative action, even as we proactively practice equal opportunity in hiring and admissions.

SFAI seeks to be a vanguard institution with regard to how we address and integrate notions of diversity. The Institute continues to develop connections and mutually beneficial relationships between the school's immediate community and local and global publics in the belief that a multiplicity of voices has helped to make SFAI the influential and inspiring institution that it is today.

It almost goes without saying that the academic curriculum would be one of the environments, indicated in the first paragraph, where diversity is stated as a desired outcome. For this environment, SFAI has another document of standards, the **Institutional Learning Outcomes** (ILOs), which similarly committed SFAI to upholding increased standards of diversity and inclusion. Initially, the Assessment Committee was tasked with focusing attention on the degrees to which racial and ethnic diversity, specifically, were being attended to throughout the curriculum. As a standing committee of the Faculty Senate, the Assessment Committee chose to focus the Self-Study on means of identifying and measuring the extent to which not only racial and ethnic diversity, but also cultural and artistic diversity, has been developed as a desired outcome of the current curriculum.

The Institutional Learning Outcomes were designed to be measurable as recommended by the Dean (*SFAI WASC 2015 Appendices C: Program Assessment Committee Minutes p. 667*) and were created with diversity in mind (*SFAI WASC 2015 Appendices C: Program Assessment Committee Minutes p. 659-667*). Identifying and mapping existing points of measurement regarding diversity to relevant ILOs also becomes a test on the measurability of ILOs--albeit one restricted to the topic of this Self-Study.

Identifying existing points of measurement on diversity should give the institution headway towards the request of its main accreditor, the *WASC Senior College and University Commission*, for SFAI to identify additional efforts and results in measuring student learning outcomes (*[WASCUC] Commission action letter, Accreditation Visit, June 2015 action, p.3*), which includes diversity according to both its ILOs and Diversity Statement.

What follows are the **Institutional Learning Outcomes** (<http://www.sfai.edu/about-sfai/student-outcomes>) as adopted by SFAI in January 2015:

The San Francisco Art Institute's vision includes a commitment to promoting global perspectives, social responsibility, environmental sustainability, and critical understandings of art for different audiences. This is demonstrated through our dedication to:

1. Advancing art and its critique as a significant form of knowledge making
2. Recognizing the consequential roles that artists play in society
3. Employing multiple techniques in pursuit of creative solutions
4. Negotiating disciplinary boundaries
5. Expanding sites of artistic engagement at local and global levels
6. Representing the complexity of social and cultural difference

The Assessment Committee had an open discussion in October 2015 to determine which ILOs address diversity as defined in the Diversity Statement. It was agreed that ILO items 2, 3, 4, 5 and 6 all had potential to address racial, ethnic, and cultural diversity as learning outcomes. Expanded notions of diversity are also in consideration--for example, notions of flexibility and interdisciplinarity in expression as addressed by ILO items 3 and 4 are perceived by the committee as diversity-related outcomes.

The overarching challenge of the Diversity Self-Study is to identify current assessment tools addressing these ILO items, resulting in the mapping of assessment tools to the ILOs with regards to diversity. This mapping and results of these assessment tools should help SFAI assess the validity and sustainability of these measurements, and propose new methods to better measure diversity as a set of learning outcomes and as an institutional priority.

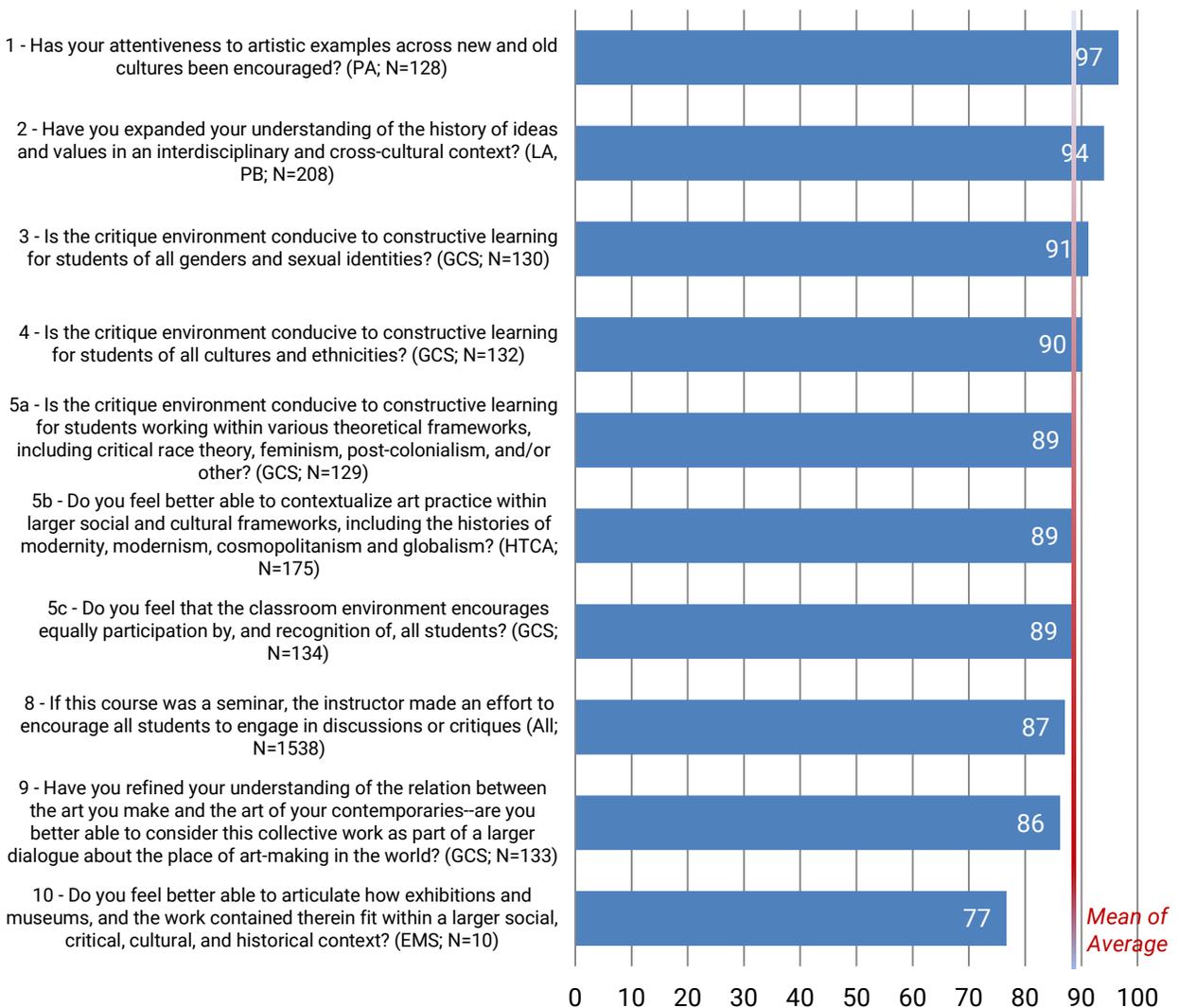
II. Assessing Outcome Quality

A. Student Learning Results

1. Course Evaluations

Course Evaluations are an obvious source for data regarding learning outcomes. As of 2015-16, SFAI had 78 discrete course evaluation questions for degree-program courses. The Assessment Committee agreed that 10 out of the 78 course evaluation questions map to diversity points as covered in the Institutional Learning Outcomes. What follows are results for the 10 diversity-related questions for the Summer and Fall 2015 semesters.

Figure 1. Average scores of diversity-related questions, ranked highest to lowest. Scores are normalized to a 0-100 scale. Subject and population distribution are in parentheses after each question.



The subject codes as available and their descriptions: PA (Painting), LA (Liberal Arts), PB (Post-Baccalaureate), GCS (Graduate Critique Seminar), HTCA (History and Theory of Contemporary Art, All (global distribution), EMS (Exhibition & Museum Studies).

The average score per question establishes a mean of 89/100, as indicated by the above graphic. Scoring scales vary for the questions—some using a scale of 1-to-5, some 1-to-3, and others free-form whose answers can readily be translated to yes, no, or maybe (effectively a 1-to-3 scale). This required converting scores to a scale of 0 to 100 to make results comparable. Analysis of questions in relation to one another is problematic due to differences in target populations. Sometimes these differences were in subject matter, or at the level that the course content was being delivered, or both. For example, questions with a code of GS only went to Graduate Critique Seminar courses, which are limited to graduate students.

Nevertheless, the score (97/100, N=128) for the question ranked number 1 distributed in undergraduate Painting courses regarding exposure to "artistic examples across new and old cultures" stands out. Also noteworthy is the result for the question ranked number 2 (94/100, N=208) about expansion of "the understanding of the history of ideas and values in an interdisciplinary and cross-cultural context" as distributed to both graduate and undergraduate Liberal Arts courses, as well as Post-Baccalaureate courses. Comparing these results only makes sense—and would yield more useful results—if distributed to the entire student population.

A review of all course evaluation questions reveals that SFAI has had two standard course evaluations—an 11-question survey for field courses (e.g. Tutorial, Directed Study), and a 15-question survey for all other courses. Non-standard questions are mostly department or class-specific, the latter being apparent in travel-related courses with location-based questions. Only one of ten diversity-related questions is a standard course evaluation question (rank #8, score of 87/100, N=1538).

The independent, departmental evolution of diversity-related questions does indicate an increase of sensitivity to diversity issues in the classroom. Collation of these questions for this study may present an opportunity for SFAI to consolidate a set of diversity-related questions for global distribution. Does the content of the diversity-related questions reveal similarity of outcomes? This might be best answered through a focus group that could account for nuances in language. For the time being, the following word cloud reflects, by size, the frequency of words from the diversity-related questions—perhaps the biggest words hint at key concerns regarding diversity in the classroom.

Figure 2. Word cloud of diversity-related questions:



Which Institutional Learning Outcomes (ILO) do the diversity-related, course evaluation questions address?

Table 1. Diversity-related questions and possible ILO mappings

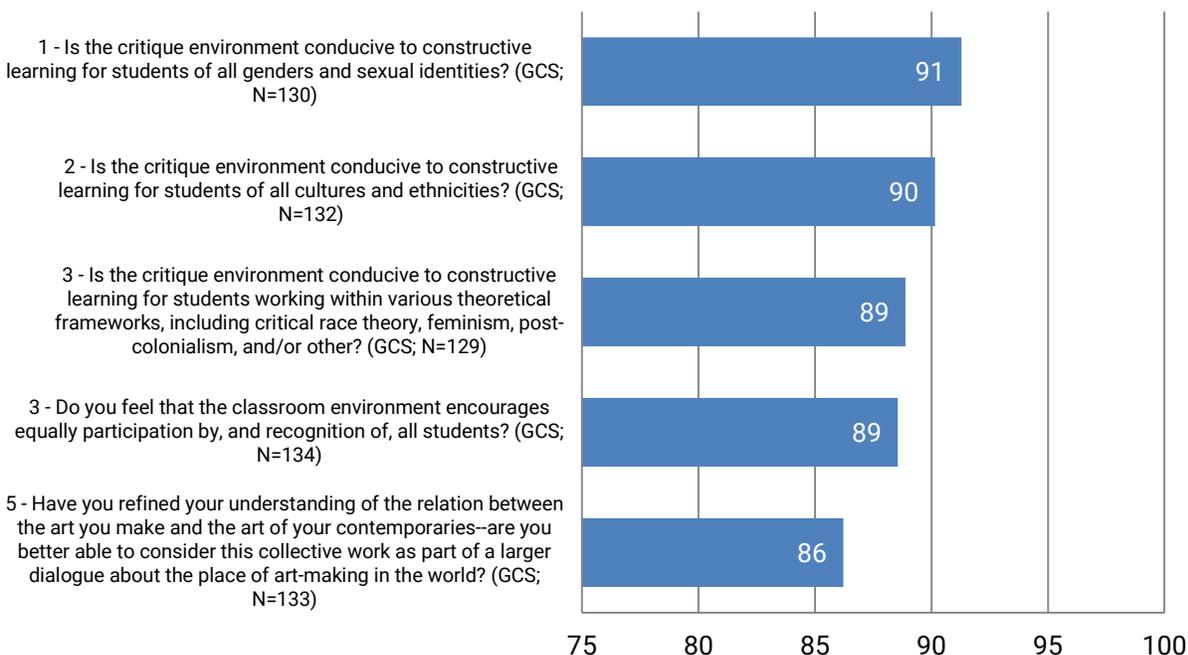
Code	Question	ILO
ALL	If this course was a seminar, the instructor made an effort to encourage all students to engage in discussions or critiques	6
EMS1	Do you feel better able to articulate how exhibitions and museums, and the work contained therein fit within a larger social, critical, cultural, and historical context?	2, 5, 6
GCS1	Have you refined your understanding of the relation between the art you make and the art of your contemporaries, i.e., are you better able to consider this collective work as part of a larger dialogue about the place of art-making in the world?	2, 5
GCS2	Do you feel that the classroom environment encourages equally participation by, and recognition of, all students?	4, 6
GCS3	Is the critique environment conducive to constructive learning for students of all cultures and ethnicities?	6
GCS4	Is the critique environment conducive to constructive learning for students of all genders and sexual identities?	6
GCS5	Is the critique environment conducive to constructive learning for students working within various theoretical frameworks, including critical race theory, feminism, post-colonialism, and/or other?	4, 6
HTCA	Do you feel better able to contextualize art practice within larger social and cultural frameworks, including the histories of modernity, modernism, cosmopolitanism and globalism?	2, 5
LA, PB	Have you expanded your understanding of the history of ideas and values in an interdisciplinary and cross-cultural context?	4, 6
PA	Has your attentiveness to artistic examples across new and old cultures been encouraged?	6

The subject codes represented and their descriptions: All (global distribution), EMS (Exhibition & Museum Studies), GCS (Graduate Critique Seminar), HTCA (History and Theory of Contemporary Art), LA (Liberal Arts), PB (Post-Baccalaureate), PA (Painting).

One ILO deemed related to diversity--ILO 3: *Employing multiple techniques in pursuit of creative solutions*--is not addressed in course evaluation questions. Besides consolidating diversity-related questions, the institution can ensure that all ILOs have equal representation in all course evaluation questions.

SFAI does have five questions targeting one population--all coded GCS, these questions are distributed in Graduate Critique Seminars, a required course for MFA candidates. This allows for a focused study of particular diversity outcomes for one population, with results that allow identification of strongest and weakest diversity outcomes for that particular population.

Figure 3. Average scores of diversity-related questions in Graduate Critique Seminars, ranked highest to lowest.



The questions ranked 1 & 2 (scores of 91 and 90, N=130 and N=132) essentially ask if the critique environment is conducive to constructive learning for all gender, sex, cultural, and ethnic identities. In graduate critique seminars, SFAI can be said to be at its best in addressing these diversity concerns. In comparison, only in the last question about "*understanding the relation between the art you make and that of your contemporaries*" does this particular class environment seem to lag.

There is one classroom environment to further investigate regarding diversity. For all populations, the lowest scoring EMS question asking about "*[articulation of] how exhibitions and museums, and the work contained therein fit within a larger social, critical, cultural, and historical context*" is the lowest scoring of all diversity-related course evaluation questions.

2. BFA Learning Outcomes Rubric

In Spring of 2011, the San Francisco Art Institute developed a *BFA Learning Outcomes Rubric* (BFA Rubric) for assessment of a student's body of work as presented in their Senior Review Seminar capstone course. The current version has the following assessment categories:

1. *Technical*. Demonstrates technical facility in the development and implementation of the work
2. *Conceptual*. Demonstrates conceptual facility in the development and implementation of the work.
3. *Historical*. Demonstrates a historical context.
4. *Theoretical*. Demonstrates a theoretical context.
5. *Research*. Demonstrates a thorough understanding of a discipline (major) and situates artistic and scholarly work within the broader field of cultural and historical discourses.
6. *Interdisciplinary Engagement*. Demonstrates a relationship to additional media and disciplines.

For each category, students are ranked on a scale of 1 to 5 that ranges from Emerging to Mature (see *Appendix IV.B. BFA Learning Outcomes Rubric*). In relation to Institutional Learning Outcomes (ILOs)

deemed to have diversity outcomes, the *Interdisciplinary Engagement* category directly relates to *ILO number 4: Negotiating disciplinary boundaries*. Furthermore, *Research* as defined in the BFA Rubric appears to require student work that is "representing the complexity of social and cultural difference", which is the outcome of *ILO 6*. Analysis of the BFA Learning Outcomes Rubric in relation to diversity outcomes will therefore focus on the *Research* and *Interdisciplinary Engagement* categories.

The current version of the BFA Rubric with 6 categories as opposed to 8 has been in effect since Spring of 2014. Limiting data to the students who have undergone the current version yields scores for 152 students from Spring 2014 to Fall 2015. The following table shows the average score for each category, ranked highest to lowest.

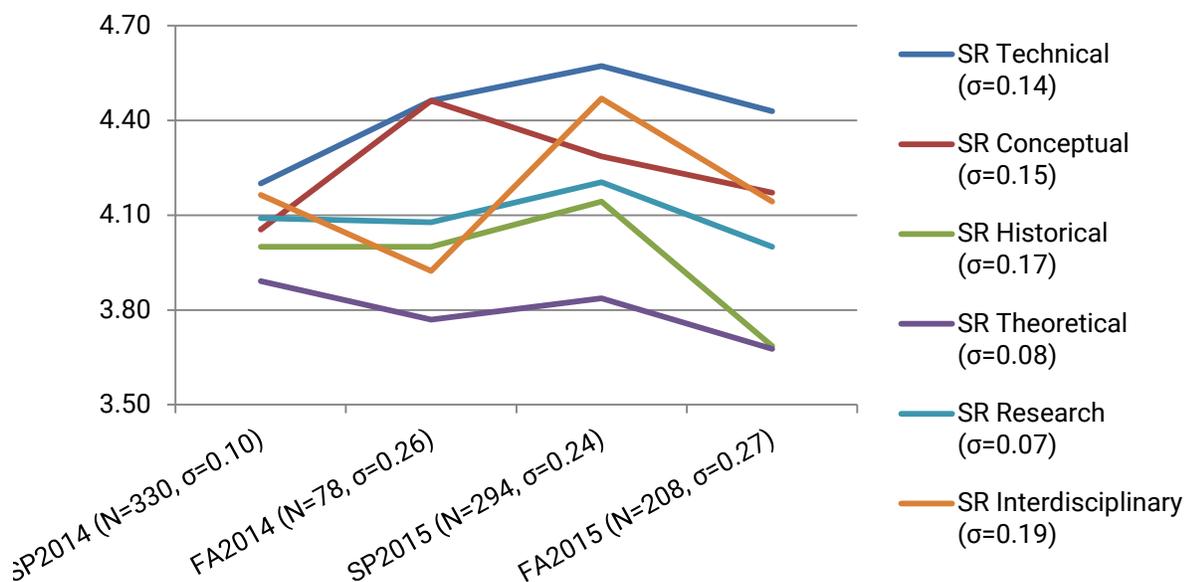
Table 2. Average score in BFA Rubric categories, highest to lowest.

Rank	Category	Average Score (1 to 5)	σ (std dev)
1	SR Technical	4.39	0.79
2	SR Interdisciplinary	4.24	0.89
3	SR Conceptual	4.19	0.97
4	SR Research	4.11	0.94
5	SR Historical	3.97	0.95
6	SR Theoretical	3.81	1.00

With BFA Rubric score data, SFAI can begin to recognize the differences in senior performance among the BFA program outcomes. BFA Rubric results help identify strengths and weaknesses in the BFA curriculum, which in theory is designed to have learning opportunities for all outcomes. For the Diversity Self-Study we focus on the diversity-related *Interdisciplinary* and *Research* categories.

So far, the *Interdisciplinary* outcome has the second best average (4.24) for seniors measured, while the *Research* outcome ranks fourth (4.11). BFA seniors are also scoring higher for the *Interdisciplinary* outcome with slightly better consistency ($\sigma=0.89$) than they do for the *Research* outcome ($\sigma=0.94$).

Figure 4. Average score in BFA Rubric categories per term.



A longitudinal study of the scores reveals a dispersal in category scoring through time. The standard deviation among the average of category scores is 0.10 in Spring 2014 and is 0.27 by Fall 2015. It may also be of interest that the Interdisciplinary outcome has the highest volatility, longitudinally ($\sigma=0.19$).

Because the analysis of BFA outcome performance is a reflection of the BFA curriculum, it is worth pointing out the curricular structure for all BFA programs—which makes sense of how BFA seniors appear to be scoring higher on outcomes (e.g. *Technical*) that are more obviously related to studio work.

Table 4. BFA Curricular Table

BFA curricular blocks	Units	% of Total
Liberal Arts	33	28%
Art History	15	13%
Major Studio	39	33%
Studio Electives	24	20%
General Electives	9	8%
Total	120	100%

SFAI cannot deviate much from the above structure due to guidelines governing the awarding of a professional arts degree as required by its arts accreditor, the National Association of Schools of Art & Design (NASAD). NASAD requires that 65% of course credit to be in "the creation and study of art and design" (*NASAD Handbook 2015-16, p. 84*). For the BFA degree, SFAI currently stands at this minimum—78 units for Art History, Major Studio, and Studio Electives is 65% of 120 total required units. Therefore, the key for the lower-scoring outcomes lie in being better incorporated on a curriculum-wide basis, for example, the school can ask how to better incorporate *Theoretical, Historical, and Research* outcomes in studio classes.

BA, MA, and MFA Learning Outcomes have also been developed for the institution. Due to being instituted first with use of data in mind, only the BFA Learning Outcomes have significant data for an analysis at the time of the Self-Study.

3. Global Cultures Requirement

The San Francisco Art Institute has a Global Cultures Requirement for degree-seeking undergraduates. The 3-unit requirement is described as follows (<http://sfai.edu/degree-programs/undergraduate/core-curriculum>):

Studies in Global Cultures

Developing an understanding of diverse cultures, knowledges, and ways of being is crucial for contemporary artistic development and meaningful civic participation, especially considering profound transformations occurring through processes of globalization. The Studies in Global Cultures requirement ensures that students learn about human experiences beyond a dominant Western perspective, and includes courses that focus on diverse cultures, ethnicities, and religions, as well as gender and sexual orientation. Importantly, this liberal arts requirement may be fulfilled through a wide range of courses in the studio fields, as well as in art history, the social sciences, and humanities.

Diversity outcomes are stated in the definition of the requirement, making it an obvious starting point in assessing diversity outcomes in teaching. In Summer and Fall 2015--the terms for which we have digital course evaluation data--the following courses satisfied this requirement:

Table 5. Classes satisfying the Global Cultures requirement, Summer and Fall 2015. All classes are 3 units each.

Term	Code	Title	Students
FA2015	AT-211-01	Rethinking the "Artist"	12
FA2015	HTCA-220I-01	Between Dreams and Reality	19
FA2015	HUMN-214-01	Protest Politics	19
FA2015	HUMN-217-01	Human Rights	15
FA2015	HUMN-219-01	Women and Islam	9
SU2015	HUMN-221-01	Other Ways of Reading	16
FA2015	MATH-116-01	Making Space	20
FA2015	PH-320-01	Sacred and Profane I	8
FA2015	SOCS/US-122-01	Manufacturing Paradise	19
FA2015	US-296-01	City Studio Practicum	11
Total (10)			148

In the Summer and Fall 2015 terms, undergraduate students had 10 classes available to satisfy Global Cultures requirement. How did the diversity-related course evaluation questions for classes satisfying Global Cultures do when compared to the entire population? The following table provides some useful answers.

Table 6. Diversity-related course evaluation questions, Global Cultures vs all classes. Scores normalized to a 0-100 scale.

Diversity-related Course Evaluation Question/ (Subject Distribution/Scale)	Score - Global Cultures	Score - All
<i>If this course was a seminar, the instructor made an effort to encourage all students to engage in discussions or critiques (Global/1 to 5)</i>	87 (N=83)	87 (N=1538)
<i>Do you feel better able to contextualize art practice within larger social and cultural frameworks, including the histories of modernity, modernism, cosmopolitanism and globalism? (HTCA/Freeform)</i>	89 (N=6)	89 (N=175)
<i>Have you expanded your understanding of the history of ideas and values in an interdisciplinary and cross-cultural context? (Lib Arts/Freeform)</i>	98 (N=40)	94 (N=213)

An increase in scoring for diversity-related questions in classes with explicit diversity outcomes--by way of the Global Cultures initiative--might be expected. This only happens for the question regarding "[expansion of] your understanding of the history of ideas and values in an interdisciplinary and cross-cultural context" as distributed to Liberal Arts courses (overall score of 98 for Global Culture classes, compared to 94 for All classes).

That the Liberal Arts-related question scores higher for courses satisfying Global Cultures may not be a mere random deviation--the surveyed population includes all five Humanities and Social Science courses listed in Figure 5. Further investigation of requirement descriptions show that Humanities and Social

Science, along with Global Cultures, are unique in specifically stating diversity in learning outcomes (<http://sfai.edu/degree-programs/undergraduate/core-curriculum>):

Humanities

Humanities courses develop an understanding of diverse cultures, ideas, and values by emphasizing social context and historical process. Course topics are organized thematically and faculty are drawn from multiple academic disciplines, including literature, philosophy, history, ethnic studies, science and technology studies, American studies, and area studies. Humanities courses aim to develop students' abilities to interpret complex written and visual texts, as a strategy for understanding the philosophical, social, and political issues that have significantly shaped human life.

Social Science

Social Science electives focus on the social foundations of human experience through multiple thematic approaches, disciplinary perspectives, and regional/area contexts. The social science curriculum includes diverse topics of interest from the disciplines of anthropology, sociology, psychology, political science, ethnic studies, and American studies. Faculty members at the SFAI have expertise in a wide range of geographic areas, including the Americas, Middle East, Eastern Europe, Africa and African Diaspora, and Asia. The social science curriculum includes 100-level and 200-level options for students.

It therefore makes sense for Humanities and Social Science classes that satisfy the Global Studies requirement to successfully address diversity-related outcomes because theoretically, they have been designed for diversity-related outcomes twice--once by the Humanities or Social Science requirement definition, then again by the Global Studies definition.

Descriptions of requirements are only evident for undergraduate Core Curricular requirements. Defining the requirements of all of the institute's degree-programs can help the institution better locate diversity-related learning outcomes in the curriculum. It would also be another way to ensure that particular courses are being designed with diversity-related learning outcomes.

To conclude the topic of the Global Cultures requirement, the institution can consider reevaluation of the unit requirement. In Spring of 2016, SFAI offered 10 classes to satisfy said requirement:

Table 7. Classes satisfying the Global Cultures requirement, Spring 2016.

Term	Code	Title
SP2016	CS-222-01	History of Jazz
SP2016	HTCA-220K-01	Colored by the Sea
SP2016	HUMN-223-01	Ancient Mesoamerica
SP2016	HUMN-226-01	Technologies of the Body
SP2016	IN-229A-01	Memories Under Construction
SP2016	MATH-114-01	Gender, Math & Science
SP2016	SOCS-124-01	Pacific Rim Urbanism
SP2016	SOCS/US-200-01	Urban Theory & Social Justice
SP2016	SOCS-221-01	Geopolitics of Consumption

For the regular Fall and Spring terms of 2015-16, students had a choice among 10 classes per term--20 per academic year--to satisfy a requirement that is fulfilled by one course. That said, it can be noted that

for Fall 2015, 2 out of 10 (80%) Global Cultures classes are studio and for Spring 2016, 1 out of 10 (90%). Distribution of the requirement can also be reconsidered because students who want to satisfy the requirement through a studio course does not have as many choices.

B. Academic Curriculum

1. Syllabi Audit

Because course syllabi state learning outcomes, as well as resources, and topics covered for each class, they are an obvious place to look for diversity-related outcomes in the curriculum. The Assessment Committee agreed to use a *Diversity Rubric* (see *Appendix IV.A*) designed by Professors Archer, Van Proyen and White to grade syllabi from Academic Years 2013 and 2014, Fall and Spring terms. The rubric was developed both SFAI's BFA assessment rubric and the New England Resource Center for Higher Education's Multicultural Affairs Think Tank rubric in mind. The evaluators are members of the committee, and 504 syllabi were examined according to the rubric.

The Syllabi Diversity Rubric is composed of 6 components assessing discrete parts of a syllabus, each receiving an evaluation grade of 0 to 3. Each syllabus is then given an assessment based on the total score of all components as follows: 0-7 as Inadequate, 8-10 as Emerging, 11-13 as Developing, and 14-18 as Transforming.

Initial analysis of syllabi grading revealed a difference in scoring among evaluators (see Figure 11.1), a problem further complicated by faculty evaluators being limited to grade syllabi of courses within the realm of expertise. This meant that scores for subjects correlated to the evaluator. Thus through the review of syllabi both raw and normalized (t-score) scores are provided.

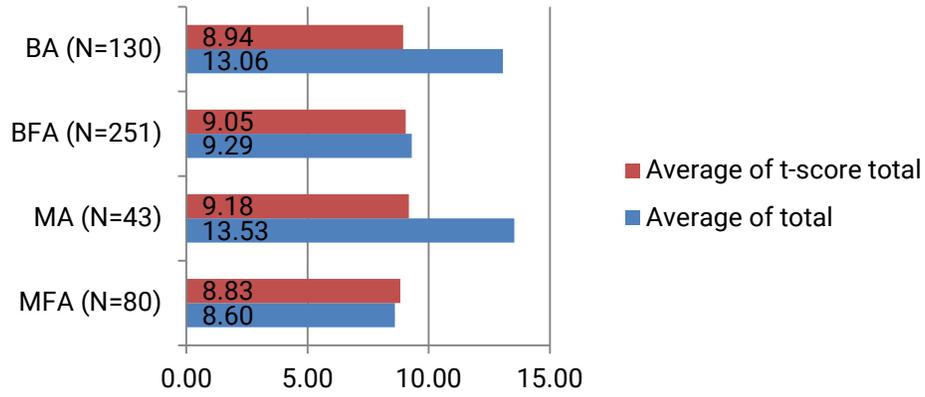
Scores were normalized at the component level using z-scores, which resulted in positive or negative values in relation to zero based on the mean and variance of component scores *per evaluator*. To make the z-scores relatable to the component rubric of 0 to 3 (Non-Apparent to Transforming), z-scores were calculated with a desired mean and variance to produce t-scores, or transformation scores. For each syllabi rubric component, the mean is set to 1.5 and the desired variance adjusted for the highest scores to be as close as possible to an upper limit of 3. This upper bound on component scoring also allows for a highest possible score of 18, thus making syllabi t-scores relatable to total score assessment values. The following table shows the average syllabi scores and t-score for each evaluator.

Table 8. Syllabi Diversity Rubric scores by evaluator.

Evaluator	Areas	Syllabi	Average Syllabus score	Average Syllabus t-score
1	BA, MA (all subjects)	173.0	13.2	9.0
2	BFA (AT, FM, PA, SC)	139.0	7.2	9.0
3	BFA (NG, PH, PR)	88.0	12.3	9.0
4	BFA (CP, IN), MFA (all subjects)	92.0	9.5	9.0
5	MFA (all subjects)	12.0	6.1	9.0

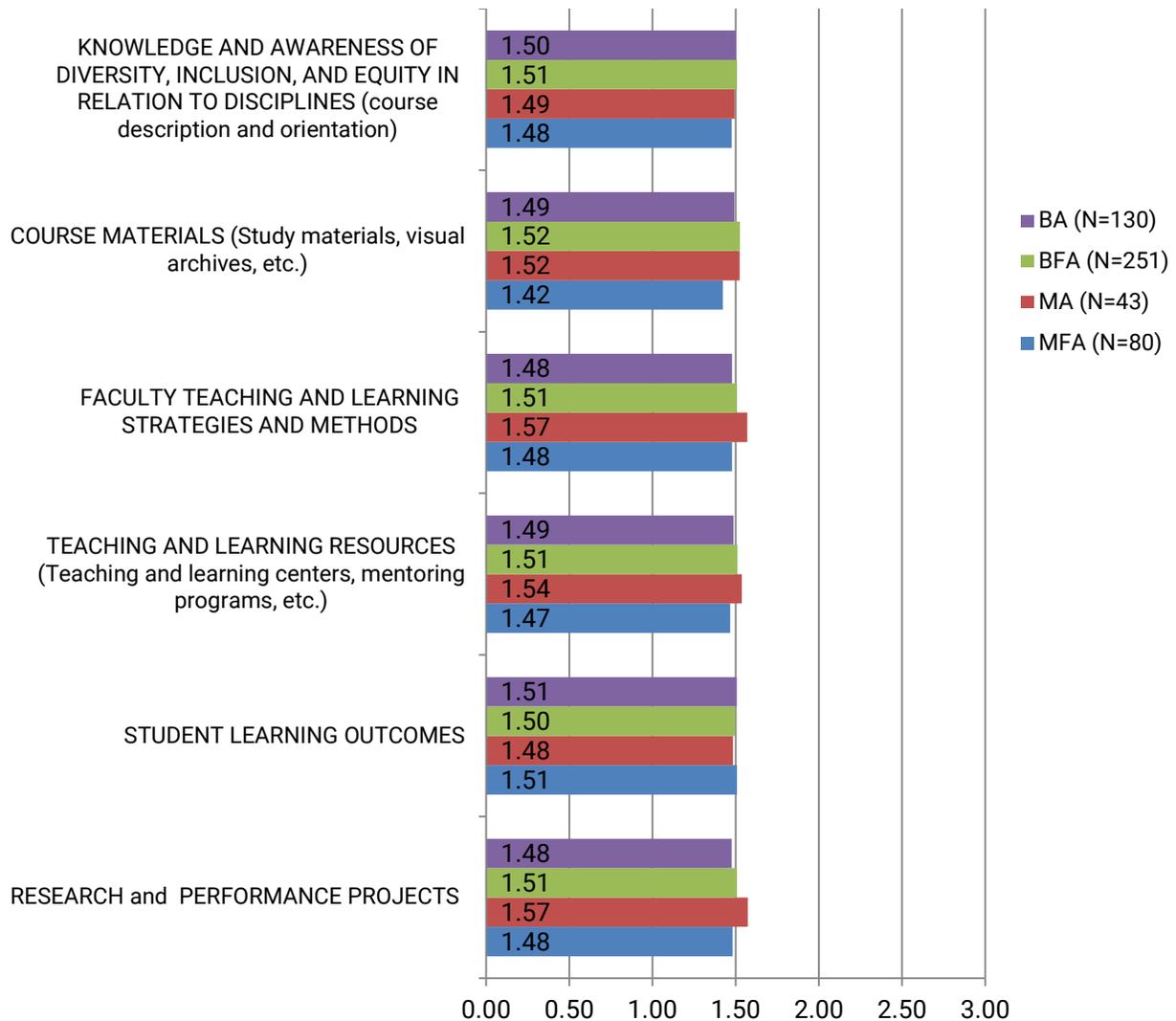
The average t-score is 9 for all evaluators because the mean for each component has been set to 1.5, which, multiplied by the six components, produces a value of 9. The table thus shows the scoring variance among evaluators, and how normalization has virtually eliminated the difference in grading rigor. What follows are comparisons of syllabi t-scores, first by department.

Figure 5. Syllabi Diversity Rubric scores by department. The scoring scale is 0-18.



MFA syllabi fare worst among departments. Component detail of syllabi rubric scoring might help detect the weakest areas for not just MFA syllabi, but for all departments.

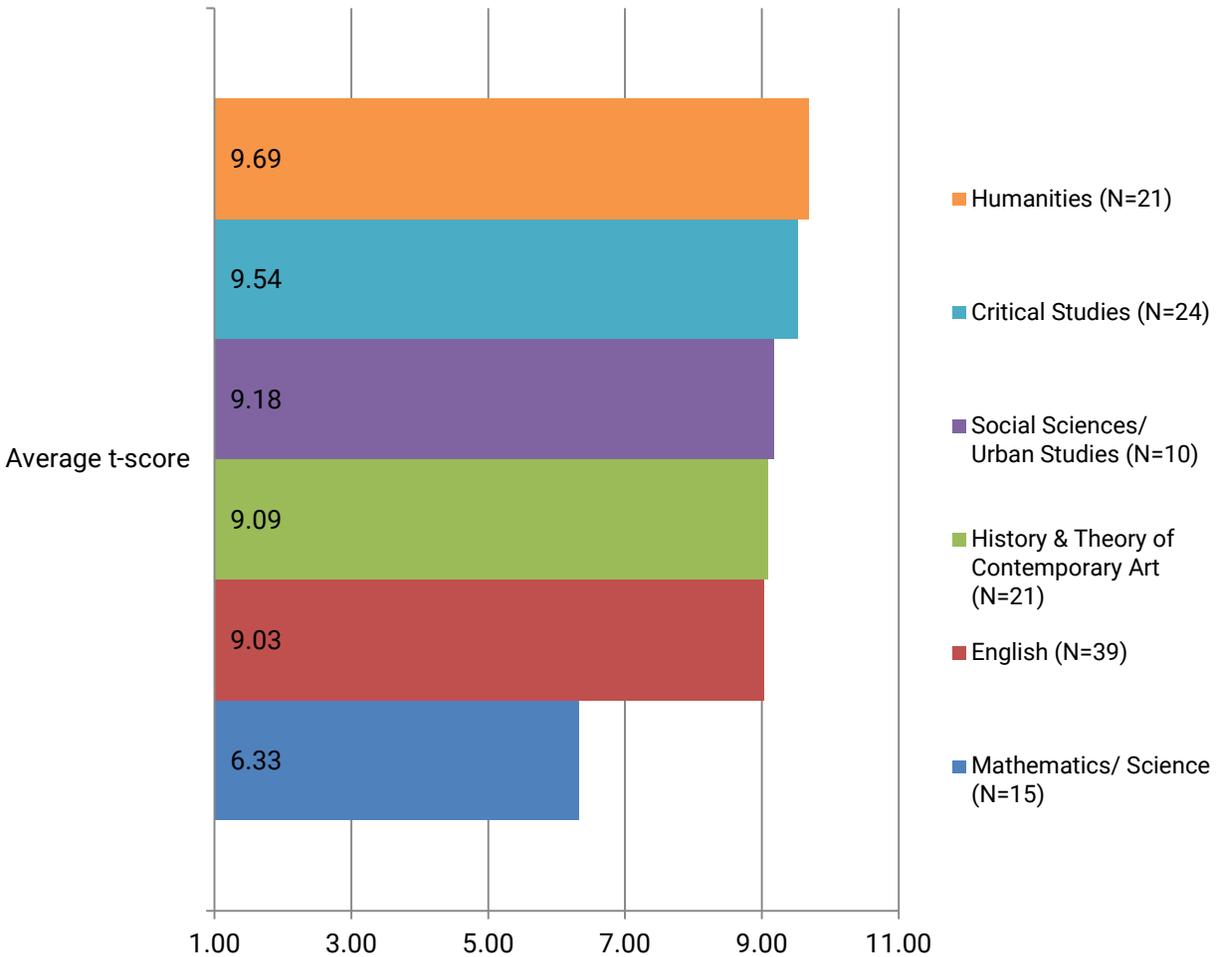
Figure 6. Syllabi Diversity Rubric Component t-scores by department. The scoring scale is 0-3.



The lowest scoring component all departments is found in MFA Course Materials (t-score of 1.42). A possible explanation is the variable content in two classes of the MFA curriculum, the Graduate Critique Seminar and Graduate Tutorial. Both courses combine for 80% (64/80) of assessed MFA syllabi. Traditionally speaking, learning materials for both classes are determined by student work. For example, an instructor in a graduate tutorial will refer to the work of a particular artist or piece of critical literature in relation to a student's progress in their studio work.

The rest of department component scores fall within the range of 1.47 (MFA Teaching & Learning Resources) to 1.57 (MA Teaching & Learning Strategies, MA Research & Performance Projects). Given that the mean is set to 1.50, other findings include the high marks noted above, and for MA Teaching & Learning Resources scoring 1.54. For findings at the subject level, scoring is isolated by department--subjects are currently administered by departments at the institution.

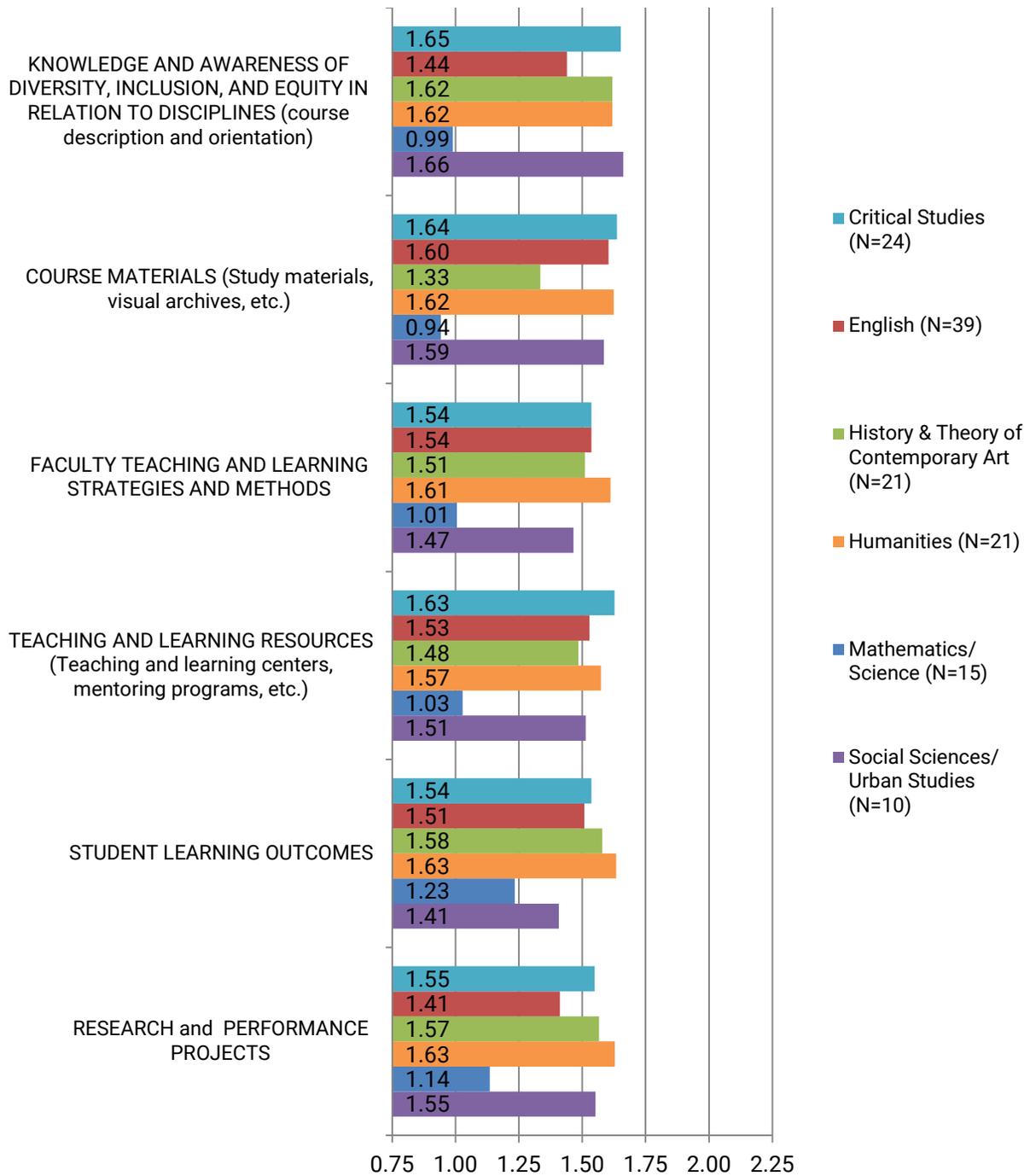
Figure 7.1. Syllabi Diversity Rubric t-scores by BA subjects. The scoring scale is 0-18.



Of particular note is the low t-score for Mathematics/Science syllabi (6.33) under the BA department; remember that the mean has been set to 9 for normalization. On the other hand, BA Humanities (9.69) and BA Critical Studies (9.54) syllabi are significantly above the mean, with BA Social Sciences/Urban Studies syllabi (9.18) being comfortably above the mean.

Component scoring within BA subjects allows identification of areas where diversity outcomes are particularly deficient. For Mathematics/Science, this is especially evident in *Course Description & Orientation* (0.99), *Course Materials* (0.94), and *Learning Strategies and Methods* (1.01), and *Teaching & Learning Resources* (1.03). It should be repeated here that the mean has been set to 1.5 for all t-scores.

Figure 7.2. Syllabi Diversity Rubric Component t-scores by BA subjects. The scoring scale is 0-3, from Non-Apparent to Transforming.



Faculty mentioned that a concentrated effort had been made for Mathematics/Science courses to better address diversity outcomes. This is in fact evidenced by data, as the following chart shows an increase in the total t-score of Mathematics/Science syllabi over the course of four terms.

Figure 7.3. Syllabi Diversity Rubric t-scores for BA Mathematics/Science. The scoring scale is 0-18.

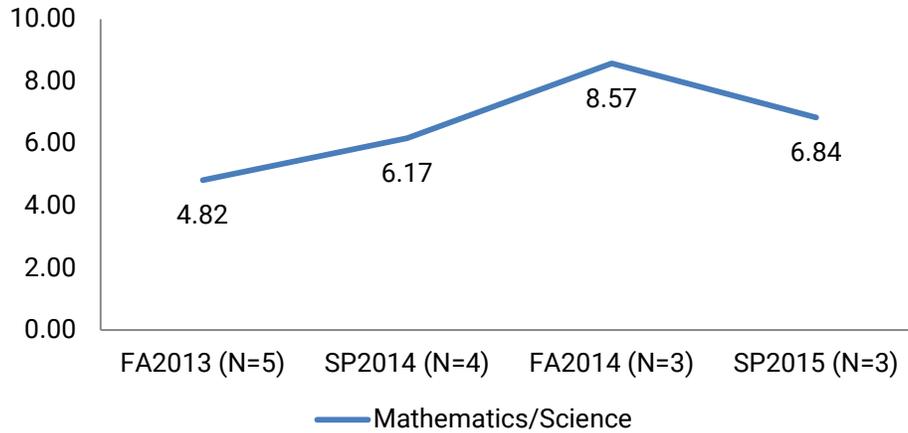
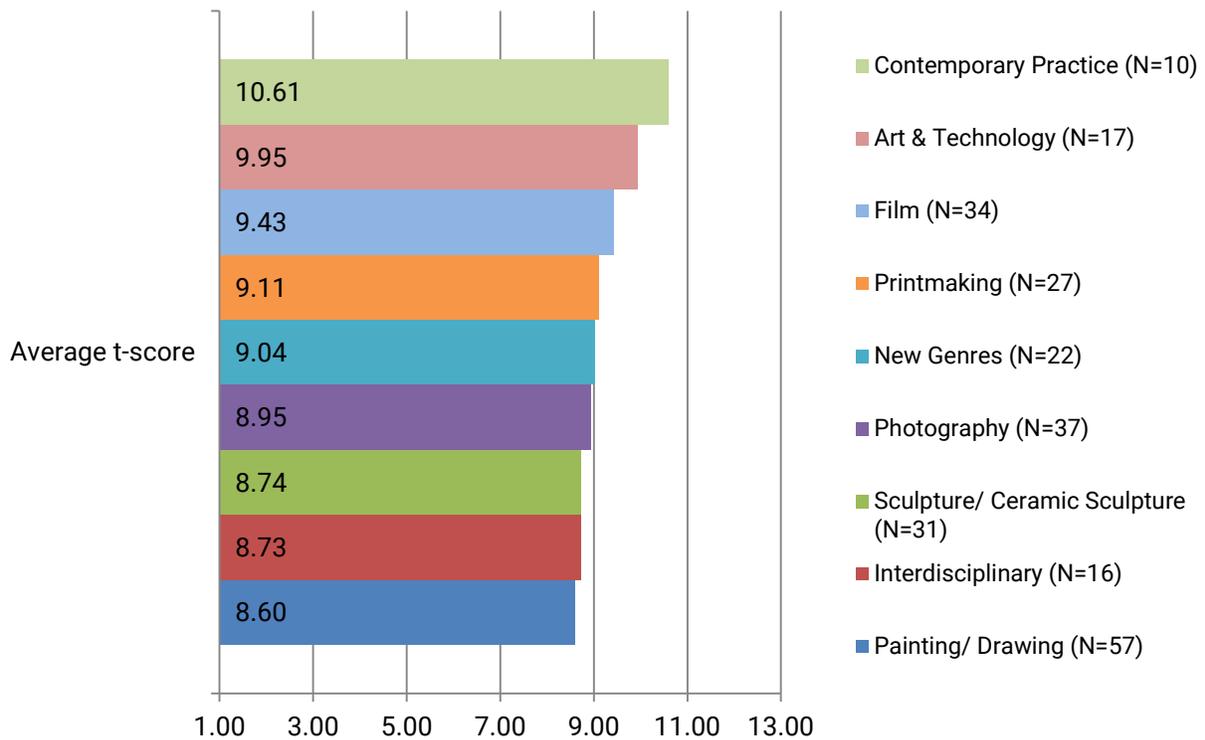
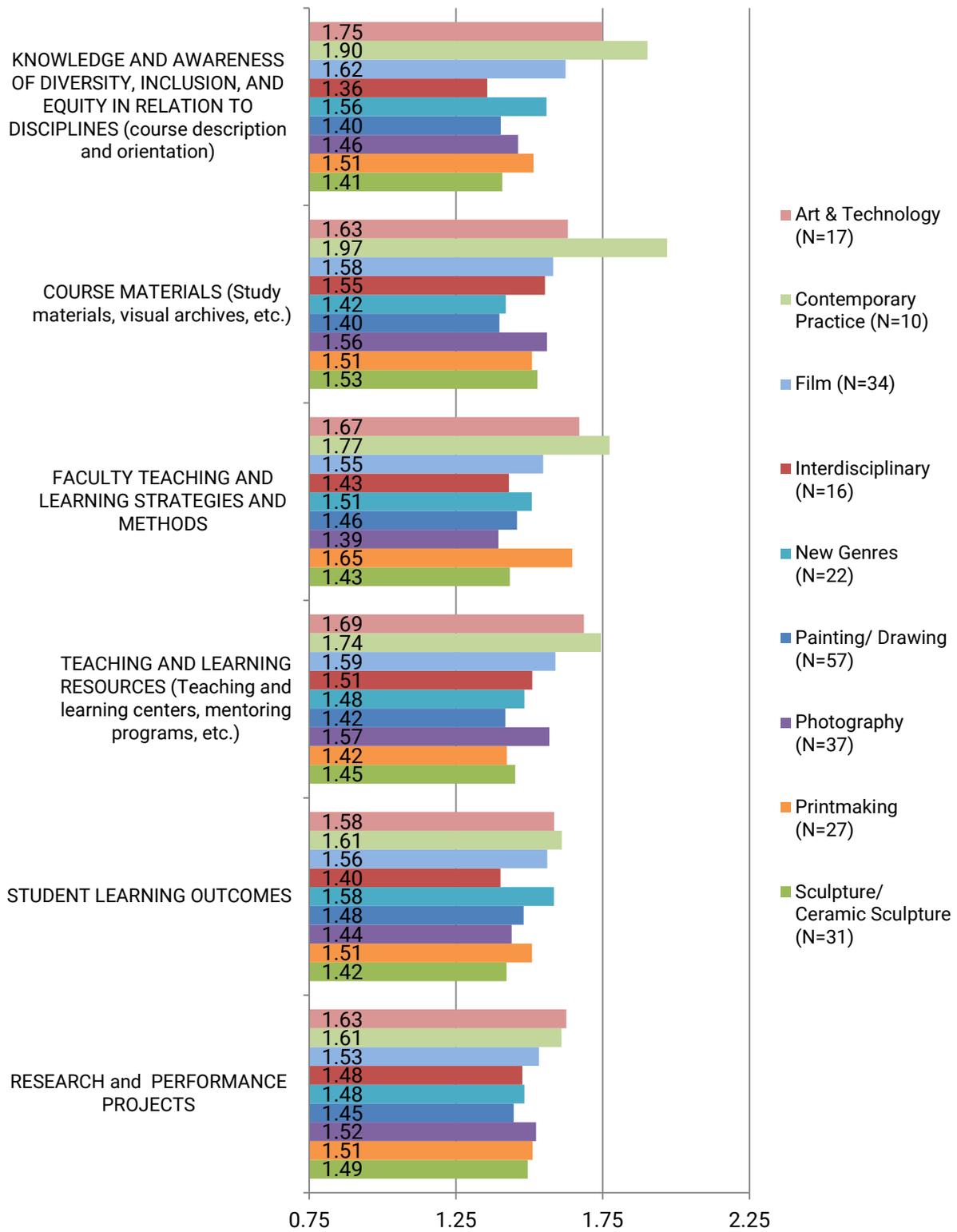


Figure 8.1. Syllabi Diversity Rubric t-scores by BFA subjects. The scoring scale is 0-18.



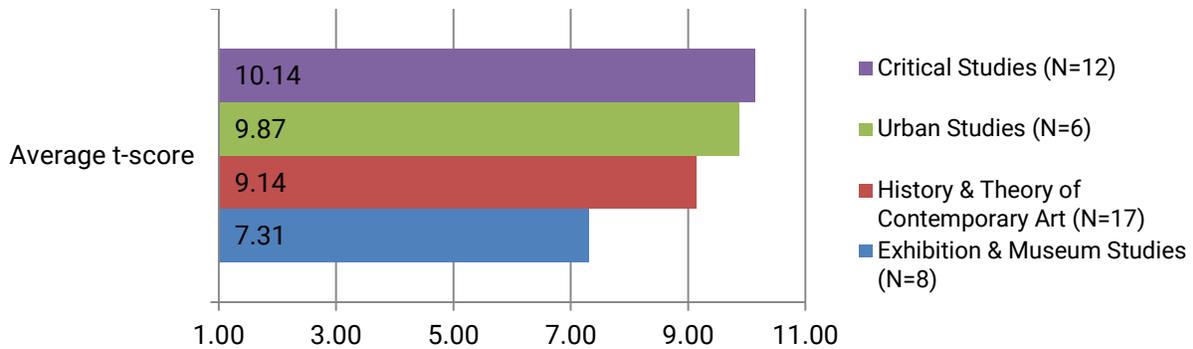
Among BFA subjects, Contemporary Practice syllabi (10.61) score significantly above the mean, followed by Art & Technology (9.95) and Film (9.43). It is worth noting that Contemporary Practice comprises of what are effectively the foundational courses for undergraduates at SFAI, accommodating both BA and BFA candidates.

Figure 8.2. Syllabi Diversity Rubric Component t-scores by BFA subjects. The scoring scale is 0-3, from Non-Apparent to Transforming.



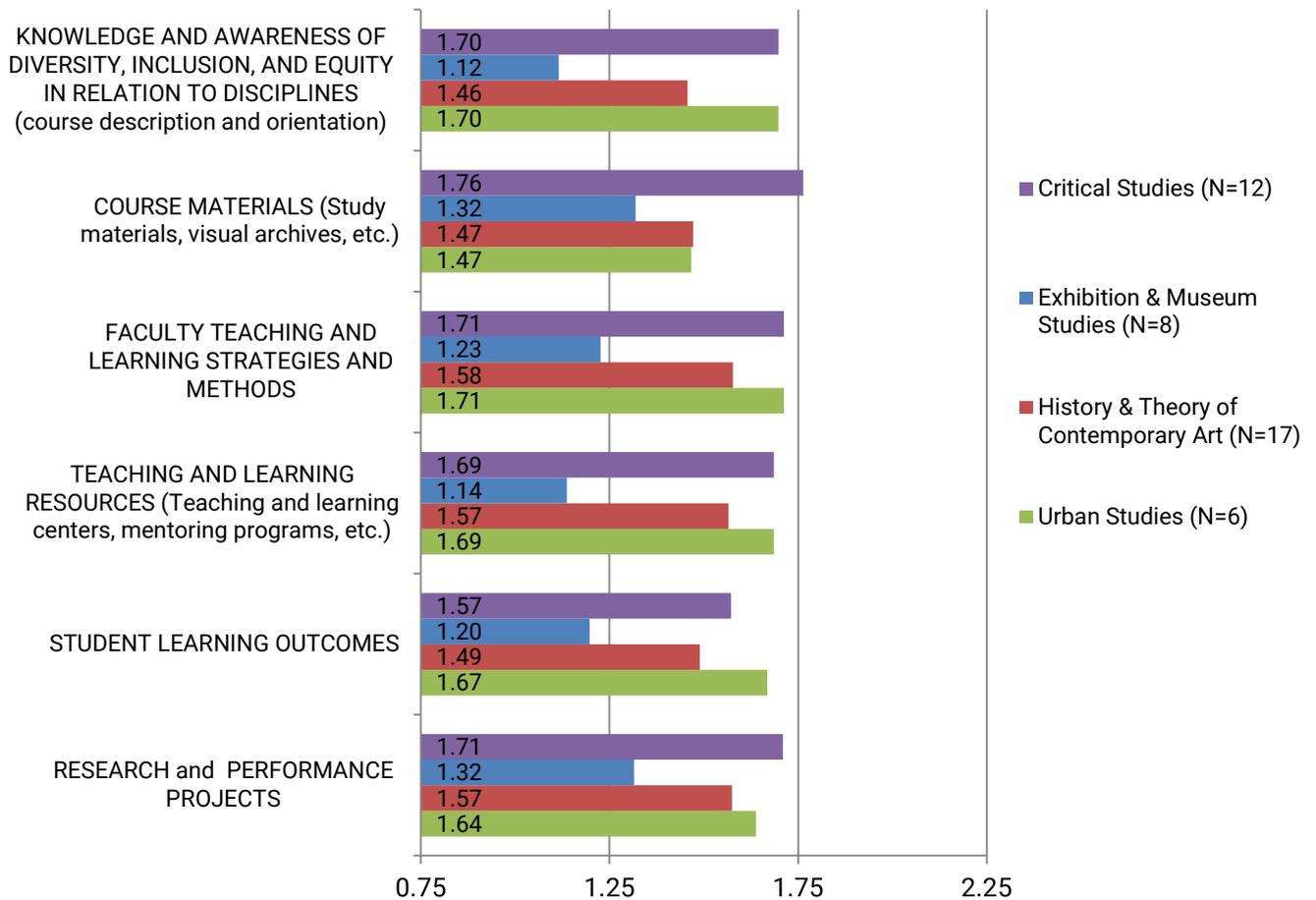
Comparison of component scores for BFA subjects can help identify aspirational subjects for particular components. For example, how are Art & Technology classes articulating Research and Performance Projects in syllabi, given they have the highest t-score of 1.63 within the component?

Figure 9.1. Syllabi Diversity Rubric t-scores by MA subjects. The scoring scale is 0-18.



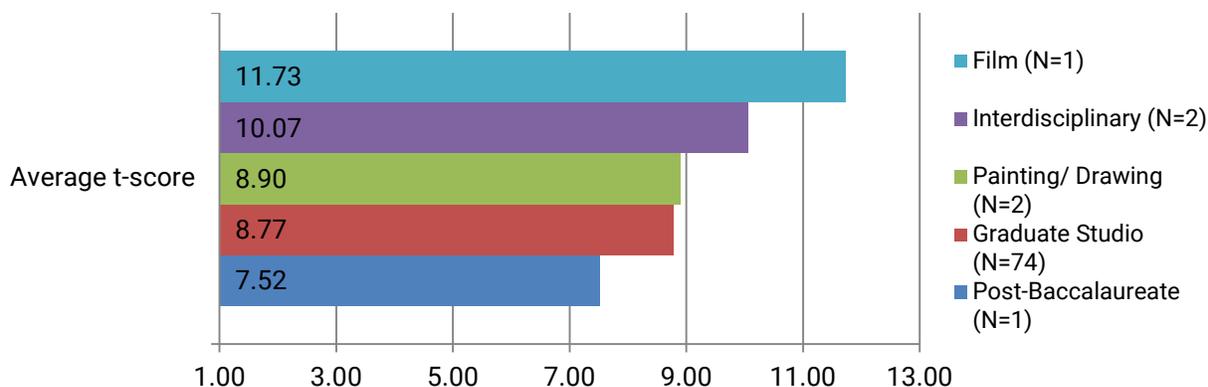
Among MA syllabi, those from Exhibition & Museum Studies (7.31) are significantly below-average. Once again, the mean is 9 for all t-scores--the rest of the MA subjects have syllabi scoring above the mean.

Figure 9.2. Syllabi Diversity Rubric Component t-scores by MA subjects. The scoring scale is 0-3, from Non-Apparent to Transforming.



Because Exhibition & Museum Studies scores significantly lower than the other MA subjects, component scoring among MA subjects immediately reveals the components where EMS is weakest—Knowledge and Awareness of Diversity (t-score of 1.12) and Teaching and Learning Resources (t-score of 1.14).

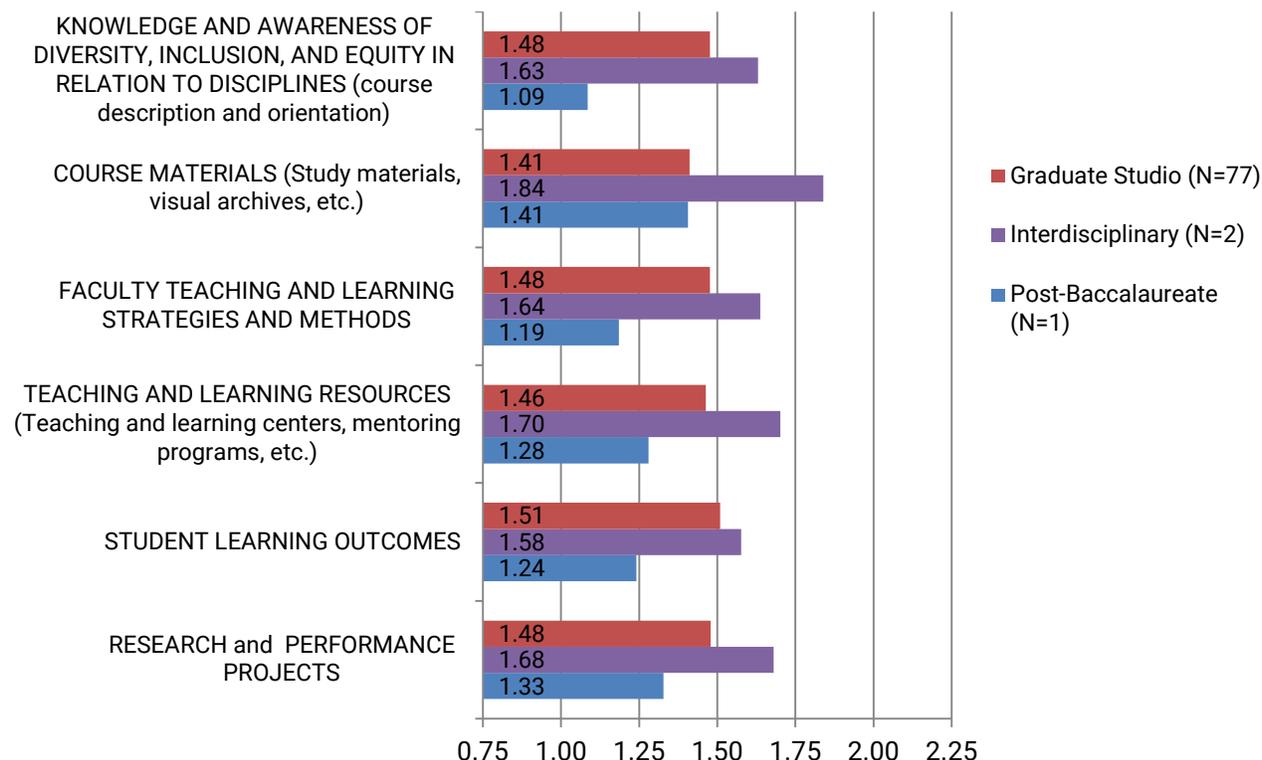
Figure 10.1. Syllabi Diversity Rubric t-scores by MFA subjects. The scoring scale is 0-18.



MFA Film and MFA Painting/Drawing syllabi are Topic Seminar courses which have since been reclassified under the Graduate Studio subject. MFA Interdisciplinary courses are, in fact, language-support classes. Only one Post-Baccalaureate syllabus was found, even though there were six Post-Baccalaureate Seminars offered for the given time period.

For the component-level evaluation, MFA subjects are consolidated to Graduate Studio (including Film, Painting/Drawing), Interdisciplinary, and Post-Baccalaureate to reflect the current curricular structure.

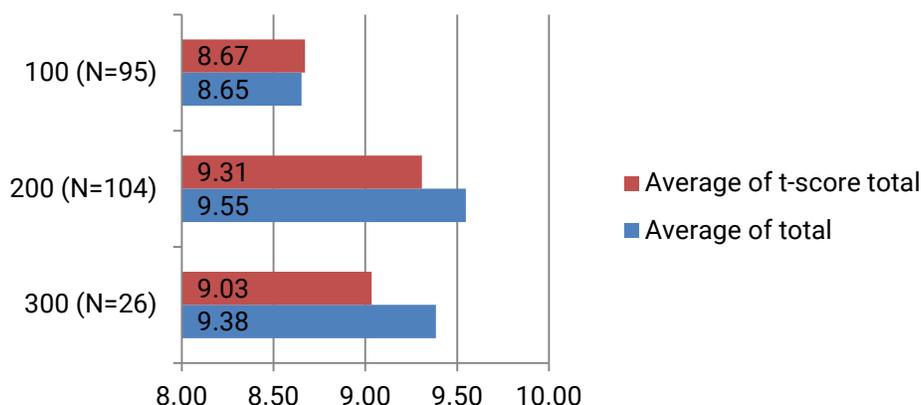
Figure 10.2. Syllabi Diversity Rubric Component t-scores by MFA subjects. The scoring scale is 0-3, from Non-Apparent to Transforming.



In reviewing the raw syllabi scores wherein studio (BFA=9.29, MFA=8.60) departments lag behind liberal arts (BA=13.06, MA=13.53), the committee wondered if studio art should have a different Diversity Rubric. Faculty members of the committee proposed two issues that may affect poor performance of studio syllabi against a diversity rubric: 1) some art classes are of a very technical nature, primarily concerned with material, equipment and facility concerns, 2) multiple factors such as variability in content—in the case of tutorials and critique seminars—may require studio faculty to better evidence or articulate diversity-related learning outcomes in course syllabi.

A way to detect the first issue is to show syllabi t-scores by class-level, where 100-level BFA courses are introductory and primarily technical.

Figure 11. Syllabi Diversity Rubric scores by BFA class-level. Syllabi of classes with subjects Contemporary Practice (CP) and Interdisciplinary (IN) excluded due to not being discipline-specific.



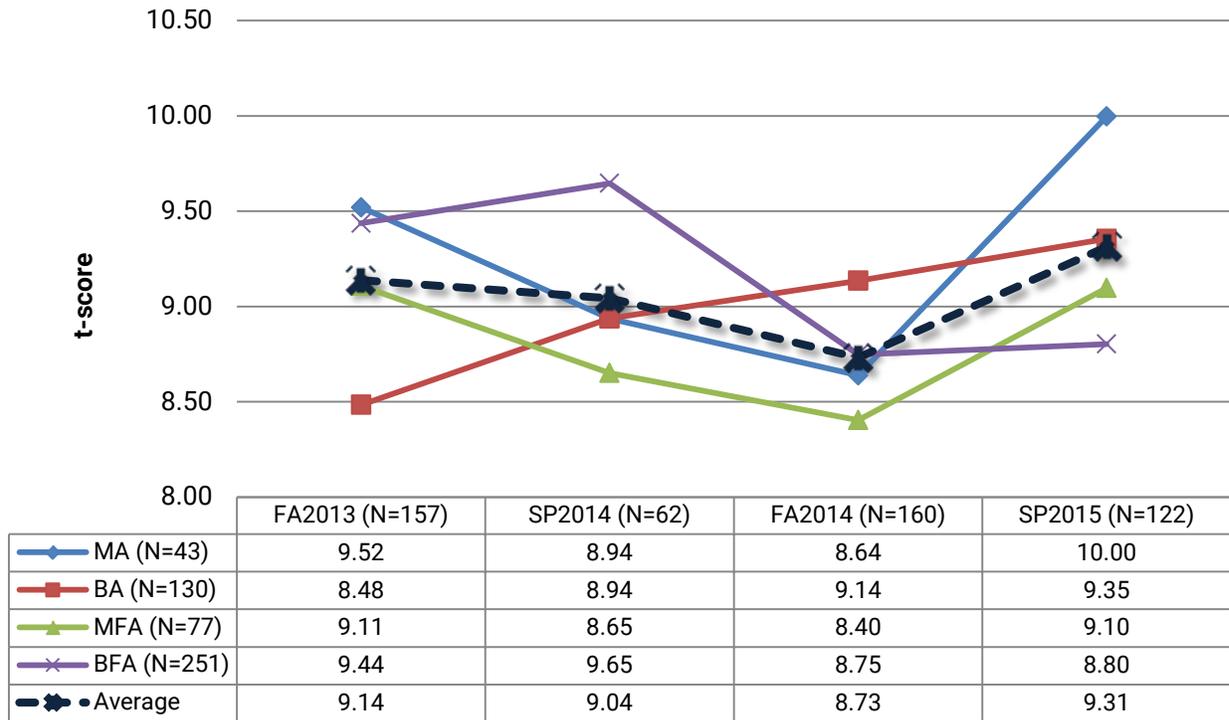
One-hundred level BFA course syllabi indeed score lower (t-score=8.67) in the diversity rubric than 200-level (t-score=9.31) and 300-level (t-score=9.03) syllabi. This indicates that the institution should consider how and when diversity outcomes become most important within the BFA curriculum. For example, are diversity outcomes truly more important at upper-division courses, or is there a way to introduce them in introductory classes?

The syllabi audit would benefit from random distribution of syllabi among evaluators. This also allows evaluators to see the differing ways in which subject areas address diversity outcomes. This can also eliminate the need to normalize scores.

The committee planned to evaluate all syllabi for the Fall and Spring terms of 2013 and 2014, and 504 of a possible 890 classes were found (57%). Furthermore, a handful of syllabi could not be evaluated due to being incomplete. These issues are admittedly more about the administration of syllabi. Nevertheless, a more rigorous screening process for syllabi can ensure standards that include diversity outcomes. The Assessment Committee recommends implementation of a syllabi checklist and screening process for both compliance—every course should have a syllabus—and assessment.

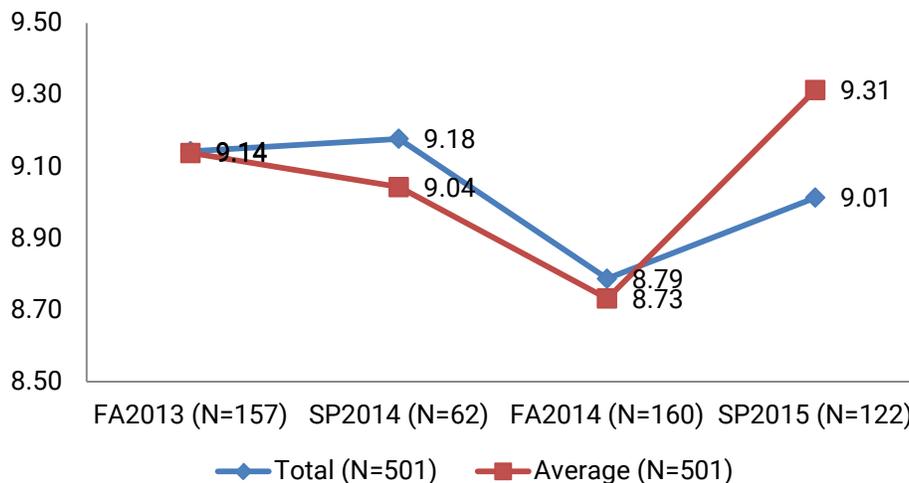
The institution shows progress in addressing diversity outcomes within syllabi from Fall 2013, where the average syllabi t-score among departments is 9.14, to Spring 2015 by when this figure has risen to 9.31. This increase is carried by the MA and BA departments—note the difference from Fall 2013 to Spring 2015 for all departments: MA= +0.48, BA = +0.87, MFA = -0.01, BFA = -0.64. It must be noted that only in the BA department is there a steady trend upwards.

Figure 12.1. Syllabi Diversity Rubric t-scores by term. The scoring scale is 0-18.



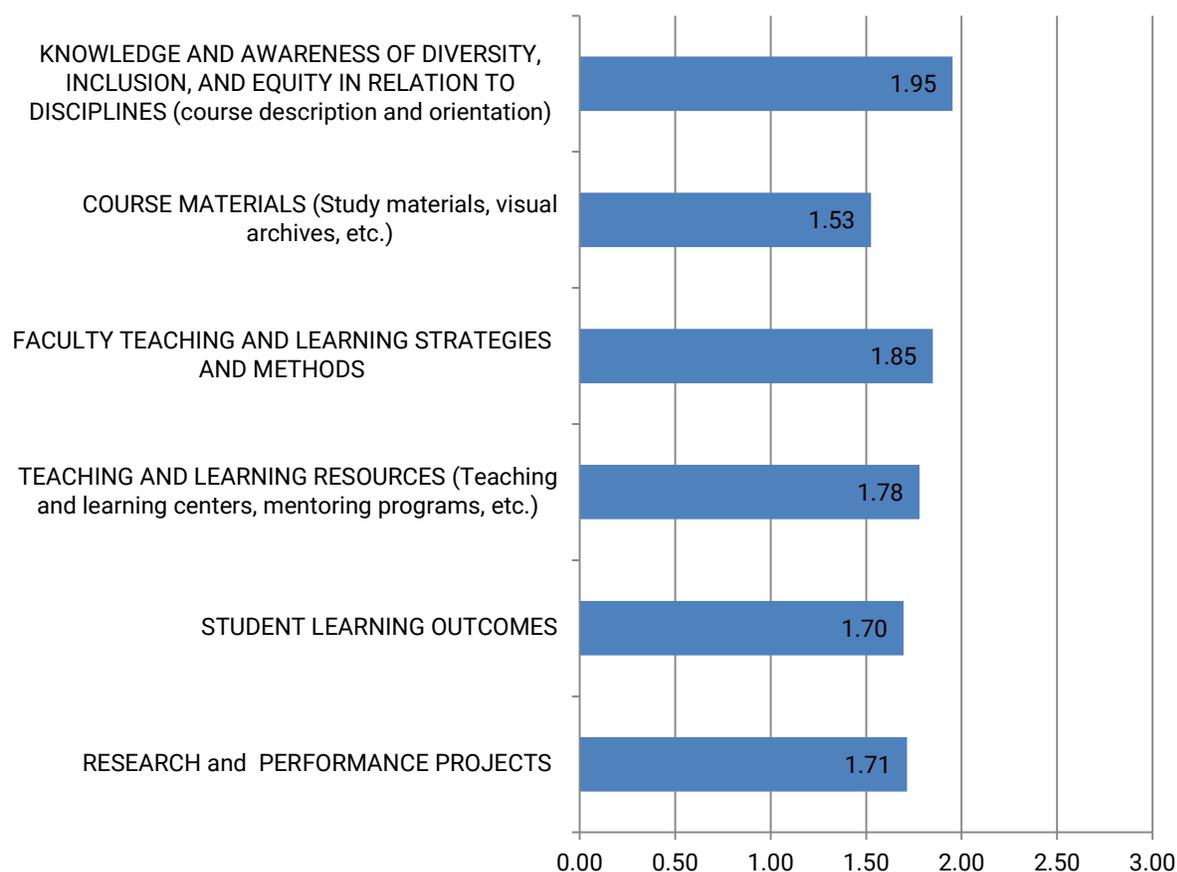
Note that using total scores for each department allows volume of syllabi per department to influence results. In the chart below, the t-score for all syllabi—as opposed to the average t-score for all departments—has gone down from Fall 2013 to Spring 2015 (9.14 to 9.01), primarily due to the scoring decrease and volume of the BFA department.

Figure 12.2. Syllabi Diversity Rubric t-scores by term, t-score of all syllabi vs. average of departmental t-scores.



Since component t-scores have a mean of 1.5 due to normalization, raw scores are used to determine the performance of each diversity rubric component in relation to one another.

Figure 13. Syllabi Diversity Rubric component average scores (N=504).



Diversity outcomes in syllabi are weakest in the *Course Materials* (1.53) component. The average for all component scoring is 1.75. *Student Learning Outcomes* (1.70) and *Research and Performance Projects* (1.71) also fall below the average.

As mentioned in the analysis of MFA syllabi at the component level (p.12), articulating diversity-outcomes in courses whose materials are often formulated in response to student work might be affecting the score of the *Course Materials* component. These types of variable-material courses also exist in the BFA department—Undergraduate Tutorials and Senior Seminar are examples.

Knowledge and Awareness of Diversity and Inclusion is the component that scores the highest (1.95). This component is evaluated through the course description or introduction. Because the rest of the syllabi typically describe outcomes and resources, there is a consistent gap between diversity outcomes evidenced in the syllabi course description or introduction and class content that is meant to satisfy said outcomes.

2. Diversity Survey in Global Art History

In Fall 2014, a Diversity Survey focusing on identity and inclusion was distributed to the Global Art History class. The distribution meant to cover the incoming freshman class, who are to take the survey again in their senior year. The results, split into areas of inclusivity, are as follows:

Table 9.1. Diversity survey, inclusivity in studio courses.

Statements	Strongly Agree	Agree	Somewhat Agree	%Agree	Somewhat Disagree	Disagree	Strongly Disagree	%Disagree	Score (6 to 1)
In my studio classes, we actively address race/ethnicity/nationality.	4%	19%	21%	43%	18%	25%	13%	57%	3.7 (N=106)
In my studio arts classes, we actively address socio-economic class.	4%	13%	21%	38%	26%	26%	9%	62%	3.6 (N=107)
In my studio arts classes, we actively address gender identity.	4%	21%	22%	47%	21%	23%	9%	53%	3.8 (N=109)
In my studio arts classes, we actively address sexuality.	5%	20%	19%	45%	20%	27%	8%	55%	3.8 (N=110)
In my studio arts classes, we actively address physical and/or learning ability.	6%	16%	17%	39%	24%	29%	8%	61%	3.7 (N=106)
Average Score				42%				58%	3.7 ($\sigma=.06$)

Table 9.2. Diversity survey, inclusivity in liberal arts courses.

Statements	Strongly Agree	Agree	Somewhat Agree	%Agree	Somewhat Disagree	Disagree	Strongly Disagree	%Disagree	Score (6 to 1)
In my liberal arts (English, Humanities, etc.) classes, we actively address race/ethnicity/nationality.	15%	32%	29%	76%	11%	7%	6%	24%	4.4 (N=102)
In my liberal arts (English, Humanities, etc.) classes, we actively address socio-economic class.	15%	31%	26%	73%	12%	9%	7%	27%	4.3 (N=102)
In my liberal arts (English, Humanities, etc.) classes we actively address gender identity.	13%	28%	28%	68%	16%	11%	5%	32%	4.2 (N=101)
In my liberal arts (English, Humanities, etc.) classes, we actively address sexuality.	12%	24%	27%	63%	20%	12%	5%	37%	4.1 (N=105)
In my liberal arts (English, Humanities, etc.) classes, we actively address physical and/or learning ability.	13%	16%	25%	55%	21%	15%	9%	45%	4.0 (N=106)
Average Score				67%				33%	4.2 ($\sigma=.14$)

Table 9.3. Diversity survey, campus climate survey. Highlighted questions have their scoring weights reversed as the population is now being asked for strength of a negative experience.

Statements	Strongly Agree	Agree	Somewhat Agree	%Agree	Somewhat Disagree	Disagree	Strongly Disagree	%Disagree	Score (6 to 1)
I have access to faculty/staff who offer safe spaces when I want to discuss issues around my identity.	23%	27%	21%	71%	12%	5%	12%	29%	4.4 (N=106)
I have had a negative experience on campus based on my race/ethnicity/nationality.	3%	6%	12%	21%	10%	23%	46%	79%	4.8 (N=106)
I have had a negative experience on campus based on my socio-economic class.	0%	7%	4%	11%	14%	29%	46%	89%	5.0 (N=108)
I have had a negative experience on campus based on my gender identity.	4%	5%	4%	13%	4%	12%	72%	87%	5.3 (N=78)
I have had a negative experience on campus based on my sexuality.	2%	2%	7%	12%	7%	11%	69%	88%	5.3 (N=81)
I have had a negative experience on campus based on my physical and/or learning ability.	2%	5%	10%	17%	10%	13%	60%	83%	5.1 (N=88)
I feel comfortable initiating conversation and asking questions about how my identity intersects with my artistic practice.	25%	23%	24%	72%	13%	6%	9%	28%	4.5 (N=104)
Average Score									4.9 ($\sigma=.33$)

The surveyed population shows a distinct difference in inclusivity between Studio Art at 3.7 and Liberal Arts courses at 4.2. There is insignificant difference in scoring among Studio Art inclusivity outcomes ($\sigma=0.06$). For Liberal Arts inclusivity, there is a bigger gap (than in Studio Art) between the best scoring outcome, addressing *race/ethnicity/nationality* (4.4), and the lowest—addressing *physical and/or learning disability* (4.0).

Among the three sections, campus climate scores highest at 4.9. The standard deviation is highest for this section at 0.33 and indeed, questions regarding *safe spaces for discussing identity issues with staff* (4.4) and *conversation about how identity relates to artistic practice* (4.5) score significantly lower than outcomes measuring negative experiences on campus based on identity (average of 5.1 for the *negative experience* questions—note that the scoring is reversed for comparability). That said, the threshold for negative experiences is a consideration for the institute and perhaps alarmingly, 21% of the population generally agree to having a *negative experience based on race/ethnicity/nationality* and 17% generally agree to having a *negative experience based on physical and/or learning ability*. In comparison, the other three questions assessing negative experience on campus regarding *socio-economic class*, *gender identity*, and *sexuality* have an average score of 12%.

are better represented in faculty specializations than in the majors available to students—for example, English is the fourth most frequent specialization with a share of 6% (18 occurrences) that makes sense given the 6-unit English requirement for degree-seeking undergraduates.

Art has a 15% share (46 occurrences) of all majors represented, which also reflects the fact that many peer institutions or departments offer an MFA degree in "Art" (Art Center College of Design, California Institute of the Arts), "Fine Arts" (California College of Art, Otis College of Art & Design), or "Art Practice" (Stanford, UC Berkeley) which are coded as "Art" or possibly "Studio Art" in our database. The "Art" major name may mean to satisfy interdisciplinary outcomes which do not always describe expertise on a specific medium.

In relation to diversity, a longitudinal study also showing specializations of tenured/tenure-track faculty might show how the institution is diversifying faculty by way of specializations.

4. Reflective Exercise by Faculty

To further assess diversity in the curriculum, SFAI implemented a survey instrument by Dr. Sarah Visser based on the Multicultural Teaching Model by Marchesani and Adams (1992). The survey was distributed to all credit faculty at the end of the Fall 2015 term and had a response rate of 43% (57/132). The results are as follows, divided into the sections *Faculty*, *Course Content*, *Teaching Methods*, and *Students*:

Table 10.1. Reflective Exercise on Faculty

Faculty	Always (5)	Often (4)	Sometimes (3)	Minimally (2)	Not at all (1)	Mean ($\mu=4.2$; $\sigma=.477$)
When it comes to diversity, I am open about the difficulties I experience in the classroom	56% (N=30)	24% (N=13)	17% (N=9)	4% (N=2)	0% (N=0)	4.3 (N=54)
I examine my own attitudes, assumptions, and beliefs about what it means to work in diverse environments and with diverse individuals	63% (N=36)	33% (N=19)	4% (N=2)	0% (N=0)	0% (N=0)	4.6 (N=57)
I participate in professional development activities that explore diversity-related topics	14% (N=8)	32% (N=18)	32% (N=18)	16% (N=9)	7% (N=4)	3.3 (N=57)
When it comes to diversity (race, class, gender, etc.), I know what triggers me in a classroom setting	29% (N=16)	49% (N=27)	18% (N=10)	4% (N=2)	0% (N=0)	3.9 (N=55)
I intentionally think through how I will respond when triggered in the classroom	46% (N=25)	30% (N=16)	17% (N=9)	7% (N=4)	0% (N=0)	4.1 (N=54)
I feel comfortable in the presence of diverse populations of students	81% (N=46)	19% (N=11)	0% (N=0)	0% (N=0)	0% (N=0)	4.8 (N=57)
I have a personal connection with a diverse array of students	65% (N=37)	35% (N=20)	0% (N=0)	0% (N=0)	0% (N=0)	4.6 (N=57)

Professional development (3.3, vs. mean score of 4.2) with regards to exploring diversity-related topics stands out as scoring particularly low.

Table 10.2. Reflective Exercise on Course Content

Course Content	Always (5)	Often (4)	Sometimes (3)	Minimally (2)	Not at all (1)	Mean ($\mu=4.2$; $\sigma=.135$)
When designing a course, I intentionally incorporate topics that touch on issues of race, ethnicity, age, gender, sex, religion, culture, and/or social class	47% (N=26)	27% (N=15)	18% (N=10)	2% (N=1)	5% (N=3)	4.1 (N=55)
The course readings I select are written by individuals who represent diverse perspectives (i.e.- political opinions, racial or ethnic backgrounds, class statuses, genders, etc.)	42% (N=22)	38% (N=20)	13% (N=7)	2% (N=1)	4% (N=2)	4.1 (N=52)
I challenge my students to move beyond what is culturally familiar or culturally relevant to explore unfamiliar topics and issues	55% (N=30)	35% (N=19)	7% (N=4)	2% (N=1)	2% (N=1)	4.4 (N=55)
My course content provides opportunities for students to interact and develop relationships with individuals from cultures other than their own	54% (N=29)	35% (N=19)	6% (N=3)	6% (N=3)	0% (N=0)	4.4 (N=54)
I facilitate processes wherein students can examine issues, concepts, themes, and human events through multiple perspectives of different cultures	48% (N=26)	30% (N=16)	19% (N=10)	4% (N=2)	0% (N=0)	4.2 (N=54)

For Course Content, variation from the mean among questions is the smallest among the four sections ($\sigma=0.135$, compared to an average of $\sigma=0.545$ for other sections).

Table 10.3. Reflective Exercise on Teaching Methods

Teaching Methods	Always (5)	Often (4)	Sometimes (3)	Minimally (2)	Not at all (1)	Mean ($\mu=3.8$; $\sigma=.736$)
My teaching strategies go beyond traditional lectures and assigned readings	63% (N=33)	31% (N=16)	4% (N=2)	2% (N=1)	0% (N=0)	4.6 (N=52)
In my classes, I include collaborative learning, such as small group assignments and/or team-based learning	49% (N=26)	32% (N=17)	13% (N=7)	4% (N=2)	2% (N=1)	4.2 (N=53)
I incorporate service learning into my courses	4% (N=2)	18% (N=9)	33% (N=17)	14% (N=7)	31% (N=16)	2.5 (N=51)
When I don't feel equipped to address diverse perspectives on an issue or topic, I bring in a guest speaker or subject matter expert	13%	31%	35%	8%	13%	3.2

	(N=7)	(N=16)	(N=18)	(N=4)	(N=7)	(N=52)
I incorporate students' personal narratives into my teaching style, allowing them opportunities to address issues that are real and challenging to them	54% (N=29)	30% (N=16)	13% (N=7)	4% (N=2)	0% (N=0)	4.3 (N=54)
In addition to introducing new content to students, I give them an opportunity to practice their newfound knowledge and skills by implementing and integrating the content into their personal lives	43% (N=23)	40% (N=21)	13% (N=7)	2% (N=1)	2% (N=1)	4.2 (N=53)

In Teaching Methods (mean score of 3.8) incorporation of service learning (2.5) and use of guest speaker/subject matter expert (3.2) are the lowest scoring initiatives.

Table 10.4. Reflective Exercise on Students

Students	Always (5)	Often (4)	Sometimes (3)	Minimally (2)	Not at all (1)	Mean ($\mu=4.2$; $\sigma=.422$)
I am well-versed in the various social and cultural backgrounds of my students	17% (N=9)	63% (N=34)	19% (N=10)	0% (N=0)	2% (N=1)	3.9 (N=54)
I understand how academic knowledge is perceived in the cultures of my learners	13% (N=7)	57% (N=31)	24% (N=13)	4% (N=2)	2% (N=1)	3.8 (N=54)
I understand the kind of knowledge, skills, and commitments that are valued in the cultures of my learners	9% (N=5)	55% (N=29)	34% (N=18)	2% (N=1)	0% (N=0)	3.7 (N=53)
I seek to understand what prior knowledge and experience my students bring to the classroom	70% (N=38)	30% (N=16)	0% (N=0)	0% (N=0)	0% (N=0)	4.7 (N=54)
I intentionally incorporate activities that foster classroom engagement	68% (N=36)	28% (N=15)	4% (N=2)	0% (N=0)	0% (N=0)	4.6 (N=53)
I utilize class exercises that foster critical thinking in students and invite them to formulate opinions regarding the content we are covering in my courses	61% (N=31)	33% (N=17)	4% (N=2)	2% (N=1)	0% (N=0)	4.5 (N=51)
Students believe the learning environment I facilitate fosters inclusivity, respect of differences, awareness of diversity, and deepened understanding of the experience of others (as evidenced through anecdotal feedback, IDEA responses, etc.)	46% (N=25)	44% (N=24)	6% (N=3)	4% (N=2)	0% (N=0)	4.3 (N=54)

Among all sections of the Reflective Exercise survey, *Teaching Methods* has the lowest average score (3.8, compared to 4.2). Overall, the weakest aspects of multicultural teaching at SFAI lie in the following areas:

- Incorporating service learning into courses (*Teaching Methods*, 2.5)

- Having a guest speaker/subject matter expert for diverse perspectives (*Teaching Methods*, 3.2)
- Professional development for exploring diversity-related topics (*Faculty*, 3.3)
- Understanding the knowledge and skills valued in the cultures of learners (*Students*, 3.7)
- Understanding perception of academic knowledge in cultures of learners (*Students*, 3.8)

The first three findings have scores that fall particularly far below the mean of all scores (4.1).

C. Outcome Support

The San Francisco Art Institute has various official entities whose purview either directly supports diversity outcomes (CODE), or whose services promote an environment of inclusivity within areas of academic support (ARC, ASO). This section provides a summary of these entities along with analysis of effectiveness as available.

1. Committee on Diversity and Equity

Composed of students, faculty, and staff, the Committee on Diversity and Equity (CODE) recommends, formulates, and advances institutional policies aimed to ensuring an inclusive community at SFAI. Central to this aim is analyzing where and how academic and administrative programs and practices can be further developed in line with our diversity statement and institutional philosophy.

Additionally, CODE is committed to fostering cultures of diversity and equity on campus. We develop and support initiatives and programs that engage with the complexity of a range of experiences, subjectivities, and worldviews in order to advance cultures of inclusion. By attending to both the institutional and cultural aspects of diversity and equity, we aim to create a diverse and inclusive learning environment where students can expand their artistic practices, scholarly knowledges, and social engagement.

CODE has been invited to assess the Self-Study, and the assessment by the committee chair can be found on *Section III: Assessing Outcome Measurements, subsection B: CODE Chair Response to Diversity Self-Study*.

2. Academic Resource Center (ARC)

a. Overview

The Academic Resource Center provides free tutoring and academic support for SFAI students. The ARC not only strives to support students' academic coursework, but also helps them develop and refine life-long writing and research skills that will enliven and sustain their studio practices. The ARC aims to achieve such goals by conducting individual tutoring sessions, classroom visits, and workshops on writing and study skills; by offering students a space to study and access learning resources; by providing note-takers and exam proctors for students with disability accommodations; by providing training and professional development opportunities for tutors; and by sustaining academic-focused extracurricular activities like *Untitled Magazine*. The ARC also assists faculty and staff, offering pedagogical advice, dedicated tutors to support classes, outreach to students of concern, and administrative support of the Writing Placement Exam, English Portfolio Review, and MFA TOEFL Waiver Review. The ARC is based on the Chestnut campus, with satellite locations at the Graduate Center and Sutter Street Residence Halls.

b. History of the ARC

The ARC began as an extension of the Academic Advising Department at SFAI, operating with a minimum budget and staff on the Chestnut Campus. It took its present form in 2013, becoming its own department

with a director and budget, expanding to satellite locations and introducing the concept of dedicated tutors and online tutoring. In the 2014-15 school year, it began offering English Language Learner (ELL) training and summer hours, as partners with the Accessibility Services Office (ASO) to provide note-takers and with Admissions to administer the Writing Placement Exam (WPE).

c. ARC & Diversity

ARC tutors are trained to be adaptable and accommodating to a variety of learning styles and skill levels. The ARC endeavors to make academic course material relevant and accessible to every student and to engage students and draw out ideas without compromising their voice or vision. It also hopes to build a staff that reflects the diversity of backgrounds and aesthetic approaches of the SFAI community, making the ARC a welcoming space for all students on campus.

The ARC also provides significant support to three specific groups that SFAI recognizes as an aspect of our community's diversity: students with disabilities, English Language Learners, and international students. The ARC partners with the Accessibility Services Office to provide note-takers and exam proctors for students with learning accommodations, and roughly half of ARC appointments are made by ELL or international students hoping to work through specific language barriers or concerns. To effectively support these students, the ARC organizes yearly faculty and tutor training with an ELL specialist that addresses cultural sensitivity and best practices for working with the ELL population, and often consults with individual faculty or the Global Programs Office about students of concern. In addition, the ARC's work with the Writing Placement Exam and the TOEFL Waiver Review aims to ensure these students receive the proper English language support they need to succeed in their course of study. We hope that these efforts foster a deeper understanding social and cultural difference and a sense of inclusion on campus, while allowing students to thrive in their studies at SFAI and make meaningful artistic contributions to society.

d. Surveys

The ARC currently conducts two surveys. The first is an Appointment Satisfaction Survey, which is emailed by our scheduling system (WOnline), to students the evening after they have an appointment with the ARC. The survey inquires about the quality of support they received, asking them to rate how satisfied they are, report valuable skills they learned, and indicate if they would come back to the ARC again, and why. Our second survey is conducted jointly with the ASO, asking students to rate the quality and timeliness of the notes that they receive.

e. Additional Data

ARC has appointment data for 121 students dating from Fall 2015 to the middle of the Spring 2016 term. This population was compared with an unduplicated headcount of students registered for the Fall 2015 and Spring 2016 terms to estimate student usage of the Academic Resource Center. It has served 18% of students for the 2015-16 year, of particular note it its service to 34% of Non-Resident students.

Table 11. ARC usage by ethnicity, Fall 2015 and Spring 2016.

Ethnicity	2015-16 Students	ARC Check-ins	% served
Non-Resident Alien	154	52	34%
American Indian	3	1	33%
Asian	32	6	19%
Black or African American	18	3	17%
Hispanic/Latino	90	14	16%
Two or More Races	48	7	15%

White	291	36	12%
Unknown	21	2	10%
Hawaiian/Pacific Islander	2	0	0%
Total	659	121	18%

¹3. Accessibility Services Office (ASO)

a. Overview

The Accessibility Services Office (ASO) at SFAI ensures that students with documented disabilities have equal access to the curriculum and school environment by providing a range of accommodations. These accommodations can include, but are not limited to: extra time for assignments, a quiet place for exams, real-time captioning, and note-takers. Students who have used accommodations in previous academic settings or believe they qualify for accommodations while at SFAI can work with the ASO to determine and arrange an individualized accommodation plan. In order to begin the accommodation process, students must complete an ASO Student Registration Form and set up a meeting with the Accessibility Specialist, Gina Davis.

b. History of the ASO

The ASO began as an extension of the Academic Advising department at SFAI. In 2009, it became the Center for Individual Learning. It was renamed the Disability Services Office in 2011 and changed its name again to the Accessibility Services Office (ASO) in 2012.

c. ASO & Diversity

According to the Institute on Disability at the University of New Hampshire, if people with disabilities were a formally recognized minority group, at 19 percent of the population, they would be the largest minority group in the United States¹. SFAI recognizes disability as an aspect of diversity. The ASO works to develop individualized education plans for each student, employing a variety of techniques and approaches as needed to design and implement accommodations that will suit each student's needs. It is hoped that by supporting students with disabilities during their time at SFAI, they will be in a better position to make an artistic contribution to society, bringing aspects of their identities (including disability) to their work and creating awareness, education and insight about disability issues.

d. Surveys

The ASO currently has two student surveys in circulation. The first is the ASO Note-Taker Accommodation Survey, and the second is the ASO Satisfaction Survey. The ASO Note-Taker Accommodation Survey was first distributed to students via email in November 2015 and asks students who receive an accommodation of having a note-taker in their classes about their satisfaction with the notes they have received. The ASO Satisfaction Survey was distributed in December 2015 and will assess students' satisfaction with the services provided by the ASO as a whole. Both surveys are administered on SurveyMonkey.

e. Additional Data

SFAI has tracked ASO student-registration students since Fall 2014, including back-entry of data on file--with significant registration numbers showing at Fall 2010. The data range allows measurement of a

¹ *IOD Report Finds Significant Health Disparities for People with Disabilities.* http://www.iod.unh.edu/about/news/11-08-25/IOD_Report_Finds_Significant_Health_Disparities_for_People_with_Disabilities.aspx, (August 25, 2011).

student outcome--retention--for ASO students. The following tables compare the retention of ASO-registered students with all students from the same cohort.

Table 12.1. Retention of Freshmen Cohorts, all compared to ASO Registrants. Freshmen cohorts include First-time full-time and first-time part-time degree-seeking undergraduates.

Code: NF, NP	All		ASO	
Cohort Term	Cohort	% Ret	Cohort	% Ret
FA2010	74	54%	4	75%
FA2011	88	63%	9	67%
FA2012	82	65%	5	100%
FA2013	72	69%	8	100%
FA2014	81	54%	7	29%
Total	397	61%	33	73%

Table 12.2. Retention of Transfer Cohorts, all compared to ASO Registrants. Transfer cohorts include Transfer lower-division (less than 60 transfer credits) and Transfer upper-division (60 or more transfer credits) degree-seeking undergraduates.

Code: TL, TU	All		ASO	
Cohort Term	Cohort	% Ret	Cohort	% Ret
FA2010	87	60%	6	100%
FA2011	92	66%	13	77%
FA2012	98	60%	6	67%
FA2013	88	70%	11	82%
FA2014	59	66%	6	100%
Total	424	64%	42	81%

Table 12.3. Retention of Graduate Cohorts, all compared to ASO Registrants. Graduate cohorts include Master of Fine Arts, Low-Residency Master of Fine Arts, and Master of Arts candidates.

Code: MFA, LMFA, MA	All		ASO	
Cohort Term	Cohort	% Ret	Cohort	% Ret
FA2010	90	89%	1	100%
FA2011	103	83%	1	100%
FA2012	67	85%	2	100%
FA2013	95	89%	3	67%
FA2014	95	81%	8	100%
Total	450	86%	15	93%

ASO-registrant retention rates are above the norm for freshmen (73% versus 61%), transfer (81% versus 64%), and graduate (93% versus 86%) cohorts. These are positive results for students who have registered with the Accessibility Services Office.

III. Assessing Outcome Measurements

A. Conclusion

1. Assessment Methods

The Diversity Self-Study unintentionally became a vehicle for the analysis of data that is just beginning to be developed at the institution—including results from Course Evaluations (as deployed digitally) and the BFA Learning Outcomes Rubric. The committee also administered new survey tools such as the Syllabi Audit and the Reflective Exercise for the purpose of the study. Being tasked with the first attempt at evaluating these data sets also means being the first group to find methodical flaws that become apparent upon analysis.

If designed in alignment with syllabi outcomes, Course Evaluations would be particularly effective in measuring the curriculum against diversity outcomes due to being a direct measurement of student experience, instead of a proposition about what that experience might be as is the case with Course Syllabi.

At the time being, diversity-related questions are specific and unique to subjects—the committee found 10 diversity-related questions, only one of which had global distribution while the rest are subject-specific. There is an obvious need to have a global set of diversity-related questions so that the institution can measure diversity outcomes in classrooms at the aggregate level, then disaggregated into subject or other groupings such as academic level as necessary.

By creating a diversity rubric for Course Syllabi, the committee effectively identified desirable diversity outcomes for each class. Can diversity-related Course Evaluation questions, therefore, be asked to answer the effectiveness of diversity-related outcomes as stated in the Diversity Rubric for Syllabi? This would also allow for cross-examination between results of a diversity-based syllabi audit and assessment of course evaluation questions to see if proposed diversity-related outcomes are reflected by student experience in the classroom.

Such a cross-examination of Course Evaluation questions executed in light of the Diversity Rubric for Syllabi will also allow the institution to determine if studio classes simply lag in the articulation of diversity outcomes. This would be evidenced by studio classes having diversity-outcome scores comparable to those of liberal-arts courses in shared, diversity-related Course Evaluation questions.

The BFA Learning Outcomes Rubric has reliable data going back to Spring 2014. SFAI can consider keeping the same outcomes (Interdisciplinary Engagement, Research) that relate to diversity when it institutionalizes learning outcomes for other degrees (BA, MA, MFA) so that diversity as a learning outcome of a program can be assessed through all degrees.

The Syllabi Diversity Rubric benefits from being designed from the ground-up by the Assessment Committee. The assessment method can be further refined so that, for example in the case of a syllabi audit, evaluators are assigned a random selection of course syllabi as opposed to being limited to areas of expertise, which revealed disparate grading patterns between evaluators that required score normalization.

Better administration of syllabi may help future syllabi audits. For the Self-Study, only 57% of syllabi possible were found. A screening process can help ensure completeness of school syllabi collection and standardization of syllabi content, as a few syllabi could not be evaluated due to lack of content. Perhaps diversity outcomes can be included in the institutional template for syllabi so that all faculty can design courses with these outcomes considered.

The Diversity Survey administered through the Global Art History in Fall 2014 is similar to campus climate surveys in other universities that are designed to gauge inclusivity in different areas and aspects of a college campus. The survey has provided useful data—the only questions being the frequency of distribution for freshmen, and how to distribute the survey to seniors as expected for the 2017-18 academic year (when freshmen from the same cohort are expected to be seniors).

For the purpose of the study, the committee adopted the Reflective Exercise survey by Dr. Sarah Visser. It would be best for faculty members to determine the relevancy of the questions to their teaching experience at the San Francisco Art Institute. In future iterations of this diversity assessment, it should be possible and desirable to modify the survey to suit the local academic environment. That said, using the same survey tool would allow comparison with other campuses. The tool was introduced to the Accreditation Liaison Officer of the institution through a conference hosted by an accreditor. It may be worth researching results from other schools' use of the survey.

2. Findings

Findings directly related to diversity outcomes within the curriculum are listed in the following table. When findings are reinforced by another measurement tool, they are boldfaced within the description.

Table 13. Findings from assessment methods

Finding	Section	Description
1	II.A.1. Course Evaluations	The weakest diversity-related course evaluation result came from <i>Exhibition & Museum Studies</i> (EMS) courses (score of 77/100; median of scores is 89/100). Reinforced in III.B.1. Syllabi Audit.
2	II.A.1. Course Evaluations	Among <i>Graduate Critique Seminars</i> , the weakest result is on the question about "situating the self as part of a dialogue with art-making in the world" (86/100; median of scores is 89/100). This question relates to ILO2 and ILO5 (page 2).
3	II.A.2. BFA Learning Outcomes Rubric	Among 6 BFA Rubric outcomes, the diversity-related <i>Interdisciplinary Engagement</i> outcome ranks 2nd (4.24/5) while <i>Research</i> ranks 4th (4.11/5).
4	II.A.2. BFA Learning Outcomes Rubric	Scoring shows dispersion among categories longitudinally; categories have a variance of $\sigma=0.10$ in Spring 2014, by Fall 2014 the variance is $\sigma=0.27$. The institution can better reinforce all outcomes based on this result.
5	II.A.2. BFA Learning Outcomes Rubric	Longitudinally, <i>Interdisciplinary Engagement</i> has the highest variance through terms ($\sigma=0.19$).
6	II.A.3. Global Cultures Requirement	Among courses satisfying the <i>Global Cultures</i> requirement, only those under <i>Liberal Arts</i> show a higher score in diversity-related Course Evaluation questions.
7	II.A.3. Global Cultures Requirement	The subjects <i>Humanities</i> and <i>Social Science</i> have requirement descriptions with clear diversity outcomes on the school website. Requirement descriptions do not exist for all subjects.

8	II.A.3. Global Cultures Requirement	The 3-unit requirement for <i>Global Cultures</i> can increase due to number of offerings a year (10/term), and can have better distribution in the studio area (15% of Global Culture classes were studio in 2015).
9	III.B.1. Syllabi Audit	The MFA department has the lowest normalized score (8.83; BFA=8.94, BFA=9.05, MA=9.18). The mean of all scores is set at 9 for the normalization process.
10	III.B.1. Syllabi Audit	<i>Course Materials</i> in MFA syllabi has the weakest component t-score at 1.42. This may be attributed to the frequency of <i>Graduate Critique Seminar</i> and <i>Graduate Tutorial</i> classes (80% of syllabi), whose course materials may vary per student.
11	III.B.1. Syllabi Audit	Among BA subjects, <i>Mathematics/Science</i> has the lowest t-score at 6.33.
12	III.B.1. Syllabi Audit	Among BFA subjects, <i>Contemporary Practices</i> syllabi have an outstanding t-score of 10.61.
13	III.B.1. Syllabi Audit	Among MA subjects, <i>Exhibition & Museum Studies</i> has the lowest t-score of 7.31. Reinforced in II.A.1. Course Evaluations.
14	III.B.1. Syllabi Audit	Using raw syllabi rubric scores, studio areas lag behind liberal arts (BFA=9.29, MFA=8.60 vs. BA=13.06, MA=13.53). Studio areas, perhaps, can better evidence diversity outcomes in syllabi.
15	III.B.1. Syllabi Audit	BFA 100-level courses have a lower total score (t=8.67) than 200-level (t=9.31) and 300-level (9.03) courses. Faculty theorize that this is due to technical nature of introductory BFA courses.
16	III.B.1. Syllabi Audit	SFAI's overall syllabi diversity rubric t-score has gone up from 9.14 in Fall 2013 to 9.31 by Spring 2015. This is due to scoring gains in MA (+0.48) and BA (+0.87) departments for the same time period. MFA remained the same (-0.01) while BFA got worse (-0.64).
17	III.B.1. Syllabi Audit	For all syllabi, <i>Course Materials</i> is the weakest component (1.53) followed by <i>Student Learning Outcomes</i> (1.70) and <i>Research & Performance Projects</i> (1.71). All three are below the mean for all component scores (1.75).
18	III.B.2. Diversity Survey	Inclusivity is better in liberal arts courses (4.2, 67% agreement) than in studio courses (3.7, 42% agreement). Reinforced in III.B.1. Syllabi Audit.
19	III.B.2. Diversity Survey	21% of respondents are in agreement to having had a <i>negative experience based on race/ethnicity/nationality</i> (compared to an average of 15% for the negative experience question set).

20	III.B.2. Diversity Survey	17% of respondents are in agreement to having had a <i>negative experience based on physical and/or learning ability</i> (compared to an average of 15% for the negative experience question set).
21	III.B.4. Reflective Exercise	In the <i>Faculty</i> section, <i>professional development</i> (3.3) and <i>sensitivity to triggers in a classroom setting</i> (3.9) are the two weakest areas. The next lowest score is 4.1, which is close to the mean of 4.2 for all scores in this section.
22	III.B.4. Reflective Exercise	In the <i>Teaching Methods</i> section, <i>incorporation of service learning</i> (2.5) and <i>use of guest speaker for unique diverse perspectives</i> (3.2) have the two lowest scores. The next lowest score is 4.2 and the mean of scores is 3.8.
23	III.B.4. Reflective Exercise	In the <i>Students</i> section, <i>understanding the knowledge and skills valued in cultures of learners</i> (3.7), <i>understanding the perception of academic knowledge in cultures of learners</i> (3.8), and <i>being well-versed in various social and cultural backgrounds</i> (3.9) score significantly lower than the mean of 4.2. The next lowest score is 4.3.
24	III.B.4. Reflective Exercise	The <i>Teaching Methods</i> section has the lowest average score (3.8, compared to 4.2 for each of the other three sections).

The following table serves as a legend to the visualization. As an example, a set of course evaluation questions (coded CED, 5 questions total) have been introduced. Far from being a proposition, they have nonetheless been mapped to the diversity-related course evaluation questions as listed by rank in Figure 1.

Table 14. Summary of diversity-related initiatives and assessment tools and initiatives

	Code	Description
1	ARC	Academic Resource Center
2	ASO	Accessibility Services Office
	BFR	BFA Learning Outcomes Rubric
	BFR1	Technical facility
	BFR2	Conceptual facility
3	BFR3	Historical facility
	BFR4	Theoretical facility
	BFR5	Research facility
	BFR6	Interdisciplinary Engagement facility
	CED	Course Evaluation, Diversity-related questions (not official, descriptions below show the diversity-related course evaluations (1-10) being approximated)
	CED1	Encouragement of all students to engage in discussions and critiques (CE 5c, 8)
4	CED2	Expansion of ideas, values, and/or artistic examples in an interdisciplinary and cross-cultural context (CE 1, 2, 10)
	CED3	Classroom environment conducive to constructive learning for students representing various gender, sexual, cultural, and ethnic identifications (CE 3, 4)
	CED4	Classroom environment conducive to constructive learning for students working with a variety of theoretical frameworks (CE 5a, 5b)
	CED5	Refinement of dialogue with practice in the contemporary world (CE 9)
5	CODE	Committee on Diversity and Equity
6	DSU	Diversity Survey for Freshmen and Seniors
7	GCR	Global Cultures Requirement
	ILO	Institutional Learning Outcomes
	ILO1	Advancing art and critique as a significant form of knowledge making
	ILO2	Recognizing the consequential roles that artists play in society
8	ILO3	Employing multiple techniques in pursuit of creative solutions
	ILO4	Negotiating disciplinary boundaries
	ILO5	Expanding sites of artistic engagement at local and global levels
	ILO6	Representing the complexity of social and cultural difference
9	REF	Reflective Exercise by Faculty
	SDR	Syllabi Diversity Rubric
	SDR1	Knowledge and awareness of diversity, inclusion, and equity in relation to disciplines
	SDR2	Course materials
10	SDR3	Faculty teaching and learning strategies and methods
	SDR4	Teaching and learning resources
	SDR5	Student learning outcomes
	SDR6	Research and performance projects

B. CODE Chair Response to Diversity Self-Study

The following response by the Committee on Diversity and Equity (CODE) was written by Professor Sampada Aranke, CODE Chair and Assistant Professor for the History and Theory of Contemporary Art at the San Francisco Art Institute.

1. Introduction

The self study notes where questions of racial and ethnic diversity, inclusion, and equity were attended to in Studio and Liberal Arts curriculum. These questions are but one of many issues of concern for CODE. It is significant to note that my recommendations below do not reflect the entire Committee, but rather are my own assessment of the self-study's findings.

I'd like to start by thanking the Assessment Committee for prioritizing these questions through assessment, and for undertaking the heavy-lifting necessary for building a more equitable academic environment here at SFAI. I would urge the committee to present the self-study's findings at CODE's Fall 2016 meeting.

Based on the outcomes of this study, I have organized my response as CODE Chair around both short-term and long-term recommendations.

2. Short Term Recommendations

Expanding the Studies in Global Cultures Requirement

As indicated on page 8, the Studies in Global Cultures requirement is one arena where we can broaden the mandate for curricular diversity. Based on the audit of Summer and Fall 2015 courses that meet the Global Cultures requirement, only 2 of 10 available courses were studio courses. While many students fulfill such a requirement in their Liberal Arts or History and Theory of Contemporary Art (HTCA) courses, it would best serve the curriculum to have more options for students to fulfill this requirement in their studio courses. Such attention in studio courses would enable students to consider the ways in which non-Western histories, cultures, and perspectives impact all disciplinary practices and would not simply silo questions of diversity to the Liberal Arts or HTCA.

In light of this context, I would recommend increasing the Global Cultures requirement from 3 credit units to 6 credit units, which would be allotted as 3 credit units in Liberal Arts or HTCA and 3 credit units in a studio course.

It might be even further designated that students fulfill their 3 credit units concentrated in their particular major/discipline, which would disperse the Global Cultures requirement across the curriculum and place a mandate on every discipline to provide at least 2 classes a year that meet that requirement. However, given that this recommendation is quite ambitious given the size of our school and the difficult it would pose to Chairs in terms of annual planning, I would simply urge the committee to take into consideration ways to disperse this requirement such that it is not consolidated to one particular major or discipline.

Requirement Descriptions and Learning Outcomes

As indicated on page 37, only Liberal Arts courses that met the Global Cultures requirement scored high on the diversity-related Course Evaluations. It should also be noted that given that 80% of the requirements from Summer and Fall 2015 were housed in Liberal Arts, and only 4 full-time faculty taught in that division, an overwhelming number of courses that meet that requirement were taught by Visiting

Faculty. This places an uneven burden upon part-time faculty to teach courses that meet this curricular requirement. Currently, the Global Cultures requirement is listed only on the BA curricular requirements page, and does not appear on any discipline specific BFA requirements. Combined, these details reflect a lack of capacity or interest for full-time faculty to take on courses that meet such a requirement.

In my assessment, part of this can be attributed to a lack of requirement descriptions and clear learning outcomes for courses that meet this requirement. Subjective discretion has determined if particular courses meet the Global Cultures requirement, which has possibly manifested uneven learning outcomes for students to date. I would recommend drafting a clear institution-wide requirement description and learning outcomes for the Global Cultures requirement. This would enable faculty can develop or adjust given courses to reflect such standards.

Summary Short Term Recommendations:

- *Expand the Global Culture requirement to a total of 6 credit units, allowing 3 credit units in Liberal Arts/ HTCA and 3 credit units in Studio Courses*
- *Develop clear institution-wide requirement description and learning outcomes for Global Cultures requirement.*

Building Clear Exhibition and Museum Studies Learning Outcomes

The Exhibition and Museum Studies (EMS) graduate program received the lowest syllabi t-score of 7.31 (among MA subjects) according to the study (page 17). Furthermore, the course evaluation question for EMS asking "how exhibitions and museums, and the work contained therein fit within a larger social, critical, cultural, and historical context," received the lowest average score of 77 among other diversity-related course evaluation questions.

This area can be addressed in a two-fold process. For one, the program needs clear learning outcomes that include how exhibition and museum studies and practices are culturally specific and include a breadth of practices in a highly globalized art market. Additionally, the program could serve to diversify the curriculum content by including classes that cover topics that actively address histories of museums and exhibition outside of the Western tradition.

Summary Short Term Recommendations:

- *Develop clear program learning outcomes*
- *Diversify the curriculum content by including classes outside of the Western tradition*

Building Faculty Resources and Skills

On a broader note, I find it important to respond to a brief, yet significant moment in regards to classes of a "technical" nature. On page 19, the committee notes two possible reasons that "may affect poor performance of studio syllabi against a diversity rubric." I want to extract and re-cite these reasons here for review:

1) some art classes are of a very technical nature, primarily concerned with equipment and facility concerns, 2) multiple factors such as variability in content--in the case of tutorials and critique seminars--and use of legacy syllabi can require studio faculty to better evidence diversity outcomes in syllabi. I want to take a moment to address the first factor, which I believe relies upon an understanding of "technical skill" that unwittingly assumes and perpetuates a white, Western (and often male) notion of both skill and mastery. Questions of diversity are inextricable from learning technical skills in the classroom.

For example, an introductory level Photography class could consider how issues of lighting directly affects how differently racialized subjects are imaged, or an introductory level Painting class could address the varying notions of mark-making across non-Western practices as a way for students to learn a breadth of options in terms of material practices. I would ask that we consider these modalities and approaches to the "technical" as both cultural and historical— which is crucial in our development of diversity in the curriculum. Without this kind of attention to how notions of technique are *themselves* culturally specific, we run the risk of reproducing notions of skill and mastery that not only privilege Western regimes, but also further reproduce whiteness as the de-facto body or figure through which skill is both learned and measured.

The second factor can be addressed by faculty trainings and workshops. Additionally, as indicated on page 27, three of five of the "weakest aspects of multicultural teaching at SFAI" have to do with teaching methods and faculty resources: Incorporating service learning into courses (*Teaching Methods*, 2.5); Having a guest speaker/subject matter expert for diverse perspectives (*Teaching Methods*, 3.2); Professional development for exploring diversity-related topics (*Faculty*, 3.3).

Offering more resources for faculty to develop pedagogical (classroom, curricular) and communicative (interpersonal, extra-curricular) skills in regards to questions of diversity and equity would certainly build more confidence among the faculty pool (full-time and part-time) in relation to these questions. A focus on developing professional practice and teaching methods would build faculty skills on how to discuss, frame, and integrate diverse cultural and historical perspectives into their courses.

Summary Short Term Recommendations:

- *Develop skill-based learning in introductory level studio classes that addresses the culturally specific nature of technique and covers a breadth of approaches to disciplinary skill*
- *Provide consistent faculty-wide workshops and trainings on pedagogical (classroom, curricular) and communicative (interpersonal, extra-curricular) strategies on diversity and equity*

3. Long Term Recommendations

While the self-study addresses diversity in the curriculum, I would like to offer some broader insights as well as include a more long-term recommendation.

Student and Faculty of Color Recruitment and Retention

The self-study opens up questions of student and faculty of color recruitment and retention. As studies have indicated,² students of color overwhelmingly attribute a lack of diversity within student population, faculty population, and within the curriculum as key factors that threaten their academic experience. Students also often attribute their peer colleagues and faculty mentorship as two key reasons for retention and successful matriculation. While questions of recruitment and retention (often an issue housed in Student Affairs) seem disconnected from the question of academic curriculum (often an issue housed in Academic Affairs and Faculty Senate), I would maintain that these issues are deeply connected as both have to do with the development of a diverse and equitable campus climate.

Figure 14 lists CODE as a resource to both support establishing and ensuring diversity outcomes in the curriculum. While CODE is composed of dedicated faculty, staff, and students, the committee's capacity

² Watson Scott Swail and Kenneth E. Redd, Laura W. Perna eds, "Retaining Minority Students in Higher Education: A Framework for Success," Educational Policy Institute, January 2003, page 44; Kuh, G. D. & Love, P.G. (2000). "A cultural perspective on student departure" in J.M. Braxton (Ed.), *Reworking the student departure puzzle* (pp. 196-212). Nashville, TN: Vanderbilt University Press; Museus, S. D. & Quaye, S.J. (2009). "Toward an intercultural perspective of racial and ethnic minority student persistence." *The Review of Higher Education*, 33 (1), 67-94. Retrieved from Project Muse database; Watson, L.W., Terrell, M.C, Wright, D.J and Associates. (2002). *How Minority Students Experience College: Implications for Planning and Policy*. Sterling, VA. Stylus Publishing.

would be unable to meet such an overwhelming mandate given both limited resources and oversight. However, given the scope of this self-study's findings, I would like to recommend two possible ways to strengthen CODE's ability to support strengthening our campus climate in regards to diversity and equity.

1) The establishment paid part-time staff and student positions to support initiatives for diversity and equity

Many of the recommendations and initiatives suggested in the self-study and detailed in my report require not only faculty buy-in, but also require a tremendous amount of labor and time. Having a dedicated staff position would enable the Institute to develop and gather resources, take on logistical tasks, and act as a general support for faculty and student inquiries into questions of diversity and equity. The ongoing success of the Academic Resource Center represents an established precedent for an initiative like this, where under the stewardship of Ashley Clarke, faculty and students are able to get resources and support for academic needs. A dedicated part-time staff person would be able to work between Academic and Student Affairs to develop multi-pronged strategies that support diversity both in the student and faculty populations, as well as provide necessary resources for faculty senate to ensure diversity and equity within academic curriculum specifically and the classroom more generally.

Establishing student-worker positions for 1-2 select students who serve on CODE would also support initiatives for diversity and equity. Seeing that many students are already active in developing and promoting diversity initiatives (CODE is but one example), it would behoove us to find resources to recognize and support their labor. Student workers would also act as potential resources and work alongside the part-time staff person to further support academic initiatives and develop cultural programming dedicated to creating a rich and dynamic classroom and campus climate.

2) The establishment of the Carlos Vila Center for Diversity and Equity

SFAI may follow other AICAD (Association of Independent Colleges of Art & Design) schools that have dedicated institutional resources to support initiatives for diversity and equity. Examples include the Office of Diversity and Intercultural Development by the Maryland Institute College of Art (MICA), and the Office of Intercultural Student Engagement by the Rhode Island School of Art & Design (RISD). As SFAI grows in full-time faculty and student populations, the establishment of a dedicated center on diversity and equity would be a more sustainable approach to addressing the key issues identified in this self-study. Ideally, this center's staff would include 1 full-time faculty member (who would be awarded 1 CU release), 1 full-time staff member, and 2 student workers. The center would be dedicated to creating, developing, and sustaining policies and programming for diversity and equity at SFAI. The Center would serve students and faculty, and would gather pedagogical and research-based resources; develop programming and other initiatives dedicated to creating a diverse and equitable campus climate; and produce workshops and trainings in regards to questions of diversity for faculty, students, and staff.

Conclusion

In conclusion, these two long-term recommendations would create and support a more sustainable and equitable classroom and campus climate that is aimed at achieving racial and ethnic equity at SFAI. Without allocated resources dedicated to furthering diversity and equity, faculty and students are left to account for these foundational questions without support and resources. Racial and ethnic diversity and equity is not only a pressing and urgent priority across campus climates in the U.S., but is also particularly urgent here at SFAI. The recommendations outlined in my response would provide both short-term and long-term support for diversifying our curriculum and our campus climate more broadly.

C. Grading against NERCHE Diversity, Equity, and Inclusion Rubric

1. Introduction

The New England Resource Center for Higher Education (NERCHE) Multicultural Affairs Think Tank developed The Self-Assessment Rubric for the Institutionalization of Diversity, Equity, and Inclusion in Higher Education. The rubric means to help institutions measure and guide progress towards diversity, inclusion, and equity outcomes.

Because the Self-Study focuses on diversity outcomes within the academic curriculum, the Assessment Committee is limited to the use Dimension II: Faculty Support and Dimension III: Curriculum from the NERCHE Rubric. Four members of the committee—all three full-time faculty members and one staff—were given the rubric to grade SFAI and specify indicators for the scores. The proceeding *Grading* section shows, for each component, the average of the scores, the number of scores for the component, and all indicators specified. As necessary, additional context in brackets has been provided for indicators.

Descriptions under each dimension are directly from the rubric.

2. Grading

a. Dimension II: Faculty Support for and Involvement in Diversity, Inclusion and Equity

An important element for diversity, inclusion, and equity institutionalization is the degree to which the faculty take ownership of diversity, inclusion, and equity as essential to the academic core of the campus.

Components:

1. Faculty Knowledge and Awareness

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Very few members know what diversity, inclusion and equity are or understand why they are essential aspects of a student's undergraduate education.	An adequate number of faculty members know what diversity, inclusion and equity are and understand why it is an essential aspect of a student's undergraduate education.	A substantial number of faculty members know what diversity, inclusion and equity are and understand why it is an essential aspect of a student's undergraduate education.
1	1.5 2	2.5 3

Group score of
1.75 (n=4)

Indicators:

- SFAI could provide workshops to facilitate conversations about diversity.
- Faculty may be sharing materials that cover diverse topics in their classes. However, the current syllabi requirements do not require faculty to outline concepts, artists, etc. they will cover in their course.

- Scores on syllabi audit were low.
- Mostly high scores in the Reflective Exercise under Faculty with the exception of professional development.
- Syllabi Audits suggest that only academic classes are attuned to this topic, but very few studio courses specify an awareness of diversity and equity issues.
- Scores on Syllabi Audit.
- Answers to Reflective Exercise.

2. *Faculty Involvement & Support*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Very few faculty members are instructors, supporters, or advocates of diversity, inclusion and equity. Few support the strong infusion of diversity, inclusion and equity into the academy or into their own professional work. Diversity, inclusion, and equity activities are sustained by a few faculty members on campus.	While a satisfactory number of faculty members are supportive of diversity, inclusion and equity, few faculty members are advocates for infusing diversity in the overall mission and/or their own professional work. An inadequate or unsatisfactory number of key faculty members are engaged in diversity, inclusion and equity.	A substantial number of influential faculty members participate as instructors, supporters, and advocates of diversity, inclusion, and equity support the infusion of diversity, inclusion and equity both into the institution's overall mission and the faculty members' individual professional work.
1	1.5 2	2.5 3

Group score of
1.25 (n=4)

Indicators:

- There's very few faculty engaging in this dialogue.
- Due to lack of communication, it's unclear what should be included in learning outcomes.
- Due to answers to the faculty self survey it seems that faculty are looking for more outlets and guidance on topics of diversity.
- Mostly high ratings in the Reflective Exercise under Faculty with the exception of professional development.
- The recent formulation of the CODE [Committee on Diversity and Equity] committee comes as a belated fix to this situation.
- Anti-harassment training does not have accountability.
- Scores on Syllabi Audit.
- Low number of courses that qualify for Global Cultures Credit.
- Lack of Faculty-determined Program Learning Outcomes that explicitly address Racial and Ethnic Diversity.

3. *Faculty Leadership*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Very few of the most influential faculty members on campus serve as leaders for advancing diversity, inclusion, and equity on the campus and/or are not encouraging colleagues to engage in diversity work on campus or in their courses.	There are only several (two or more) influential faculty members who provide leadership to the campus' diversity, inclusion, and equity efforts and encourage colleagues to engage in diversity, inclusion and equity work on campus or in their courses.	A highly respected, influential group of faculty members serves as the campus' diversity, inclusion and equity leaders and/or advocates and encourages colleagues to engage in diversity, inclusion and equity work on campus or in their courses.
1	1.5 2	2.5 3

Group score of 1.75 (n=4)

Indicators:

- Tenure Track Faculty have been engaged in diversity efforts with Code.
- Establishment of AICAD [Association of Independent College of Art & Design, a consortium to which SFAI belongs] Fellowship.
- Diversity Self-Study.
- Two out of eight members of the current Faculty Leadership group have shown positive leadership on this topic.
- Recent hires have almost all been involved in initiatives related to increasing Racial and Ethnic Diversity.
- Writing of first Diversity Statement was a shared initiative by faculty-staff-students.

4. *Faculty Rewards*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
In general, faculty members are not encouraged to engage in diversity, inclusion and equity; faculty members' work in diversity, inclusion and equity is not usually recognized during their review, tenure, and promotion and sabbatical processes.	Although faculty members are encouraged to pursue diversity, inclusion and equity activities, their work in diversity, inclusion and equity is not always recognized during their review, tenure, and promotion and sabbatical processes	Faculty who are involved in diversity, inclusion and equity receive recognition for it during the campus' review, tenure, and promotion and sabbatical process; faculty is encouraged to pursue diversity, inclusion and equity activities.
1	1.5 2	2.5 3

Group score of 2.00 (n=3)

Indicators:

- There is encouragement for such engagement, but advancement procedures do not allow for a special scoring of DIE [Diversity, Inclusivity, Equity] activities.

5. *Faculty Development and Incentives*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
There are few opportunities and dedicated funds to support and sustain faculty capacity for diversity over time. There are few incentives provided (e.g., mini-grants, course releases, funds for conferences, etc.) to pursue diversity activities.	There are some opportunities and dedicated funds to support and sustain the faculty capacity to do diversity, inclusion and equity related-work over time. There are some incentives are provided to pursue diversity, inclusion and equity activities.	There are many opportunities and dedicated funds to support and sustain the faculty capacity to do diversity, inclusion and equity related-work over time. There are many incentives are provided to pursue diversity, inclusion and equity activities.
1	1.5 2	2.5 3

Group score of 1.00 (n=4)

Indicators:

- Low score in Faculty section of Reflective Exercise for question "I participate in professional development activities that explore diversity-related topics" [result of 3.3 vs mean of 4.2 and highest score of 5]
- There is encouragement for such engagement, but advancement procedures do not allow for a special scoring of DIE [Diversity, Inclusivity, Equity] activities.

6. *Academic Departments*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Few, if any, departments infuse diversity, inclusion and equity as formal part of their academic programs	Several departments offer opportunities to engage in diversity, inclusion and equity related activities (e.g., undergraduate research, study abroad) and courses, but these opportunities and courses typically are not a part of the formal academic program of the department and/or are not primarily supported by departmental funds.	In a fair to large number of departments, diversity, equity and inclusion shape course content, project design, and pedagogy.
1	1.5 2	2.5 3

Group score of 2.00 (n=4)

Indicators:

- There are a few isolated classes in several departments that address DIE [Diversity, Inclusivity, Equity] concerns, but only BA and MA classes do so programmatically.
- As the syllabi audit shows--there is strong commitment in BA and MA departments, and the scores of BA syllabi have been on the rise, steadily, over the last 4 years--but this needs to spill over into the studio areas more comprehensively.

b. Dimension III: Teaching, Research, and Service Supporting Diversity, Inclusion, and Equity

One of the essential factors for institutionalizing diversity, inclusion and equity in colleges and universities is the degree to which faculty are involved in implementation and advancement of epistemologies, pedagogies, research, scholarship, and service related to diversity, inclusion, and equity on campus.

Components:

1. *Knowledge and Awareness of Diversity, Inclusion, and Equity in Relation to Disciplines*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Few faculty members recognize how their ways of knowing impact their teaching and learning in the classroom.	Many faculty members recognize multiple ways of knowing and some incorporate multiple ways of knowing into teaching and learning practice.	Most faculty members incorporate multiple ways of knowing into teaching and learning practices.
1	1.5 2	2.5 3

Group score of 2.00 (n=4)

Indicators:

- Scores on Reflective Exercise
- Finding 23: In the *Students* section [Reflective Exercise], *understanding the knowledge and skills valued in cultures of learners* (3.7), *understanding the perception of academic knowledge in cultures of learners* (3.8), and *being well-versed in various social and cultural backgrounds* (3.9) score significantly lower than the mean of 4.2. The next lowest score is 4.3.
- Most studio syllabi allow students to interpret projects through their own cultural predispositions.
- Scores on Syllabi Audit.

2. Curriculum

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
The curriculum as it is currently constituted is only minimally related to diversity and inclusiveness. Efforts to change the curriculum do not explicitly acknowledge the importance of diversity, inclusion and equity as an asset to innovative curricular practice.	The current curriculum reflects a value for diversity, inclusion and equity in certain areas and not in others. Curricular change efforts acknowledge the importance of diversity, inclusion and equity but not consistently.	Evidence of a strong value for diversity, inclusion and equity is easily apparent throughout the curricular offerings at the institution. Curricular change efforts integrate a value for diversity, inclusion and equity as an informing influence. Curricular change is a reciprocal process in which the institution changes by learning from new, diverse influences.
1	1.5 2	2.5 3

Group score of
1.25 (n=4)

Indicators:

- SFAI could provide workshops to facilitate conversations about diversity.
- Faculty may be sharing materials that cover diverse topics in their classes. However, the current syllabi requirements do not require faculty to outline concepts, artists, etc. they will cover in their course.
- Scores on syllabi audit were low.
- Finding 14: Using raw syllabi rubric scores, studio areas lag behind liberal arts (BFA=9.29, MFA=8.60 vs. BA=13.06, MA=13.53). Studio areas, perhaps, can better evidence diversity outcomes in syllabi.
- Finding 16: SFAI's overall syllabi diversity rubric t-score has gone up from 9.14 in Fall 2013 to 9.31 by Spring 2015. This is due to scoring gains in MA (+0.48) and BA (+0.87) departments for the same time period. MFA remained the same (-0.01) while BFA got worse (-0.64).
- Finding 18: Inclusivity is better in liberal arts courses (4.2, 67% agreement) than in studio courses (3.7, 42% agreement) [Diversity Survey].
- Less than 5% of course syllabi make explicit allowances for DIE issues.
- Answer splits across liberal arts and studio arts curriculums—emerging for studio arts and developing for liberal arts [lower score taken due to volume of studio curriculum as better representing an institution-wide score].

3. *Faculty Teaching and Learning Strategies and Methods*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Few faculty members integrate a variety of inclusive teaching and learning approaches that is designed to respond to the diverse experiences of students in their classes.	Some faculty members integrate a variety of inclusive teaching and learning approaches that is designed to respond to the diverse experiences of students in their classes.	Most faculty members integrate a variety of inclusive teaching and learning approaches that is designed to respond to the diverse experiences of students in their classes.
1	1.5 2	2.5 3

Group score of 1.75 (n=4)

Indicators:

- Low scores throughout Reflective Exercise under "Course Content" and "Teaching Methods"
- Majority of syllabi too vague to answer question accurately. That in itself might point to Stage One.
- Scores on Syllabi Audit.
- Answers to Reflective Exercise.

4. *Teaching and Learning Resources*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
The campus offers few if any resources to support the development of inclusive teaching and learning approaches that are designed to respond to the diverse experiences of all students in any given classroom. (Teaching and learning centers, mentoring programs, etc.)	The campus offers resources to support the development of inclusive teaching and learning approaches that are designed to respond to the diverse experiences of all students in any given classroom. (Teaching and learning centers, mentoring programs, etc.)	The campus offers many resources to support the development of inclusive teaching and learning approaches that are designed to respond to the diverse experiences of all students in any given classroom. (Teaching and learning centers, mentoring programs, etc.)
1	1.5 2	2.5 3

Group score of 1.50 (n=4)

Indicators:

- SFAI could provide workshops to facilitate conversations about diversity.

- Faculty may be sharing materials that cover diverse topics in their classes. However, the current syllabi requirements do not require faculty to outline concepts, artists, etc. they will cover in their course.
- Scores on syllabi audit were low.
- Finding 21: In the *Faculty* section [Reflective Exercise], *professional development* (3.3) and *sensitivity to triggers in a classroom setting* (3.9) are the two weakest areas. The next lowest score is 4.1, which is close to the mean of 4.2 for all scores in this section.
- There are ample support services available in Student Services [Student Affairs], ARC [Academic Resource Center] and Accessibility Services Office, Counseling Services office.

5. *Student Learning Outcomes*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Few if any faculty have identified the need for diversity, inclusion and equity learning outcomes for students; student learning outcomes developed in academic departments do not address diversity.	Some faculty include student learning outcomes focusing on diversity, inclusion and equity as part of their typical assessment practices.	Most if not all faculty include student learning outcomes focusing on diversity, inclusion and equity as part of their typical assessment practices.
1	1.5	2
	2.5	3

Group score of
1.50 (n=4)

Indicators:

- There's very few faculty engaging in this dialogue.
- Due to lack of communication, it's unclear what should be included in learning outcomes.
- Due to answers to the faculty self survey it seems that faculty are looking for more outlets and guidance on topics of diversity.
- Finding 4: [BFA Learning Outcomes Rubric] Scoring shows dispersion among categories longitudinally; categories have a variance of $\sigma=0.10$ in Spring 2014, by Fall 2014 the variance is $\sigma=0.27$.
- Finding 5: Longitudinally, *Interdisciplinary Engagement* [BFA Learning Outcomes Rubric] has the highest variance through terms ($\sigma=0.19$).
- Finding 6: Among courses satisfying the *Global Cultures* requirement, only those under *Liberal Arts* show a higher score in diversity-related Course Evaluation questions.
- Finding 7: The subjects *Humanities* and *Social Science* have requirement descriptions with clear diversity outcomes on the school website. Requirement descriptions do not exist for all subjects.
- Answer splits across liberal arts and studio arts curriculums—emerging for studio arts and developing for liberal arts (lower score taken due to volume of studio curriculum as better representing an institution-wide score).

6. Service

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Few if any faculty incorporate diversity, inclusion and equity as an informing quality of their college service efforts.	Some faculty incorporate diversity, inclusion and equity as an informing quality of their college service efforts.	Many faculty incorporate diversity, inclusion and equity as an informing quality of their college service efforts.
1	1.5 2	2.5 3

Group score of 1.25 (n=4)

Indicators:

- Finding 22: In the *Teaching Methods* section [Reflective Exercise], *incorporation of service learning* (2.5) and *use of guest speaker for unique diverse perspectives* (3.2) have the two lowest scores. The next lowest score is 4.2 and the mean of scores is 3.8.

7. Research

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Few if any faculty conduct research which in form, content, or both, reflects a commitment to diversity, inclusion and equity as an integral asset to disciplinary and institutional integrity.	Some faculty conduct research which in form, content, or both, reflects a commitment to diversity, inclusion and equity as an integral asset to disciplinary and institutional integrity.	Many faculty conduct research which in form, content, or both, reflects a commitment to diversity, inclusion and equity as an integral asset to disciplinary and institutional integrity.
1	1.5 2	2.5 3

Group score of 2.00 (n=3)

Indicators:

- The establishing of CODE
- Recent faculty research projects have focused on expansions beyond Eurocentric models [see *Section IV.D. Faculty Development Grants*]
- These are personal commitments, and not formally/fiscally supported by the school.
- Also, many commitments are held by PT faculty and there are no real supports here.

8. *Academic Departments*

STAGE ONE <i>Emerging</i>	STAGE TWO <i>Developing</i>	STAGE THREE <i>Transforming</i>
Few, if any, departments infuse diversity, inclusion and equity as a formal part of their academic programs.	Several departments offer opportunities to engage in diversity, inclusion and equity related activities (e.g., research, study abroad) and courses, but these opportunities and courses typically are not a part of the formal academic program of the department and/or are not primarily supported by departmental funds.	In a fair to large number of departments, diversity, equity and inclusion shape course content, project design, and pedagogy.
1	1.5 2	2.5 3

Group score of 1.25 (n=4)

Indicators:

- SFAI could provide workshops to facilitate conversations about diversity.
- Faculty may be sharing materials that cover diverse topics in their classes. However, the current syllabi requirements do not require faculty to outline concepts, artists, etc. they will cover in their course.
- Scores on syllabi audit were low
- Finding 6: Among courses satisfying the *Global Cultures* requirement, only those under *Liberal Arts* show a higher score in diversity-related Course Evaluation questions.
- Finding 7: The subjects *Humanities* and *Social Science* have requirement descriptions with clear diversity outcomes on the school website. Requirement descriptions do not exist for all subjects.
- At the BFA department level, there is very little evidence of DIE [Diversity, Inclusivity, Equity] concerns, excepting a positive trend in Diversity tenure-track hires taking place over the past ten years [see *Section IV.C. Faculty and Student Demographics*].
- Answer splits across liberal arts and studio arts curriculums—emerging for studio arts and developing for liberal arts [lower score taken due to volume of studio curriculum as better representing an institution-wide score].

IV. Appendices

A. Diversity Rubric for Syllabi

Course Name:
Course Number:
Semester:

Components	Stage One: Emerging	Stage Two: Developing	Stage Three: Transforming	Non-Apparent	Indicators/Comments
KNOWLEDGE AND AWARENESS OF DIVERSITY, INCLUSION, AND EQUITY IN RELATION TO DISCIPLINES (course description and orientation)	Few aspects of the course recognize how multiple ways of knowing impact teaching and learning in the classroom.	Many aspects of the course recognize multiple ways of knowing and incorporate multiple ways of knowing into teaching and learning practice.	Most aspects of the course incorporate multiple ways of knowing into teaching and learning practices		
COURSE MATERIALS (Study materials, visual archives, etc.)	Coursework as it is currently constituted is only minimally related to diversity and inclusiveness.	The value of diversity, inclusion and equities evidenced in the course materials in certain areas and not in others. A commitment to diversity, inclusion and equity has an informing influence, albeit inconsistently.	Evidence of a strong value for diversity, inclusion and equity is easily apparent throughout the course materials. A commitment to diversity, inclusion and equity clearly has an informing influence.		
FACULTY TEACHING AND LEARNING STRATEGIES AND METHODS	The instructor has integrated few teaching and learning approaches designed to respond to the diverse experiences of students in their classes.	The instructor has integrated a limited, but purposeful, variety of inclusive teaching and learning approaches that is designed to respond to the diverse experiences of students in their classes.	The instructor has clearly integrated a variety of inclusive teaching and learning approaches that are designed to respond to the diverse experiences of students in their classes.		
TEACHING AND LEARNING RESOURCES (Teaching and learning centers, mentoring programs, etc.)	The syllabus reveals few if any resources to support the development of inclusive teaching and learning approaches that are designed to respond to the diverse experiences of all students in any given classroom.	The syllabus reveals some resources to support the development of inclusive teaching and learning approaches that are designed to respond to the diverse experiences of all students in any given classroom.	The syllabus clearly reveals many resources to support the development of inclusive teaching and learning approaches that are designed to respond to the diverse experiences of all students in any given classroom.		
STUDENT LEARNING OUTCOMES	Few student learning outcomes identify the need for diversity, inclusion and equity as part of their typical assessment practices.	Some student learning outcomes focusing on diversity, inclusion and equity as part of their typical assessment practices.	Most student learning outcomes focus on diversity, inclusion and equity as part of their typical assessment practices.		
RESEARCH and PERFORMANCE PROJECTS	Few course research and performance requirements reflect a commitment to diversity, inclusion and equity as an integral asset to disciplinary and institutional integrity in form and content.	Many course research and performance requirements reflect a commitment to diversity, inclusion and equity as an integral asset to disciplinary and institutional integrity in form and content.	Most course research and performance requirements reflect a commitment to diversity, inclusion and equity as an integral asset to disciplinary and institutional integrity in form and content.		
TOTAL NUMBER OF DESIGNATIONS IN EACH COLUMN (Number of descriptions circled above)	Add up the number of points in this column. Each designation in this column is worth 1. _____	Add up the number of points in this column. Each designation in this column is worth 2. _____	Add up the number of points in this column. Each designation in this column is worth 3. _____		

STANDARDS-BASED
SCORE

Total Score: ____ /18

Overall Assessment:
see right for scoring range

transforming = 14-18
developing = 11-13
emerging = 8-10
fails to adequately satisfy = 0-7

B. BFA Learning Outcomes Rubric

Student:
Faculty:
Date of Review:

Evaluator(s):
Type of Review(check one):
 100-level Studio Waiver Capstone

	Emerging (1)	Moderately Established (2)	Established (3)	Moderately Mature (4)	Mature (5)
Technical Demonstrates technical facility in the development and implementation of the work <i>Evidence:</i>	Skill acquisition is appropriate for beginning level; limited command of materials and media	Increased command of technical skills and fundamentals	Proficiency in appropriate media and materials	Work illustrates a more nuanced approach to solving technical issues in regard to conceptual goals	Command of various media and materials and a clear understanding of their function
Conceptual Demonstrates conceptual facility in the development and implementation of the work <i>Evidence:</i>	Begins to formulate and develop ideas independently	Increased usage of appropriate approaches and methodologies for problem-solving	Possesses individual voice, point-of-view, and appropriately articulates works' meanings in relation to conceptual goals	Openness to risk-taking and experimentation using multiple strategies for realizing the works' conceptual potential	Exhibits conceptual acumen to problem-solve independently
Historical Demonstrates a historical context <i>Evidence:</i>	Exploratory phase of understanding historical references, as evidenced by derivative work	Recognizes and affirms the influence of other artists in own work	Demonstrates understanding of how work relates to historical and contemporary practices	Breadth of understanding of diverse historical approaches to image making	Contextualizes work appropriately to historical underpinnings
Theoretical Demonstrates a theoretical context <i>Evidence:</i>	Nascent understanding of contemporary visual culture and theory	Increased awareness of theoretical concepts and their relationship to contemporary art and culture	References appropriate theoretical approaches to describe and support works' meanings	Actively engages with theories of contemporary art beyond their individual work	Has a developed the ability to discuss and frame work critically in relation to society and culture
Research Demonstrates a thorough understanding of a discipline (major) and situates artistic and scholarly work within the broader field of cultural and historical discourses <i>Evidence:</i>	Basic understanding of strategies and approaches to art-making and research	Broadened view of significant cultural and historical discourses	Appropriately places work in specifically cited cultural and historical discourses	Uses relevant methodologies to develop work in the context of cited cultural and historical discourses	Completed work clearly demonstrates artistic and scholarly capacities having post-undergraduate potential for graduate studies and applied practice
Interdisciplinary Engagement Demonstrates a relationship to additional media and disciplines <i>Evidence:</i>	Basic understanding of interdisciplinary strategies and approaches to art-making and research	Increased awareness and usage of multiple disciplinary vocabularies	Demonstrates usage of multiple disciplinary methodologies	Uses appropriate and multidisciplinary approaches in order to problem-solve and develop work	Command of various disciplinary approaches and a clear understanding of their function in relation to conceptual goals

C. Faculty & Student Demographics

The following charts show the distribution of gender and ethnicity among tenured/tenure-track faculty, visiting faculty, and all faculty for the past five years. In an educational setting, diversity is represented not just by the curriculum and course content, but also by the faculty that executes and evaluates those things. For comparison, the same distributions have been made for students in matriculation for the same years.

These charts provide context to the discussion of diversity in the faculty and student body as discussed in the Long Term Recommendation section of the CODE conclusion at page 40.

1. Faculty Gender

Figure 15.1. Gender distribution of tenured/tenure-track faculty.

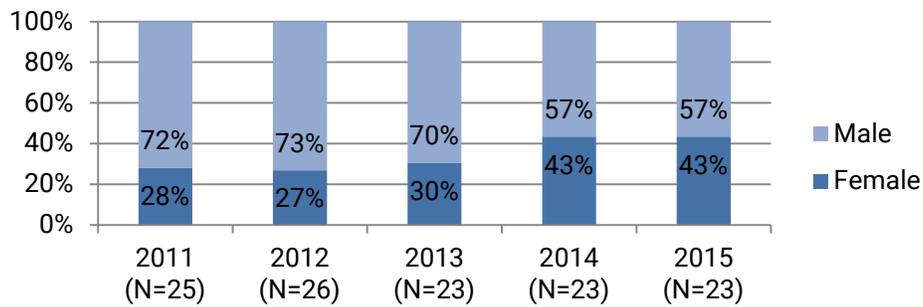


Figure 15.2. Gender distribution of visiting faculty.

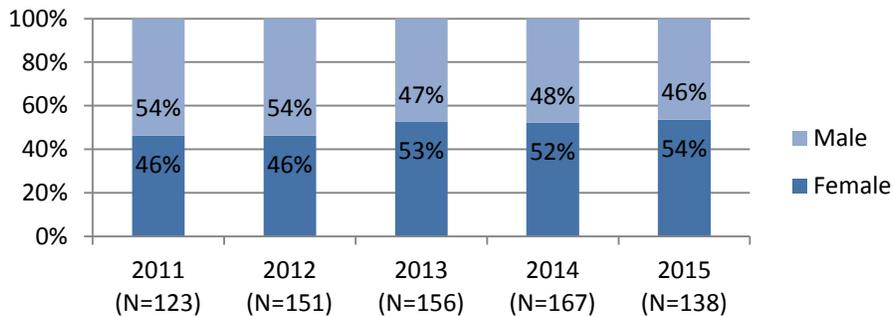
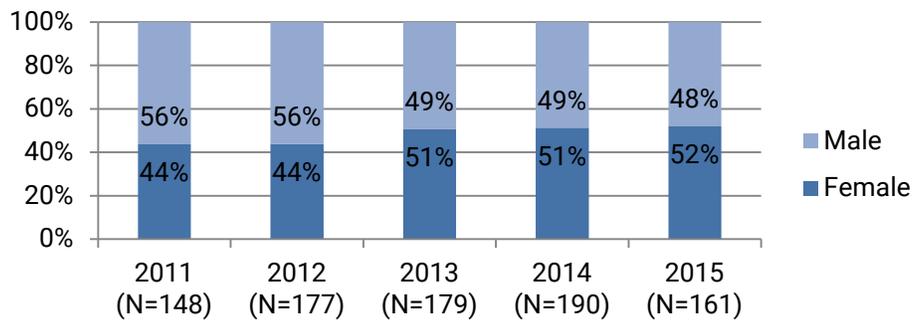


Figure 15.3. Gender distribution of all faculty.



2. Faculty Ethnicity

Figure 16.1. Ethnicity distribution, tenured/tenure-track faculty.

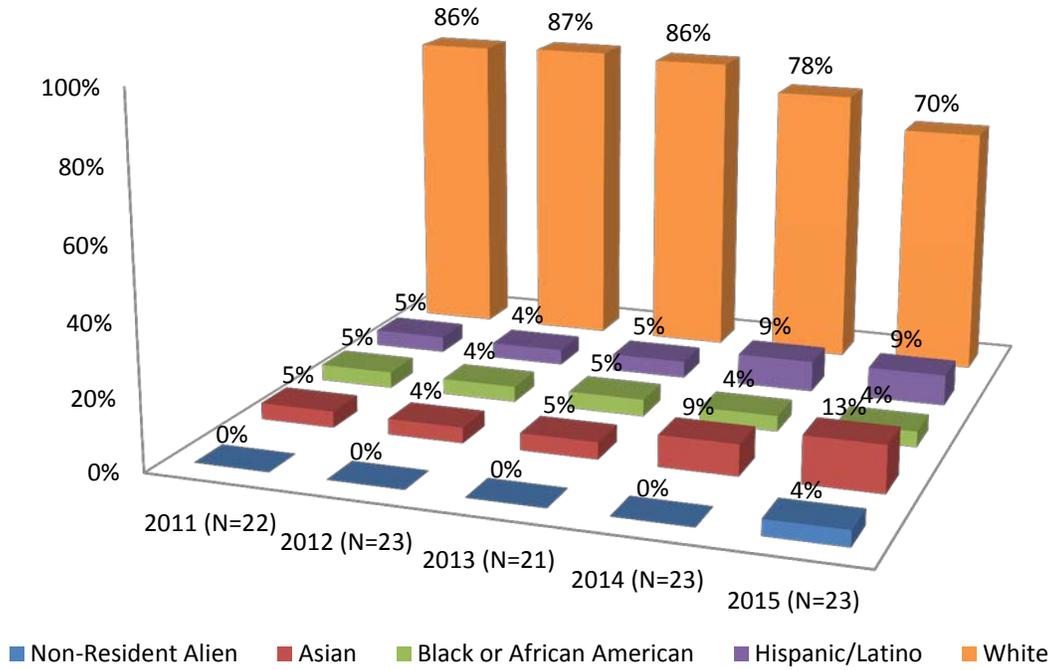


Figure 16.2. Ethnicity distribution, visiting faculty.

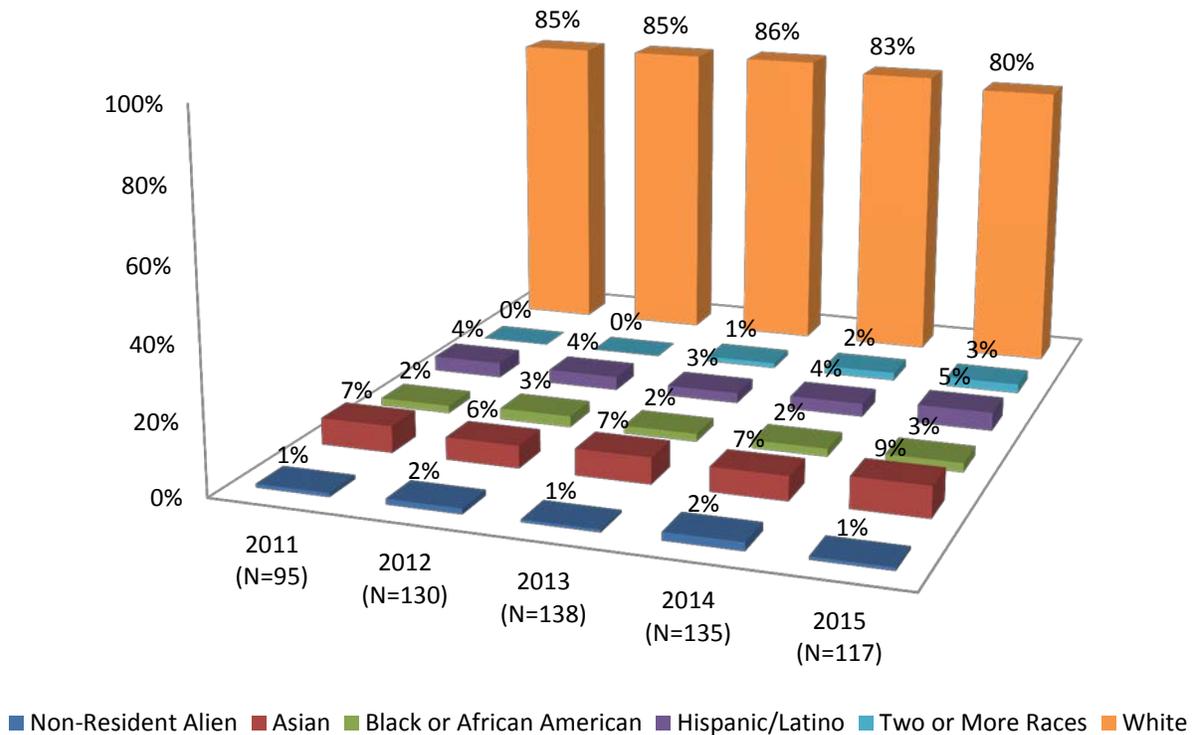
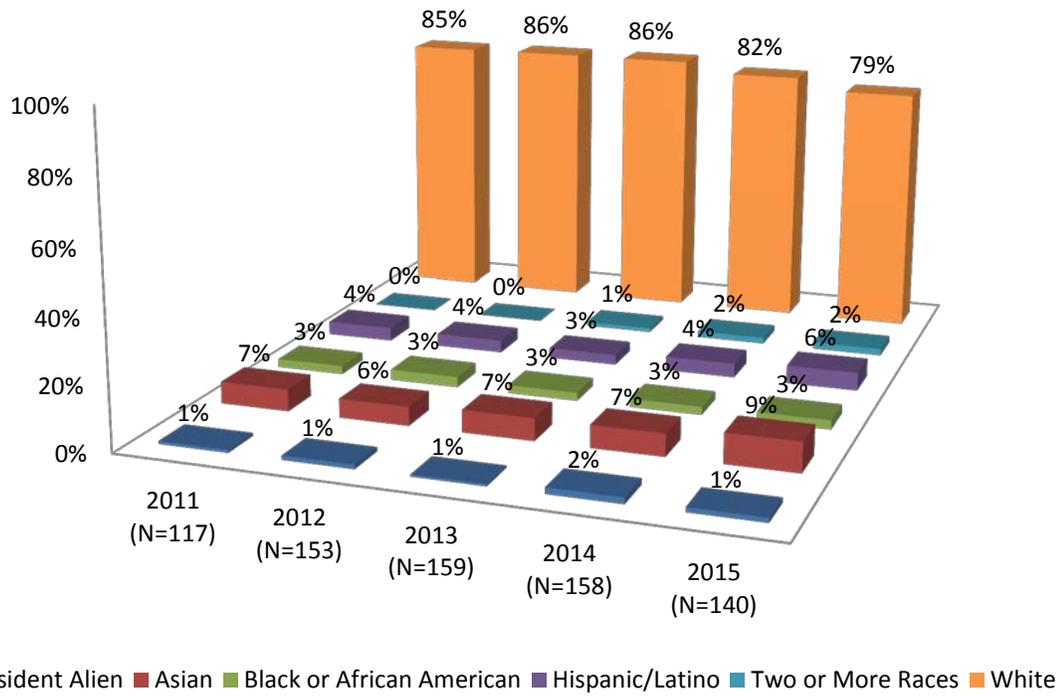
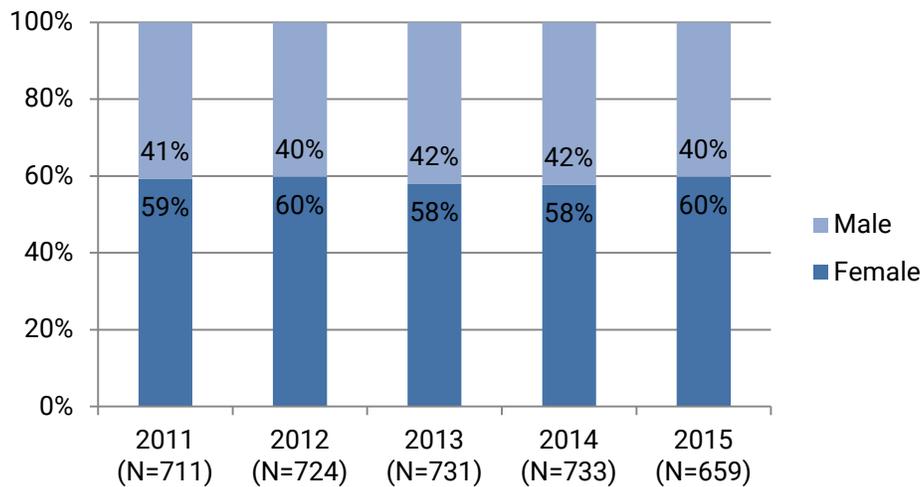


Figure 16.3. Ethnicity distribution, all faculty.



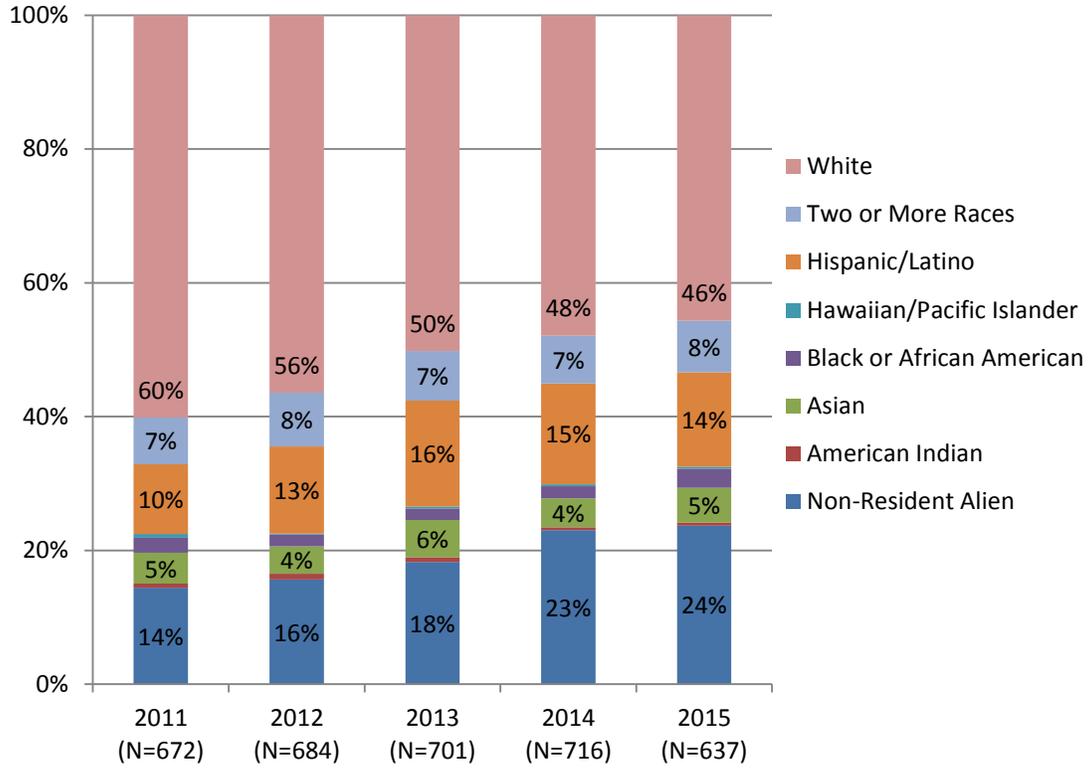
3. Student Gender

Figure 17.1. Gender distribution, degree and certificate-seeking students.



4. Student Ethnicity

Figure 17.2. Ethnicity distribution, degree and certificate-seeking students. 82 students with Unknown ethnicity have been excluded.



D. Faculty Development Grants

Agreed between the San Francisco Art Institute and full-time faculty for 2012-2017, the San Francisco Art Institute annually provides \$25,000 in Faculty Development Grants. The grants support the development of teaching and/or artistic practice among faculty members.

The list may be an indicator of research projects that "have focused on expansions beyond Eurocentric models" as cited in page 90 by an evaluator of SFAI for the NERCHE Rubric, Dimension III: *Teaching, Research, and Service Supporting Diversity, Inclusion, and Equity – Component 7: Research.*

Table 14: Faculty Development Grants awarded from 2013 to 2015.

Grant Year	Cycle	Request Name
2013-14	Fall	City of Oakland book
2013-14	Fall	Photo Expert Assistant fees
2013-14	Fall	Great Lakes Exhibition
2013-14	Fall	Media City Biennial + China
2013-14	Winter	Rudi Gernreich publications
2013-14	Winter	Felix Culpa print/paint project
2013-14	Winter	China Re-Seen
2013-14	Winter	Gallery Paule Anglim Exhibition
2013-14	Winter	Dream Vortex
2014-15	Fall	Ljubljana Biennial of Graphic Arts - Tree Talk series
2014-15	Fall	ReVisioning China
2014-15	Fall	Hamilton Wood Type Residency
2014-15	Fall	Dream Vortex - final stage
2014-15	Winter	Book projects Twombly + Dust
2014-15	Winter	Model Bamboo plot in Meadow
2015-16	Fall	American Studies Association Meeting, Toronto
2015-16	Fall	Association of American Geographers conference
2015-16	Fall	Chinese Road Trips
2015-16	Fall	Aurora Borealis + trip to RISD to speak
2015-16	Fall	Book + map projects + conference registration
2015-16	Fall	Jean-August-Dominique Ingres + Jim Shaw exhibitions travel
2015-16	Fall	Dream Vortex - research, travel
2015-16	Fall	Guangju, Taipei, Media City Biennial + Busan Biennials
2015-16	Fall	ACME Exhibition - 1st solo show
2015-16	Fall	Skowhegan Birch #2 - Tree Talk Series
2015-16	Winter	360 degree VR film
2015-16	Winter	Skowhegan Birch #3 - Tree Talk Series
2015-16	Winter	China - Technology and migration to cities
2015-16	Winter	Risograph book projects (2) + Retro Insatsu Jam print project
2015-16	Winter	Travel to Neurohumanities Salons at Penn State
2015-16	Winter	Online course development for Lo-res program
2015-16	Winter	Shanghai Biennial travel