

Charting a Path Forward:

**2023 ARIZONA ARTS
INCLUSIVE CLIMATE SURVEY
SUMMARY REPORT**

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Arizona Arts



Introduction

Diversity is a cornerstone of creativity, artistic expression, and vibrant cultural production. An important step in fostering a truly diverse and inclusive arts community is to understand how individuals experience that community. In spring 2023, Arizona Arts took that step by conducting a division-wide Inclusive Climate Survey (ICS). The survey's purpose was to generate a shared understanding of diversity within the fine arts units and to establish baseline knowledge of the overall climate, opportunities and resources for success, and feelings of belonging across the division.¹

The ICS is the first of its kind at Arizona Arts. It draws from well established research-based frameworks for studying organizational climate and existing campus climate surveys, as well as input from College of Fine Arts students and members of the Arizona Arts Diversity and Inclusion Committee and senior leadership team.²

In February 2023, undergraduate and graduate majors, faculty, and staff from the four schools within the College of Fine Arts (Art, Dance, Music, and Theatre, Film, and Television), the three presenting and engagement units (Arizona Arts Live, the Center for Creative Photography, and the University of Arizona Museum of Art), and the fine arts administration were invited to participate. Ultimately, 656 of a possible 2,433 community members chose to participate in the voluntary study (response rate of 27%).

At Arizona Arts, we recognize that meaningful inclusion of individuals who have different backgrounds, identities, and viewpoints is vital to a world-class education, rigorous research enterprise, distinguished arts programming, and enriching workplace. Arizona Arts promotes inclusion across six dimensions comprising the Inclusive Excellence Framework shown below. This multifaceted approach expresses our commitment to expand opportunity and achieve excellence by promoting equity, diversity, and inclusion in each and every area of our operations—from classroom instruction, concerts, and commissions to community relations, research, and recruitments.³

¹ A fuller discussion of ICS results is available in the Detailed Report, a companion study to this Summary Report. In it, survey results are filtered and presented according to five demographic indicators (role, race/ethnicity, gender, sexuality, and disability) that show similarities and differences among groups. For the Detailed Report and general information about the survey, visit arts.arizona.edu/equity/inclusive-climate-survey.

² Hurtado, S., Alvarez, C. L., Guillermo-Wann, C., Cuellar, M., & Arellano, L. (2012). A model for diverse learning environments: The scholarship on creating and assessing conditions for student success. In J. C. Smart & M. B. Paulsen (Eds.), *Higher education: Handbook of theory and Research*, 27 (pp. 41-12). Springer; McNair, T. B., Bensimon, E. M., & Malcom-Piqueux, L. (2020). *From equity talk to equity walk: Expanding practitioner knowledge for racial justice in higher education*. John Wiley & Sons; Milem, J. F., Chang, M. J., & Antonio, A. L. (2005). *Making diversity work on campus: A research-based perspective* (Report). Association of American Colleges and Universities.

³ The Arizona Arts Inclusive Excellence Framework is informed by a model developed by the Association of American Colleges and Universities that seeks to unite efforts to increase diversity and quality in higher education and embed them throughout an institution's operations.

ARIZONA ARTS INCLUSIVE EXCELLENCE FRAMEWORK



This report presents summary findings from the ICS, focusing on Arizona Arts and the College of Fine Arts as a whole. Organized according to the Inclusive Climate Framework, it highlights key areas of strength and opportunities to go further. The findings will inform ongoing efforts to strengthen organizational capacity related to EDI. ⁴

During the fall 2023 and spring 2024 semesters, each of Arizona Arts' academic, presenting, and administrative units will engage in conversations and collaborative visioning based on the ICS results and other data sources. This process will be facilitated by unit-level leaders, including diversity and inclusion committee members, with resources and coordination provided by the associate vice president for equity in the arts.

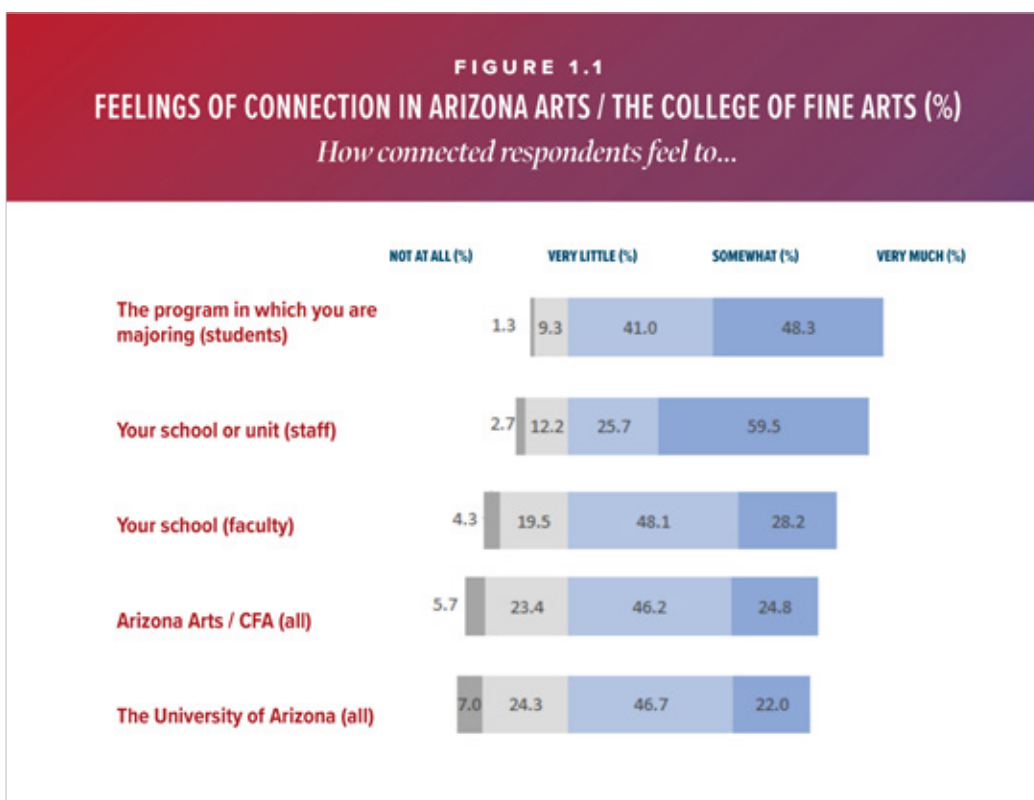
Unit-level efforts will shape the direction of the EDI Roadmap, a unified division-wide strategic plan with clear and measurable goals, concrete actions, and incremental milestones to track progress. The EDI Roadmap will chart Arizona Arts' unique path forward in ensuring excellence in the arts is inclusive and reflects the University of Arizona's larger mission and values.

⁴ Learn more about Arizona Arts' approach to equity, diversity and inclusion at arts.arizona.edu/equity/.

I. CLIMATE & INTERGROUP RELATIONS

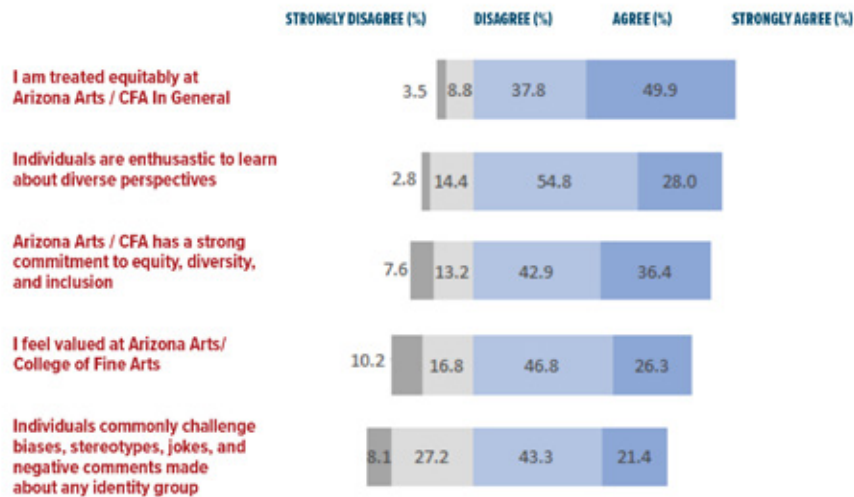
The Climate & Intergroup Relations component of the Inclusive Excellence Framework focuses on cultivating an environment that engenders feelings of respect, safety, and belonging. The ICS included items that captured feelings community members have about the general atmosphere of Arizona Arts, their sense of connection, and feeling valued. It also measured positive relationships with leaders and peers of various backgrounds and social identities, intergroup tensions and perceptions of bias, and views about Arizona Arts' commitment to inclusion.

Arizona Arts community members are embedded in multiple contexts and may feel distinct degrees of connection to each. Figure 1.1 highlights the extent to which ICS respondents reported feeling connected to their programs, schools or units, Arizona Arts and the College of Fine Arts, and the University of Arizona as a whole (as applicable).⁵ As shown in the figure, students, staff, and faculty all feel most closely connected to their own program, school, or unit, followed by Arizona Arts and the College of Fine Arts, and lastly the University as a whole.



⁵ Throughout this report, we present the overall pattern of survey responses to sets of items using diverging stacked bar charts as we do in Figure 1.1. Each bar represents one survey item with colored segments corresponding to response options. More positive responses are shaded using a blue gradient and more negative responses are shaded using a gray gradient. In each figure, the bars are stacked such that the positive and negative responses diverge from one another and sorted with the most positive overall item at the top and the most negative at the bottom. Response category labels appear at the top and segments of each bar are labeled with the percentage of applicable respondents in that group.

FIGURE 1.2
RESPONSES TO KEY CLIMATE + INTERGROUP RELATION MEASURES (%)



In terms of general perceptions of inclusive climate, a majority of ICS respondents (65%) reported that they were very satisfied (20%) or somewhat satisfied (45%) with the environment at Arizona Arts. However, 48% also said they had experienced some form of bias based on an aspect of their identity in the past 12 months.

The next set of items pertaining to Climate and Intergroup Relations are presented in Figure 1.2. Beginning at the top of the figure, a majority of respondents strongly agree (50%) or somewhat agree (38%) that they are treated equitably in general at Arizona Arts and the College of Fine Arts. Community members had slightly more tempered agreement (28% strongly agree, 55% somewhat agree) that individuals are enthusiastic to learn more about diverse perspectives.

Within this figure, there were the most negative perceptions of feeling valued at Arizona Arts/ CFA (10% strongly disagree, 17% somewhat disagree) and that individuals typically challenge biases, stereotypes, and negative comments made about any identity group (8% strongly disagree, 27% somewhat disagree).

Focusing on climate and intergroup relations can prompt questions for action, such as:

- ▶ What is it like to study and work here (culture)?
- ▶ How do we treat one another and work across differences (community)?
- ▶ What and how do we celebrate (values/rituals)?
- ▶ How do we deal with conflict? (interpersonal relationships)?

II. ACCESS & OPPORTUNITY

The Access & Opportunity component of the Inclusive Excellence Framework is about ensuring barrier-free pathways and intentional outreach to recruit, admit, and hire a wide diversity of talent. Social demographic information is an indicator of how diverse a community is. It can signal which groups are accessing opportunity at Arizona Arts and which groups are not.

The ICS asked respondents many details about their backgrounds and how they identify themselves to aid Arizona Arts leadership, faculty, and staff in creating more inclusive pathways to opportunity. Recognizing that even a robust set of survey items will ultimately fall short of capturing the vibrant identities within any group, sketching the broad outlines of the community's diversity is an important first step. In table 2.1, we report on the multifaceted identities of Arizona Arts community members, as reported in the ICS.⁶

Within that community, the majority of respondents were undergraduate students (63%); roughly 12% of respondents were graduate students, faculty, and staff. In terms of the social backgrounds of the Arizona Arts community, a third of the respondents (32%) were first generation college students and a similar portion (33%) of students received Pell Grants when they began college. Moreover, 20% of responding community members came from linguistically diverse households in which they learned a language other than English first (Spanish 4%, another language 2%) or alongside English (Spanish 7%, another language 7%).

Given that many aspects of our social identities (e.g., race, class, gender, sexuality, ability) are multifaceted and intersectional, respondents in these items were asked to identify all the groups with which they identified or to add their own. One respondent used this option to share, "I will never put myself in a box!" In that spirit, and in alignment with existing and emerging best practices, the ICS uses inclusive operationalizations of these constructs.⁷ By allowing respondents to identify with multiple groups within a single identity category (i.e., race, gender, or sexuality), these are not mutually-exclusive. For example, if an individual selected both lesbian and queer, they are counted in both groups. Consequently, responses to questions about race, gender, and sexuality do not sum to 100.

Within the Arizona Arts ICS respondents, 70% identified as white, 25% as Latinx, 18% as multiracial, 9% of Asian descent, 7% as Black, 4% as American Indian or Alaska Native, and 2% of Middle Eastern or North African descent. 63% of respondents identified as women, 26% as men, 2% as transgender, and 8% as genderqueer, nonbinary, agender, questioning, two-spirit and those who prefer to identify their gender in another way. With regard to sexuality, 62% identify as straight, 11% as bisexual, 8% as gay or lesbian, and 18% as queer, pansexual, questioning, or identifying in another way.

⁶ The companion Detailed Report uses institutional data to detail how selected attributes of ICS respondents compare to the Arizona Arts community (including the College of Fine Arts) as a whole.

⁷ Myanna, T. (2023). Strategies for LGBTQIA inclusive data collection and reporting. *Journal of Diversity in Higher Education*. www.doi.org/10.1037/dhe0000485.

TABLE 2.1
DIVERSITY SNAPSHOT, ALL ICS RESPONDENTS

ROLE	%	LINGUISTIC DIVERSITY	%	GENDER IDENTITY*	%
Undergraduate student	62.8	FIRST LANGUAGE(S) LEARNED AS A CHILD		Woman	67
Graduate Student	12.0	English	79.7	Man	27.9
Faculty	12.7	Spanish	4.4	Genderqueer, two-spirit, non-binary, agender, questioning, identifies another way	9.6
Staff	12.5	Other	1.7	Transgender (transman, transwoman)	2.4
		English-Spanish	7.4		
		English-Other	6.8		
AGE (MEAN)	29 YRS				
PELL GRANT RECIPIENT	33.3%	RACE/ETHNICITY*	%	SEXUALITY*	%
FIRST-GEN COLLEGE STUDENT	31.9%	White	70.2	Heterosexual or straight	65.2
FOSTER OR HOMELESS	2.3%	Hispanic or Latinx	25	Gay or lesbian	11.4
		Asian American or Asian	9.4	Bisexual	16.2
		African American or Black	7.1	Queer, pansexual, asexual, questioning, identifies another way	18.3
SOCIAL CLASS	%	American Indian or Alaska Native	4.1		
Low-income poor	6.9	Middle Eastern or North African	1.7		
Working-class	21.4	Pacific Islander or Native Hawaiian	+		
Middle-class	48.4	Identifies another way	2.5		
Upper-middle or professional	21.1	Multiracial	18.4		
Wealthy	2.2				
CAREGIVING RESPONSIBILITIES	%			DISABILITY + ACCOMMODATIONS*	%
Child(ren)	10.1			Identifies as having a disability	13.7
Adult(s)	2.2			Has used any type of assistance (e.g. visual, speaking, listening, emotional, behavioral, mobility, learning disability)	21.9

* non-mutually exclusive: respondents could identify in multiple categories
+ denotes cell size less than 10

Finally, one rich source of diversity among ICS respondents is that 14% reported having a disability. Moreover, 22% of all Arizona Arts community members reported using some form of assistance, including 49% of those who identified as having a disability and 18% of those who did not. Thus, a majority of those who reported using assistance of some kind — including tools like screen readers, emotional or behavioral supports, assistive devices, and mobility assistance — do not identify as having a disability (69%).

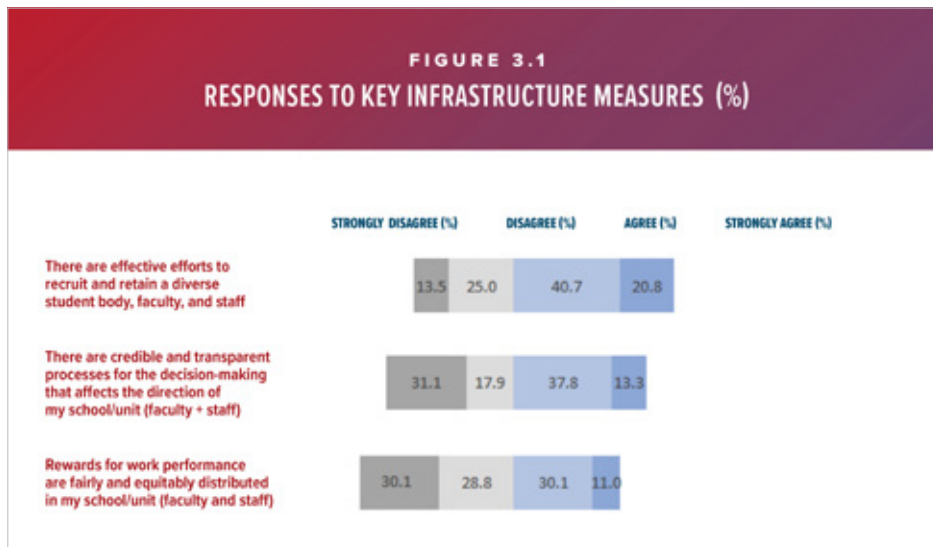
III. INFRASTRUCTURE & INVESTMENT

The Infrastructure & Investment component of the Inclusive Excellence Framework refers to the institution of policies, resources, communication systems, and performance measures to aid a diverse, innovative, and equitable organization. These are foundational structures that make daily operations possible, but they may not be highly visible to community members as they go about their day-to-day activities. Nevertheless, everyone – students, faculty, staff, and visitors – is affected by and, to varying degrees, will feel the consequences of how the institution’s investments and structures function.

Focusing on access and opportunity can prompt questions for action, such as:

- ▶ Who are we (demographics)?
- ▶ How do we invite people in (marketing/recruitment)?
- ▶ Who is allowed to join us (admissions/hiring)?
- ▶ Who is missing and why (prerequisites/conditions)?

ICS respondents were asked about key areas of investment, such as recruitment and retention for diversity and structured processes, such as decision-making and rewards. Overall, survey respondents viewed Arizona Arts and the College of Fine Arts as effectively working to recruit and retain diverse students, faculty, and staff; 62% of all survey takers agreed (41%) or strongly agreed (21%) with this statement. Faculty and staff's views were more negative around decision-making and rewards for performance. Specifically, they were divided (51% agree or strongly agree) on whether there were credible and transparent processes for decision-making in their department or unit. By contrast, 59% of faculty and staff disagreed (29%) or disagreed strongly (30%) that rewards for work performance were fairly and equitably distributed. (See Figure 3.1.)



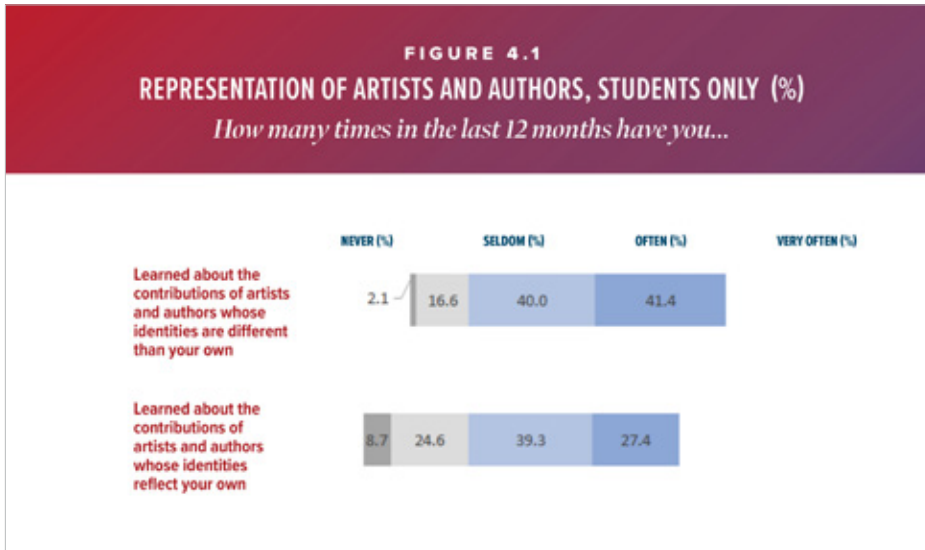
Focusing on infrastructure and investment can prompt questions for action, such :

- ▶ How do we direct our time and resources (investment)?
- ▶ How do we receive and distribute information (systems)?
- ▶ How do we make decisions and solve problems (processes)?
- ▶ What do we recognize and promote as excellence (policies)?

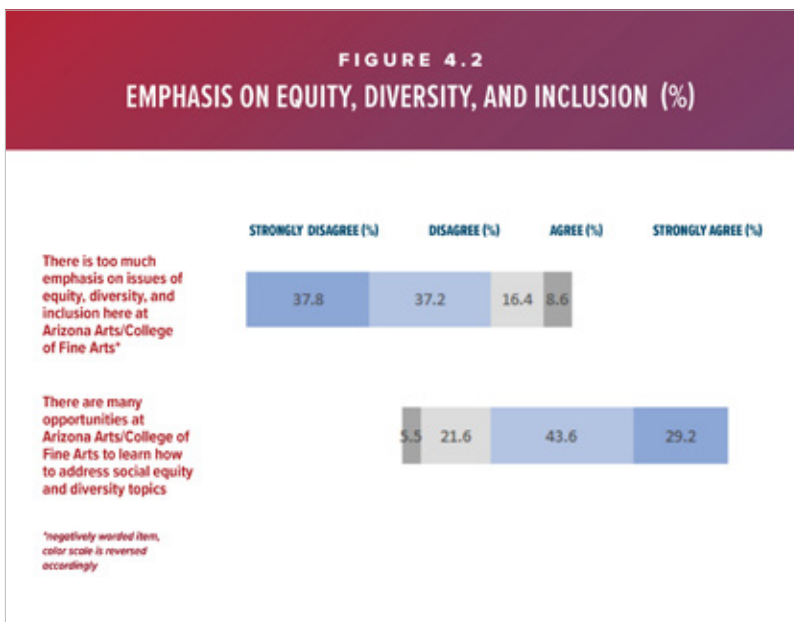
IV. EDUCATION & SCHOLARSHIP

The Education & Scholarship component of the Inclusive Excellence Framework refers to providing leading-edge courses, research, professional development, and public programs that expand and deepen knowledge of local and global diversity, skills for intercultural competence, and experiences with civic engagement.

ICS respondents were asked about how frequently within the last twelve months they had learned about the contributions of artists and authors whose identities are different than their own and the contributions of those who are similar to their own. As shown in Figure 4.1, students felt that they learned about the contributions of those who had different backgrounds from their own more often than (81% said this happened often or very often) they learned about artists and authors with similar backgrounds to their own (67% said often or very often). In fact, 9% of students said that in the past twelve months they had never learned about artists and authors whose identities reflected their own.



Turning to Figure 4.2, when asked about the role of EDI in Arizona Arts, 38% of respondents strongly disagreed and 37% disagreed that there was too much emphasis on equity, diversity, and inclusion at Arizona Arts or in the College of Fine Arts. By contrast, 9% strongly agreed with this sentiment and the remaining 16% agreed. In terms of perceived opportunities to learn about how to address social equity and diversity topics, 44% agreed and 29% strongly agreed that they had many of these opportunities.



Focusing on education and scholarship can prompt questions for action, such:

- ▶ What do we teach and how do we teach it (curriculum/pedagogy)?
- ▶ What do we research and how do we share it (knowledge production/engagement)?
- ▶ How do we develop ourselves (professional training)?

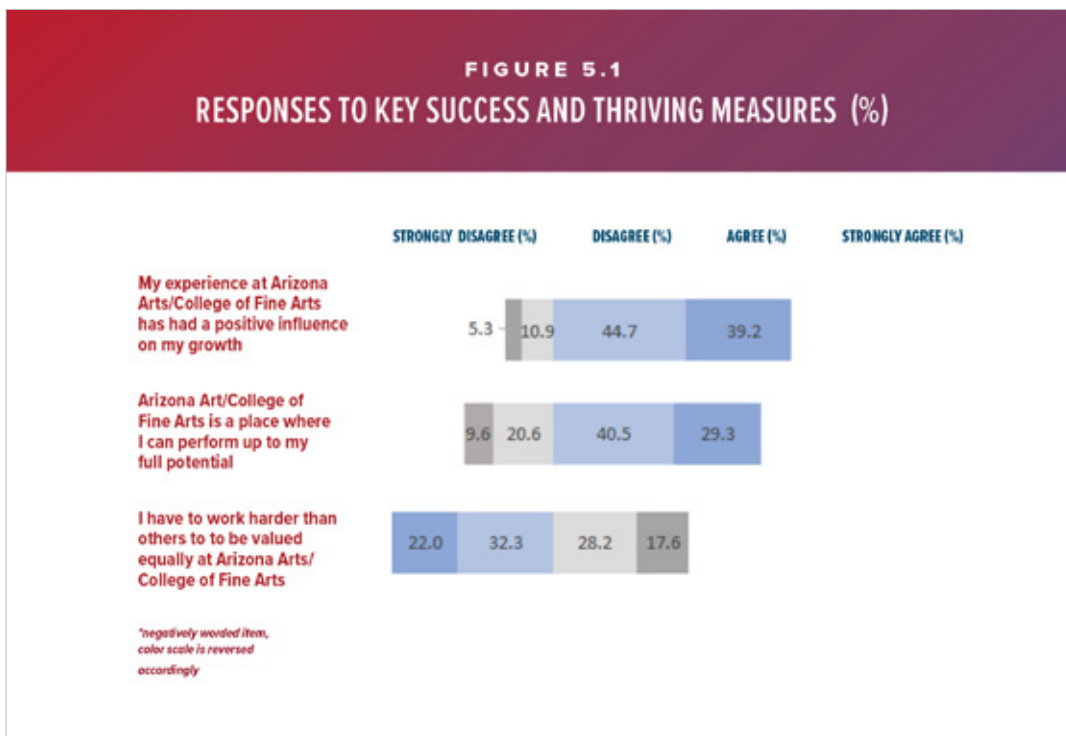
Focusing on success and thriving can prompt questions for action, such as:

- ▶ What does success look like (graduation/career/quality of life)?
- ▶ How do we support those who are here (advising/mentoring/accommodations)?
- ▶ How do we know we are effective? (assessment)?
- ▶ How do we track our progress (accountability)?

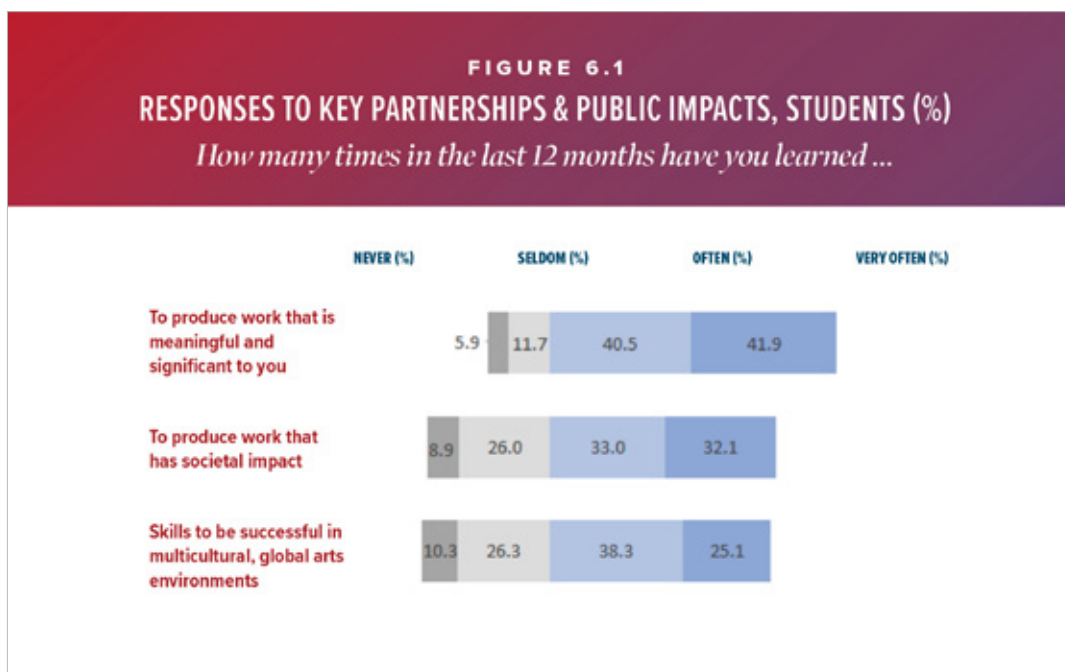
V. SUCCESS & THRIVING

The Success & Thriving component of the Inclusive Excellence Framework refers to how supported a student, faculty, or staff member feels in reaching their full potential artistically, academically, and professionally. In the ICS, community members were asked about the degree to which they felt Arizona Arts and the College of Fine Arts aided and encouraged them to develop and flourish as individuals, unencumbered by discrimination or inequities.

Overall, survey respondents viewed Arizona Arts and the College of Fine Arts as having had a tremendously positive influence on their growth; 84% of all survey takers agreed (45%) or strongly agreed with this statement (39%). Similarly, a large majority (70%) of respondents thought that they could perform up to their full potential at Arizona Arts and the College of Fine Arts. However, respondents were more divided on whether they needed to work harder than others to be valued equally at Arizona Arts and the College of Fine Arts. About half of respondents (46%) either agreed (28%) or strongly agreed that they needed to work harder than others. (See Figure 5.1.)



VI. PARTNERSHIPS & PUBLIC IMPACTS



The Partnerships & Public Impacts component of the Inclusive Excellence Framework refers to building and sustaining reciprocal relationships and collaborations with neighbors near and far to improve societal, economic, and environmental wellbeing. Related to the land grant mission of the University of Arizona, this concept expresses a commitment to the arts, education, and research as common goods that should not be the sole purview of an elite few, but instead accessible and of benefit to all.

When asked about how often they had the opportunity to produce work that is meaningful and significant to them, 42% of students said this was very often the case and another 41% said it happened often. In terms of the ability to create work with a societal impact or the extent to which they were learning skills to be successful in multicultural, global arts environments, students were less confident. Only about two thirds of respondents cited that they often or very often had these particular experiences. By contrast, 9% of respondents felt within the last year, they never had the chance to create work with a societal impact, and 10% felt they never learned skills to succeed in a multicultural context. (See Figure 6.1.)

Focusing on partnerships and public impacts can prompt questions for action, such as:

- ▶ Where are we and how did we come to be here (place/history)?
- ▶ Who are our neighbors? How do we relate to and engage with them (partnership/collaboration)?
- ▶ What communities contribute to and benefit from what we do (impacts)?
- ▶ How do we monitor and modify our impacts on our surroundings (sustainability)?

If you are interested in learning more about the ICS or contributing to equity, diversity, and inclusion at Arizona Arts, please visit arts.arizona.edu/equity.



Arizona Arts