

Charting a Path Forward:

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

January 2024

Prepared by Amelia M. Kraehe, Associate Vice President, Equity in the Arts
with Sarah Kyte, Research Consultant and Analyst



Arizona Arts

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UNIVERSITY LAND ACKNOWLEDGEMENT

We respectfully acknowledge the University of Arizona is on the land and territories of Indigenous peoples. Today, Arizona is home to 22 federally recognized tribes, with Tucson being home to the O’odham and the Yaqui. Committed to diversity and inclusion, the University strives to build sustainable relationships with sovereign Native Nations and Indigenous communities through education offerings, partnerships, and community service.

A Message from the Vice President for the Arts

Dear Arizona Arts community,

We share with you *Charting a Path Forward*, a new report that details key findings from the 2023 Arizona Arts' [Inclusive Climate Survey](#). This report is the first of its kind and represents our ongoing commitment to advancing equity, diversity, and inclusion (EDI) through the arts.

Diversity is vital to all that we do in the arts. It 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 2022, we at Arizona Arts took that step.

We started out by doing an inventory with each unit reflecting and reporting on their known strengths, challenges, and needs. We looked at University of Arizona institutional data through an equity lens to learn more about the make-up of our student body and workforce and how well we serve different constituents, provide access to opportunity, and support each person's success once they are part of our community. We now have a [College of Fine Arts' Diversity Factbook](#) that shows facets of who we are.

In 2023, we took another big step by conducting a division-wide Inclusive Climate Survey. We encourage you to read the results of our survey and revisit them over time. Throughout the spring 2024 semester, all members of Arizona Arts' academic, presenting, and administrative units will be invited to participate in structured conversations about the survey results and to contribute to collaborative visioning and action planning based on the survey and other data sources. This process will be facilitated by unit leaders, including unit directors and diversity and inclusion committee co-chairs, with resources and coordination provided by the associate vice president for equity in the arts.

These activities will culminate in Arizona Arts' first EDI Roadmap. This unified, division-wide plan will include clear and measurable goals, concrete actions, and incremental milestones to track our progress. We hope you join us in charting Arizona Arts' unique path forward. Together we can ensure excellence in the arts is inclusive and reflective of the University of Arizona's mission and values.

If you have any questions or would like to share feedback about the report, please email uart-equity@arizona.edu.

Sincerely,



Andy Schulz

Vice President for the Arts
Dean, College of Fine Arts



Amelia Kraehe

Associate Vice President, Equity in the Arts

INTRODUCTION

This report presents detailed findings from the 2023 Arizona Arts Inclusive Climate Survey (referred to from this point on by its initials, the ICS).¹ The study measured the perceptions of Arizona Arts students, faculty, and staff. The ICS instrument drew from well established, research-based frameworks for studying organizational climate and from existing campus climate surveys.² College of Fine Arts students and members of Arizona Arts' Diversity and Inclusion Committee and Senior Leadership Team also provided input.



¹ For a fuller description of the inclusive climate 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.

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 & 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. The response rate of 27% comprised 63% undergraduate students, 12% graduate students, 13% faculty, and 12% staff).

Findings from the ICS are published in two complementary reports, a Summary Report and a Detailed Report. Both are organized according to the six facets of Arizona Arts' Inclusive Excellence Framework.³ This framework, shown on page 4, recognizes that meaningful inclusion of individuals who have different backgrounds, identities, and viewpoints is vital to a world-class university education, rigorous research enterprise, distinguished arts programming, and enriching workplace culture.

The Detailed Report herein is an equity-minded study. Although it describes the same set of survey measures published in the Summary Report, there are notable differences. Whereas the Summary Report gives readers a global assessment of inclusion at Arizona Arts, the Detailed Report offers a more nuanced picture, with data filtered and presented in each section according to five demographic indicators: role (undergraduate student, graduate student, faculty, or staff), race/ethnicity, gender, sexuality, and disability. This technique, called disaggregation, shows similarities and dissimilarities in experiences and perspectives between various groups.

Throughout the Detailed Report, tables display responses by group for each item. Additional data visualizations within each section highlight unique patterns across particular indicators to guide the reader. These are noted in the text. To create a manageable document, the report development team made editorial decisions about which patterns to visualize. Readers interested in graphics of other items and comparisons may replicate the graphs within this report using the frequencies provided in the tables.

The report also includes qualitative insights throughout. Drawing from the open-ended survey questions, the voices of ICS respondents are represented in quotations. These voices from the community express respondents' sentiments in their own words and their priorities for action.

The ICS is an integral part of Arizona Arts' overall strategy for fostering a diverse, equitable, and inclusive environment at the University of Arizona.⁴ It provides us with baseline data to inform our efforts and measure our progress in the years ahead. As a catalyst for thinking and discussion, the ICS also contributes to implementation of programs, policies, and activities that promote inclusive excellence.

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.

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

OVERVIEW OF KEY FINDINGS

Overall, the 2023 ICS results show that Arizona Arts has a generally favorable climate for equity, diversity, and inclusion. At the same time, in some cases survey respondents from historically minoritized groups reported less positive experiences than their peers. By measuring the differences between groups of respondents, we can capture and elucidate what many within our community experience or hear about anecdotally. The survey shows overwhelming support for improvement around the shared values of equity, diversity, and inclusion, including respondents' ideas for different ways to enhance curriculum, expand public impacts, reduce barriers experienced by people with disability, and more. Highlights of the key results are presented below.

A STRONG FOUNDATION

- As a whole, ICS respondents were very positive about recommending Arizona Arts to others, and most were satisfied with the overall climate for inclusion. Many people felt connected, valued, and treated equitably at Arizona Arts and confident that Arizona Arts has had a positive influence on their growth.
- Arizona Arts is made up of people with diverse backgrounds and identities. The richness of our diversity is reflected in the survey. A third of ICS respondents were first-generation college students and many came from linguistically diverse households. Numerous respondents identified as having a disability.
- More than half of respondents held positive views of Arizona Arts' efforts to recruit and retain a diverse student body, faculty, and staff. There was variability, however, in community members' perceptions of the effectiveness of these efforts.
- On the whole, respondents were enthusiastic to learn diverse perspectives, and most students felt they often had opportunities to learn about artists of different backgrounds and topics related to equity, diversity, and inclusion.
- In general, students in the College of Fine Arts were often engaged in work they felt was personally meaningful.

AREAS FOR IMPROVEMENT

In addition to the good news outlined above, there is also room to improve experiences for all groups at Arizona Arts.

- Some groups within Arizona Arts were less likely to feel satisfied with the overall climate and less likely to recommend Arizona Arts to others as compared to the community as a whole and more likely to have experienced bias within the year. These experiences were more pronounced among Native, Black, Middle-Eastern, and multi-racial respondents, people with disabilities, and respondents who identify as genderqueer, transgender, bisexual, and other sexual identity minorities.

- Whereas respondents who identify as White, cisgender, and heterosexual were the most satisfied with Arizona Arts' diversity-enhancing recruitment efforts, respondents who identify as Black, multiracial, transgender, and bisexual felt more improvement is needed in the infrastructure for diverse recruitment.
- A little over half of Arizona Arts faculty and staff felt that decision-making processes are credible and transparent, and a minority of faculty and staff respondents agreed that rewards for work performance are fairly and equitably distributed.
- A recurring area of concern are the experiences of respondents identifying as having one or more disabilities. This group of students, faculty, and staff was far less likely to agree that there are effective diversity-enhancing recruitment and retention efforts at Arizona Arts than respondents as a whole. Among faculty and staff with disabilities, only one out of four respondents felt that rewards for work performance are fair and equitably distributed.
- When asked about curricular opportunities, many White students reported they often learned about artists or authors whose identities reflect their own. Yet, students from historically minoritized racial and ethnic groups typically saw less representation in the curriculum that aligns with their own identities.
- In terms of professional learning opportunities for the Arizona Arts workforce, people in staff positions reported receiving the fewest opportunities to address social equity and diversity topics and were the most likely to disagree with the notion that there is too much of an emphasis on EDI.
- Undergraduate students were most positive that the College of Fine Arts has contributed to their growth. Smaller portions of graduate students, faculty, and staff felt this way. While undergraduate and graduate students engaged in personally meaningful assignments, they had fewer learning opportunities that they felt prepared them to be successful in multicultural and global environments and to use their talents to impact the world. There were variations across sexual identity groups, with transgender students being the least often to experience the creation of work with personal or social significance. Compared to students as a whole, Black students also reported having fewer opportunities to learn skills for a multicultural, global arts environment and the skills to produce socially impactful work.
- When asked what they saw as the most immediate EDI need or area of focus at Arizona Arts, more than half of respondents shared their thoughts and suggestions. Most ideas for improvement fell under the inclusive excellence domain of Access & Opportunity, followed by Climate & Intergroup Relations and then Infrastructure & Investment.

We encourage you to read more about these findings in the following pages, including the Appendix where you may learn about the survey's background, analytic methods, and response rate.

I. CLIMATE & INTERGROUP RELATIONSHIPS

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 climate and intergroup relations 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.

By examining these perceptions among various constituencies with Arizona Arts - an approach known as disaggregation - we are able to explore differences in how these groups experience these dynamics. Throughout, we report Climate & Intergroup Relations elements among all ICS respondents (top row) and then disaggregated by role, race/ethnicity, gender identity, sexuality, and disability.

OVERALL CLIMATE MEASURES

VOICES FROM OUR COMMUNITY

"I think the College is doing a wonderful job bringing to the surface the challenges regarding diversity, equity, and inclusion. It is good that we are making a strong effort to this initiative. I think sometimes it goes unnoticed by others how much we are all doing that is a positive."

- Faculty member

"Overall, the school does a good job of stressing equity, diversity, and inclusion."

- Undergraduate student

TABLE 1.1
KEY CLIMATE & INTERGROUP RELATIONS INDICATORS
OVERALL CLIMATE MEASURES

	Satisfaction with overall climate / environment	Has perceived any form of bias in the last 12 months	Would recommend Arizona Arts / College of Fine Arts to others
	%	%	%
ALL ICS RESPONDENTS	65.1	47.9	78.4
ROLE			
Undergraduate Student	74.1	45.4	80.6
Graduate Student	56.0	57.0	80.8
Faculty	48.1	43.4	75.3
Staff	48.7	56.1	68.5
RACE/ETHNICITY*			
White	64.1	47.1	76.6
Hispanic or Latinx	67.9	48.7	79.1
Asian American or Asian	69.8	44.6	84.6
African American or Black	65.0	61.9	73.0
American Indian or Alaska Native	61.9	58.3	73.7
Middle Eastern or North African	80.0	60.0	+
Pacific Islander or Native Hawaiian	+	+	+
Prefers to identify another way	46.7	66.7	78.6
Multiracial	62.8	51.4	73.2
GENDER IDENTITY*			
Woman	68.7	49.8	79.7
Man	58.4	46.6	78.1
Genderqueer, two-spirit, non-binary, agender, questioning, identifies another way	53.6	63.3	73.1
Transgender (transman, transwoman)	53.3	80.0	57.1
SEXUALITY*			
Heterosexual or straight	68.1	45.6	83.9
Gay or lesbian	64.1	50.7	72.6
Bisexual	57.0	55.1	66.3
Queer, pansexual, asexual, questioning, identifies another way	58.7	62.2	72.3
DISABILITY + ACCOMODATIONS			
Identifies as having a disability	54.4	71.4	65.3

* Non-mutually exclusive categories, + Insufficient number of responses

**VOICES FROM
OUR COMMUNITY**

“I have heard many people who identify as gender non-binary be referred to as the wrong pronouns multiple times by staff”
- Undergraduate student

“In a lot of classes I have felt like a “representative” of my race or been the only/ 1 of 2 Latina students in the room”
- Undergraduate student

Table 1.1 outlines three broadly useful climate measures: satisfaction with the overall climate / environment, whether the individual has perceived any form of bias in the last 12 months, and whether they would recommend Arizona Arts and the College of Fine Arts to others. Across these three measures, ICS respondents as a whole are very positive on recommending the division to others (78% agree or strongly agree), more temperate about their satisfaction with the overall climate (65% are satisfied or very satisfied), and about half (48%) experienced bias. Staff appear to be faring a bit worse than other roles across all three of these measures whereas faculty have lower ratings of the overall climate.

Disaggregating responses to these items by race shows that well over half of Black (62%), Native (58%), Middle-Eastern (60%), and those that prefer to self-describe their identity (67%) reported experiencing bias in the past year. Moreover, Black, Native, and multiracial respondents were less likely to say they would recommend Arizona Arts or the College of Fine Arts to others than the population as a whole (roughly 73% compared to 48%).

With regard to gender identities, genderqueer and transgender respondents were worse off by all three of these measures than individuals identifying as men and women. For example, as shown in Figure 1.1, roughly half of men and women had experienced some form of bias,

compared with 63% of genderqueer and 80% of transgender individuals. In turn, roughly 80% of men and women would recommend the division, compared with 73% of genderqueer and 57% of transgender community members.

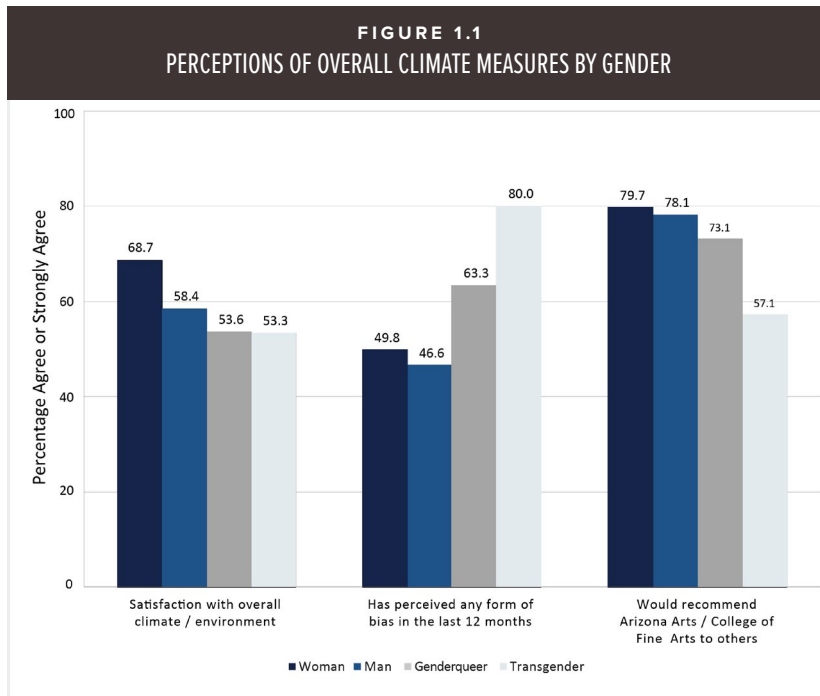
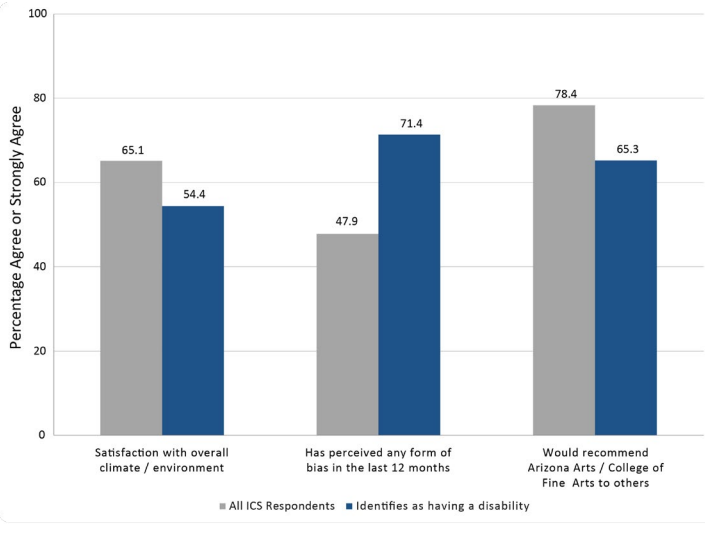


FIGURE 1.2
PERCEPTIONS OF OVERALL CLIMATE MEASURES BY DISABILITY STATUS



VOICES FROM OUR COMMUNITY

"I think the UA has a big problem with inclusivity for students with disabilities. I think most facilities are inaccessible if you have mobility issues. I also think that the attendance policies are rigid and persecute students with autoimmune diseases and other types of disabilities that pull students out of class."
- Undergraduate student

TABLE 1.2
KEY CLIMATE & INTERGROUP RELATIONS INDICATORS
SENSE OF BELONGING

	Program in which you are majoring (students)	Your school (faculty)	Your school or unit (staff)	Arizona Arts / CFA	The University of Arizona
ALL ICS RESPONDENTS	89.4	85.1	88.5	70.9	68.7
ROLE					
Undergraduate Student	89.9	+	+	74.1	72.8
Graduate Student	75.8	+	+	61.8	61.8
Faculty	+	85.1	+	64.5	67.1
Staff	+	+	88.5	70.9	58.0
RACE/ETHNICITY*					
White	89.6	84.2	90.4	71.7	69.7
Hispanic or Latinx	90.0	+	81.3	72.3	64.5
Asian American or Asian	92.7	100.0	+	69.8	64.2
African American or Black	93.9	+	+	70.0	53.7
American Indian or Alaska Native	73.7	+	+	65.0	57.1
Middle Eastern or North African	+	+	+	+	80.0
Pacific Islander or Native Hawaiian	+	+	+	+	+
Prefers to identify another way	+	+	+	60.0	66.7
Multiracial	88.2	+	+	71.2	59.1
GENDER IDENTITY*					
Woman	90.7	86.5	90.0	71.5	70.6
Man	90.4	82.9	81.3	72.3	69.1
Genderqueer, two-spirit, non-binary, agender, questioning, identifies another way	89.8	+	+	71.4	61.8
Transgender (transman, transwoman)	86.7	+	+	71.4	46.7
SEXUALITY*					
Heterosexual or straight	90.8	90.4	91.4	72.7	74.3
Gay or lesbian	87.5	84.6	+	67.7	60.6
Bisexual	87.5	+	+	66.7	58.1
Queer, pansexual, asexual, questioning, identifies another way	88.6	+	70.0	69.8	61.3
DISABILITY + ACCOMODATIONS					
Identifies as having a disability	84.4	+	84.0	64.1	49.4

* Non-mutually exclusive categories, + Insufficient number of responses

Those with disabilities - 14% of the population (see Table 2.2, next section) - report among the most negative experiences by these measures. As shown in Figure 1.2, disabled individuals are less likely to be satisfied with the overall climate (54%) than the community as a whole (65%), more likely to experience bias (71% compared to 48%), and less likely to recommend Arizona Arts and the College of Fine Arts to others (65% compared to 78%).

VOICES FROM OUR COMMUNITY

“Idea for improvement: Intentional opportunities for students from different programs to come together - it seems to me very segregated.”
- Graduate Student

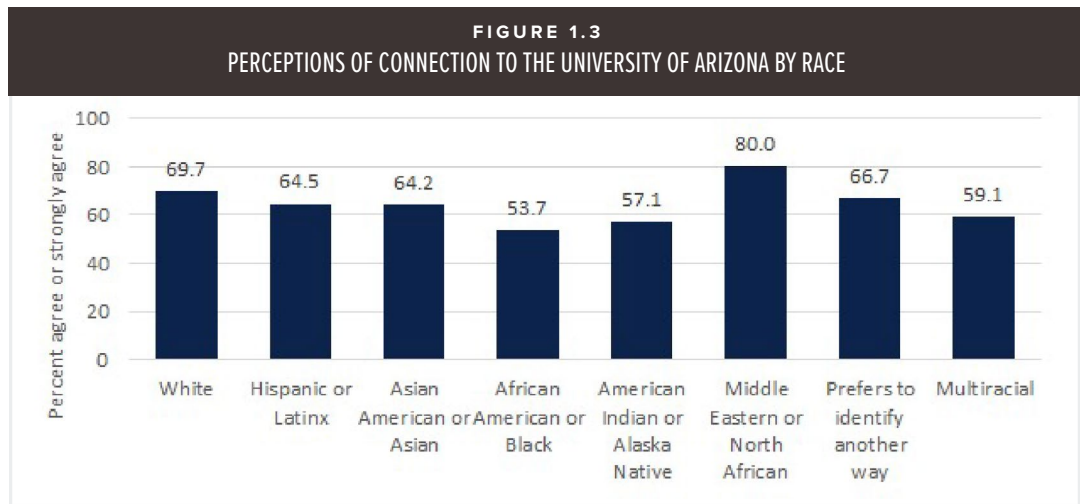
SENSE OF BELONGING

Table 1.2 displays how these groups reported their sense of belonging via their feelings of connection to various contexts.

These included their program, school, or unit (for students, faculty, and staff, respectively); Arizona Arts and the College of Fine arts; and The University of Arizona as a whole. ICS respondents reported the most connection to their own proximate program (89%), school (85%), or unit (89%), followed by Arizona Arts/CFA (71%), and finally the University (69%).

This general pattern - of individuals feeling most connected to their particular programs and least connected to the University - was true across all roles. Graduate students were less likely to feel a strong sense of connection to Arizona Arts / The College of Fine Arts and both graduate students and staff felt less connection to the University than other roles.

Looking to differences by other social identities, Native American students reported less connection to their programs (74%) than students of other racial/ethnic identities (around 90%). Black (54%), Native (57%), and multiracial (59%) individuals tended to have less connection to the University than other groups (see Figure 1.3). Feelings of connection to the University were also lower among transgender community members (47%) and those with disabilities (49%) and higher among heterosexual and straight people (74%) than the population as a whole (69%).



VOICES FROM OUR COMMUNITY

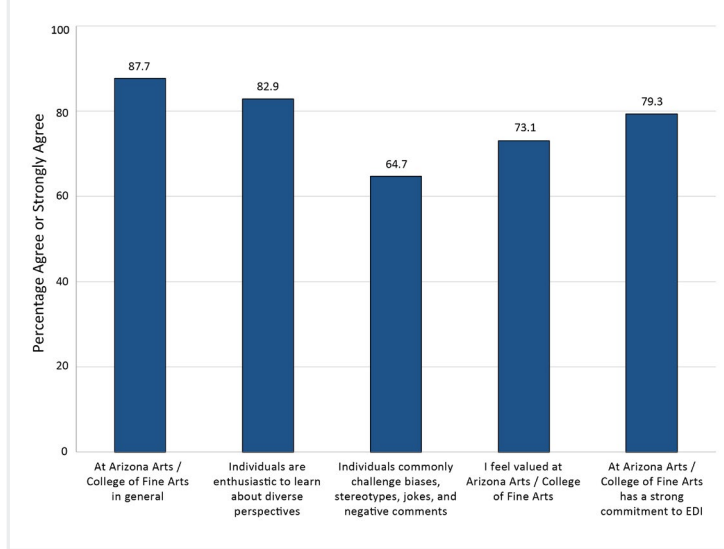
“Staff are more often women, people of color, from lower SEC backgrounds, immigrant backgrounds, etc). Yet staff do more of the day-to-day operations that keep Arizona Arts’ units functioning year-round, in particular work that impacts student experience, retention, and academic success.”

- Staff member

“This year I have had one professor who is of the same ethnicity as me. This has helped me so much in learning and visualizing myself as a professor someday. I wish our professors could be more diverse.”

- Graduate student

FIGURE 1.4
PERCEPTIONS OF EQUITABLE TREATMENT, ALL ICS RESPONDENTS



PERCEPTIONS OF EQUITABLE TREATMENT

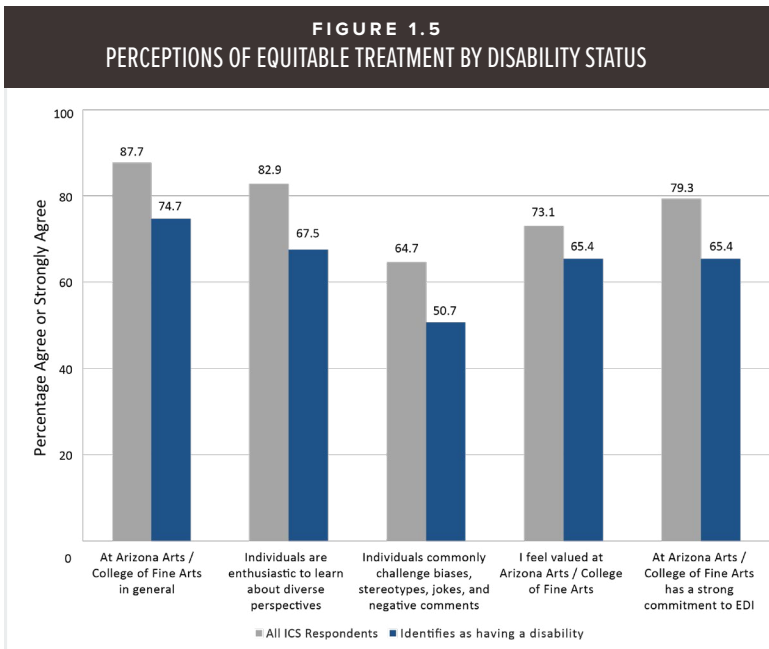
Table 1.3 presents a set of measures regarding perceptions of equity at Arizona Arts and the College of Fine Arts. As shown in Figure 1.4, 88% of all ICS respondents agreed or strongly agreed they are treated equitably at Arizona Arts and the College of Fine Arts. 83% agreed that individuals are enthusiastic to learn diverse perspectives. The lowest amount of agreement - 65% - in this section pertained to whether respondents thought individuals commonly challenge biases, stereotypes, jokes, and negative comments made about identity groups. Finally, 73% of respondents felt valued by the division and 79% agreed that Arizona Arts, the College of Fine Arts has a strong commitment to EDI.

In disaggregating these perceptions by race, a few patterns emerge. First, Black respondents were less likely to agree that individuals are enthusiastic to learn about diverse perspectives (68%, compared to 83% among all ICS respondents), were less likely to say others commonly challenge biases etc. (47% agree compared to 65% overall), and less positive perspectives of the commitment to EDI at Arizona Arts and the College of Fine Arts (68%, compared to 79%). Several other historically minoritized racial groups - Asian respondents (56%), those who identify another way (54%), and those who identify as multiracial (54%) - also report lower levels of believing that others commonly challenge biases than ICS respondents as a whole (65%). Finally, Native students report notably low feelings of being valued at Arizona Arts and the College of Fine Arts (62%) compared to the average (73%).

TABLE 1.3
KEY CLIMATE & INTERGROUP RELATIONS INDICATORS
PERCEPTIONS OF EQUITABLE TREATMENT

	At Arizona Arts / College of Fine Arts	Individuals are enthusiastic to learn about diverse perspectives	Individuals commonly challenge biases, stereotypes, jokes, and negative comments made about any identity group	I feel valued at Arizona Arts / College of Fine Arts	Arizona Arts / College of Fine Arts has a strong commitment to equity, diversity and inclusion
ALL ICS RESPONDENTS	87.7	82.9	64.7	73.1	79.3
ROLE					
Undergraduate Student	92.7	85.9	69.2	78.7	81.1
Graduate Student	91.8	77.0	59.7	72.4	77.5
Faculty	77.8	80.3	56.8	59.7	81.6
Staff	74.7	76.0	55.7	60.5	70.4
RACE/ETHNICITY*					
White	87.3	84.4	68.0	72.5	78.2
Hispanic or Latinx	87.0	83.3	56.1	71.1	75.9
Asian American or Asian	92.3	76.9	47.1	81.1	86.8
African American or Black	83.8	67.6	52.2	75.6	80.3
American Indian or Alaska Native	83.3	89.5	63.2	61.9	76.2
Middle Eastern or North African	+	+	+	80.0	90.0
Pacific Islander or Native Hawaiian	+	+	+	+	+
Prefers to identify another way	78.6	76.9	53.9	66.7	65.7
Multiracial	84.7	81.8	53.5	70.5	71.2
GENDER IDENTITY*					
Woman	89.1	80.9	63.8	75.1	79.8
Man	86.2	82.6	68.6	69.8	78.9
Genderqueer, two-spirit, non-binary, agender, questioning, identifies another way	81.1	79.6	57.4	73.2	69.6
Transgender (transman, transwoman)	86.7	80.0	60.0	66.7	60.0
SEXUALITY*					
Heterosexual or straight	89.0	85.2	71.0	74.7	83.0
Gay or lesbian	90.6	73.9	55.4	69.7	80.0
Bisexual	83.9	78.2	56.3	71.0	67.7
Queer, pansexual, asexual, questioning, identifies another way	84.7	83.0	56.0	73.8	68.9
DISABILITY - ACCOMMODATIONS					
Identifies as having a disability	74.7	67.5	50.7	65.4	65.4

* Non-mutually exclusive categories, + Insufficient number of responses



Some unique patterns are observable in Table 1.3 for those with minoritized sexual and gender identities, particularly around feeling valued and perceiving a strong commitment to EDI within Arizona Arts and the College of Fine Arts. Men and transgender individuals report feeling valued at the lowest rates (70% and 67% respectively). By contrast, genderqueer and transgender respondents report observing a lower commitment to EDI within the division (70% and 60%, respectively) than women and men (about 80%). Heterosexual or straight respondents were more likely to agree that individuals challenge biases etc. (71%) compared to sexual minorities (all about 56%), and bisexual and queer

respondents were quite a bit lower in their perceptions of a commitment to EDI within Arizona Arts (roughly 68% compared to 79% overall).

Finally, individuals with disabilities had more negative experiences across each of these measures of climate and intergroup relations compared to the population as a whole (Figure 1.5). For example, only half of those with disabilities (51%) said individuals challenge biases, stereotypes, jokes, and negative comments, compared to about two thirds of all respondents (65%).

SPOTLIGHT ON BIAS

Another section of the survey asked respondents whether they had experienced any of 16 types of negative bias, including feeling targeted, singled out, silenced or stereotyped on the basis of their social identity(ies). Additionally, respondents could explain whether they had perceived negative bias regarding aspects of their social identity not asked about earlier.

Figure 1.6 presents the prevalence of each category of bias reported by more than 10 ICS respondents. The most prevalent form of bias pertained to cultural attributes or style (16%), race or ethnic identity (15%), age (15%), and gender identity or expression (14%). When invited to share other attributes of their identities that they felt had been subject to bias, open-ended comments discussed tensions around workers' roles within the organization (e.g. tenure versus career track faculty, staff versus career track faculty, student workers, etc), as well as artistic identities, sexism and gender, as well as nuanced experiences of racism (e.g. stereotypes, microaggressions, tokenism, and colorism). The full list of themes within the open-ended questions and the number of times they arose is in Table 1.4.

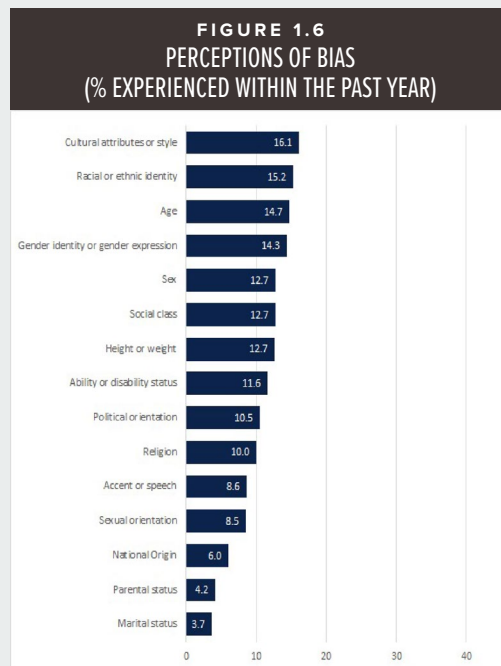


TABLE 1.4
OTHER FORMS OF BIAS EXPERIENCED WITHIN THE PAST YEAR, THEMES FROM OPEN-ENDED RESPONSES

BIAS DUE TO	# REPORTING
Worker status	11
Sexism	6
Artistic identity	4
Racism (stereotypes, microaggressions, tokenism, colorism)	4
Disability	3
Income and social class	3
Social attitudes	3
Performance opportunities/casting	2
Favoritism	1
Introversion	1
Mental health	1
Relationship status	1

SPOTLIGHT ON BIAS

VOICES FROM OUR COMMUNITY

“I would like to state that I am a straight presenting white man. I have seen and heard of plenty of negative bias towards others but not to myself.” - Staff member

“I often feel ostracized for the way that I think and view the world. In particular, there’s a weird culture among the undergraduates [in my school] that devalues those who really try (i.e. those who show that they put effort into things, particularly social aspects, making friends, non-[discipline] related endeavors). With a visibly Asian-American identity, I often feel caught/pressured by stereotypes about asian women as obedient, docile, people-pleasing ‘the model minority myth.’ Which does go hand-in-hand with many of these aspects above.” - Student

“It feels like I’m tokenized or just in my program as a diversity choice.” - Student

“I have had a professor on multiple occasions make comments on my hair (I am Black) that while positive, made me uncomfortable in general but mostly because it happened on multiple occasions. All that said, still weird.” - Student

“Received negative bias due to being a student who works full-time. Not on a traditional academic type path.” - Student

“The emphasis I am studying in graduate school is looked down upon by some people, including an instructor. Felt, at times, like I didn’t belong in the program.” - Student

“There is a great sense of devaluing that I experience as a staff person (assumptions of less qualifications, scholarship, knowledge, value and worth) that I as a staff person experience with the CFA/Arizona Arts.” - Staff member

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. Moreover, by overlaying various identity groups with the other components of the Inclusive Excellence Framework, we can explore patterns of equity and inclusion for Arizona Arts and College of Fine Arts community members of various social identities.

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

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 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%).

TABLE 2.1
PERCENT IDENTIFYING WITH VARIOUS
SOCIAL AND DEMOGRAPHIC IDENTITIES

ROLE	%	N	LINGUISTIC DIVERSITY	%	N	GENDER IDENTITY*	%	N
Undergraduate Student	62.8	412	FIRST LANGUAGE(S) LEARNED AS A CHILD			Woman	67.0	418
Graduate Student	12.0	79	English	79.7	507	Man	27.9	174
Faculty	12.7	83	Spanish	4.4	28	Genderqueer, two-spirit, non-binary, agender, questioning, identifies another way	9.6	60
Staff	12.5	82	Other	1.7	11	Transgender (transman, transwoman)	2.4	15
			English-Spanish	7.4	47			
			English-Other	6.8	43			
AGE (MEAN, IN YEARS)	29.0	656						
			RACE/ETHNICITY*§	%	N			
PELL GRANT RECIPIENT**	33.3	115	White	70.2	416	SEXUALITY*	%	N
			Hispanic or Latinx	25.0	148	Heterosexual or straight	65.2	395
FIRST-GEN COLLEGE STUDENT	31.9	209	Asian American or Asian	9.4	56	Gay or lesbian	11.4	69
			African American or Black	7.1	42	Bisexual	16.2	98
FOSTER OR HOMELESS**	2.3	11	American Indian or Alaska Native	4.1	24	Queer, pansexual, asexual, questioning, identifies another way	18.3	111
			Middle Eastern or North African	1.7	10			
			Pacific Islander or Native Hawaiian	+	<10			
			Prefers to identify another way	2.5	15			
			Multiracial	18.4	109			
SOCIAL CLASS	%	N				DISABILITY + ACCOMODATIONS	%	N
Low-income poor	6.9	44	CAREGIVING RESPONSIBILITIES	%	N	Identifies as having a disability	13.7	84
Working-class	21.4	136	Child(ren)	10.1	64	Has used any type of assistance (e.g. visual, speaking, listening, emotional, behavioral, mobility, learning disability)	21.9	141
Middle-class	48.4	307	Adult(s)	2.2	14			
Upper-middle or professional	21.1	134						
Wealthy	2.2	14						

Percentage (%) refers to the percentage of respondents identifying with this category and N refers to the number of respondents identifying as such
 * non-mutually exclusive: respondents could identify in multiple categories
 ** asked of undergraduate students only
 § denotes asked of faculty, staff, and domestic undergraduate and graduate students only
 + denotes cell size less than 10

ILLUMINATING OUR MULTIFACETED IDENTITIES

Within the Arizona Arts' ICS respondents, 70% identified as White, 25% as Latinx, 18% as multiracial, 9% as of Asian descent, 7% as Black, 4% as American Indian or Alaska Native,⁶ 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% identified as straight, 11% as bisexual, 8% as gay or lesbian, and 18% as queer, pansexual, questioning, or identifying in another way.

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 29% 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%).

Further detail regarding the types of accommodations used by ICS respondents as a whole and the subset of respondents who identified as having a disability is reported in Table 2.2. The most common types of accommodations reported in both groups were emotional or behavioral supports (11% of all ICS, 27% of those with a disability), mobility assistance (7% of all, 19% of those with a disability), and assistance with learning disabilities (4% of all, 16% of those with a disability).

Given that many aspects of our social identities (e.g., race, class, gender, sexuality, ability) are multifaceted and interconnected, respondents in these items were asked to indicate 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.⁵

In other words, 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 for reporting purposes. Consequently, responses to questions about race, gender, and sexuality do not sum to 100.

⁵ Schwabish, J., Harvey, D., Langness, M., Pancini, V., Rogin, A., & Velasco, G. (2023). *Do no harm guide: Collecting, analyzing, and reporting gender and sexual orientation*. Urban Institute.

⁶ The ICS survey instrument used "American Indian or Alaska Native" as a racial identity category, consistent with University definitions. However, throughout the text, we refer to this population as Native American and Native, interchangeably.

TABLE 2.2
PERCENT IDENTIFYING WITH VARIOUS SOCIAL AND DEMOGRAPHIC IDENTITIES

	All ICS respondents	Identifies with a disability
<i>Visual assistance, screen readers, and/or audio descriptions</i>	5.3	9.5
<i>Assistance in speaking, language interpretations</i>	1.2	0.0
<i>Emotional or behavioral supports or assistance</i>	11.4	27.4
<i>Assistive listening devices, captioning, or other deaf or hard-of-hearing supports</i>	2.7	7.1
<i>Intellectual, cognitive, or developmental supports or assistance</i>	2.3	13.1
<i>Assistance with a learning disability</i>	3.5	15.5
<i>Mobility assistance, for example automated doors, elevators, or wheelchairs</i>	7.0	19.1
<i>Other assistance not listed above</i>	1.7	4.8
<i>Any accomodation</i>	21.5	48.8

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.

ICS respondents were asked about key areas of investment, such as recruitment and retention for diversity and about structured processes, such as decision-making and rewards. These indicators are first presented among all ICS respondents and then disaggregated by role, race/ethnicity, gender identity, sexuality, and disability to explore how individuals with various identities within Arizona Arts and the College of Fine Arts experience these structural dimensions of equity.

Among these three elements, ICS respondents were the most positive (62% agreeing or strongly agreeing) that there are effective efforts to recruit and retain a diverse student body, faculty, and staff. By contrast, 51% of faculty and staff agreed that there are credible and transparent decision-making processes and a minority, 41% of faculty and staff respondents agreed that rewards for work performance are fairly and equitably distributed.

**VOICES FROM
OUR COMMUNITY**

“It hits different when you see someone that looks like you teaching and successful as an artist. I’ve only taken 1 dance class out of many with a brown choreographer and it was so much more meaningful and emotional than I imagined because it’s not often that I see people that look like me in these roles or even thought about it much until that moment.”

- Undergraduate student

“Compensation needs to meet expectations and workloads; be competitive nationally and match the current standard of living regionally (UA has taken advantage of an impoverished Southern Arizona too long and is now actually contributing to the lack of forward advancement of the region and unable to draw a competitive workforce in the arts)”

- Staff member

**TABLE 3.1
KEY ICS INFRASTRUCTURE & INVESTMENT INDICATORS**

	There are effective efforts to recruit and retain a diverse student body, faculty, and staff	There are credible and transparent processes for the decision-making that affects the direction of my school / unit	Rewards for work performance are fairly and equitably distributed in my school / unit
ALL ICS RESPONDENTS	% 61.5	% 51.0	% 41.1
ROLE			
<i>Undergraduate Student</i>	65.0	+	+
<i>Graduate Student</i>	61.6	+	+
<i>Faculty</i>	55.3	50.0	43.2
<i>Staff</i>	51.4	52.0	38.9
RACE/ETHNICITY*			
<i>White</i>	61.4	49.5	44.7
<i>Hispanic or Latinx</i>	57.9	54.6	40.0
<i>Asian American or Asian</i>	53.9	66.7	41.7
<i>African American or Black</i>	43.2	+	+
<i>American Indian or Alaska Native</i>	57.9	+	+
<i>Middle Eastern or North African</i>	+	+	+
<i>Pacific Islander or Native Hawaiian</i>	+	+	+
<i>Prefers to identify another way</i>	57.1	+	+
<i>Multiracial</i>	47.5	63.6	50.0
GENDER IDENTITY*			
<i>Woman</i>	63.3	53.2	45.6
<i>Man</i>	59.9	46.2	33.3
<i>Genderqueer, two-spirit, non-binary, agender, questioning, identifies another way</i>	48.2	+	+
<i>Transgender (transman, transwoman)</i>	46.7	+	+
SEXUALITY*			
<i>Heterosexual or straight</i>	68.4	58.3	47.6
<i>Gay or lesbian</i>	53.9	33.3	23.5
<i>Bisexual</i>	44.8	23.1	30.8
<i>Queer, pansexual, asexual, questioning, identifies another way</i>	50.0	38.9	37.5
DISABILITY + ACCOMMODATIONS			
<i>Identifies as having a disability</i>	41.6	50.0	25.0

* Non-mutually exclusive categories, + Insufficient number of responses

Disaggregating these items by role, undergraduate students are the most positive regarding the effectiveness of diversity-enhancing recruitment and retention efforts (65%), followed by graduate students (62%), faculty (55%), and finally, staff (51%) (see Figure 3.1). Faculty and staff hold similar perceptions of the credibility and transparency of decision-making that affects their school or unit. With regard to the fairness of rewards for work performance, faculty had slightly higher rates of agreement (43%) than staff (39%).

In terms of racial/ethnic differences in perceptions of these key Infrastructure & Investment elements, White respondents were the most positive about the effectiveness of diverse recruiting (61%), whereas Black (43%) and multiracial (48%) respondents were the least positive about the efficacy of these efforts.

FIGURE 3.1
PERCEPTIONS OF EFFECTIVENESS OF DIVERSITY-ENHANCING RECRUITMENT AND RETENTION EFFORTS BY ROLE

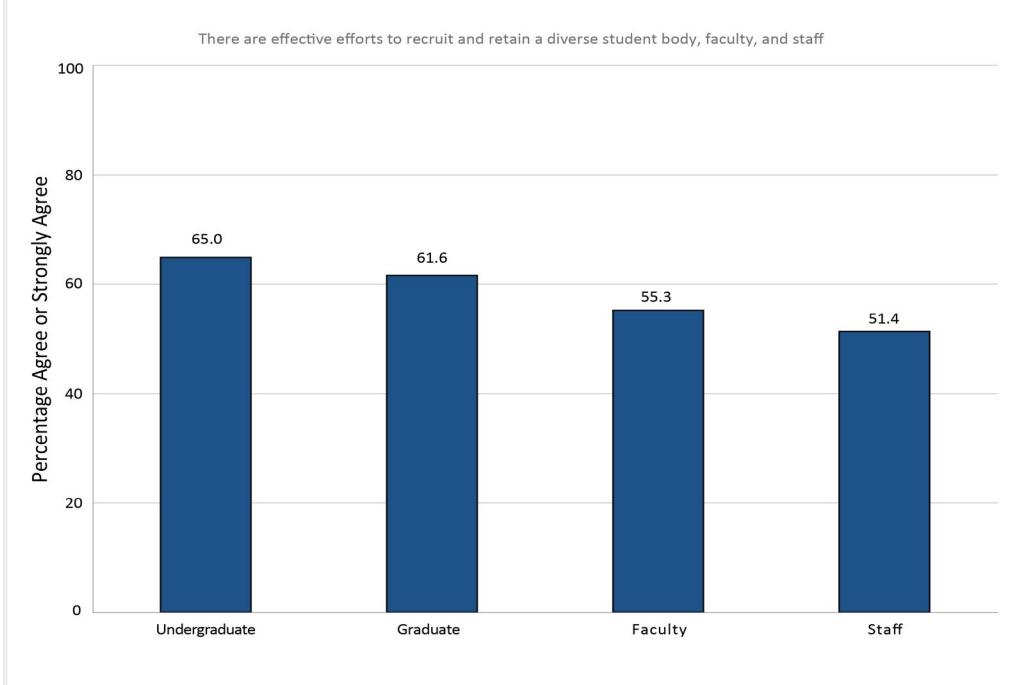
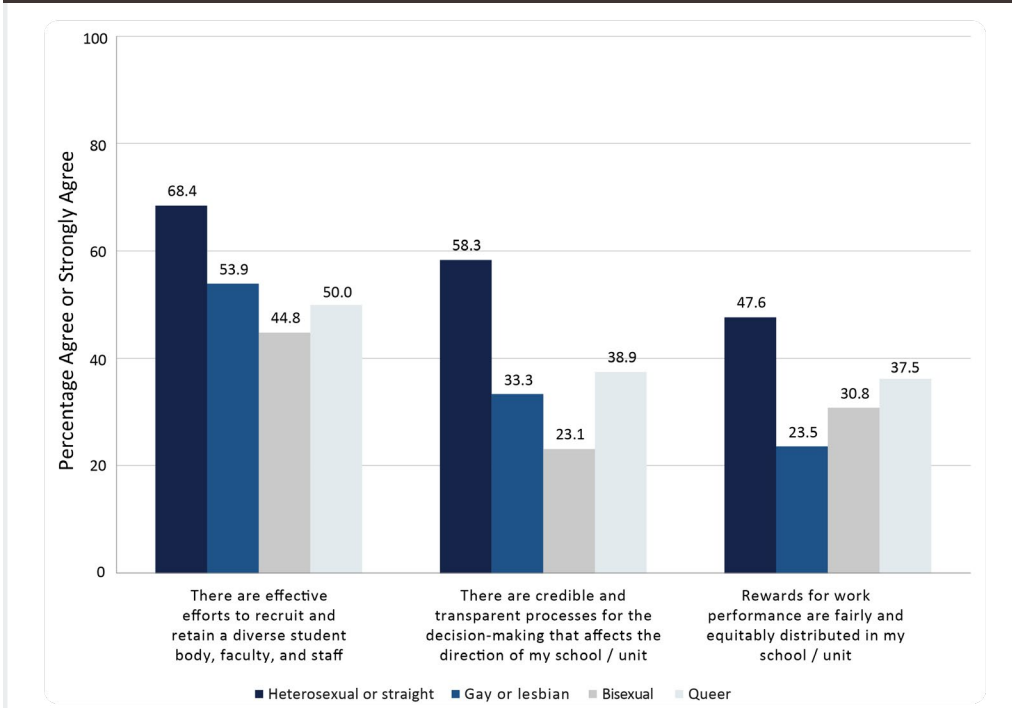
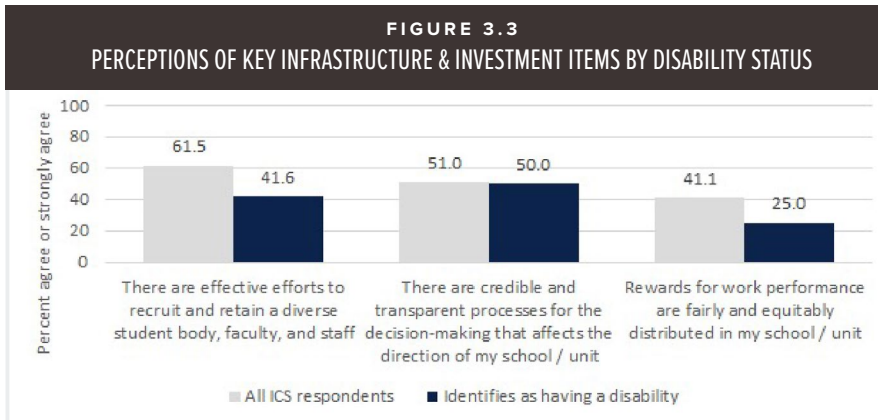


FIGURE 3.2
PERCEPTIONS OF KEY INFRASTRUCTURE & INVESTMENT ITEMS BY SEXUALITY





Moving downward in Table 3.1 to gender identities and sexuality, minoritized gender and sexual identity groups see more improvement needed in the infrastructure for diverse recruitment, transparency in decision-making, and equitable reward distribution. Figure 3.2 depicts these responses by gender-identity. Though there is variability in the patterns of agreement across the three items, in each, individuals identifying as heterosexual or straight were the most positive about each item. Bisexual respondents were the most skeptical regarding recruitment (45% agreed) and decision-making (23%, faculty and staff only), whereas gay or lesbian faculty and staff were the most negative regarding the fairness of rewards for work performance (24%).

Finally, one recurring area of concern are the experiences of ICS respondents identifying as having one or more disabilities (see Figure 3.3). These respondents were 20 percentage points less likely than ICS respondents as a whole to agree that there are effective, diversity-enhancing recruitment and retention efforts (42% of people identifying with a disability compared to 62% of all respondents). Further, while 41% of all faculty and staff agree that rewards for work performance are fair and equitable, only 25% - or 1 in 4 - of people identifying with a disability think that this is true.

IV. EDUCATION & SCHOLARSHIP

The Education & Scholarship component of the Inclusive Excellence Framework refers to 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 12 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. Respondents were also asked about their perceptions of equity, diversity, and inclusion within Arizona Arts and the College of Fine Arts; specifically whether there were many opportunities to learn to address social equity and diversity topics and whether they thought there was too much emphasis on EDI at Arizona Arts or the College of Fine Arts. As before, we present each of these areas in the aggregate before disaggregating responses by role, race/ethnicity, gender, sexuality, and disability.

TABLE 4.1
KEY EDUCATION & SCHOLARSHIP INDICATORS

	REPRESENTATION IN ARTISTS AND AUTHORS (% OFTEN OR VERY OFTEN)		EDI IN THE CURRICULUM (% AGREE OR STRONGLY AGREE)	
	How many times in the last 12 months have you learned about the contributions of artists and authors whose identities are different than your own within the coursework	How many times in the last 12 months have you learned about the contributions of artists and authors whose identities reflect your own within the coursework	There are many opportunities at Arizona Arts / College of Fine Arts to learn how to address social equity and diversity topics	There is <i>too much emphasis</i> on issues of equity, diversity, and inclusion here at Arizona Arts / College of Fine Arts
ALL ICS RESPONDENTS	81.3	66.7	72.8	25.0
ROLE				
Undergraduate Student	81.1	67.0	72.4	24.2
Graduate Student	82.2	65.8	78.1	32.9
Faculty	+	+	78.7	25.0
Staff	+	+	64.0	21.1
RACE/ETHNICITY*				
White	83.0	74.6	72.7	22.9
Hispanic or Latinx	71.2	51.4	63.4	18.9
Asian American or Asian	87.5	52.5	69.2	21.2
African American or Black	61.3	45.2	59.5	8.1
American Indian or Alaska Native	82.4	58.8	84.2	21.1
Middle Eastern or North African	+	+	+	+
Pacific Islander or Native Hawaiian	+	+	+	+
Prefers to identify another way	+	+	76.9	28.6
Multiracial	75.0	54.6	63.3	13.3
GENDER IDENTITY*				
Woman	81.8	69.4	73.6	22.9
Man	80.7	64.2	75.0	33.5
Genderqueer, two-spirit, non-binary, agender, questioning, identifies another way	81.3	50.0	63.0	9.3
Transgender (transman, transwoman)	80.0	20.0	46.7	6.7
SEXUALITY*				
Heterosexual or straight	80.6	70.1	79.4	31.5
Gay or lesbian	85.1	61.7	71.9	18.8
Bisexual	82.4	63.5	55.2	9.2
Queer, pansexual, asexual, questioning, identifies another way	85.4	58.5	58.6	10.1
DISABILITY + ACCOMODATIONS				
Identifies as having a disability	73.8	49.2	58.4	15.6

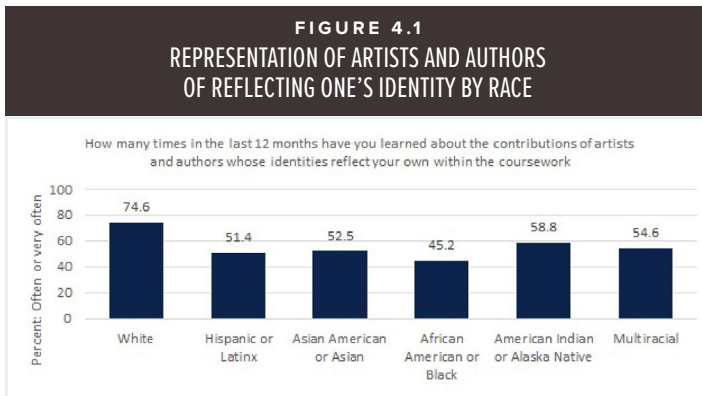
* Non-mutually exclusive categories, + Insufficient number of responses

REPRESENTATION IN ARTISTS AND AUTHORS

The left side of Table 4.1 (above) presents how often undergraduate and graduate student respondents reported learning about the contributions of artists and authors whose identities reflect their own as well as those that are different from their own. Among all students, 81% learned about the contributions of artists with different backgrounds often or very often and 67% said the same about artists whose identities reflected their own. This was largely consistent between undergraduate and graduate students.

Looking to race ethnicity, non-White students reported learning about the contributions of artists and authors whose identities reflect their own within their coursework at the lowest rates. As shown in Figure 4.1, three quarters of White students (75%) but only about half of students of color (roughly 50% for all groups) reported often or very often learning about artists or authors whose identities reflected their own.

A similar pattern is observed across other disaggregations. Namely, while all groups – by gender identity, sexuality, and disability – report learning about the contributions of artists and authors whose identities are different than their own, historically minoritized groups typically see less representation in the curriculum that aligns with their own identities. (See Table 4.1).



EDI IN THE CURRICULUM

The right side of Table 4.1 depicts general attitudes about EDI in the curriculum; namely perceptions of opportunities at Arizona Arts and the College of Fine Arts to learn to address social equity and diversity topics and, contrastingly, whether there is too much emphasis on EDI issues. Figure 4.2 presents those attitudes among all ICS respondents and shows that overall, 73% agreed or strongly agreed that there are many opportunities to learn to address EDI topics (in dark blue) whereas 25% felt that there is too much emphasis on EDI (in gray).

Disaggregating these attitudes by role shows that staff report fewer opportunities to address social equity and diversity topics and are also the least likely to feel there is too much EDI emphasis. Among other roles, undergraduates report lower levels of opportunities to learn about social equity and diversity topics (72% agree) than graduate students and faculty (roughly 78% of each) (see Figure 4.3). Graduate students stand out as a bit higher in their agreement that there is too much emphasis on EDI at Arizona Arts and the College of Fine Arts.

VOICES FROM OUR COMMUNITY

“I have noticed our [disciplinary] requirements are extremely limited to western/European/white education.”
 - Undergraduate student

“Classes being offered are still tailored to the predominately white, predominantly male, and predominantly straight voice. If a class is offered, it is either targeted to non-majors or as an elective (still establishing that the status-quo is white, male, and straight).”
 - Graduate student

VOICES FROM OUR COMMUNITY

“Curriculum needs to be more inclusive of other cultures, teaching ideas from artists outside the mainstream will spark more creativity.” - Undergraduate student

“I don’t think there needs to be so much focus on it. I think there are honestly bigger problems.” - Undergraduate student

“More resources or training classes for faculty to be aware about how they can be inclusive in the classroom and how [to avoid] any “involuntarily” discrimination in the classroom.” - Undergraduate student

FIGURE 4.2
PERCEPTIONS OF EDI IN THE CURRICULUM, ALL ICS RESPONDENTS

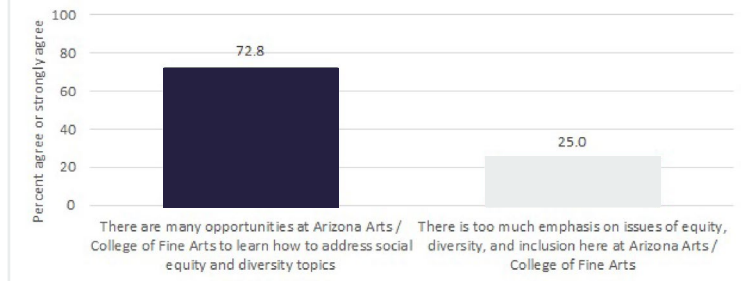
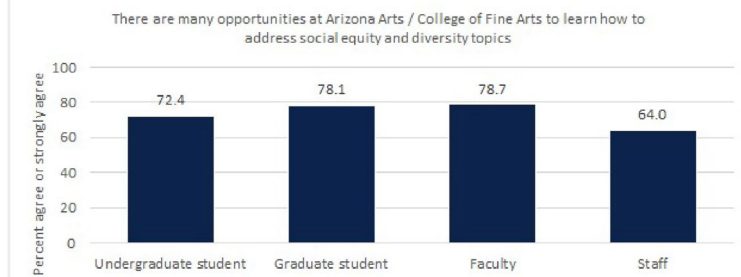


FIGURE 4.3
PERCEPTIONS OF OPPORTUNITIES TO LEARN TO ADDRESS SOCIAL EQUITY AND DIVERSITY TOPICS BY ROLE



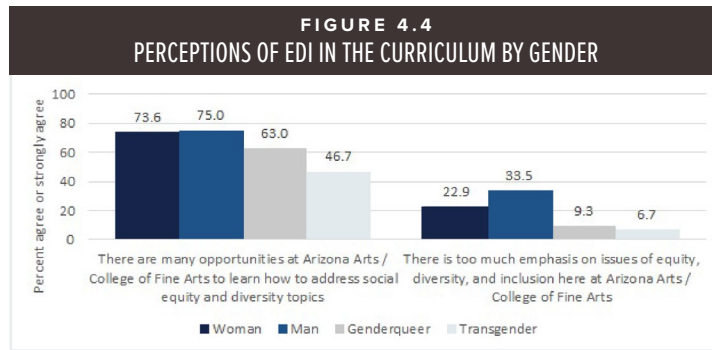
These opinions vary by race such that White, Native, and individuals who chose to self-identify agree at the highest rates that there are many opportunities to address social equity and diversity at Arizona Arts and the College of Fine Arts (roughly 75% or more agree or strongly agree). These same groups, with the addition of Asian and Asian American respondents, agree at the highest rates that there is too much emphasis on EDI (20% or more agree or strongly agree).

Looking at patterns by gender identity, genderqueer and transgender community members are less likely to agree (63% and 47%, respectively) that there are many opportunities to address social equity and diversity issues. By contrast, respondents identifying as men (33%) were the most likely to say there was too much emphasis on EDI. Fewer women (23%) and very few genderqueer and transgender respondents agreed with this sentiment. (See Figure 4.4)

Finally, once again, those identifying with disabilities - 14% of ICS respondents - are less likely to think there are many opportunities to address social equity and diversity (58%) than respondents as a whole (73%) and less likely to say there is too much emphasis on EDI at Arizona Arts and the College of Fine Arts (16% of individuals identifying as having a disability compared to 25% of all ICS respondents).

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. Table 5.1 reports ICS respondents' perspectives on three key elements of this component, first among all respondents and then disaggregated in the same way as throughout this report.



Across the three items, respondents were the most confident that their experience at Arizona Arts has had a positive influence on their growth (84%) and many feel that Arizona Arts / the College of Fine Arts is a place where they can perform up to their full potential (70%). At the same time, 46% of all ICS respondents agreed or strongly agreed that they need to work harder than others to be valued equally at Arizona Arts / College of Fine Arts.

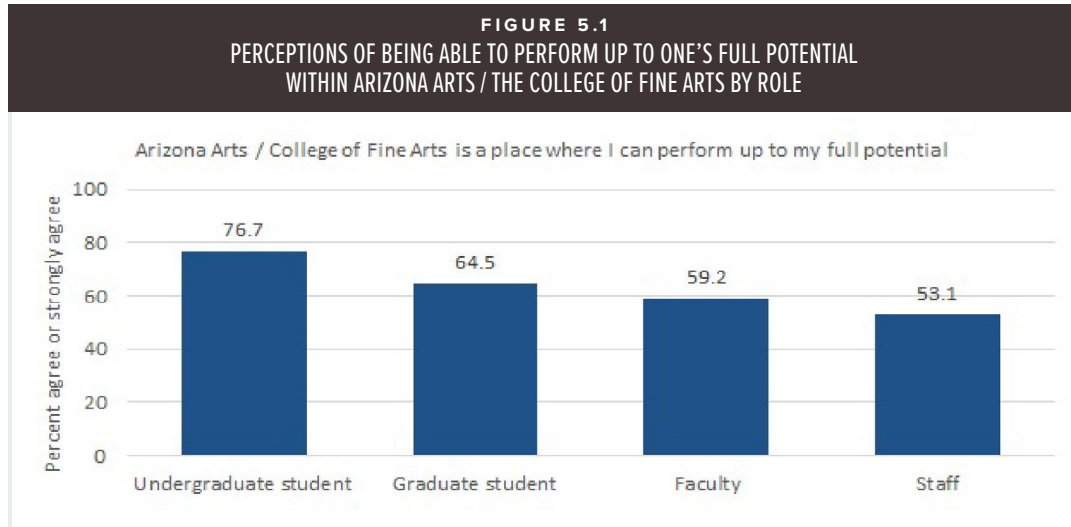
TABLE 5.1
KEY SUCCESS & THRIVING INDICATORS

	Arizona Arts / College of Fine Arts is a place where I can perform up to my full potential	I have to work harder than others to be valued equally at Arizona Arts / College of Fine Arts	My experience at Arizona Arts / College of Fine Arts has had a positive influence on my growth
ALL ICS RESPONDENTS	69.9	45.7	83.9
ROLE			
Undergraduate Student	76.7	40.5	86.6
Graduate Student	64.5	65.8	88.2
Faculty	59.2	49.3	79.0
Staff	53.1	47.5	71.6
RACE/ETHNICITY*			
White	69.6	39.9	84.5
Hispanic or Latinx	70.7	46.0	84.3
Asian American or Asian	67.9	47.2	84.9
African American or Black	63.4	61.0	78.1
American Indian or Alaska Native	66.7	52.4	61.9
Middle Eastern or North African	80.0	50.0	80.0
Pacific Islander or Native Hawaiian	+	+	+
Prefers to identify another way	73.3	33.3	73.3
Multiracial	67.0	40.8	80.8
GENDER IDENTITY*			
Woman	71.0	46.0	84.8
Man	69.9	44.2	83.1
Genderqueer, two-spirit, non-binary, agender, questioning, identifies another way	60.7	51.8	83.9
Transgender (transman, transwoman)	60.0	40.0	80.0
SEXUALITY*			
Heterosexual or straight	73.7	44.1	85.1
Gay or lesbian	67.7	46.2	84.6
Bisexual	63.0	45.1	78.3
Queer, pansexual, asexual, questioning, identifies another way	65.1	42.5	81.1
DISABILITY + ACCOMMODATIONS			
Identifies as having a disability	54.3	64.2	74.1

* Non-mutually exclusive categories, + Insufficient number of responses

Turning to differences by role, undergraduate students appear the most positive that they can perform up to their full potential (77%), followed by graduate students (64%), faculty (59%), and finally, staff (53%) (see Figure 5.1). Graduate students reported having to work harder than others to be valued equally (66%) at the greatest rates. Lastly, while the majority of undergraduates (87%) and

graduate students (88%) think that their experience at Arizona Arts / College of Fine Arts has had a positive impact on their growth, smaller portions (79%) of faculty and staff (72%) agree with this statement.



In terms of differences in these Success & Thriving elements by race/ethnicity, Black and Native American ICS respondents had among the lowest rates of agreement among all three measures. For example, a majority of both groups (61% among Black respondents, 52% among Native American) felt they needed to work harder than others to be equally valued, compared with 46% of all respondents and 40% of White respondents.

Moreover, in terms of gender identities, genderqueer and trans respondents reported lower levels of believing they could perform to their full potential (61% and 60%, respectively) than those identifying as women (71%) and men (70%) (see Figure 5.2). By contrast, gender-queer respondents were the most likely to believe they needed to work harder than others (52%, compared to 46% of all ICS respondents). In terms of sexuality, heterosexual or straight respondents similarly were the most likely to think they could perform up to their full potential at Arizona Arts. Groups with different sexual identities were largely similar in their perceptions of being valued equally for their work; however, bisexual and queer respondents had slightly lower rates (78% and 81%) of agreeing that their experience at Arizona Arts / College of Fine Arts has had a positive impact on their growth.

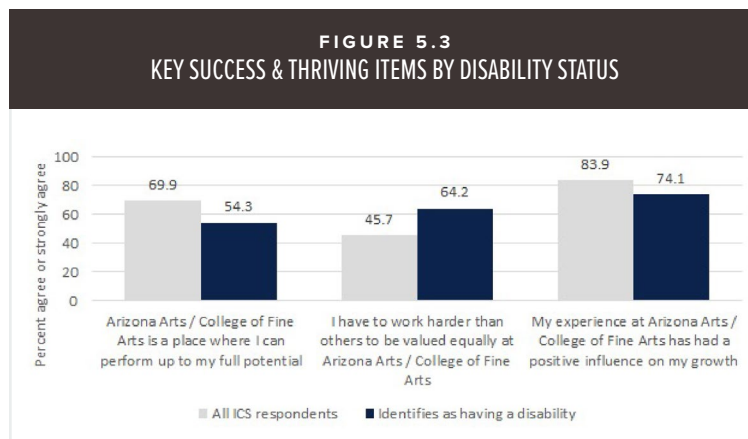
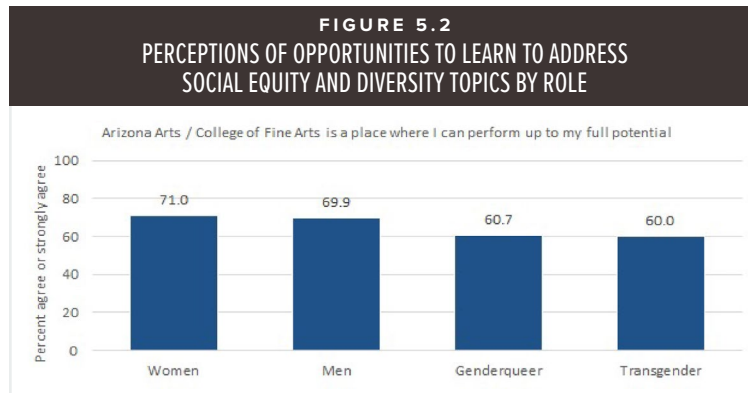
Finally, those identifying as having a disability emerge as a uniquely underserved population within Arizona Arts in terms of their perceptions of being able to perform up to their full potential (54%

VOICES FROM OUR COMMUNITY

“This past year I’ve gotten more growth and opportunities from outside the arts program... because they understand the value of working with people in the community who are underrepresented.”
 - Undergraduate student

“Much of the [disciplinary] learning environment is unconsciously very ableist as well and fosters poor mental health and unhealthy lifestyles in many students.”
 - Undergraduate student

compared to 70% of all ICS respondents), being rewarded equally for their effort (64% believe they need to work harder, compared to 46%), and whether their experience at Arizona Arts has had a positive impact on their growth (74% compared to 84%) (see Figure 5.3).



VOICES FROM OUR COMMUNITY

“We frequently see artists with vast amounts of potential, but who do not qualify for academic scholarships, and we have no means to get them to UArizona because our merit scholarships are meager. This disproportionately affects students from communities of color who often are often not receiving the same educational opportunities as their caucasian contemporaries. So, they can either take on massive loans, or they can go to [private university] on a full-ride.”

- Faculty

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. The ICS asked students about how often they learned the skills to be successful in a multicultural, global arts environment; how often they learned to produce work that has societal impact; and how often they learned to produce work that is personally meaningful or significant.

TABLE 6.1
KEY PARTNERSHIPS & PUBLIC IMPACTS (ASKED OF ALL STUDENTS)

	How many times in the last 12 months have you learned skills to be successful in multicultural, global arts environments	How many times in the last 12 months have you learned to produce work that has societal impact	How many times in the last 12 months have you learned to produce work that is meaningful and significant to you
	% Often or Very Often	% Often or Very Often	% Often or Very Often
ALL ICS RESPONDENTS	63.4	65.1	82.4
ROLE			
Undergraduate Student	63.8	64.1	83.3
Graduate Student	61.1	69.9	78.1
Faculty	+	+	+
Staff	+	+	+
RACE/ETHNICITY*			
White	64.1	64.1	80.4
Hispanic or Latinx	60.9	69.1	82.7
Asian American or Asian	57.5	62.5	85.0
African American or Black	46.7	58.1	80.7
American Indian or Alaska Native	58.8	58.8	76.5
Middle Eastern or North African	+	+	+
Pacific Islander or Native Hawaiian	+	+	+
Prefers to identify another way	+	+	+
Multiracial	59.1	61.4	77.3
GENDER IDENTITY*			
Woman	64.0	69.7	84.9
Man	63.3	56.9	77.1
Genderqueer, two-spirit, non-binary, agender, questioning, identifies another way	51.1	60.4	79.2
Transgender (transman, transwoman)	73.3	40.0	73.3
SEXUALITY*			
Heterosexual or straight	67.3	67.9	82.5
Gay or lesbian	68.1	68.1	78.7
Bisexual	58.9	61.6	84.9
Queer, pansexual, asexual, questioning, identifies another way	56.1	61.0	82.9
DISABILITY + ACCOMODATIONS			
Identifies as having a disability	49.2	52.5	73.8

* Non-mutually exclusive categories, + Insufficient number of responses

Across these three measures, Arizona Arts / College of Fine Arts students reported producing meaningful work at the highest rates (82% said they often or very often did this in the last year) compared to their confidence in their skills to be successful or work with societal impact. (See Table 6.1). Respondents reported less frequently learning to produce work with a societal impact (65%) and the skills for a global arts environment (63%). Looking by role, graduate students were a bit more likely (70%) than undergraduates (64%) to report learning to produce work with a societal impact, whereas undergraduates reported creating personally meaningful work at higher rates (83% compared to 78%).

In terms of the experiences of students with diverse racial and ethnic backgrounds, Latinx students reported learning to create work with a societal impact at the highest levels (69%) compared to students as a whole (65%). Black students by contrast were the least confident about learning the skills for a multicultural, global arts environment (47%) and the skills to have a societal impact (58%), compared to students as a whole (63% and 65%, respectively). Within these comparisons, Asian and Asian American students (85%) as well as Latinx students (83%) had among the highest self-reported rates of producing personally meaningful work.

**VOICES FROM
OUR COMMUNITY**

“Idea for improvement: systemic incentives to reach out to community artists and organizations.”
- Undergraduate student

Students within Arizona Arts / College of Fine Arts also appear to experience these dynamics differently based on their gender identity. While transgender respondents were the most likely to report frequently learning the skills to engage in a global arts environment (73%), genderqueer respondents were the least likely to feel this way (51%). In terms of work with a societal impact, women (70%) reported experiencing this at the highest rates, followed by genderqueer respondents (60%), men (57%), with transgender students reporting creating work with a societal impact least often (40%). The same pattern is observed with regard to producing personally meaningful work. Student responses to all three items disaggregated by gender identity are visualized in Figure 6.1, below.

FIGURE 6.1
PERCEPTIONS OF KEY PARTNERSHIPS & PUBLIC IMPACTS ITEMS BY GENDER IDENTITY

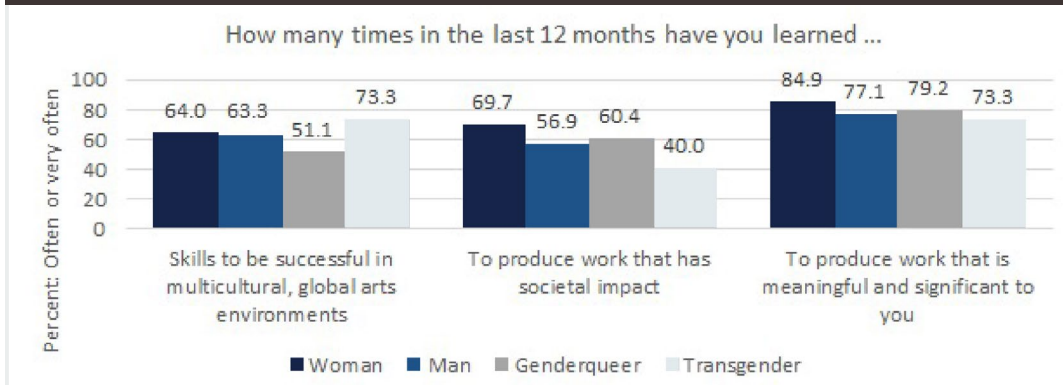
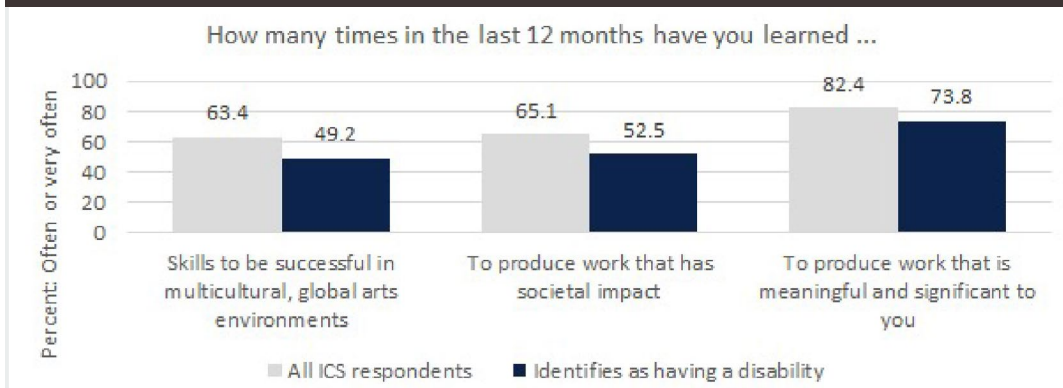


FIGURE 6.2
KEY PARTNERSHIPS & PUBLIC IMPACTS ITEMS BY DISABILITY STATUS



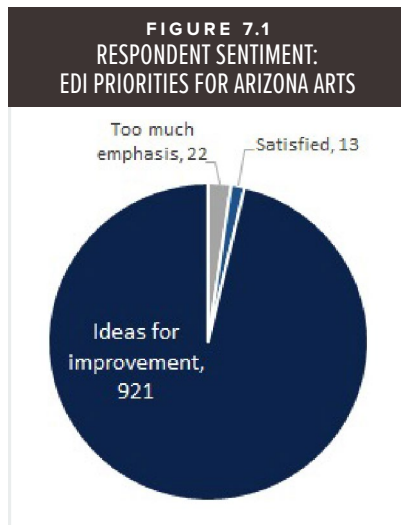
With regard to sexuality, heterosexual or straight and gay and lesbian respondents were the most positive regarding preparation for a global arts environment and societal impact (approximately 68% saying they learn these skills often or very often). By contrast, although gay and lesbian respondents are a bit lower than peers, roughly 80% of all sexuality groups report learning to create personally meaningful work often or very often.

Finally, as with many other dimensions of the Inclusive Excellence Framework, those students identifying as having a disability report learning in these areas at lower rates. While compared with all ICS respondents, those with a disability were less likely to say they often learned the skills to be successful in a multicultural, global arts environment (49% compared to 63%), to produce work with a societal impact (53% compared to 65%), or to produce personally meaningful work (74% compared to 82%). (See Figure 6.2).

VII. QUALITATIVE INSIGHTS: IMMEDIATE NEEDS

The Arizona Arts’ Inclusive Climate Survey concluded with an open-ended qualitative question, “What do you see as the most immediate need or area for focus related to equity, diversity, and inclusion?” Of the 656 ICS respondents, more than half (53%) took the opportunity to share their thoughts.

These responses were qualitatively coded using concept codes, meaning that when a distinct idea within a respondent’s suggestions related to EDI priorities, it was identified with a code. Ultimately, these responses totaled 4,224 ideas captured by 276 unique codes.



Overall, 13 responses conveyed satisfaction with the current state of EDI at Arizona Arts, and 22 reported that there was too much emphasis on EDI. The remaining 921 comments suggested ideas for improvement (see Figure 7.1 at left).

Respondents’ priorities for improvement are visualized in Figure 7.2, with the relative prevalence of the various ideas nested within the Inclusive Excellence Framework. The size of each square in the figure represents the number of times that idea was raised by an ICS respondent; therefore, the larger the square, the more often the idea was raised. The full table of values and examples follows the figure (Table 7.1).

FIGURE 7.2
ICS RESPONDENT PRIORITIES, ORGANIZED WITHIN THE INCLUSIVE EXCELLENCE FRAMEWORK

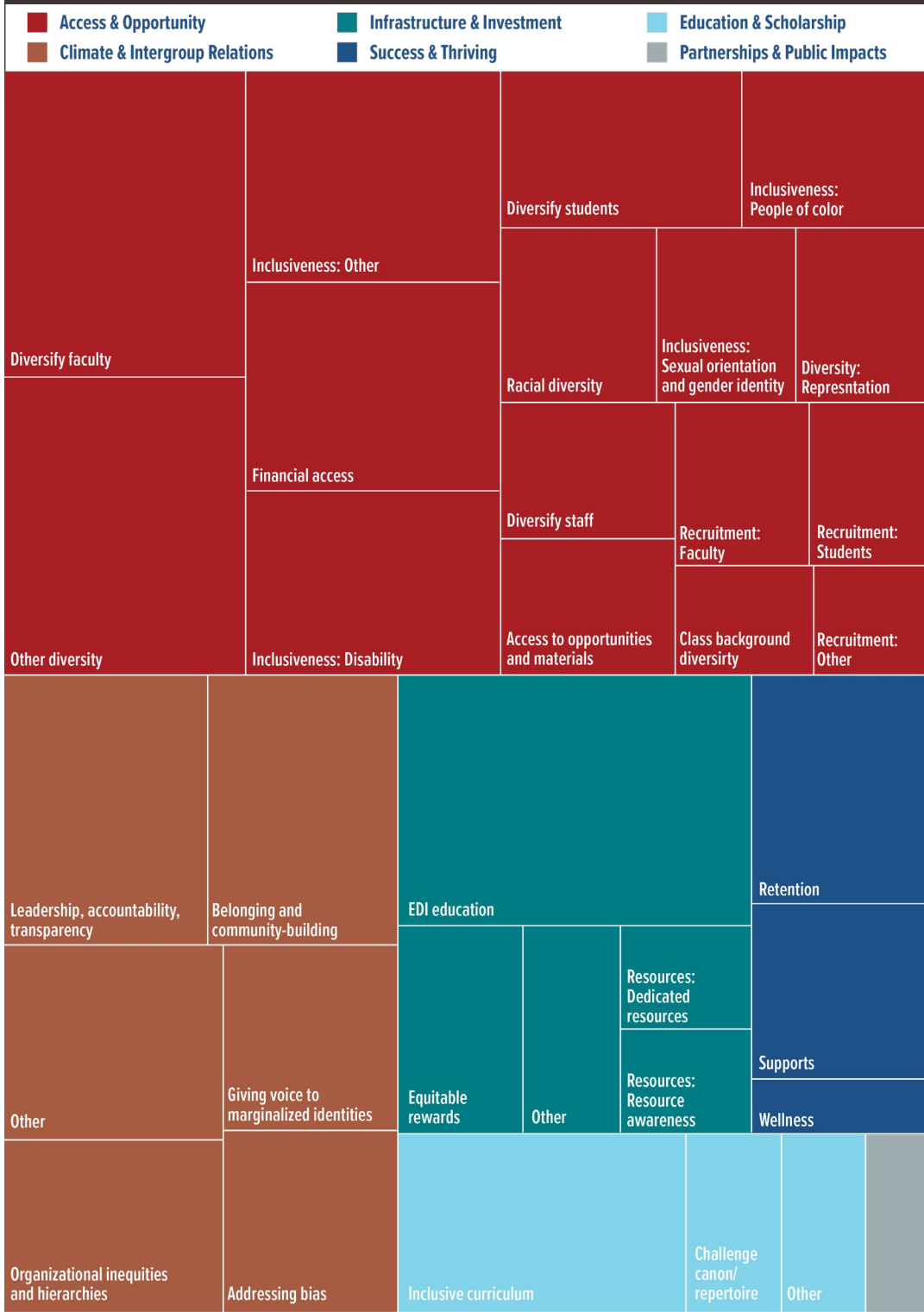


TABLE 7.1
ALL ICS PRIORITIES WITH COUNT OF CODED REFERENCES

Framework component	Element	Detail	Count of references	
Access & Opportunity	<i>Diversity</i>	<i>Faculty</i>	59	
		<i>Students</i>	30	
		<i>Race</i>	22	
		<i>Representation</i>	19	
		<i>Staff</i>	19	
		<i>Social class</i>	12	
<i>Other (e.g. cultural, ideas, genre, body)</i>		58		
<i>Inclusiveness</i>	<i>Disability</i>	<i>Disability</i>	38	
		<i>People of color</i>	23	
		<i>Sexual orientation and gender identity</i>	20	
		<i>Other (student, political, religious, economic)</i>	44	
<i>Recruitment</i>	<i>Faculty</i>	<i>Faculty</i>	18	
		<i>Students</i>	16	
		<i>Other (increase hiring, staff)</i>	10	
<i>Financial access</i>			43	
<i>Access to opportunities and materials</i>			19	
Climate & Intergroup Relations	<i>Leadership, accountability, transparency</i>		44	
	<i>Belonging and community-building</i>		42	
	<i>Organizational inequities and hierarchies</i>		30	
	<i>Giving voice</i>	<i>Marginalized identities</i>	<i>Students</i>	9
			<i>Other (faculty, staff, including more voices)</i>	9
				8
	<i>Bias</i>	<i>Harassment and microaggressions</i>	<i>Tokenism</i>	10
			<i>Sexism</i>	6
<i>Racism</i>			5	
<i>Ageism</i>			3	
			1	
<i>Other (privilege, respect, safety)</i>			34	
Infrastructure & Investment	<i>EDI education</i>	<i>EDI education</i>	71	
	<i>Equitable rewards</i>	<i>Fair pay</i>	13	
		<i>Other (equitable salaries, division of labor)</i>	8	
	<i>Resources</i>	<i>Dedicated resources</i>	11	
<i>Resource awareness</i>		11		
<i>Other (policy, infrastructure, centralization)</i>			16	
Success & Thriving	<i>Retention</i>		33	
	<i>Support</i>	<i>For BIPOC faculty</i>	5	
		<i>Mentorship</i>	5	
		<i>“be more supportive”</i>	5	
<i>Other (student workers, students’ goals, non-native English speakers)</i>		10		
<i>Wellness</i>			8	
Education & Scholarship	<i>Inclusive curriculum</i>		41	
	<i>Challenge canon / repertoire</i>		13	
	<i>Other (classes, exhibitions, career preparation)</i>		12	
Partnerships & Public Impacts	<i>Community engagement</i>		8	
	<i>Societal impact</i>		1	

NEXT STEPS

Throughout the 2023-2024 academic year, Arizona Arts' senior leaders and D&I Committee members started to review these ICS results in the context of completing the EDI Roadmap planning process. The ICS results will be reported to the wider Arizona Arts community according to the following plan:

1. Reporting results: Key findings will be presented in a brief Summary Report and an in-depth Detailed Report, both published online in January 2024. These reports provide feedback from our community of students, faculty, and staff on what is working well and how we can enhance our progress.

2. Engagement opportunities: Early spring semester, there will be programming and communications that contextualize the survey results, including unit-level Data Dialogues to facilitate conversations about the key findings and learning about the Arizona Arts framework for inclusive excellence. These opportunities are for novices and experienced data consumers alike. No advanced preparation will be required to participate.

Engaging in conversations about the survey results is a starting point for developing unit-specific action plans. Our next steps in the journey to develop a more inclusive arts community transition us from discussion to action:

3. Action planning: Throughout February and March, unit directors and diversity and inclusion committees will use data packets prepared by the Equity in the Arts office to identify priority areas and develop targeted action plans with short- and long-range goals, specific milestones, and clear benchmarks. These action plans will incorporate and advance impactful work that is already being done on equity, diversity, and inclusion in the units.

4. Plan reviews: By the end of the spring semester, unit action plans will be reviewed to ensure alignment with Arizona Arts' Inclusive Excellence Framework. We will also launch a team learning grant program to strengthen our collective capacity to implement action plans as a unified, division-wide EDI Roadmap.

We thank everyone who participated in the Arizona Arts' Inclusive Climate Survey and who helped shape and guide the ICS instrument and data analysis. Arizona Arts is committed to the practice of data-informed decision-making to improve the experiences and outcomes of everyone who learns and works at Arizona Arts. The critical and constructive feedback from students, faculty, and staff will help us foster a more inclusive arts community where everyone feels respected, supported, and valued. We look forward to the work ahead.

APPENDIX A: METHODOLOGY

SURVEY DESIGN & DISTRIBUTION

In general, a climate survey is a way of measuring individuals' perceptions, attitudes, and interactions. The Arizona Arts' Inclusive Climate Survey revolves around the question: "Do all groups in Arizona Arts / College of Fine Arts feel as though they belong, their contributions are valued, and they are supported?" As the first survey focused on perceptions of equity, diversity, and inclusion among students, faculty, and staff at Arizona Arts, this survey aimed to:

- Better understand systemic and interpersonal factors that affect our experiences of learning and working in Arizona Arts.
- Develop an action plan to improve the environment for learning and working for all members of the Arizona Arts community.
- Provide each school and presenting unit within Arizona Arts with baseline data to focus and regularly assess our ongoing efforts toward greater equity, diversity, and inclusion in the arts.

The design of the survey was guided by a well-established framework for understanding campus climate,⁷ existing climate survey instruments, and input from College of Fine Arts students and members of the Arizona Arts' Diversity & Inclusion Committee. The survey instrument is available [here](#).

Because this survey entailed asking individuals to share an abundance of potentially sensitive information and experiences, we sought the input of the Human Subjects Protection Program, the entity that supports the Institutional Review Boards (IRB) at The University of Arizona for an external determination of human research. They found that this study (STUDY0002507) is not considered research involving human subjects for IRB purposes and therefore did not meet the standards for a full review process. However, this study still sought to abide by the research standards reflected in the [CITI training for human subjects research](#) including informed consent, privacy and confidentiality, and justice.

All Arizona Arts and College of Fine Arts undergraduate and graduate student majors and benefits-eligible faculty and staff (including administrators and select designated campus colleagues) were invited to complete the survey which launched in February of 2023. The full survey took about 15 minutes to complete and, while fully optional, was encouraged by email reminders and through existing Arizona Arts and College of Fine Arts networks. Three hundred

⁷ 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.

participants who completed the survey and elected to be entered into a drawing were chosen at random to receive a token of appreciation ranging from coffee mugs to wireless headphones.

PRIVACY AND CONFIDENTIALITY

The use of survey information adheres to the University of Arizona’s stringent privacy and security policies. Personally identifiable information including unique identifiers (e.g. email address, University ID), is held in secure, encrypted systems accessible only to the data analyst, Dr. Sarah Kyte, Senior Research Scientist within the Student Success and Retention Innovation’s strategy team. In all reporting, responses representing fewer than 10 individuals and any potentially personally identifying details within quotes are withheld to support confidentiality and avoid deductive disclosure.

RESPONSE RATES AND REPRESENTATIVENESS

Respondents were required to be eighteen or older to participate and to have consented to participate. This reduced the number of respondents who accessed the survey from 693 to the 656 participants included within this report, a response rate of 27% overall. Response rates and total numbers of responses are provided in Table A.1.

To gain a sense for the extent to which these 656 respondents reflect the attributes of the 2,433 individuals invited to participate in the survey, Table A.2 compares the demographics of ICS participants against those of the full Arizona Arts / College of Fine Arts community. Note that the reliance on institutional data and conventions mandated by the Integrated Postsecondary Education Data System (IPEDS) reduces the nuance with which gender and race are identified

and imposes mutually-exclusive categories.⁸ Statistically significant differences are identified with an asterisk. Namely, undergraduate students were underrepresented in the population that participated in the survey (62%) compared to Arizona Arts / College of Fine Arts as a whole (79%). Faculty and staff are both overrepresented among respondents (13% and 12%) compared to their population in the wider community (6% and 5%, respectively). Relatedly, survey respondents were older on average (29 years) than the average Arizona Arts / College of

TABLE A1
INCLUSIVE CLIMATE SURVEY RESPONSE RATES OVERALL
AND BY ROLE AND UNIT

	Response Rate (%)	N Respondents
ARIZONA ARTS & COLLEGE OF FINE ARTS	27	656
BY ROLE		
<i>Undergraduate Student</i>	21	412
<i>Graduate Student</i>	34	79
<i>Faculty</i>	63	82
<i>Staff</i>	59	83
BY UNIT		
PRESENTING UNITS		
<i>Arizona Arts Live</i>	50	9
<i>Center for Creative Photography</i>	67	12
<i>Fine Arts Administration</i>	52	26
<i>Museum of Art</i>	90	9
SCHOOLS		
<i>Art & Art History</i>	23	208
<i>Dance</i>	43	87
<i>Music</i>	25	165
<i>Theatre, Film, & Television</i>	21	139
Total number of invited participants		2,433

⁸ For a discussion of IPEDS race reporting see <https://uair.arizona.edu/content/raceethnicity-reporting-faq>.

Fine Arts community member. Otherwise, no statistically significant differences were observed by IPEDS gender, IPEDS race, or first-generation and Pell Grant recipient status among students between the two populations.

TABLE A2			
REPRESENTATIVENESS OF ICS RESPONDENTS COMPARED TO STUDENTS, FACULTY, AND STAFF AT ARIZONA ARTS AND THE COLLEGE OF FINE ARTS			
ROLE	Arizona Arts / College of Fine Arts (%)	Respondents (%)	P
<i>Undergraduate student</i>	79.3	62.6	*
<i>Graduate student</i>	9.6	12.2	
<i>Faculty</i>	5.7	13.4	*
<i>Staff</i>	5.4	11.9	*
<u>IPEDS GENDER</u>			
<i>Male</i>			
<i>Female</i>	52.7	48.7	
<u>IPEDS RACE</u>			
<i>American Indian or Alaska Native</i>	0.9	0.5	
<i>Asian</i>	4.3	4.8	
<i>Black or African American</i>	3.3	3.7	
<i>Hispanic or Latinx</i>	26.0	24.3	
<i>International</i>	5.0	4.5	
<i>Native Hawaiian or Other Pacific Islander</i>	0.2	0.2	
<i>Not Reported</i>	2.3	3.0	
<i>Two or more races</i>	6.3	6.1	
<i>White</i>	51.8	53.0	
<u>STUDENT ATTRIBUTES</u>			
<i>First generation college student</i>	22.8	20.6	
<i>Pell Grant recipient</i>	21.2	21.4	
<u>AGE (MEAN YEARS)</u>	25.2	29.1	*

* Denotes statistically significant difference between full Arizona Arts / College of Fine Arts population and ICS survey respondents (p < 0.05, two-tailed test). All categorical variables tested using a z-test of proportions. Age tested using a t-test.

ANALYTICAL APPROACH

The Inclusive Climate Survey contained nearly 200 questions. In an effort to present a manageable amount of detail for community engagement, we sought to highlight a few key items from within each section. After mapping these items onto the Inclusive Excellence Framework, focal items were chosen from within each component of the Inclusive Excellence Framework with consideration given to their relevance to the Framework as well as the community of stakeholders within Arizona Arts and the College of Fine Arts. Therefore, this report features a subset of about 50 items.

In presenting our quantitative findings related to perceptions and experiences, respondents typically had four categories to choose from. For ease of interpretation, we report the percentages of respondents choosing the two most positive categories (e.g. “strongly agree” and “agree”, “very often” and “often”). Open-ended responses were analyzed qualitatively using thematic concept coding.

This report largely does not use statistical tests (e.g., tests of proportions, analysis of variance [ANOVA]). Statistical testing is used to make inferences about the extent to which parameters observable within a random sample likely reflect true differences in a population as opposed to chance. Given the importance of unpacking the experiences and views of historically minoritized groups in opt-in climate studies such as this one, imposing the burden of “statistical” significance and randomized sampling work against the overall goals of the project.⁹ Therefore, we report the responses of the 656 students, faculty, and staff within Arizona Arts and the College of Fine Arts who shared their identities, perspectives, and experiences with us to improve the working and learning environment for all. In presenting our results, we aim to draw the reader’s attention to apparent differences in responses with practical significance, particularly when clear patterns emerge across various dimensions and elements within the Inclusive Excellence Framework.¹⁰

⁹ 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.

¹⁰ Readers interested in carrying out their own ad hoc tests of the proportions presented throughout the report will find the relevant number of observations within particular groups in Table 2.1.

APPENDIX B: ACKNOWLEDGEMENTS

REPORT DEVELOPMENT

Dr. Amelia Kraehe
Associate Vice President for Equity in the Arts, Arizona Arts
Professor of Art & Visual Culture Education, School of Art

Dr. Sarah Kyte
Research Consultant and Analyst

SURVEY DEVELOPMENT

Dr. Amelia Kraehe
Associate Vice President for Equity in the Arts, Arizona Arts
Professor of Art & Visual Culture Education, School of Art

Tess Christiansen
Data Initiatives Working Group Member
Collections Specialist, Center for Creative Photography

Dr. Carissa DiCindio
Data Initiatives Working Group Member
Associate Professor of Art and Visual Culture Education, School of Art

David Morden
Data Initiatives Working Group Member
Associate Professor of Voice and Movement, School of Theatre, Film & Television

SURVEY ADMINISTRATION AND DATA ANALYSIS

Dr. Sarah Kyte
Research Consultant and Analyst

ADVISORY SUPPORT

Dr. Kelsey Nussbaum
Assistant Professor of Music Education, School of Music

Dr. Matthew Williams
Associate Professor of Music Education, School of Music

VISUAL DESIGN

Ranch House Media

Jona Bustamante
Graphic Designer, Arizona Arts

COMMUNICATIONS

Charlie Snyder
Director of Public Relations, Marketing & Communications, Arizona Arts

Lynn Robinson
Graduate Assistant for Equity in the Arts, Arizona Arts
Doctoral Student of Art & Visual Culture Education, School of Art

ARIZONA ARTS DIVERSITY & INCLUSION COMMITTEE

Willa Ahlschwede

Assistant Curator of Education & Public Programs, University of Arizona Museum of Art

Philip Alejo

Associate Director of Equity and Inclusion, School of Music

Associate Professor of Music, School of Music

Chris Compton

Assistant Professor of Dance, School of Dance

Dr. Carissa DiCindio

Associate Professor of Art & Visual Culture Education, School of Art

Sara Guzman

Archivist, Center for Creative Photography

Dr. Amelia Kraehe

Associate Vice President for Equity in the Arts, Arizona Arts

Professor of Art & Visual Culture Education, School of Art

Dr. Kimberly Mast

Director, Visual Resource Center

Kimberly Moore

Student Award Coordinator, College of Fine Arts

Alex Moral

Educator, Academic & Community Initiatives, Center for Creative Photography

David Morden

Associate Professor of Voice and Movement, School of Theatre, Film & Television

Dr. Kelsey Nussbaum

Assistant Professor of Music Education, School of Music

Ana Pumarejo

Associate Director of Special Events, Arizona Arts

Bev Seckinger

Distinguished Outreach Professor, School of Theatre, Film & Television

Charlie Snyder

Director of Public Relations, Marketing & Communications, Arizona Arts

Deanna Fitzgerald (ex-officio)

Vice Dean, College of Fine Arts

Professor of Lighting Design, School of Theatre, Film & Television

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.

