



Diversity Plan

College of Visual and Performing Arts

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III. Diversity Committee Members

Chairperson

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Committee Members

- Holly Hey, Assistant Professor, Department of Theatre and Film
- Olman Piedra, Assistant Professor, Department of Music
- Kim Sanchez, Student, Department of Theatre and Film
- Quintin Sheares, Student, Department of Theatre and Film
- Caitlyn Ciboro, Student, Department of Art

Ex Officio Members

- Holly Monsos, Associate Dean, College of Visual and Performing Arts
- Debra A. Davis, Dean, College of Visual and Performing Arts

IV. Executive Summary

As a newly created college, the College of Visual and Performing Arts holds diversity and open expression as key to our learning and outreach efforts. In keeping with the University of Toledo Diversity Mission, we uphold a commitment to providing equal opportunities for all, irrespective of one's individual race, ethnicity, creed, or cultural identity.

Academic Programs

The arts departments recurrently include events programming and offer inclusive curriculums that address diversity related issues. Each department offers Non-US Culture and U.S. Diversity core requirements.

A diversity of U.S. culture course includes, but is not restricted to, an examination of the economic, political, philosophical, social or artistic life of distinct cultural communities in the United States. Cultural communities may include but are not limited to communities based on race, ethnicity, class, gender, sexual orientation, beliefs and disability.

A student who completes the diversity of U.S. culture requirement should be able to:

- Explain the cultural relationships between dominant and non-dominant cultures within the U.S.;
- Describe how diverse cultural communities contribute to the development of U.S. culture; and,
- Compare complex social structures within diverse U.S. cultural communities.

Visual Construction of Gender

History of Jazz

Musical Diversity in the United States

Non-U.S. Culture

A non-U.S. culture course includes, but is not restricted to, an examination of the economic, political, philosophical, social or artistic life of communities outside the United States that did not contribute to the dominant culture in the United States.

A student who completes the non-U.S. culture requirement should be able to:

- Demonstrate awareness of cultural communities outside the United States;
- Demonstrate knowledge of responsible citizenship in a global society;
- Explain the cultural relationships between dominant and non-dominant populations outside the United States;
- Compare complex social structures within diverse cultural communities outside the United States; and,
- Recognize contemporary global issues facing a non-U.S. culture.

Ethnographic Art

African Art

Ancient Art of the Americas

Third Cinema

Cultures and Music of Non-Western Styles

In addition to the core courses listed above, faculty within the CVPA recently worked with faculty from COIL and other colleges and developed a course for students within the Arts Living and Learning Community, *Living and Learning with Diversity: Through the Arts*. This course focuses on diversity issues interpreted through the arts. Projects such as [One Million Bones](#) will foster understanding and global diversity awareness through hands-on arts practice.

Students in learning communities will learn how people from diverse groups have contributed to their fields, as well as come to understand the barriers those individuals face when seeking to work in those fields or to access its public goods, whether those goods are social, economic, or political. Sections will be keyed to the particular interests of each learning community. Courses are hybrid and include community engagement. (Excerpted from the syllabus submitted to Faculty Senate for the new course, 2011.)

Meeting Disability Needs

When requested, the Departments of Art and Theatre and Film adapted workspaces and equipment for disabled individuals. The Art Department provided wheelchair access to the darkroom within the photography lab. Theatre and Film faculty worked with Engineering students and modified a 16mm film camera for use by a quadriplegic major. In addition, faculty worked closely with Plant Operations and adapted the existing video lab for wheelchair access. All the public venues within the College are ADA compliant. Lastly, as part of its organizational efforts, the College is currently developing an Accessibility Plan, which will address issues of disability.

We will continue to assist students and work with the Office of Accessibility, meeting any ADA compliance issues within the College.

Arts Events and Programming

All of the departments consider issues of diversity when planning their events for each season. In Theatre there is a policy of race-blind casting, unless the particular play is about race. Including more female playwrights in the season selections has been a goal for the past five years. Programming and events within the College of Visual and Performing Arts have recently included the following:

Topdog/Underdog by Suzan-Lori Parks - The play chronicles the adult lives of two African American brothers, Lincoln and Booth, as they cope with women, work, poverty, gambling, racism, and their troubled upbringings.

Crumbs from the Table of Joy by Lynn Nottage - This play involves very deep religious and social issues – black versus white, religious and devout versus atheistic and dissolute, communism and change versus status quo and getting by, American versus German (just after WWII), young versus old, social (on several levels) versus the spiritual (on several levels), city versus country, new ways versus tradition, and more.

Voices of Witness Africa is a new 30-minute documentary intended to help Episcopalians listen to the views and experiences of Anglicans who are gay, lesbian, bisexual and transgender (GLBT) and to emphasize that homosexuality is "not just a North American or European issue," says the Rev. Cynthia Black. The discussion following the film screening involved the documentarian, members of the Episcopal community and audience attendees.

Co-produced by Black, rector of Christ the King Church in Kalamazoo/Texas Corners, Michigan, and Katie Sherrod, a writer and commentator based in Fort Worth, Texas, the documentary features GLBT Africans who talk about their lives and their relationships with God and the church. The discussion following the screening involved the documentarian, members of the local Episcopal community and audience attendees.

Rolling, a feature length documentary film, co-directed and edited by Mike Majoros. Majoros, an award winning filmmaker, screened his documentary involving three disabled individuals who use wheel chairs to preserve their independence. *Rolling* provides a view of subjects' world through filmmaking. Mr. Majoros held a discussion with persons from the Ability Center and audience participants.

Converging Aesthetics: Counterpoint in Image and Text, and exhibition of works by Imo Nse Imeh, and poetry by David Ragland. Ragland, a scholar of Philosophy and Peace Education and a poet, began to interpret Imeh's drawings and paintings in spontaneous poems. Soon afterward, Imeh began to create works that incorporated Ragland's haunting poetry. The synthesis was inevitable as both the artist and the poet address the complexities of the African Diaspora and the nuanced relationship between black identity, representation, and corporeal documentation.

Projecting Expression: The Art and Times of William Kentridge, in this presentation by art history student Melisa Kempke, Kempke looks at the innovative South African artist William Kentridge, describing his cinematic techniques for projecting drawings in time and exploring the connections between his art and the politics of South Africa.

Art in the Dark: Shedding New Light on 'Blackness' here, art history student, Eric Sobel examines the manipulation of light and mass (or lack thereof), in David Hammons work. Hammons recalls the theatrics of Yves Klein, addressing racism in the process, along with museum practices and assumptions about black artists. Hammon's works undercut many African-American stereotypes while exposing the multifaceted nature of "blackness."

Romel Joseph & The Concert for the Haitian Performing Arts Center, this November, Romel Joseph and his daughter Victoria will perform with proceeds from this concert benefiting Friends of Music Education for Haiti, Inc. and will go toward the creation of the planned Haitian Performing Arts Center.

FMEH's mission is to cultivate the arts in Haiti, as it is the food that nurtures the soul and makes one live a fuller life. Without a social and cultural life, there will be few interests to attract tourists to come to Haiti, and little emotional and psychological fruition will take place in the society.

Music education can play a positive role in improving the lives of the Haitian people by infusing high self-esteem, discipline, leadership, teamwork, creative thinking, hard work, as it did for Romel Joseph.

Irina Yurkovskaya a native of Belarus, graduated from Belarusian Music Academy in Minsk in Piano Performance and Voice Performance was a Dorothy McKenzie Price Piano Series featured artist. She has played with the Belarus Philharmonic, and was a vocal coach for the National Opera, and a vocalist for the National Chamber Choir. She has performed extensively in Belarus, Russia, Lithuania, and Latvia.

The future Diversity Action Items, Goals, Initiatives and Strategies are outlined in the College of Visual and Performing Arts Diversity Plan. Plans include identifying programming events as diversity offerings and also tracking performance/exhibition/concert attendance at these events. It is our intention to be more inclusive of all audiences and not to target events so that they have increased attendance by any one identified group.

Diversity of Faculty and Staff

The College is committed to a balanced and diverse faculty and staff. We will make every attempt to increase our gender balance and to select persons from the University-identified diversity categories when hiring permits and if they are the most highly qualified candidates for the positions.

Diversity of Students

The College is committed to recruiting a diverse and quality undergraduate student body in all departments. We will continue to participate in recruiting events in Columbus, Cleveland and Cincinnati, where we could draw a more diverse population. We have also purchased an online and print recruitment service through *Creative Outlook*, Townsend Publications. Though there is not specific diversity data collected via this service, the online access is open to everyone and the printed magazine is distributed to a broad constituency, thereby increasing our outreach to a more diverse population.

MyMajors web traffic has increased by more than 320% in the past year: Site Visits
June 2010: 49,407; Site Visits June 2011: 208,118

Registrations on MyMajors are up 85% or nearly 6,000 more than this time last year:

Assessments taken June 2010: 7,083; Assessments taken June 2011: 12,933

With the introduction of the MyMajors Mobile App and by optimizing our web site, Mobile traffic has increased from 1,583 visits in June 2010 to 24,464 in June 2011. We have also added over 50,000 pages of unique content with more career and academic major pages. Our pages are formatted for SEO and targeted to promote institutions career and academic programs. (Data from MyMajors.com)

Additionally, we plan to begin summer enrichment camps and will make every effort to offer and accept students from a broad and diverse population. We will also be identifying a point person for diversity recruitment who will participate in departmental recruitment planning.

Inclusion of our current students is another concern for the College. We are interested in increasing participation of all students in events and programming. Specifically, we will hold an inclusionary event at the start of each academic year that welcomes new students and connects them with upper class students. The event will be organized by students, student groups, and faculty, and will be financially supported by the College. A wrap-up event will be organized later in each academic year to further develop college community and identity.

Furthering our efforts through curricular initiatives, we will create an arts core curriculum course that is developed around a broad arts experience, emphasizing the history of diversity in the cultural arts. This course will be designed to reach a broad number of students

The Diversity Plan of the College of Visual and Performing Arts is directly related to the University definition of diversity and the University Strategic Plan. Our plan focuses on the work and learning environment of the College and the broader University community through its Diversity Action Items, Goals, Initiatives and Strategies. We are specifically dedicated to promoting diversity through our disciplines and the inherent openness of thought and action found in the arts, as evidenced in our College Diversity Mission Statement.

Our plan embraces all individuals and extends our creative diversity efforts into the campus and broader Toledo community and beyond.

V. College Diversity Mission Statement

The College of Visual and Performing Arts at The University of Toledo embraces its responsibility to include, promote, educate, and unite diverse peoples and communities on campus, in the greater Toledo area, and beyond. As a democratic society, we engage the arts as a universal language to express multiple perspectives, celebrate socially inclusive dialogues, and foster intellectual inquiry.

VI. Diversity Action Items, Goals, Initiatives and Strategies

A. Initiative 1: Include more diversified events and programming for the College of Visual and Performing Arts

1. Actions

- a) Assign CVPA Diversity Committee representatives to departmental events planning committees who serve as advocates for inclusive planning and programming;

- b) Uniquely brand College diversity events so that audiences easily recognize diversity programming;
- c) The College will include CVPA diversity programming on the UT Diversity calendar.

2. Goals

- a) Create a college-level diversity speaker/artist sponsorship. Funds allocated for two speakers/artists per year, rotating funds on a yearly basis or by idea of submissions. Work to identify an Arts Diversity Series sponsor or donor, similar to the model of the Shapiro Lecture Series;
- b) Pair a speaker or invited guest with a specific diversity offering and, when fiscally possible, integrate a cultural food and drink component to the event.

3. Qualitative and Quantitative Measurement

- a) Department chairs will announce the Diversity programming guidelines to faculty and staff. Chairs will direct faculty members and departmental programming committees to feature at least one Diversity event per semester. At least two departments will showcase an artist within the Diversity category, within a given year;
- b) The College Diversity brand will identify the programming as a signature event when and wherever possible;
- c) The College will track the number of attendees to Diversity Arts events by tallying box office sales and manual head counts;
- d) The College Diversity Committee will consult with the Office of Institutional Diversity to develop a voluntary audience survey that targets diversity considerations and tracks and measures interest data at College Diversity events.

4. Details of Progress of Challenges Towards Achieving Intended Outcome of Initiative/Strategy

- a) Department chairs will submit a report to the College Diversity Committee that assesses Diversity programming. The College Diversity Committee will use the report to identify and target a broader audience for future Diversity events;
- b) Survey data collected at Diversity events will inform future Diversity programming;
- c) These are new initiatives, reports of progress and challenges will be determined after the Diversity Plan has been implemented.

B. Initiative 2: Take advantage of opportunities that may present themselves to increase diversity among tenure track, lecturers, part-time and visiting faculty in the College.

1. Actions

- a) Follow the protocols set by the Office of Institutional Diversity.

2. Goals

- a) Balance the female/male, faculty ratios through college and departmental hires, whenever the most highly qualified candidates are from the underrepresented group;
- b) Increase ethnic diversity in the college and departments, whenever possible, always choosing the most highly qualified candidates for all new hires;
- c) Foster a more vibrantly diverse faculty by increasing ethnic diversity within the College through new faculty hires while maintaining the College's commitment to hire the most highly qualified candidate.

3. Qualitative and Quantitative Measurement
 - a) Track the most recent hiring data against the historical records of the college and departments.
 4. Details of Progress of Challenges Towards Achieving Intended Outcome of Initiative/Strategy
 - a) Budgetary constraints always pose a challenge to new and replacement hires;
 - b) 2011 hires included three full-time faculty in the music department including: two females and one ethnically diverse hire in a mainly Caucasian male department;
 - c) These are new initiatives reports of progress and challenges will be determined after the Diversity Plan has been implemented.
- C. **Initiative 3:** Create an arts core curriculum course that is developed around a broad arts experience, emphasizing the history of diversity in the cultural arts.
1. **Actions**
 - a) Develop content and learning objectives that feature diverse artists, whose work incorporates a depth of artistic approaches, conceptual challenges, and complexity of contributions.
 2. **Goals**
 - a) Visual and performing arts students in the new core curriculum class will collaborate and work across multiple disciplines as part of their class projects. The College will feature their work at a special Diversity branded event.
 3. **Qualitative and Quantitative Measurement**
 - a) Follow all core curricular development and assessment processes.
 4. **Details of Progress of Challenges Towards Achieving Intended Outcome of Initiative/Strategy**
 - a) Establish a committee to create the arts diversity core course;
 - b) Continue to work with COIL on “Living and Learning With Diversity: Through the Arts” course, students in the ALLC will learn how people from diverse groups have contributed to their fields, as well as come to understand the barriers those individuals face when seeking to work in those fields or to access its public goods, whether those goods are social, economic, or political. Sections will be keyed to the particular interests of each learning community. Courses are hybrid and include community engagement;
 - c) These are new initiatives reports of progress and challenges will be determined after the Diversity Plan has been implemented.
- D. **Initiative 4:** Highlight and distribute more information to CVPA students about campus student diversity organizations and opportunities.
1. **Actions**
 - a) Chairs will work closely with the Promotions Specialist to co-sponsor campus Diversity offerings;
 - b) Encourage class participation in existing student organizations events that showcase diversity;
 - c) Invite speakers from diversity organizations to make presentations within the FYI/FYE/BAJ classes;
 - d) Offer academic incentives for students who attend diversity events;

e) Research local and upcoming events related to diversity.

2. Goals

- a) Increase efforts to maximize attendance at CVPA diversity events;
- b) Integrate new and creative ways to inform the target audience about events;
- c) Participate more fully in University diversity events;
- d) Communicate regularly with target audience and other student organizations about upcoming events.

3. Qualitative and Quantitative Measurement

- a) Track number of co-sponsorships;
- b) Track visitors to the FYI/FYE/BAJ/ classes;
- c) Faculty will recognize students' incorporation of diversity content within their creative and scholarly work;
- d) Honor a student whose creative or scholarly work addresses diversity by presenting a Dean's Award.

4. Details of Progress of Challenges Towards Achieving Intended Outcome of Initiative/Strategy

- a) These are new initiatives reports of progress and challenges will be determined after the Diversity Plan has been implemented.

E. **Initiative 5:** Identify and nurture opportunities for all members of the CVPA to participate in/with representative community organizations, events and programming.

1. Actions

- a) Encourage faculty to develop relationships with ACGT, Sofia Quintero Center, TSA, etc.;
- b) Encourage faculty to work with local diverse populations and extend assistantship opportunities to their students for work within such diverse communities;
- c) Coordinate with community organizations that already offer diverse cultural programming in order for our students to participate in those activities, i.e., ACGT, Sofia Quintero Center, TSA, etc.;
- d) Develop an internship opportunity for students of diversity or with diversity arts organizations in the area, expanding the impact of inclusionary arts throughout the community.

2. Goals

- a) Increase CVPA participation in a diverse range of community organizations.

3. Qualitative and Quantitative Measurement

- a) Faculty reports on ARPA;
- b) Internship enrollment;
- c) Press coverage of participation.

4. Details of Progress of Challenges Towards Achieving Intended Outcome of Initiative/Strategy

- a) These are new initiatives reports of progress and challenges will be determined after the Diversity Plan has been implemented.

F. **Initiative 6:** Recruit, retain and graduate a diverse population at the undergraduate and graduate levels.

1. Actions

- a) Identify a point person for diversity recruitment who will participate in departmental recruitment planning;
- b) Continue participation in recruiting initiatives that target public schools such as Campus Preview Days, Experience Days and Career Days;
- c) Develop a summer arts camp and recruit high school participants from a broad spectrum of populations;
- d) Hold an inclusionary event at the start of each academic year that welcomes new students and connects them with upper classmen. This event will be organized by students, student groups, and faculty, and will be financially supported by the College;
- e) Hold an additional inclusionary event later in each academic year to further develop college community and identity.

2. Goals

- a.) Recruit, retain and graduate a diverse student population.

3. Qualitative and Quantitative Measurement

- a) Increased numbers of self-identified diversity students enrolled in the CVPA departments;
- b) Track enrollment of self-identified diversity students in summer camps.

4. Details of Progress of Challenges Towards Achieving Intended Outcome of Initiative/Strategy

- a) These are new initiatives reports of progress and challenges will be determined after the Diversity Plan has been implemented.

VII. Appendix A: Trend Data and Analysis (Data prepared by Institutional Diversity)

Faculty and Staff

Currently, female faculty represents 26% and males comprise 74% of all faculty in the college structure. The Department of Music did make advances in their hiring with two new female appointments beginning in the 2011-2012 academic year. The Department of Art has four female full-time faculty members and nine male faculty members. Gender was more equivalent in the department before the college restructuring, which when coupled with recent resignations caused a reduction of three females from the totals. The Department of Theatre and Film has three females and four males for a more gender-neutral balance. The College Dean’s office is entirely female both in makeup of administrative staff and administration.

STATUS	RACE / ETHNICITY	GENDER				Grand Total	%Total Faculty
		Female	%Female	Male	%Male		
Faculty	Black or African American		0%	1	2%	1	2%
	Hispanic/Latino		0%	2	4%	2	4%
	White	12	26%	31	67%	43	93%
Faculty Total		12	26%	34	74%	46	100%
		Female	%Female	Male	%Male	Grand Total	%Total Staff
Staff	White	7	88%	1	13%	8	100%
Staff Total		7	88%	1	13%	8	100%
Grand Total		19	35%	35	65%	54	100%

Ethnic minority faculty are underrepresented throughout the college with Caucasian females equaling 35% and Caucasian males equaling 59% of all faculty. The Department of Music made a racial/ethnicity hire in 2011. Ethnic diversity is not completely accurate as one female is a representative of Middle Eastern descent and is not represented in the data provided.

Undergraduate Students

Ethnic diversity among our undergraduate students remains consistent in its imbalance with the majority of students self-identifying as white. Gender breakouts are more balanced overall in the College.

201140	Female	Male	Grand Total	Percentage
American Indian or Alaska Native		1	1	0%
Asian	1	2	3	1%
Black or African American	23	34	57	14%
Hispanic/Latino	15	12	27	7%
Non-resident Alien	7	6	13	3%
Race and Ethnicity Unknown	13	8	21	5%
Two or more races	7	3	10	3%
White	133	130	263	67%
201140 Total	199	196	395	100%

201040				
American Indian or Alaska Native	2	1	3	1%
Asian	2	3	5	1%
Black or African American	29	44	73	16%
Hispanic/Latino	14	10	24	5%
Non-resident Alien	10	2	12	3%
Race and Ethnicity Unknown	11	6	17	4%
Two or more races	6	6	12	3%
White	139	165	304	68%
201040 Total	213	237	450	100%

200940				
American Indian or Alaska Native	3	2	5	1%
Asian	2	3	5	1%
Black or African American	23	41	64	15%
Hispanic/Latino	12	5	17	4%
Non-resident Alien	6	3	9	2%
Race and Ethnicity Unknown	13	10	23	5%
Two or more races	4	2	6	1%
White	152	153	305	70%
200940 Total	215	219	434	100%

200840				
American Indian or Alaska Native	2	1	3	1%
Asian		3	3	1%
Black or African American	23	36	59	14%
Hispanic/Latino	6	4	10	2%
Non-resident Alien	1	3	4	1%
Race and Ethnicity Unknown	12	8	20	5%
Two or more races	1	4	5	1%
White	153	160	313	75%
200840 Total	198	219	417	100%

200740				
American Indian or Alaska Native	1		1	0%
Asian	1	3	4	1%
Black or African American	19	34	53	13%
Hispanic/Latino	7	7	14	3%
Non-resident Alien		1	1	0%
Race and Ethnicity Unknown	6	13	19	5%
Two or more races		1	1	0%
White	151	164	315	77%
200740 Total	185	223	408	100%