FINE ARTS Program Review 2019-2025 Latest Version

Fine Arts Program Review (Six-year Cycle)

Program Review Introduction

Section IA: Basic Program Information - INTRODUCTORY INFORMATION 10/29/18 : Version by **Muller, Kevin** on **08/19/2021 20:53**

Department/Program

Names/roles of those who participated in program review
20-21 Response:
Kevin Muller
Jason Dunn
Patricia Hulin
Katrina Wagner
Logan Wood
Carol Lefkowitz
Chris West
Craig Coss
Barbara Gloistein
Daria Sywulak
Georgia Goldberg
Elisabeth Doermann
Number of faculty (full- and part-time)

20-21 Response:

1 Art History
2 Architecture
9 Studio Arts

4 f/t and 8 p/t as of Spring 2021 (1 f/t retired end of Spring 2021)
Number of staff (full- and part-time)
20-21 Response:
1 Admin Assistant
2 Lab Techs
Description of any grant, partnership (internal or external), and/or outreach the program is engaged in

20-21 Response:
FINE ARTS
- Participate in 1st Saturday events at College
- Tours for Anna Pilotin - middle schoolers
- Outreach with Art Center, Otis, Design Center, CCA
- COM Art Gallery exhibits and events
- HUM 101 - Guest lecturers
- Guest Lectures @ Fine Arts Museums SF, Crocker Museum of Art
- Connie Siegenthaler - seed funding for Lending Library
- Burning Man Project - students and faculty collaborative
- Emory Douglas Artist; collaborate with Umoja and Communications (sp21)
- Bay Area Models' Guild (partnership)
- Visiting artists (for specific classes)
- IVC makerspace interdepartmental collaboration
- Student field trips to Bay Area art galleries and museums

ARCHITECTURE:
- Frequent one-on-one meetings with prospective architecture students referred by counselors.
- Previously Regular communication with Redwood High School architecture teacher (need to reintroduce ourselves to new RW instructor). Also past Tam High instructor (since retired).
- Collaboration with CTE staff at Indian Valley and MCOE regarding virtual reality.
- Enrolled students attend/participate in community architecture events and return to report about them to their classmates.
- Students participation in architecture competitions.
- Professional guest speakers to classes (and field trips in non-Covid times)
- Regular brainstorming/coordination with Library, IT and Comcare for learning materials and technical equipment
- Need to partner with Autodesk - still hasn't happened

Section IB: Basic Program Information - 11/2/18 : Version by **Muller, Kevin** on **08/19/2021 20:53**

Units offered & related data
Enrollment & related data (zipcode/other data points)
Persistence (overall)
Persistence by race/ethnicity
Persistence by gender
Persistence by age
Seat Availability
#/% of courses with wait lists
#/% of courses with no materials cost (including textbooks, software, supplies, etc.)
#/% of courses low-enrolled

20-21 Response:
A. Units offered & related data

FINE ARTS
Awards - total number of AA and AAT is 40 for last 3 years.

Comments: Years to completion is high. However, includes life-long learners for whom time is not a concern. Would need these students separated out in order to accurately assess.

ARCHITECTURE
Awards - AS is 6 for last three years.

Comments: Below average of college. Why? Most all have full-time jobs who get AS, therefore time frame to completion is drawn out. No need for students to get AS in order to transfer. Therefore, number degrees awarded is not relevant gauge of success of program or understanding of time to completion of individual's goals.

Ask: How many students transfer (per term/year?), because this is more relevant.

Ask: Also, students enrolled are often post-bac taking courses in order to apply for graduate school. May have taken architecture courses elsewhere. Special demographic not captured by data.

B. Enrollment & related data (zipcode/other data points)

n/a

C. Persistence (overall)

Note: Persistence defined as majors continuing

FINE ARTS
Overall persistence rate for majors is going up over three years, eclipsing College average.
Overall art persistence increased 20%.

ARCHITECTURE
Overall persistence rate for architecture majors is the same as college average, expect in Fall 17 when above.

D. Persistence by race/ethnicity

FINE ARTS

ARCHITECTURE
Need data

E. Persistence by gender

FINE ARTS
Need data

ARCHITECTURE
Need data

F. Persistence by age

FINE ARTS
Need data

ARCHITECTURE
Need data

G. Seat Availability

NOTE: See discussion IC
FINE ARTS

Anecdotal: First and second level higher enrollment than third and fourth levels.

Data provided is not reflective of actual course enrollment. Examining the data provided, courses appear to be under-enrolled. However, that is because "seat count" does not address the fact that four sections are combined to create one class.

For example, Ceramics consists of four levels. Each level is listed as having a maximum of 25 students enrolled. Therefore the capacity appears to be 100. However, in fact the maximum enrollment of all four levels is not 100, but rather 25.

NEED corrected data if any evaluation here is going to be meaningful.

ASK: How many new students each semester continue in an art class.

ARCHITECTURE
Anecdotal: Not an issue.

H. #/% of courses with wait lists

Note: See discussion IC
FINE ARTS
Anecdotal: Depends on College-wide enrollment trends, but most often Ceramics. But, there is no established pattern based on semester or time a course is scheduled.

ARCHITECTURE
None.

I. #/% of courses with no materials cost (including textbooks, software, supplies, etc.)

Note: See discussion IC

Fine Arts: 0
Architecture: 1

J. #/% of courses low-enrolled

Note: See discussion IC

Individual courses listed here because percentage/number is not useful given that in each case may be unique circumstances.

FINE ARTS
Anecdotal/Observational: Upper-level Gallery Management courses.
Discussion: Maybe change to beginning level only?

Anecdotal/Observational: Photography courses when in person, but well-enrolled during pandemic.
Discussion: Full-time faculty retiring at end of Summer 2021. Department will discuss plans for photography program.

Anecdotal/Observational: Life Sculpture
Discussion: General decline among students in sculpture across other colleges as well. May have to do with shift toward digital-competence as a priority.

Anecdotal/Observations: General trend over the last couple of years has been a declining enrollment in evening classes (both studio and art history).
Discussion: No immediate cause apparent. We've tried to modify start times, but does not seem to make a difference. Possible cause is that commuting is so much worse that getting to campus for a night class is just not possible.

ARCHITECTURE
Anecdotal/Observational: Arch 140/141/140 Digital tools for architecture classes.
Discussion: Might seem low from the College's perspective (average enrollment 11-16 students, depending on semester). However, taken primarily by architecture students, which is a small population. See discussion later section.

Section IC: Basic Program Information - DISCUSSION 11/2/18 : Version by **Muller, Kevin** on **08/19/2021 20:53**

What is the enrollment trend over the past three years? How does this compare to the institutional trend?

REFLECTION & PLANNING SUMMARY:

For Departmental purposes, this question better phrased as: What are the enrollment trends over the past three years? Identify general trends and those related to specific demographics (where appropriate). Compare to similar institutional trends.

20-21 Response:

FINE ARTS
Overall
Consistent enrollment in Fine Arts over past 6 terms, and with <u>overall upward</u> trend.

Ethnicity
Change over time:
Mostly consistent, possible increases in Hispanic and Multi-Racial, but not consistent.

General Observations:
More White students than College average
Lower Hispanic than College average
Same or slightly lower African-American students than College average

Gender
Change over time:
None. Consistent across three years (approx 66% women to 33% men)

General Observations:
Greater percentage of women enrolled than College average
Lesser percentage of men enrolled than College average

Note: *Except* among life-long learners where distribution varies according to discipline. For example, Ceramics more women than men, but Sculpture equal men to women. But this discrepancy likely has to do with historical gendering of media and age of students.

Age
Change Over Time:
Increasing in age groups 18-19 and 20-24
Decreasing for ages for 50 and older
Others more or less consistent

General Observations
Under 18, 18-19, 20-24 = just under College average
50 and old = more than twice College average
Others more or less consistent

ARCHITECTURE
Overall
Change over Time:
Consistent and upward.

Observations:

Our program has developed a reputation at UC Berkeley (and perhaps Davis) for supporting prospective transfer students.

Local high schools have been sending students with long term transfer goals to our architecture program.

Typically, our enrollment is higher in spring when we offer Arch 130, an important introductory course.

During Covid, our enrollment has risen:

Remote Access has enabled students to join us from a distance. Although most have local ties, some are in Asia, Central America, and Europe. They are in several US states, northern and southern California.

UC transfer prerequisites that we've offered online have drawn students who are also enrolled elsewhere.

Gap year. We've had students taking a Covid triggered break, pursuing new interests, gaining skills for portfolios and school applications (transfer and graduate).

After Covid, some of the remote students may return to the Bay Area post-Covid and continue with us. However, it's likely that these numbers will drop when we return to campus, and when the short-term students return to their other schools.

Ethnicity
Change over Time:
Consistent, but also varies term to term due to relatively small enrollment numbers.
There has been an increase in Latinx students over recent years.

Observations:
Latinx and Multiracial = higher than College average Asian and White: Slightly lower than College average
Black students: highly variable, but 2-3 students per class cause of swings

Non-white students now comprise a majority of our students.

Gender
Change over time:
Consistent

Observations:
Male: Higher than College average Female: Lower than College average

Age
Change Over Time:
18-19 and 20-24 = Steady increase. Likely due to fact that Marin County schools know to come to COM for architecture.
Others more or less consistent

Observations
18-19 and 20-24 = Higher than College average
40-49 = Slightly higher than College average
50 and Older = At times higher than College average (possibly due to career change students)
Others more or less consistent

How does this trend influence the master schedule and scheduling of courses?

REFLECTION & PLANNING SUMMARY:

For Departmental purposes, this question better phrased as: How do these trends influence the scheduling of courses?

20-21 Response:

Applicable to Fine Arts and Architecture

FAA (Fine Arts and Architecture) never relies on simply roll-over scheduling. Every semester's schedule is made in response to current enrollment trends, shifts, and priorities.

We strive to offer entry/transfer level courses at times popular with students. We always seek to maximize our enrollments. But we also compete against other disciplines for students during appealing time slots. There are just so many students to go around.

It is not entirely clear what is "optimal scheduling times" might actually look like because an overall schedule that is successful in one year may have poor enrollments the following year. No pattern has been detected by the department Chairs over past 6 years. So, when faced with a low-enrolled course in any given term, there is no clear understanding of how we might schedule to improve enrollment.

We would also note that the policy of cutting low-enrolled courses in the week before classes disincentives experimentation with novel approaches to scheduling. We have talked about thinking outside the box when it comes to scheduling, but given that we run the risk of having the course cut and in turn losing future units, we inevitably discard any of these ideas in favor of ones that we think will definitely work. If we had a clear understanding that we could try certain scenarios risk free, it would allow us to be innovative in this area.

Finally, we note that courses might appear low-enrolled on convocation day of flex week (typically when the Dean would make these decisions), but the numbers at this point in the enrollment period do not reflect the pattern of enrollment as it applied to the Fine Arts and Architecture courses. To assess enrollments in a given art course a full 5-6 days before the first day of class assumes that the number at that moment in time is a predictor of the final enrollment. However, we know that many students sign up for Art and Architecture courses at the last minute - the weekend before the first day of class or the first week of classes. Because our classes are rarely impacted, students need not enroll any earlier. Therefore, a class that appeared it would not make enrollment minimum during flex may well exceed minimum by the first day of class.

Action: Request data for times when courses are offered across the college and the overall distribution of students in each time slot.

Action: Request data regarding the number of students who enroll in art classes in the days leading up to the first day of classes.

If there are particular courses that routinely have wait lists and/or are not getting sufficient enrollment (15-student minimum), how is this being addressed?

REFLECTION & PLANNING SUMMARY:

For Departmental purposes, this question better phrased as: Identify courses (if any) that routinely have wait lists or are not getting sufficient enrollment. Identify factors that might influence these enrollment trends. Identify how these issues are being addressed.

20-21 Response:

<u>Waitlisted Courses</u>

FINE ARTS
No courses <u>routinely</u> have wait lists, however...

Ceramics, 170/71 270/71
Factors: Ceramics is popular course for students. This is true at COM and at other CCs.
Action: None. The waitlist is not usually significant, and varies semester to semester. Sometimes does not exist. We have considered offering additional sections, but believe that as a result, enrollments of one or more sections would be diminished to the extent that two sections would be cancelled.

Drawing and Composition 130/31
Factors: 1) introductory course and 2) only two levels, whereas other studio courses have four levels.
Action: None. The waitlist is not usually significant, and varies semester to semester. Sometimes does not exist. We have considered offering additional sections, but believe that as a result, enrollments of one or more sections would be diminished to the extent that two sections would be cancelled. Possible action would be to create a late start class if we had overflow. However, room space is an issue because Drawing and Composition can only happen in specific rooms.

ARCHITECTURE:
We have not experienced waitlists.
However, the classes are increasingly full; some feel fine and others are cramped.

Action: We need to look at the classroom capacity and related class caps.
According to the Program Review data sheet, several are too high for our classroom*. The capacity for FA215 is 25 while the following classes are listed higher:
Arch 101 - 38
Arch 102 - 30
Arch 130 – 38
Through 2020, it appears that only Arch 101 and 102 have exceeded the room capacity of 25 (34 and 28 respectively), but these seemed quite full, and our online enrollment has since increased.

Also, on the current data sheet the paired classes 110/111, 120/121, 140/142 and 141/142 show individual class caps rather than paired caps*. For example, 110 and 111 each show a 25 cap. They should instead have a combined cap of 25.

*These items may have been corrected[?].

<u>**Routinely Low-Enrolled Courses:**</u>

FINE ARTS
Photography Dark Room and Digital (except during pandemic)
Factors: Possible decreased interest in dark-room processes; outdated pedagogy.
Action: All photo classes on hiatus for fall (and maybe spring 2021). Departmental review of Photography program.

Art Gallery Management Courses
Factors: Course is not well-promoted by department. Possibly unappealing course title. Unclear to students what the course entails and why take it.
Action: Gallery courses have recently been rescheduled from all day Fridays to 2x/week meetings. This seemed to make some difference. Higher level courses low enrolled. Departmental review of Art Gallery courses sequence, title, as well as content.

Sculpture and Life Sculpture
Factors: Possible decreased interest in sculpture, which requires development of manual skills, whereas students have shifted their focus to cultivating digital skills. Additionally, as young population has less and less experience with manipulating materials and tools (hammer and nails, for example), sculpture seems more intimidating/unappealing.

Action: None immediately. Because sculpture courses are hands-on intensive, therefore high enrollment is not desirable, more students in the classroom translate into less experience for the individual student. Also potential safety issue with too many students. Departmental discussion of emphasizing sculpture (and other courses) as experiential learning.

Courses at IVC
Factors: Art Department has neither presence nor reputation at IVC
Action: In process. Studio courses scheduled for Fall 21 and Spring 22. We plan to offer other courses in the future. Equipping studio classroom space at IVC in process. Will require several semesters of trial and error to get facilities to function effectively and strong student enrollment.

ARCHITECTURE:
Arch 140/141/140 Digital tools for Architecture.
Average enrollment is 11-16 students.
Factors: These are architecture-specific courses, not general education. They are critical to the success of our students.

These courses are taken primarily by architecture students to prepare for internships and transfer to 4 year or graduate programs. Without the digital skills, they cannot succeed in their transfer programs, nor can they find internships.

Unfortunately, there is limited articulation with the destination programs which assume that their incoming students are prepared with digital skills, but don't offer transfer credit for them.

The courses are also taken by professionals in the community for professional development. These students offer tremendous perspective to the younger students. They frequently continue into our other courses, supporting the program and their younger classmates.

The digital courses could serve other COM disciplines, Fine Arts Courses, and Maker Space endeavors. Right now, however, we have an architectural drawing prerequisite that tends to limit the crossover. This is a tricky problem – the prerequisite is important, but it's also limiting.

Action: None in the short term. Combined sections are already offered. Also, given hands-on intensive nature of course, large enrollments counter-productive for student success.
In the longer term, continue to study overlap with the other disciplines above, particularly the ongoing Maker-Space efforts.

What factors may be influencing the program's trends?

REFLECTION & PLANNING SUMMARY:

Factors for general trends (identified in #1):

20-21 Response:

Ethnicity
FINE ARTS:
Factors for low enrolled students of color:

Perception that study of art not being valuable or relevant career-wise
Perception that study of art does not complement "academic" coursework
Course content deemed not relevant
Perception visual arts coded "white" and therefore not of interest
Lack of representation in the classroom and in course content

Broader cultural bias in the US against visual arts that transcends ethnicity, race, or the like. (Note, for example, initial emphasis put on STEM and that the "A" art only added to STEM when pressured by arts advocates, thus producing STEAM or STEMA depending on the institution. But, even then, there was push-back; see: https://www.insidehighered.com/views/2015/03/30/essay-criticizes-idea-adding-arts-push-stem-education)

ARCHITECTURE:

Our classes are becoming increasingly diverse – we hope that trend continues.

External influences – the first three (also included above) apply to our students of color and to the students overall:

Our program has developed a reputation at UC Berkeley (and perhaps Davis) for supporting prospective transfer students.

Local high schools have been sending students with long term transfer goals to our architecture program.

COM's counseling, transfer and internship staff are providing tremendous encouragement and practical support to all of our students, including our students of color.

LatinX students often receive counseling and support from 10,000 Degrees in San Rafael.

Internal Factors

We are working hard to broaden the content that we teach. In our history sequence, the textbook covers architecture and culture worldwide.

In all of our classes we present examples of work and practitioners from all backgrounds. Although we've made improvements, there is still a lot of ground to cover.

Word of mouth - It seems that students of varied backgrounds encourage others to join the program, and support newcomers of similar (and non-similar) backgrounds.

There is still an unevenness in the preparation that some of our students have received before starting in architecture (particularly in writing and math.) We need to coordinate more fully with the services already in pace on campus to meet these needs.

Cost is a factor. We've worked hard to make sure that students have what they need to succeed. That said, more support is needed, much of which is identified in the Fine Arts section on the same topic.

Gender
FINE ARTS:

Factors for more women then men enrolled:

Historically Fine Arts coded as feminine vs "hard" sciences coded masculine, therefore art less appealing to men (see "Distinctly Feminine: On the Relationship between Men and Art," Berkeley Journal of Sociology, (48) 2004, 108-125).

Corresponds to long-standing national (and historical) trend for Fine Arts. (See: https://www.arts.gov/stories/blog/2017/taking-note-how-about-those-undergraduate-arts-majors)

For the exception noted above under Age in #1, the presence of equal men and women among 50 years and over may be due to life-long learners not as invested in linking identity to professional pursuits. Their identities and careers are already formed/complete. In the case of younger students, identity, academic major, and career path intertwined.

ARCHITECTURE:

There are more men than women in architecture schools overall, 51% to 49%. (https://www.archcareersguide.com/gender-in-the-architecture-profession/#:~:text=As%20reported%20in%20the%202019,and%2012%2C776%20(49%25)%20females.) (https://www.archcareersguide.com/gender-in-the-architecture-profession/#:~:text=As%20reported%20in%20the%202019,and%2012%2C776%20(49%25)%20females.)

Factors: Our spread is a little larger at present, but it varies but does not feel problematic.

One explanation, without backup data, is related to our increase in Latinx students, many of whom have fathers and close male relatives in construction; more of them are men than women. These students do extremely well and seem to support one another.

This gender imbalance (if explained correctly) seems likely to change. We're starting to serve daughters with similar construction influences, and continue to have men and women of all backgrounds who have chosen architecture for other reasons.

We also have a small but growing number of transgender and non-binary students.

Age
FINE ARTS:

Factors for shift toward increase in younger students:

Restrictions on repeatability (which previously facilitated ongoing older student enrollments).

System wide shift over the past decades to emphasis on transfer, rather then life-long learning.

ARCHITECTURE:

The bulk of our students are between high school and age 29.

Factors: Many hope to transfer into four- or five-year architecture programs or are exploring related career fields. Students between30-49 tend to be developing career skills or rethinking their careers. We have more students over 50 years old than the school at large. They are either developing additional career skills or are pursuing personal interests. There's an excellent synergy between the older and younger students.

Specific Factors for course listed in question #3

Waitlisted courses
FINE ARTS:

Ceramics: Popular course for students. This is true at COM and at other CCs.

Drawing: Waitlists because it is 1) introductory course and 2) only two levels, whereas other studio courses have four levels.

ARCHITECTURE:

None, but see above question #3.

Low-Enrolled Courses
FINE ARTS:

Photo: Possible decreased interest in dark-room processes; outdated pedagogy.

Gallery: Course is not well-promoted by department. Unappealing course title, not self-evident what course is about.

Sculpture: Possible decreased interest in sculpture, which requires development of manual skills, as students have shifted to focus on digital skills. Additionally, as young population has less and less experience with manipulating materials and tools (hammer and nails, for example), sculpture seems more intimidating.

IVC: Art Department neither a presence nor reputation at IVC

ARCHITECTURE:

Arch 140/141/140 Digital tools for Architecture. Factors: These are architecture-specific courses, not general education. They are critical to the success of our students. See above question #3.

What discussions is the department having about program cost (textbooks, material fees, etc.) that may be affecting student access?

REFLECTION & PLANNING SUMMARY:

What discussions are the department having about program costs that may be affecting student access?

20-21 Response:

Note: There are a couple of issues here regarding costs that should be mentioned. .

Costs related to studio courses need to explained. First, there are tools, which include brushes, pliers, and the like. Second are consumables such as paper, paint, etc. At issue here is the fact that materials fees cannot be used to purchase tools, but some tools cannot be reused by other students, such as brushes. Therefore, the very nature of state-requirements for what material fees can be spent on limits our ability to provide all that the studio student needs for a course.

Action: Request on-going budgetary support from PRAC for specific programs.

Second, when ZTC was initially promoted on campus, it was presented as focused exclusively on mitigating textbook costs. However, once implemented, it was then revealed that the ZTC designation would not apply to courses that did not include textbooks, but did have expenses related to field trips, tools, or expendables. In the view of some of our faculty, ZTC was designed and rolled out without taking into full consideration the different types of courses taught in the CC system. The authors of the ZTC program simply assumed that the traditional textbook-based lecture course was pretty much the only one in existence. Given what appears to us to be a bias built into the ZTC designation against studio courses (and courses with fieldtrips), it seems unlikely studio courses will be designed as such anytime in the future.

Discussions topics among Fine Arts and Architecture faculty

Establish Tool Lending Library (most applicable to studio courses)
Rather than students buying all necessary non-consumable items, they borrow some of them from a department "library." This would save students out-of-pocket costs early in the semester when their finances are stretched thin. The library would not necessarily apply to all courses, nor supply all items needed for any given class. Funds raised in Spring 2021. Pilot program to be implemented Fall 2021.

Raise materials fees for each class
In this scenario, pay for *all* consumables with materials fee (taking possible advantage of bulk).
Thus the cost of items would be "hidden" with registration fees, and students would not appear to have additional out-of-pocket costs. However, restrictions on the use of what can and cannot be purchased with materials fees is an issue. Would require raising material fees.

Materials fees not pegged to inflation
Costs of materials have gone up (and continue to do so), but fees have not been raised accordingly. The fees are not automatically pegged to actual cost of materials and/or inflation. Some faculty feel pressured to keep fees low in the interest of student access and success. As a result, some faculty purchase supplies and consumables out of their own paycheck. While generous, this is a not a sustainable solution.

Recycled materials
Rather than always use new materials, create assignments with recycled materials. Would potentially save out-of-pocket expense, but would require sourcing materials by faculty, and assuring the materials were available in a regular and timely manner (may pose an issue if sourcing). May be problematic if students required to gather recycled materials. Also, storage of recycled materials poses an issue in FA building.

Create novel assignments to work around cost of materials, etc
See above comments on recycled materials.

Source/use less expense non-art materials
Reduce cost for students by sourcing non-art materials in lieu of traditional art materials. These can be less expensive. See Materials Handbook (https://www.asminternational.org/home/-/journal_content/56/10192/74534G/PUBLICATION)

Buy in bulk

Again, would save students out-of-pocket expense. May pose challenges with storage, need to coordinate purchases so same consumable could be used across multiple classes.

Student vouchers
Does something similar exist for books? Is this tied to using the bookstore exclusively? Tied to Financial Aid package? Would make art classes more accessible to those students who are least likely, for financial reasons, to take an art class.

Fundraising
Use fundraiser to purchase consumables. Would provide flexibility with respect to how funds could be spent. If pursued, might require additional and potentially on-going commitment by faculty. Faculty not trained for fundraising. COM Foundation would need to provide leadership and support if this option pursued.

Donations
We already accept donations from artists and former students. However, this souce is unpredictable and still isn't the quantity needed to cover classes. Also, not all donations suitable. Should be seen as a supplemental at best.

What discussions is the department having about instructional methods and experiential learning opportunities to support equitable access and success?

REFLECTION & PLANNING SUMMARY:

For Departmental purposes, this question better phrased as: What plans (such as changes to pedagogy, implementation of experiential learning opportunities, etc.) is the department considering to support equitable access and success?

20-21 Response:

Discussions among Fine Arts and Architecture faculty

COST
Bring down out-of-pocket costs to students, especially students enrolled at beginner/introductory/gateway courses.

CAREER
Improve student understanding of possible career options in the visual arts/architecture.

CONNECTIONS/AWARENESS
Connect art and architecture programs, disciplines, faculty, students, to each other and other communities.

DIVERSIFICATION
Diversify program/course content.

What objectives related to these trends might the program consider?

REFLECTION & PLANNING SUMMARY:

For Departmental purposes, this question better phrased as: What steps <u>might</u> the department take to implement these plans?

20-21 Response:

Applicable to Fine Arts and Architecture

COST
Bring down out-of-pocket costs to students, especially students enrolled at beginner level

Possible Implementation:
Establish Lending Library (starter funds raised Spring 2021. Pilot fall 2021)
Look into implementation of Discussions listed in question #5

CAREER
Improve students understanding of possible career options in the visual arts

Provide students with information on career options
Possible Implementation:
Canvas shell: Build a shared page about career options
Guest speakers

Provide students with alternative models for the definition of a meaningful and successful career in the visual arts (local vs international, etc)
Possible Implementation:
Individual faculty explain in class/provide historical and contemporary examples of alternative success
COM Department Round-Table
Guest speakers

Instruct students on how to respond to social/cultural biases against a career in the visual arts. How to meaningful response to: "What are you going to do with an *art* degree?"
Possible Implementation:
Individual faculty explain in-class
COM Department Round-Table
Guest speakers

Provide language for students to articulate potential career paths, so they own the idea that art is socially, culturally, and economically valuable and viable career path.
Possible Implementation:
Individual faculty explain in-class
COM Department Round-Table
Guest speakers

Demonstrate to students the way "art" - broadly and narrowly defined - connects to different disciplines, careers, etc.
Possible Implementation:
Individual faculty explain in-class
COM Department Round-Table
Guest speakers from fields at the periphery of visual arts or generally not connected (i.e. courtroom sketch artist)

CONNECT/AWARENESS
Connect programs, disciplines, faculty, students, to each other and other communities

Build greater interconnectivity within/among Department courses
Possible Implementation:
Collaborate with each other on projects
Guest lecture in each other's courses
Swap students for a class/mini-assignment/activity (such as drawing and printmaking has done in the past)

Build awareness of/connect to non-art classes/majors/disciplines
Possible Implementation:
Collaborate with faculty from other disciplines
Guest lecture in other courses
Invite outside faculty to present in class/department.

Build awareness among/connect with communities of color
Possible Implementation:
Collaborate with Umoja, Puente on art-oriented activities, such as lectures, museum visits, etc.
Gallery exhibits developed in coordination with specific communities (eg Canal Alliance, etc)
Gallery exhibits explicitly includes artists of color

Build awareness in/connect to community at large
Possible implementation:
Gallery exhibits coordinated with community organizations
Guest lectures, exhibits, projects by individual faculty

Build awareness of connecting between contemporary digital culture and the study of historical art and the practice of studio arts.
Possible Implementation:
Assignments that explicitly develop critical visual looking skills as tied to digital media
Develop digital assignments within context of curriculum of and supplemental to traditional assignments

Build awareness in/connect to students in CTE programs
Possible Implementation:
Establish regular rotation of Fine Arts courses at IVC
Collaborate with CTE programs
Develop relevant certificates
Emphasize studio courses are "experiential learning"

Raise awareness of Department's successes among campus and broader community.
Possible Implementation:
Develop individual and collective ability to successfully argue for the necessity of the the visual arts in education, counter the cultural and educational discourses that privilege STEM
Celebrate students successes on the Department level first, then focus on broadcasting
Raise profile of Student Show, possible through Opening Reception that is non-traditional
Announce student achievement at Student Show Opening
Announce student achievement (via posters, sign-board, etc?)

DIVERSIFICATION
Diversify program course content across variety of courses.

Possible Implementation:
Increase breadth of exemplary works shown in class to students to include more artists of color
Diversify models (body type, ethnicity, etc) used for life drawing and life painting.
Review and revise curriculum

What activities have been designed to achieve the objectives?

REFLECTION & PLANNING SUMMARY:

For Departmental purposes, this question better phrased as: What steps have the department already taken to implement these plans?

20-21 Response:

Lending Library
Starter funds raised by Connie Siegenthaler. Pilot programs in planning process. Initial implementation in fall semester, 2021

Department meetings to set priorities - 2021-22

What professional development would be most helpful to achieve the objectives?

REFLECTION & PLANNING SUMMARY:
For Departmental purposes, this question better phrased as: What could the college do to help your program increase enrollment, access, and success?

20-21 Response:

To be determined.

Section IIA: Student Success Trends - COMPLETION DATA BY ETHNICITY 11/2/18 : Version by **Muller, Kevin** on **08/19/2021 20:53**

Course completion rates, including by DE vs. in-person, and by student group (ethnicity, gender, age).

Course success rates (institution-set rate is 70%), including by DE vs. in-person, and by student group (ethnicity, gender, age)
For Departmental purposes, this question better phrased as: What are course retention trends over the past three years? What are course success rate trends over the past three years? Identify trends related to specific demographics (where appropriate). Compare to similar institutional trends.

"Completion" = "retention" and defined as: Student who complete the term (include all grades).

"Success" defined as: Student who complete term with passing grade (does not include D or F final grades).

20-21 Response:

FINE ARTS -
EXCLUDES Sp20

Ethnicity
American Indian
Completion/Retention: Same as College average
Success: Higher than College average (except F17)

Asian
Completion/Retention: Slightly higher than College
Success: Slightly higher than College

Black/African American
Completion/Retention: Generally lower the College average -
Success: Lower than College average

Latinx
Completion/Retention: Same as College average
Success: Same as College average

Multiracial
Completion/Retention: Same as College average
Success: Same as College average

Native Hawaiian
Completion/Retention: Higher than College average
Success: Higher than College average

White
Completion/Retention: Same as College average
Success: Slightly higher than College average

General observations: Overall retention and success same as College except Black/African American students, which is under 70% more often than not.

Noted: within this group fall term retention consistently lesser than same group in spring term. Possible explanation for discrepancy between terms: Not enough support for Black students new to our courses [?]

Gender

Female
Completion/Retention: Same as College average

Success: Same as College average

Male
Completion/Retention: Same as College average
Success: Higher than College average

General observations: More women as art majors? Therefore more commitment to discipline(s)?

Age
Completion/Retention for all groups: Same as College average
Success for all groups: Same as College average

DE vs f2f - not applicable

ARCHITECTURE
EXCLUDES Sp20

Ethnicity
American Indian
Completion/Retention: none enrolled
Success: none enrolled

Asian
Completion/Retention: Higher than College average
Success: Higher than College average

Black/African American
Completion/Retention: Higher than College average
Success: Higher than College average

Latinx
Completion/Retention: Slightly higher than College average
Success: Slightly higher than College average

Multiracial
Completion/Retention: Same or higher than College average
Success: Same or higher than College average

Native Hawaiian
Completion/Retention: Higher than College average
Success: Higher than College average

White
Completion/Retention: Higher than College average

Success: Higher than College average

Gender
Female
Completion/Retention: Higher than College average
Success: Higher than College average

Male
Completion/Retention: Same as Collage average
Success: Same as Collage average

Age
Completion/Retention: All groups same as College average **except** success higher than College average for 20-25 and 30-39

DE vs f2f - not applicable

Section IIB: Student Success Trends - DISCUSSION 11/2/18 : Version by **Muller, Kevin** on **08/19/2021 20:54**

Are course *completion* rates at or above the institutional average? Discuss to what this can be attributed and summarize any efforts underway or being considered.

REFLECTION & PLANNING SUMMARY:

For Departmental purposes, this question better phrased as:
A. Do students finish your courses at about the same rate they finish courses at the college as a whole? Or at a higher or lower rate?
B. What factors are shaping these completion rates?

Note: "Completion" (aka "retention") defined as: Student who complete the term (include all grades).

A. Do students finish your courses at about the same rate they finish courses at the college as a whole? Or at a higher or lower rate?

FINE ARTS
Equal or Higher
Completion rates at or higher than College average for the following groups:
American Indian
Asian
Latinx
Multiracial
Native Hawaiian
White

ARCHITECTURE

Equal or Higher

Completion rates are at or higher than College average, except as noted:

American Indian – note that we had no students in this group

Asian

Latinx – note an exception in spring 2020, first semester of Covid

Multiracial

Native Hawaiian

White

B. What factors are shaping these completion rates?

APPLICABLE TO FINE ARTS AND ARCHITECTURE:

Student-centered faculty who are committed to supporting student learning and success.

Student-centered faculty willing to experiment with new pedagogical approaches in order to adapt to changing circumstances.

Coordinated Departmental-level discussions engaging pedagogical approach that facilitate student learning and success.

Communication within Architecture, and between Architecture and Fine Arts, honing pedagogical approaches that facilitate student learning and success.

Entry-level courses focus skill and technique development without assumption of any degree of prior experience.

Multi-level courses organized to facilitate student success at each level. Course assignments structured in a logical and meaningful manner, with each building on the previous. In this way, student learning and success is approached from a long-term, multi-semester perspective, rather than a shorter, one semester perspective. Additionally, in architecture, this long-term, multi-semester perspective is specifically designed to prepare students for transfer and internships.

Successful entry-level courses prepare students for success in advanced courses.

Continuity of instruction. Faculty teach all levels of course, therefore faculty mentor individual students towards success over several semesters.

Small class size. Small classes permit more one-on-one interaction between students and faculty, therefore facilitating student learning

Classrooms/studio include necessary equipment to facilitate student learning and success (room for improvement here).

Architecture: Technology and IT support in FA315 computer lab. This enables students to develop the digital skills that are critical for success transfer, internships and work.

If the course *success* rates for any group of students is above that of the institution (70%), discuss to what this success can be attributed and summarize any particularly effective activities.

REFLECTION & PLANNING SUMMARY:

NOTE: Success defined as: Student who complete term with passing grade (does not include D or F final grades).

20-21 Response:

APPLICABLE TO FINE ARTS AND ARCHITECTURE:

Student-centered faculty who are committed to supporting student learning and success.

Student-centered faculty willing to experiment with new pedagogical approaches in order to adapt to changing circumstances.

Coordinated Departmental-level discussions engaging pedagogical approach that facilitate student learning and success.

Communication within Architecture, and between Architecture and Fine Arts, honing pedagogical approaches that facilitate student learning and success.

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Successful entry-level courses prepare students for success in advanced courses.

Continuity of instruction. Faculty teach all levels of course, therefore faculty mentor individual students towards success over several semesters.

Small class size. Small classes permit more one-on-one interaction between students and faculty, therefore facilitating student learning

Classrooms/studio include necessary equipment to facilitate student learning and success (room for improvement here).

Architecture: Technology and IT support in FA315 computer lab. This enables students to develop the digital skills that are critical for success transfer, internships and work.

If the course *success* rates for any group of students is below that of the institution (70%), discuss objectives aimed at addressing this.

REFLECTION & PLANNING SUMMARY:

NOTE: Success defined as: Student who complete term with passing grade (does not include D or F final grades).

20-21 Response:

FINE ARTS
Success rates are lower for Black/African-American

Possible reasons why:
Do not see themselves reflected/address in course content.

Cost of course materials, etc.

Steps to ameliorate this:

Develop and include course content that focuses on the African-American role in art-world developments.

Guest-speakers that bring African-American perspective to course content.

Develop Lending Library to reduce costs.

ARCHITECTURE
No group is below the school's 70% success rate (except Latinx @64.5% in spring 2020, the first semester of Covid).

Summarize program efforts to understand and, where necessary, improve course completion and course success rates.

REFLECTION & PLANNING SUMMARY:
20-21 Response:

FINE ARTS
Art faculty annually review and discuss our completion and success rates as provided by the College.

Faculty engage in informal conservations regarding course completion and success rates, comparing and contrasting different experiences, effectiveness of assignments, tutorials, etc.

Faculty pursue external research into historical origins of structural inequities in different disciplines. By understanding our history, we make those inequities visible to ourselves.

ARCHITECTURE
The first three of these align with those in the Fine Arts Department:

Faculty annually review and discuss our completion and success rates as provided by the College.

Faculty engage in informal conservations regarding course completion and success rates, comparing and contrasting different experiences, effectiveness of assignments, tutorials, etc.

Faculty pursue external research into historical origins of structural inequities in different disciplines. By understanding our history, we make those inequities visible to ourselves.

Additionally, it would be helpful to have more data and outside input in the following areas:
There is still an unevenness in the preparation that some of our students have received before starting in architecture, particularly in writing and math. The differences do not always correlate with ethnicity. They do, however, align with language. More data would be valuable here.
A huge challenge to completion and success is time available to the students outside of the class. All students are taking a lot of course units, and nearly all have jobs and family obligations. As a result, it's hard for them to consistently complete assignments at a level they are capable of. Many simply do not have the time to complete their obligations, and are set up for a sense of falling short.

More data would be helpful. It seems that the Latinx students have the most demands on their time (this became clear during Spring 2020 when the pandemic began), but many students

are overwhelmed.
We should also talk with the counseling department and other campus resources to understand more about the problem, and to learn whether there are any models for success that we might take advantage of.

What objectives/activities will the program engage in related to improving student completion and success?

REFLECTION & PLANNING SUMMARY:

Remember: use of "objective" here means the steps one takes to get to the goal (even as objective is defined as a goal).

20-21 Response:

FINE ARTS
The Art Department is currently satisfied with our completion and success rates among all student groups (as broken down in the data provided) <u>except</u> Black/African-American students.

Our goal is to increase completion and success rates among African-American students, and objectives we have for doing so include:

Developing course content with an emphasis on the African-American experience in, and contribution to, the artworld.

Ensuring the images we use, both educationally (in course content) and supplementally (as Canvas page headers or other types of graphic placements) show African-American faces in affirmative, positive roles, to help ensure students in this group know they belong and are 'seen.'

ARCHITECTURE
Although our completion and success rates are at or above 70% we feel that we should continue to improve them:

We are working hard to broaden the content that we teach. In our history sequence, the textbook covers architecture and culture worldwide.
In all of our classes we present examples of work and practitioners from all backgrounds. Although we've made improvements, there is still a lot of ground to cover.
There is a strong sense of community amongst the students in our program. We will continue to reinforce that so that all feel supported and included. Here are two examples:

A. In our regular in-class critiques, students comment upon each other's work. Their critique is phrased positively: "I like this," "What would happen if that…?" "I see similarities/differences between this and that." The students model supportive critique for one another and the culture carries on easily through all of their classes.
B. In our Zoom classes, we developed some games to reinforce the content being taught. We structured these so that the "winner" was the whole class (for example when a group crossword puzzle was completed) rather than an individual with the most points.

We need to coordinate more fully with the services already in place on campus to meet the students' needs. The first contact between a student and a service seems most difficult. We may need to invite support representatives to introduce themselves in our classes so that they feel more personal.
Cost is a factor. We've worked hard to make sure that students have what they need to succeed. That said, more support is needed, much of which is identified in the Fine Arts section on the same topic.
Strategic Plan objectives, performance indicators, and action steps (pending completion in May, 2018)

REFLECTION & PLANNING SUMMARY:
Fine Arts and Architecture supports the college in achieving the following:

20-21 Response:

STUDENT ACCESS AND SUCCESS GOAL 3
Provide effective orientation and early support to students so that they can determine and achieve their educational goals.

Proposed Departmental Action: Implement Departmental orientations.

STUDENT ACCESS AND SUCCESS GOAL 4
Build awareness in students of educational goal options and paths to achieve these goals.

Proposed Departmental Action: Workshops, Brown-Bag Luncheons, Guest Lectures.

STUDENT ACCESS AND SUCCESS GOAL 5
Ensure that all students reach milestones and complete educational goals in a timely manner.

Proposed Departmental Action: Coordinate scheduling of courses within Department.

EQUITY GOAL 1
Decrease toward elimination of existing racial equity gaps at the College, with the goal of eliminating gaps by the conclusion of the Educational Master Plan in 2025.

Proposed Departmental Action: Regular review of institutionally supplied data to assess completion and success rates. Make changes to eliminate gaps by 2025.

Section IIC: Student Learning Outcomes - ASSESSMENT 10/16/18 : Version by **Muller, Kevin** on **08/19/2021 20:53**

If courses have been offered without being assessed, why has this occurred?
20-21 Response:
ART & ARCHITECTURE
All courses that have been offered have been assessed.

How do you assess Student Learning Outcomes (SLOs) at the course level?
20-21 Response:
ART & ARCHITECTURE
Every course offered is assessed at the end of every semester. We do so because we want as much data a possible in order to understand our strengths and weaknesses.

Does meaningful dialogue take place on shaping, evaluating, and assessing program SLOs? Please describe this activity.
20-21 Response:
ART & ARCHITECTURE
A. Yes. In 2019-2020 the faculty took it upon ourselves to revise SLOs for all studio courses. Previously, every course had a different set of SLOs, and there was little to no continuity across disciplines because the SLOs have been written by individual faculty (including by now-retired faculty). We recognized that because there were no common denominators to the existing SLOs, we could not really have a meaningful conversations.

As a result of these revisions, all disciplines (excluding art history and architecture) outcomes would address a common set of core issues:

1. Skill and Technique:
2. Creativity and Design:
3. Critique:\u2028

For each level of a course, we kept the overall language the same, but changed key words in order to indicate advancing levels of achievement/accomplishment.

We also formulated these SLOs in such a way to be broad enough to accommodate different instructors and different assignments.

B. We are currently working on mapping and in order to properly assess PSLOs.

How has the assessment of and reflection on course-level SLOs data led to course-level changes?
20-21 Response:
ART & ARCHITECTURE
The revised SLOs are making it possible for us to look at the data and clearly see that some groups not performing as well as we would like and that there is a lower retention rate among some groups dropping out. With this data in mind, we are now more attentive to checking in with students.

We are also more sensitive to course content, and are working individually and collectively to modify it accordingly.

How has assessment of and reflection on SLOs contributed to achieving overall goals at the department/program level? What connections can be drawn between course-level SLO assessment and program and/or institutional SLOs?
20-21 Response:
ART & ARCHITECTURE
With PLSO and mapping completed this semester, we look forward to engaging in this process
Without PSLO or ISLO data we cannot yet make connections.

What SLO assessment-related work within the program has been most useful? What work should be highlighted for other areas to learn from?
20-21 Response:
ART & ARCHITECTURE
The above-mentioned revisions of SLOs were most beneficial. It brought us together to focus on what our common objectives were, regardless of discpline. The process generated discussion and debate that produced in the end thoughtful SLOs. Because we <u>all</u> wrote them, we gained a collective sense of purpose.

Furthermore, we have more conversations about SLOs and related data than we did in the past. And, our process is more transparent.

What objectives/activities will the program engage in related to improving SLO assessment?
20-21 Response:
ART & ARCHITECTURE
Continued discussions regarding SLOs data.

Cross discipline discussions regarding effective assignments, etc.

Section IID: CTE/Workforce Programs Only 11/2/18

What are the primary TOPS Codes for your program?
No Value
What is the regional three-year projected occupational growth for your program? Include regional supply and demand.
No Value
What are the top four occupations and the median salaries for the region for certificate and AS degrees completion?
No Value
What are the top four skills needed for the high-demand occupations?
No Value
What is being done at the program-level to assist students with job placement and workforce preparedness?
No Value
Please show the number of EDS (economically disadvantaged students) in each program. Please provide persistence and completion rates of EDS.
No Value
Please show evidence that the program Advisory Committee met and reviewed curriculum, certificates, SLOs, labor market and other programmatic areas to help contribute to the relevance of your program.
No Value
If your program has other program-level outcomes assessments (beyond SLOs and labor market data), discuss how that information has been used to make program changes and/or improvements.
No Value
Please provide annual certificate completion rates including all industry relevant third party certificates.
No Value
Please show evidence of student skill attainment, completion, persistence, and job attainment by reviewing the CTEOS (Career Technical Education Outcomes Survey) and the Perkins (VTEA) Indicator data.
No Value
Please show evidence of student job attainment or salary increase by students who have left the program. For assistance, refer to the CTE Outcomes Survey and the Workforce Specialist to engage CTEOS data and data from LaunchBoard.
No Value
What objectives/activities will the program engage in related to meeting labor market need, improving student job attainment, or other workforce-related trends?
No Value

Section III: Optional Discipline-specific Information 9/28/18

Section IV (Year 6): Department Summary : Version by **Muller, Kevin** on **10/14/2021 00:20**

Department Summary:
Please summarize the key trends, issues, initiatives, and objectives that the department has considered during this six-year program review cycle.
The 2020-21 academic year Program Review cycle was the first time the Fine Arts and Architecture Department engaged in this new process. In this effort, our department took the following steps:

The faculty came together to review enrollment data.

We collected and analyzed enrollment management data, looking for both positive and negative trends related to the enrollment and success of specific demographic groups.

We found significant successes, but also areas in need of improvement, most notably with respect to Black students enrolled in our courses.

We brainstormed about possible reasons that would explain the trends we noticed.

We collectively interpreted the data, and came to conclusions regarding what the data showed us about the current state of the Department.

We formulated both general and specific solutions that complement and build on current successes and at the same time ameliorate deficiencies. Two suggestions stood out. First, to increase the representation of artists of color within individual courses (that is showcasing solutions to artistic problems that artists of color have proposed). Second, to start a lending library of art tools so as to alleviate a potential financial barrier to students who may want to enroll in a studio course, but find the initial costs prohibitive.

At that point, the Department Chair then formulated considered responses to the several pages of specific Program Review prompts, requiring significant investment of time and effort to provide clear and direct observations, comments, and/or conclusions for all fields.

Finally, we reviewed the answer to the prompts, and collectively agreed that they represent the current thinking of all Fine Arts and Architecture Department faculty.

Section V (Year 6): 360-FEEDBACK : Version by **Torres-Benavides, Cari** on **09/29/2022 20:05**

Administrator Feedback:
No Value
Program Review Team Feedback:
No Value
PRAC Feedback:
GRIT Program Review Analysis
Department/Office/Program: Fine Arts and Architecture
Date: 12/8/2021

1. **Concerning issues around access, retention, and success of students**

- **Fine Arts Enrollment**
    - More White students than College average
    - Lower numbers of Hispanic students than College average
    - Same or slightly lower Black/African American students than College average
    - Lesser percentage of men enrolled than College average
    - Perception visual arts coded "white" and therefore not of interest
    - Lack of representation in the classroom and in course content
    - Older students than College average
- **Architecture: Enrollment**
    - Female: Lower than College average

1. **Concerning issues around equity**

- **Fine Arts: Success and Retention**
  - Black/African American Students
    - Completion/Retention: Generally lower the College average –
    - Success: Lower compared to other groups in the program
    - Reason: Do not see themselves reflected/addressed in course content
  - Older students than average
- **Architecture: Success and Retention**
  - An unevenness in the preparation that some of our students have received before starting in architecture (particularly in writing and math)
  - Need to coordinate more fully with the services already in place on campus

1. **Promising practices that support students that are being implemented**

- Piloting Lending Tool Library in Fall 2021
- Broadened and more inclusive course content

1. **Important to note**

- **Architecture:**
  - During Covid, enrollment increased
  - Small but growing number of transgender and non-binary students
  - Increase in Latinx students
  - Some Latinx students have family members in construction

1. **Recommendations**

- **Both Departments**
  - Implement the promising ideas from the program review report around material costs:
    - Establish a Tool Lending Library (most applicable to studio courses)
    - Use recycled materials
    - Use assignments that minimize cost of materials
  - Work with Advancement to fundraise for materials
- **Fine Arts**
  - Implement the promising ideas from the program review report to support Black/African American students:
    - Develop and include course content that focuses on the African American role in art-world developments
    - Bring in guest-speakers that bring African American perspective to course content
- **Architecture: Success and Retention**
  - Embed and connect students to services, such as invite counselors to classes, work with Tutoring and Learning Center, learning communities, and career
  - Ensure that support is intentional and focused on Black/African American and Latinx students
  - Partner with UEI, learning communities, and community partners to expand pedagogy to better reflect Black/African American and Latinx students

1. **Commendation**

- **Fine Arts:**
  - Focus on student success
  - Engaged in departmental discussions and developed promising solutions to better support Black/African American students
- **Architecture:**
  - Classes are becoming increasingly diverse
  - Broadening the course content

GRIT's Charge

The Guidance, Resources, Integration, and Transformation (GRIT) Committee operates in collaboration with PRAC and the Academic Senate to support College of Marin's commitment to providing equitable opportunities and fostering success for all members of our diverse community. GRIT reviews institutional plans, program reviews, and data to ensure that antiracist practices, equity and access are embedded in all plans and programs and that resources and efforts support overall student success.

Definitions

The following definitions have been adopted by COM as stated in the Educational Master Plan 2017-2025, p. 18:

Equity: Recognizing the historical and systemic disparities in opportunity and outcomes and providing the resources necessary to address those disparities.

Equity-minded: The perspective or mode of thinking exhibited by practitioners who call attention to patterns of inequity in student outcomes. These practitioners are willing to take personal and institutional responsibility for the success of their students, and critically reassess their own practices. It also requires that practitioners are race-conscious and aware of the social and historical context of exclusionary practices in American education.