

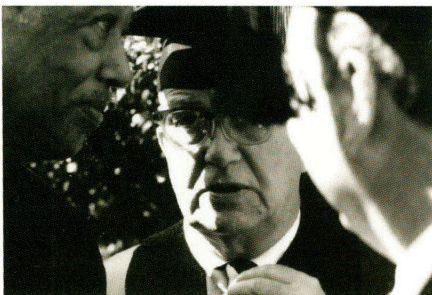
c. 1940. Unknown artist, African American male, oil on board, courtesy Bryan Keith Thomas Collection.

1940

#### African American Presence

"2 African Americans in collection, 1 male & 1 female. This one is the male" was written on the back of this painting found in a Santa Rosa estate sale by the current collector. Reminiscent of WPA style, the portrait documents some diversity at the college after World War I. The inscription indicates CCAC as the location of its creation."

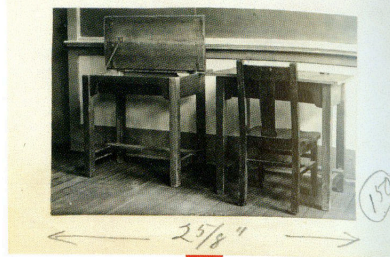
Charles H. Hayes, Commencement 1966, photographic print, © California College of the Arts Libraries



1966

#### Honorary Doctorates

Legendary musical composer Duke Ellington and visionary designer Buckminster Fuller were awarded honorary diplomas. The contrasting pair of commencement honorees signaled a growing awareness that creativity also generated from communities underrepresented at the college and that the institution could provide training to all.



1918. Student designed school desk, photographic print, © California College of the Arts Libraries

1918

#### Social Responsibility

Meyer wanted students to earn a living from artistic practice whether as teachers or makers, and to incorporate art into daily life. One way Meyer achieved this goal was by leading students in community projects like the design of desks for children at Thousand Oaks School, Berkeley in 1918. The commitment to community engagement, and modeling how artists shape society remains at the core of CCA's mission.

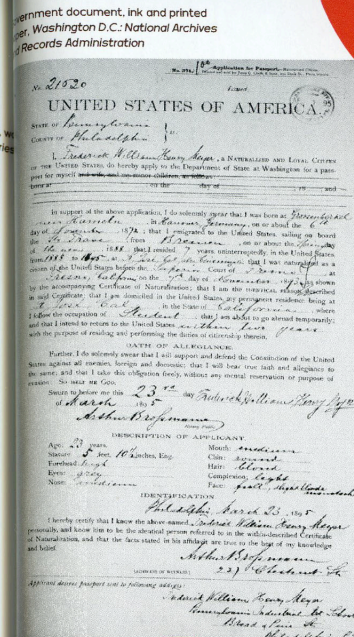
Unknown photographer, drawing class, photographic print, © California College of the Arts Libraries



1921

#### Life Drawing Class

The predominance of women, especially in the college's early history was attributed to the perception that crafts were traditionally associated with women's work, and the college curriculum emphasis on teaching in primary and secondary schools that attracted many young women.

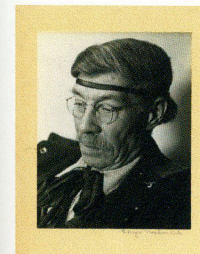


1895

#### Frederick Meyer Passport Application

The document reveals Meyer's birthplace in Germany, naturalization in Fresno, California, and enrollment in a Pennsylvania art school, before his study trip back to Europe.

1906-1922, Sonya Noskowiak, photographic print, © California College of the Arts Libraries



1909

#### Xavier Martinez

When internationally acclaimed Xavier Martinez (1869-1943) joined the college, he had lived in the Bay Area for 12 years. He first arrived from his native Mexico to study at the California School of Design (now SFAD), where according to his wife Elsie Whitaker Martinez: "Marty's early work, considered powerful by Mexican standards, was not appreciated or understood..."

## Foundations for Diversity

Frederick Meyer, Laetitia Meyer, Perham Nahl, and Isabelle dPercy founded the School of the California Guild of Arts and Crafts (now CCA) in 1907. Meyer, a German-born craftsman, inspired by William Morris and the Arts and Crafts Movement, embraced a return to traditional arts and crafts. This radical critique of industrial capitalism, mass production and mass culture laid a foundation for one of the earliest principles of diversity that shaped CCA. Xavier Martinez originated the Fine Arts Division and brought a global and local perspective to his teaching, with San Francisco and international art training and experience in the Hopi Indian Reservation. Women leaders at the college's inception included Laetitia Meyer in an administrative role and Isabelle Percy as an instructor. Throughout its history, the majority of CCA students have been women.

# 1907 – 1968

From founding of California School of Arts and Crafts to the first Black Studies course offered



From founding of California School of Arts and Crafts to the first Black Studies course offered

Michael Wright initiated the Black Studies Program, and created the Ethnic Art Studies program quickly after. The program was unique because study generated from the art discipline, unlike the social science/humanities root of traditional programs. Shaping the program was inspired by the dramatic examples of the Third World Liberation Front led the strike at San Francisco State College (now SFSU) and organizing at UC Berkeley that resulted in Ethnic Studies colleges and programs at both universities. The national demands for scholarly programs that focused on the understudied histories and situations of African Americans, Asian Americans, Chicanos, and Native Americans, as well as national and global decolonial uprisings outlined the contemporary definition of diversity in post-secondary education. CCAC also offered Women's Studies, and was temporarily home to the College Art Association's Northern California chapter of the Women's Caucus.

## Black Aesthetic

The event introduced a black perspective on the arts and was coordinated by literature instructor Sarah Webster Fabio. The program included prominent Bay Area Black artists and educators along with CCAC students. Fabio was a powerful voice in the advocacy for a black studies program at the college.

## History of the Black Man in America

Newly appointed faculty Michael Wright developed and taught the course in response to the civil rights movement and Black Studies curriculum established at neighboring universities. The aims and objectives were: "To improve communications and human relations between black and white students at the College; To allow a guided confrontation and meaningful dialogue to exist between all students concerning America's most serious internal crisis; To further the black student's awareness of his own identity and history; To allow the white student to gain a better understanding and awareness of the black man's problems and aspirations; To correct one of the inequities and imbalances propagated by our present educational system."

## Exhibit 1

This modest exhibition announcement marks the historic moment when the first black student art show was organized and opened at the college.

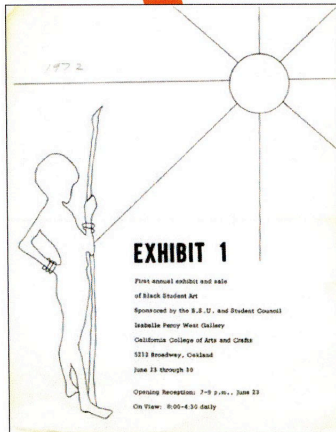
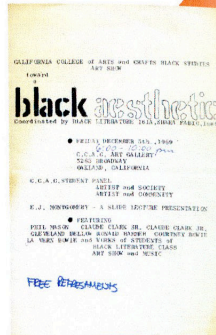


Exhibit 1 promotional flyer, photocopy,  
© California College of the Arts Libraries



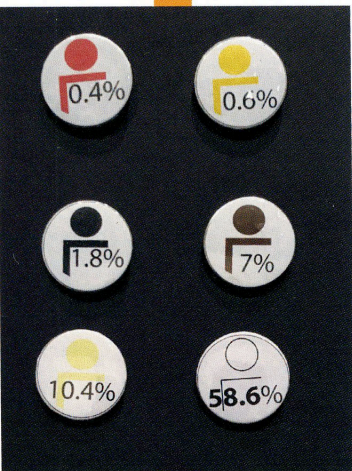
Black Aesthetic promotional flyer, photocopy,  
© California College of the Arts Libraries



# 1990 – Now

The focused development of diversity

Camille Hoffman, Demographic buttons, custom made buttons, courtesy of the artist



2007

## The Future of Culture

CCA student Camille Hoffman designed a playful response to the school's centennial celebration slogan "The Future of Culture." She mounted a counter campaign that questioned the meaning of "culture" in a primarily white dominated arts institution. Students were asked to wear buttons that displayed their racial representation on campus as a percentage of the total student population. Additionally, students, faculty and staff were interviewed and responses compiled into a report submitted to the administration.

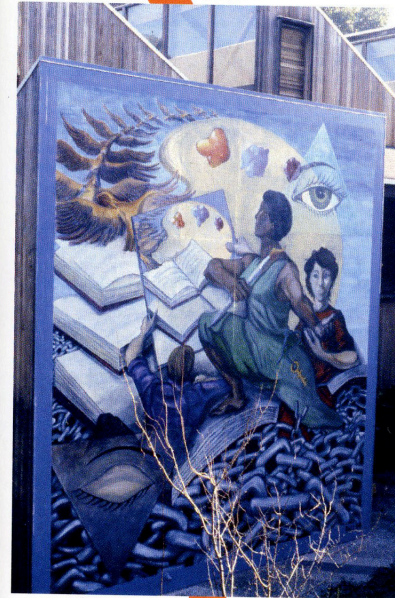
## Campus Diversity Initiatives

Diversity became central to the college's thinking and planning, partly through the WASC self-study process and campus initiatives. A three year grant from Irvine Foundation prompted CCA to pursue a variety of new diversity initiatives, including a new staff position for an Assistant Director of Enrollment Services, an increase in funding for Diversity Scholarships, Project Artstore which focused on under-represented minority artists, a diversity-related speaker series, and The Cohort, a mentorship program linked to the Center for Art and Public Life (CAPL). In addition, broader campus working groups were created.

# 1967 – 1968

From founding of California School of Arts and Crafts to the first Black Studies course offered

Fall 1985 class mural, acrylic on wood, 22x24 feet, © California College of the Arts Libraries



1985

## Mexican and Chicano Public Art mural

This on campus mural was produced in The Mexican and Chicano Public Art a course initiated four years earlier by Malaquias Montoya. Students in the course created group statements on current issues and painted the murals on the Martinez building. The course reinforced the Ethnic Studies intention to introduce students to the "arts and cultures of ethnic minorities in the United States."

Betty Jane Nevis, Pro-Arts Ethnic Scholarship, photographic print, © California College of the Arts Libraries



1975

## Scholarships

Wright identified that underrepresented students needed funding in order to afford the cost of art education and worked with the college to find sources for scholarships like the one awarded in this photograph.



# 1990 – Now

The focused development of diversity

CCA community forum in A2, photograph, courtesy CCA

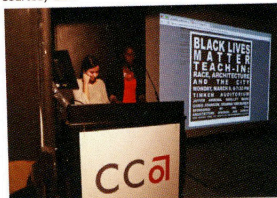


2016

## Cultural Appropriation Forum

One of several forums organized and facilitated by Students of Color Coalition was this discussion about the respectful use of cultural images and taking responsibility for learning about the origins of images. Other forums included discussions on institutional racism.

Presentations in Timken Hall, photograph, courtesy CCA



2015

## Black Lives Matter Teach-In on Race, Architecture, and the City

Organized by CCA Architecture staff, faculty, and students, discussion centered on the importance of Black Lives Matter movement to pedagogy, and its relevance to CCA's overarching initiative to promote diversity. The teach-in sought to address how the built environment contributes to inequalities of habitation, movement, access, and representation; how these issues manifest themselves in teaching and learning; and how designers can help construct a more just, equitable, and peaceful society.

Under the Radar Symposium poster, print, courtesy CCA



2014

## Diversity Studies External Review

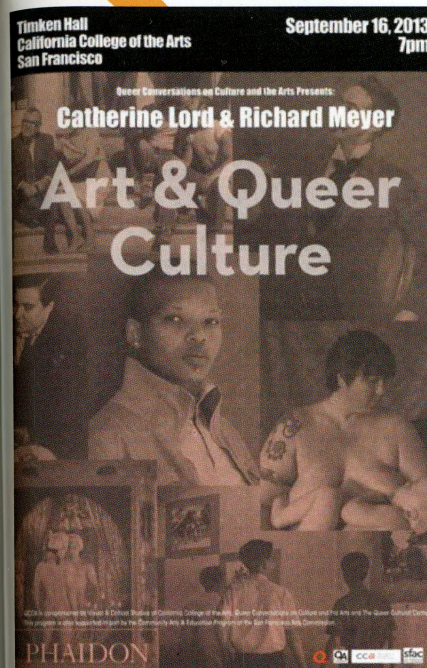
Outside experts reviewed the Diversity Studies Program and its efficacy in maintaining a clear and coherent cultural focus while exploring race, gender, class and sexuality issues. Understanding and awareness of the intersectionality of these issues was deemed critical to the agency of artists and designers, and their role as influencers of society. As the college reached out beyond the national community to attract more international students, the program asserted its Ethnic Studies heritage by sharpening its focus around the institutional name, California College of the Arts, and rooting program concerns within the history of California's population, and the continued concern with equity, privilege, and empowerment. Complementing the program introspection was ongoing public examinations through conferences like Under the Radar.

2014

## Ferguson to Black Lives Matter

In the surrounding national and Bay Area protests incited by the decision to not indict police officers in Ferguson Missouri for the killing of an African American high school student, Students of Color Coalition members, supported by faculty, staff and alumni, called on the college community to address systemic racism that was seen as infiltrating the campus climate. Campus forums led by students and faculty were conducted to discuss how the college could stand in solidarity with black communities; center the experiences of people of color; assess the progress on college diversity goals; and ensure access and opportunities for all people, particularly those historically underrepresented in higher education.

Promotional poster, print, courtesy of Queer Cultural Center



2011

## Quorum

Collaborative group formed between CCA and the Queer Cultural Center to invite locally and nationally renowned artists, writers, filmmakers, and scholars in conversations to discuss LGBTQ+ topics in the humanities, architecture, design, and the arts. The project also includes the U.C. Berkeley College of Environmental Design.

2013

## LGBTQ CCA

TAG (Trans A-Genda), a student run organization was formed for trans, non-binary, and gender questioning students at CCA. TAG joined several other student and faculty groups formed since the preceding decade that include: Quorum - 'Queer Forum' - LGBTQ Faculty Group, QCCA, Queer Conversations on Culture and the Arts, Quart - Queer artist activity uniting and showing of works; Community Club - making CCA more welcoming for people of different races, backgrounds, religions and sexual orientation through community engagement activity; Queer Straight Alliance - student group.

Community Arts Mural Class, Mural panel, 4x8 feet, courtesy Eduardo Pineda



2009

## The Obamas

After the presidential inauguration, students in the Community Arts mural class painted a tribute to the first African American First Family in Oakland's Temescal neighborhood, a reflection on the historic moment.

2009

## President's Diversity Steering Group

The PDSG was formed after discovery of racist graffiti on a classroom white-board. College open forums about diversity lead to formation of the group to prioritize initiatives and monitor progress towards a more diverse campus culture. The broader support of diversity was attempted in an earlier initiative named the Diversity Coordinating Committee (1992-97), that intended to increase multiracial representation within the faculty, board, staff and students through administration, faculty leadership and accountability.



# 1990 – Now

The focused development of diversity

2017

## Center for Art + Public Life

Founded in 1998, CAPL hosted the ENGAGE program at CCA, with consistent representation from Diversity Studies. The course-based program brought CCA students and faculty together with local organizations for mutually beneficial, semester-long projects. This engagement model continued CAPL's strong community based tradition, begun in the previous two decades that supported faculty led project-based learning.

Now

## Return to H&S

Diversity Studies joined the Humanities & Sciences Division. The program had been in the Provost's Office during the 2000s for better oversight regarding faculty and curricular diversity. At that time the name had been changed from Ethnic Art Studies to Diversity Studies to reflect its intersectional foci. As Ethnic Art Studies, the program had been in the H&S Division. As Diversity Studies prepares to move with Humanities and Sciences to the new San Francisco campus in Fall 2021, its legacy of radical love and struggle will continue to define its role into the 21st century.

Spring 2017 ENGAGE Mural Art class, Unity in Diversity, acrylic on wood, 8x24 feet, courtesy Eduardo Pineda



2017

## Unity in Diversity Mural

To strengthen public affirmation of diversity at CCA, ENGAGE Mural Art course students created a mural for the San Francisco backlot. Birds represent the diverse school population. Their nest represents the nurturing CCA community and rests on the bay bridge to signify the transbay campus. Portraits of artists associated with CCA represent the impact of diversity on the arts and society.

Spring 2017 Athena Project class, painted panels at Jose de la Cruz Park, acrylic on wood, courtesy CAPL

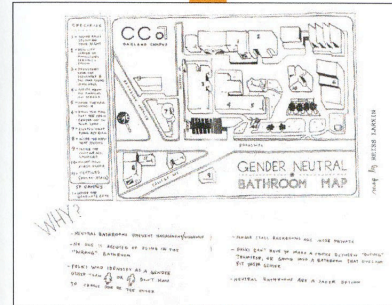


2017

## Athena Project

A Diversity Studies Studio and part of ENGAGE at CCA, the project is a CAPL program. CCA students develop leadership and community engagement skills in practice. The project develops and delivers effective arts and arts-integrated programming to youth from low-income and underserved Bay Area communities. CCA students are immersed in the contemporary cultural mix of multi-ethnicity. They apply design and fine art strategies with High School art students. The class was created by Diversity Studies faculty Virginia Jardim.

Riess Larkin, Safe Bathroom Map, inkjet print, courtesy CCA



2016

## CCA Safe Restrooms

This map identifying gender-neutral bathrooms on the Oakland campus became part of the orientation materials for incoming students, the result of more than ten years of pressure initiated by PISSR. People In Search of Safe Restrooms. The group, composed of queer activists, trans folks, and their allies, agitated at the college to insure adequate numbers of single-stall/unisex restrooms for people of all genders.

2016

## ISA

The Iranian Student Association (ISA) was founded by CCA Iranian students to respond to issues relevant to the Iranian community with art exhibitions and events. The group is among a diversity of student organizations like CCA International Student Alliance, My China, CCA India, Kokoro CCA (Japanese Students Association), Culture Connections, Black Brilliance, Chimera Council.

Walking Stick mural defacement, acrylic on wall, 22x24 feet, courtesy Eduardo Pineda



2016

## Destruction of the Walking Stick Mural

In the midst of the campus community forums the mural on the Martinez building was attacked and obliterated. Provost and Diversity Studies faculty created a special project that empowered a student team to respond with a collective statement in support of diversity at CCA.

Califa, acrylic on wood, 22x24 feet, courtesy Eduardo Pineda



2016

## Califa Mural

The team of six students combined the Virgin of Guadalupe with the legendary goddess Califa – source for the name "California" – to create a goddess of creativity, justice, and nature. The mural was completed over the summer, six months after the attack.