The emphasis on diversity, equity, and inclusion (DEI) at the University of Michigan Museum of Art (UMMA) has grown, strengthened, and evolved over the course of DEI 1.0. The Museum’s public and ongoing Commitment to Anti-Racist Action and a More Inclusive Museum guides much of what we do to advance DEI across every facet of UMMA’s operations. This document provides a brief overview of selected DEI 1.0 activities between 2016 and 2021 and initial plans for DEI 2.0 that will take the Museum into 2028.

Year One – 2016-2017

During DEI 1.0, UMMA sought to expand upon and extend its previous successes in engaging U-M faculty, instructors, and GSIs to enable DEI-focused teaching and learning through class visits to the Museum. In Fall 2016 and Winter 2017, classes explicitly dealing with DEI topics constituted 26% of UMMA’s total university class visits (72 of a total 278). All discussion sections of the large lecture course Afroamerican and African Studies 111: Africa and Its Diaspora visited UMMA in both semesters. In the fall, the class visited UMMA’s temporary exhibition, Traces. In the winter term, they visited the Museum’s study rooms to discuss the history of racist caricatures in America and to examine art that works against that history. For the School of Social Work course Critical Intersectionality and Social Work Practice (SSW 510 009), UMMA staff collaborated with instructors to co-create an introductory class that utilized objects from the Museum’s collections to focus on DEI issues.

The Museum continued its work to develop and prepare student leaders in the arts, creating a more diverse pipeline for careers in curatorial, education, registration, administration, communications, and fundraising careers. This was accomplished through the maintenance and expansion of opportunities for student interns, fellows, and volunteers as well as training and guided mentoring for students. In DEI Year One, UMMA worked with 27 departments and 31 student organizations across campus to recruit a diverse group of 32 undergraduate students for the Student Engagement Council (SEC). This diversity included many of the U-M categories for DEI (race, religion, gender, sexual identity, economic, and national origin), as well as a broad range of fields of study and intellectual backgrounds. In 2016-2017, SEC students represented 29 majors and almost as many minors; members had wide ranging co-curricular affiliations such as, Michigan in Color, MUSIC Matters, EnspiRED, Black Leadership Council, and Spectrum Center, among others.
Year Two – 2017-2018
Among the Museum’s strategic goals for DEI 1.0 was to develop knowledge and training for UMMA staff that create a welcoming and inclusive climate for all. In Year Two, UMMA synthesized the results of the fall 2017 all-staff climate survey. These results, along with the arrival of a new Director in October 2017, resulted in immediate changes to address issues that impacted the Museum climate for staff, including institutional transparency. Changes implemented as a result of the survey aimed to create a more equitable and inclusive working environment that values the diverse experiences, knowledge, and skills of UMMA staff. These changes included more significant opportunities for professional growth, collaboration both between departments and across campus, transparency from leadership, and fair distribution of workload and resources.

An action item identified as a priority in Year Two was the development of new strategic partnerships across U-M, in the community, and with museum practitioners across the country to support a diverse exhibition program. In conjunction with the exhibition *Power Contained: The Art of Authority in Central and West Africa*, UMMA invited three leading practitioners to UMMA in late 2017 and early 2018 to investigate questions about what it means to exhibit African art in a western museum. Practitioners included: Mary (Polly) Nooter Roberts, UCLA Professor of World Arts and Cultures/Dance and Consulting Curator for African Art at Los Angeles County Museum of Art (LACMA); Pamela McClusky, Curator of African and Oceanic Art at Seattle Art Museum; and Christa Clarke, Senior Curator Arts of Global Africa at Newark Museum. All three consulted on UMMA’s collection, guest taught the course *Black Art/White Cube: Exhibiting Africa in the Art Museum*, and delivered a public lecture. These residencies informed plans for the future reinstallation of UMMA’s African art gallery, and provided insight to this process for students, scholars, and the public.

Additionally, the April 2018 program *Building Contemporaries: Art and Economies in Detroit* brought together art critic and curator Taylor Aldridge; Cézanne Charles, Director of Creative Industries at Creative Many; Everard Findlay, global brand strategist and Chief Innovation Officer for The Platform; Laura Mott, Curator of Contemporary Art and Design at the Cranbrook Art Museum; and Gina Reichert, co-founder of Power House Production to discuss the landscape of current efforts to center artists and communities within the larger context of economic viability in Detroit. This program was produced in conjunction with the exhibition *Exercising the Eye: The Gertrude Kasle Collection* and intentionally took on equity embedded in issues of development, gentrification, art-making and art markets.
Year Three – 2018-2019
In Year Three, UMMA continued to assess, evaluate, and adopt practices and resources to help achieve broader recruitment for a more diverse staff. This included the implementation of search committees for all open positions, which broadened the diversity of those reviewing applications and created a more inclusive and equitable process. The institution of search committees also increased internal transparency of processes and decision-making around hiring. UMMA leadership also encouraged feedback from staff on resources to post new positions and ways to reword job descriptions to be more inclusive and attract a qualified, diverse group of candidates for open positions.

UMMA focused significant research in Year Three on its newly acquired Inuit art collection. The Museum supported university teaching by creating a guide for instructors to connect with Inuit art and the Tillirnangittuq exhibition from a variety of disciplines. Research for the exhibition and related programming also provided opportunities to engage with faculty in Native American Studies about issues of representation and inclusion, and the connection between Inuit culture and U-M Native American Studies. UMMA also helped promote faculty recruitment for Native American Studies and presented the Inuit collection as an exciting resource for research of Inuit scholarship at U-M.

In K-12 and adult education, UMMA's education department promoted Inuit art and artists by incorporating culturally-sensitive approaches to touring of Inuit art into Docent training and the development of an Inuit art teacher workshop for K-12 Michigan educators, who brought their classes for gallery tours. UMMA provided tours of the collection and Tillirnangittuq exhibition to elementary and high school students, presented an introduction to Inuit art at Elderwise (continuing education program for seniors) along with a private tour in the exhibition gallery, and facilitated public and family programs on the art, history, and cultural context of UMMA's Inuit collection, serving nearly 700 people.

Year Four – 2019-2020
In Year Four UMMA secured two endowment gifts to ensure that all Museum internships are paid positions. These donations ensure that the Museum will no longer utilize unpaid internships, which often lead to the exclusion of many qualified and enthusiastic candidates, and will expand access to experiential learning to all students. UMMA staff also undertook research to determine how U-M departments and other cultural institutions support the mentorship capacity of staff who supervise interns. This research will lead to the development of a template for structuring and reviewing Museum internships, which will allow for better coordination around department needs and requirements. The Museum also continued its work to develop management training and capacity-building for all intern supervisors.

Nearly all exhibitions in Year Four included a DEI focus or component: Copies and Invention in East Asia (August 17, 2019 – January 5, 2020) examined art and artists of China, Korea, and Japan, who consider copying a valuable artistic and creative practice. Cullen Washington, Jr.: The Public Square (January 25, 2020 – March 14, 2020) was an expansive and in-depth exploration of the work of Cullen Washington, Jr., a contemporary African-American artist whose work is characterized as “a meditation on the practice of painting and a resistance to historical and
contemporary readings of the black body.” *Abstraction, Color, and Politics in the 60s and 70s* (June 8, 2019 - March 14, 2020) featured works by women and artists of color that grapple with the political and cultural upheavals of the 1960s and ‘70s. *Mari Katayama* (October 12, 2019 – January 26, 2020), a eponymous exhibition by a contemporary Japanese artist featured a provocative series of works combining photography, sculpture and textiles. The 2019-2020 Witt Artist in Residence Courtney McLellan in spring 2020, the artist created a “Witness Lab” – a courtroom installation in UMMA’s Irving Stenn, Jr. Gallery that was used as a venue for mock trials, staged readings, and other performances, documented via drawing, text, photography and video by U-M students. *Reflections: An Ordinary Day* (November 16, 2019 – January 17, 2021) featured works from the Power Family Program for Inuit art at UMMA that explored day-to-day activities found in mid-century to contemporary Inuit prints and sculptures. *Take Your Pick: Collecting Found Photographs* (September 21, 2019 – February 23, 2020) invited the Museum’s visitors to select photographs for our permanent collection, asking key questions including: *What belongs in a permanent collection, and why? Who and what should be represented and how should we decide?* The project *Pan-African Pulp: A Commission by Meleko Mokgosi* (summer 2019 – summer 2022) featured Botswana-born artist Meleko Mokgosi and explores the history of Pan-Africanism, the global movement to unite ethnic groups of sub-Saharan African descent.

**Year Five – 2020-2021**

Following the institution of UMMA’s Commitment to Anti-Racist Action in summer 2020, a key action item included the development of anti-racism training for UMMA’s Docent Corps, SEC members, Museum Navigators, and UMMA Shop staff. In Year Five, more than 70 members of the UMMA Docent Volunteer Corps completed an “Anti-Racism Teaching in the Museum” course, mandatory for those who wish to guide tours when UMMA reopened following closures related to the COVID 19 pandemic. This year-long course included both asynchronous and synchronous elements that enabled the Docent Corps to gain a broad understanding of what anti-racism is, how to be anti-racist in museum education programs, and how to understand and work through biases when interacting with visitors and educating about Museum exhibitions and programs. The training was highly successful and helped docents develop a much deeper understanding of anti-racism and white supremacy. UMMA staff and project partners from the U-M School of Education designed the course to be flexible and allow for course corrections and adjustments that responded to the needs of the group; the course will be redesigned for UMMA staff in fall 2022.

After securing funds to pay all student interns at UMMA, the Museum’s Public Experience and Learning (PEL) department enacted a plan to compensate Student Advisory Board (SAB) members with an honorarium. In Year Five, unallocated PEL funds were used to pay every member of the UMMA SAB an annual $500 stipend for their time and effort. This stipend helped to drive SAB engagement, resulting in more activity on the UMMA student
blog and deeper participation in committees and advisory boards across the Museum. The stipend was also a key element of recruitment communications and resulted in one of the most competitive application pools in the history of the program and the largest and most diverse SAB to date. UMMA is working to identify donors to endow the SAB program to guarantee the student stipend and provide key support for student-led activities at UMMA.

Another important action item for Year Five was creating authentic partnerships with, among others, BIPOC artists and communities and utilizing academic research into themes/issues related to diversity, equity, inclusion, accessibility, and/or social justice to inform all UMMA exhibitions and programs. UMMA formed a working group to create a process to review all UMMA exhibitions, programs, and initiatives through a lens of diversity, equity, inclusion, accessibility, anti-racism, and social justice, and making those reviews publicly accessible on the UMMA website. In Year Five this group worked to identify: 1) what questions need to be asked as part of this review process, 2) when in the process of developing exhibitions or programs this review should take place, and 3) how to ensure that the review is conducted in an open, accessible, and transparent manner. As a result of this process, in DEI 2.0 all UMMA-generated large-scale projects will be advised by a committee of specialists and partners, including students, faculty, community members, and artists.

DEI 2.0 – 2023-2028
As we look forward to DEI 2.0, UMMA will follow the lead of our recent 2022-2027 Strategic Plan, which instills DEI principles into all of the Museum’s work. The new strategic plan also identifies UMMA's core values as art, equity, collaboration, change, and care, and is built on the belief that art is a fundamental human right and equity must be central to everything that UMMA does. The Museum seeks to welcome, represent, and partner with diverse groups on campus, in the region, and beyond, by building authentic relationships that support co-creation. Through enacting this Strategic Plan and DEI 2.0 UMMA will become a more diverse and welcoming space where courageous and important conversations can take place and where empathy is encouraged by considering perspectives across time, culture, identity, and geography.

Image Captions:
1. U-M student Lauren Roebuck dances in the Unsettling Histories exhibition, 2021. Photo by Mark Bialek
3. A visitor exploring the Modern/Contemporary gallery, 2019. Photo by Marc-Grégor Campredon
4. Visitors crafting in the FUN exhibition, 2022. Photo by Marc-Grégor Campredon
5. The UMMA facade, 2020. Photo by UMMA staff