

## **PROGRAM & ENGAGEMENT SUB-COMMITTEE FINAL REPORT**

May 24, 2017

**To: President's Taskforce for Diversity, Equity, Inclusion and Globalization**

**From: Program & Engagement Sub-Committee:**

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**Re: Year-End Report and Recommendations**

Over the course of the last 16 months, the President's Taskforce for Diversity, Equity, Inclusion and Globalization has delved deeply into the many different facets of change that need to be made to realize the vision we all share: To make MICA, in the words of President Hoi, a place that will "deploy diversity as a catalyst for creativity, educational excellence, and responsible engagement." We recognize that the changes we hope to incorporate throughout the College often hit roadblocks in the form of institutional practices and behaviors. Clearly the unintentional institutional racism and unconscious bias that afflict us will only change over time, as a result of significant, consistent and deliberate efforts and intention.

The charge to the Program & Engagement Sub-Committee was to delineate ideas that will generate and support ongoing programming and engagement to help institutionalize these efforts at MICA. As the Sub-Committee analyzed its charge, what became obvious almost immediately was that its work can only be accomplished with full participation of partners throughout the campus. The key to success in this realm, however, is ensuring the partnership and participation of the faculty. Efforts of the administration, staff, students and trustees are, of course, critically important pieces of the solution; but the faculty must take the lead. One of the primary tasks, addressed in another committee of the Task Force, will include changes in the curriculum itself. Faculty leadership, its commitment to the goals of the Task Force and its accountability will be key to significant cultural change.

When generating programming ideas for the future, we realized rather quickly that in order to deliver a robust menu of events and activities, a dedicated budget must be established so that we can ensure quality, ongoing programming. Many of the ideas and recommendations we make will need administrative support and monies dedicated to specific, year-round programming: fees for speakers/trainers, related event costs, marketing costs, etc.

## **Accomplishments**

The Sub-Committee's work has been mainly focused on events that have taken place over the course of the last 17 months. Our sponsorship has meant that the DEIG has funded (sometimes in part) the events listed below as well as created them.

Early on, we discussed a long list of possible speakers – primarily composed of distinguished artists of color – and submitted them for consideration to the full DEIG Task Force. The consensus around the table, however, was that we first consider inviting some prominent facilitators who would talk more broadly about race, implicit bias and white privilege, which are noted below.

We also took advantage of programming already proposed and planned, adding funding and ideas where appropriate. Below is a list of what we funded, with short assessments.

### **President's Task Force on Diversity, Equity, Inclusion and Globalization: A Campus-wide Dialogue**

#### **Cross Cultural Communication: Understanding & Respecting Difference**

with Rosetta Eun Ryong Lee

February 17, 2016, 7pm

Falvey Hall

A rousing session on cross cultural communication with Rosetta Eun Ryong Lee, a nationally-known diversity speaker and trainer. She explored cultural differences and provide concrete tools to better relate to others by embracing and learning from those differences.

Lee specializes in cross cultural communication, identity development, prejudice reduction and coalition building, gender and sexuality diversity, and gender bias in the classroom.

#### **Assessment:**

Staff and faculty were invited to this event, which was held in Falvey Hall.

#### **Assessment by audience:**

Students: N/A

Faculty: Those who attended found it to be a very engaging program that was helpful and illuminating. Concern was noted, however, that the numbers attending could have been greater.

Staff: Same as faculty, noted above.

Greater Baltimore community: N/A

**This Filthy World**  
with John Waters  
March 8, 2016, 7pm  
Falvey Hall

An evening with Baltimore legend John Waters – film director, screenwriter, author, actor, stand-up comedian, journalist and visual artist – who performed his one-man show, “This Filthy World,” with a spin just for the MICA campus.

Assessment:

This event was “sold out” within two hours of the announcement sent to the full campus community. There were many who were disappointed that they did not respond fast enough and we created a waiting list, asking people to come early to stand on line – if there were not enough seats in Falvey, we planned for screens in the lobby where the overflow could watch the performance. Although we anticipated a large overflow, that wasn’t necessary. Everyone who did come, with or without a ticket, was seated. Everyone in Falvey felt John Waters delivered on his promise to be irreverent, incredibly funny and entertaining while he spoke about so many issues affecting disadvantaged populations, especially pertaining to the LBGTQ community. The event was a great success and a wonderful evening for those in attendance.

Assessment by audience:

Students: A huge success.  
Faculty: A huge success.  
Staff: A huge success.

Greater Baltimore community: Almost all tickets “sold” to MICA members before this event could be advertised more broadly, so there were few community members present.

**Cracking the Codes: The System of Racial Inequity**  
with Shakti Butler  
March 29, 2016, 7pm  
Lazarus Center Auditorium

Designed as a catalyst for transformative learning about systemic inequity, Shakti Butler delivered a powerful combination of film, dialogue, art, theatre and poetry and transformative learning to help audience members create pathways for analysis and understanding that foster equitable change. Her intention was to build community among audience members, introduce a simple frame for understanding the system of inequity, then braid segments of the film *Cracking the Codes: The System of Inequity* with facilitated audience dialogue. *Cracking the Codes* asks that we understand and talk about the causes and consequences of systemic inequity.

## **Faculty and Staff Workshop with Shakti Butler**

March 30, 2016, 2:15pm

Lazarus Center Auditorium

### *Part 1: Understanding White Culture and Privilege as a 21st Century Leadership Capacity*

Groups working on social justice and racial equity who include attention to white culture and privilege as part of that work reap important benefits. Understanding white culture, along with its embedded historical and associated privileges, can provide insight into integral parts of a larger system of inequity. The purpose of this session was to explore dominant cultural assumptions and perspectives about what is considered normal, appropriate, desirable and/or valid. This session explores white culture and its embedded privileges. Its intention was to fill gaps in understanding while providing an impetus for considering norms, policies and practices that explicitly include a lens that is often not considered in terms of opening up new entry points for policy and systems change.

### *Part 2: Introduction to Strategic Questioning: A Strategy for Learning and Change*

Strategic questioning is a technique designed to create knowledge that awakens possibilities of change. It is a process that empowers new questions, releases blocks to new ideas, facilitates people's own responses to change, and creates answers that may not be immediately known but may emerge. Using case studies of clashes and conflicts within the client institution, we apply a systemic and structural lens to encourage a process for addressing "issues" in ways that may be considered from multiple perspectives and analyses.

#### Assessment:

Workshops were held for faculty and staff during the day. Those who participated felt they were mostly successful, but that there was lack of adequate time to explore the subjects as deeply as possible. The evening was open to all, but turnout was small.

Over-riding feeling was that those who could benefit most from these programs were largely missing and that, like the Rosetta Eun Ryong Lee program earlier, included a similar turnout.

#### Assessment by audience:

Faculty: Those who attended one or all of the programs offered felt they needed more time to explore the issues. Those that did attend felt that the programs were filled with faculty members who typically attend events around DEIG subjects. They felt that this work is necessary for those who typically do not attend.

Staff: Similar response to faculty

Greater Baltimore community: N/A

## **Claudia Rankine**

April 15, 2016, 7pm

Falvey Hall

Together with the City Lit Festival and the Enoch Pratt Library, MICA hosted Claudia Rankine, poet, essayist, playwright and editor of several anthologies. She read from her most recent work, *Citizen: An American Lyric*, a powerful rumination on race and America.

After the reading, Claudia Rankine was interviewed by Marc Steiner, WEAA Radio host.

### **Assessment:**

This program had two additional partner organizations. Falvey Hall was full. Claudia Rankine was excellent and everyone attending felt she captured their heart and mind. That said, the audience was at least two-thirds community members from outside MICA.

### **Assessment by audience:**

Students: From scanning the room, there were not as many students as we had hoped. Those who were there were very happy they attended. This low student turn-out was most probably because the event was on a Friday night.

Faculty: There were relatively few in attendance.

Staff: Staff turned out in slightly higher numbers than faculty.

Greater Baltimore Community: The majority of the audience was composed of community members, many of whom had never set foot on the MICA campus.

## **Baltimore Rising**

*Baltimore Rising*, an exhibition in the Lazarus Center, brought together a broad survey of works by 15 artists – with significant ties to Baltimore – who address the social, economic, political and racial issues that propelled the city to the national spotlight in 2015. Tony Shore, painting chair, curated the exhibition and the extensive programming.

### **Community Forum**

After the Baltimore Uprising: Still Waiting for Change

November 9, 2016, 7pm

Lazarus Center Auditorium

The forum was to address whether or not anything had changed since April 2015, after the death of Freddie Grey.

Panel members: Baltimore Bloc coordinator Ralikh Hayes, #WestWednesday organizer Tawanda Jones, Black Lives Matter activist DeRay Mckesson, author D. Watkins and JHU professor Lester Spence (moderator).

### Artists Panel

Can Artists Ignite a Revolution?

November 16, 2016, 7pm

Lazarus Center Auditorium

What is the role of the arts in revolution? Photographer J.M. Giordano, visual artist and musician Paul Rucker, multi-disciplinary artist and educator Joyce J. Scott, MICA painting chair Tony Shore and UMD professor Sheri Parks (moderator) talked about how the arts can serve as a tool to examine society and to amplify the voices that most need to be heard.

### Assessment:

We are evaluating this set of events as one, although each one had a different audience (with many attending the full array and some attending just one.) This exhibition and related programs was extremely well-attended and those that participated were very engaged. Why? The programming was very current and was led by a faculty member who is well-connected in the Baltimore community of artists as well as faculty and students. The exhibition's opening was packed with all of our constituencies – students, faculty, staff and many from the greater Baltimore community.

This is a good example of a program led by a faculty member on a topic that is very meaningful to the MICA community and the community beyond.

### Assessment by audience:

Students: Connected strongly to the work in the exhibition. Some attended the other programming as well. Good representation.

Faculty: Large showing of faculty at the exhibition opening. Many faculty members included the exhibition as a part of their classes – knowing about this project in advance, they built it into their curriculum.

Staff: Large showing of staff as well.

Greater Baltimore Community: Community members were plentiful, especially at the opening. Good presence in the other programming.

### ***Lom Nava Love* Film Screening and Live Music**

Feb 17, 2017, 7pm

Brown Center

This screening, discussion and live performance, kicked-off the national tour of the film, *Lom Nava Love*, the unflinching story of Black families in inner city Baltimore harnessing their strengths to challenge the systems and institutions that would dictate their realities. The panel discussion with film producer Fanon Hill, community organizer Shirley Foulks and filmmaker Toroes Thomas was moderated by Marc Steiner, WEAA Radio host.

The program featured live performances by Navasha Daya, internationally renowned singer/songwriter; Mighty Mark, Baltimore club music DJ and producer

for for Tt The Artist; and Rashad "Hurricane The King" Hawkins.

Assessment:

Falvey was almost full for this program and one of the outcomes was having a very diverse audience – many from the Cherry Hill neighborhood who had never been on the MICA campus. This is an example of MICA learning from the communities that surround us. It was a wonderful blend of documentary film, live music and a moderated conversation.

Assessment by audience:

Students: This event was held on a Friday night and few students were in attendance. This presents a challenge that will be ongoing: The event was held on a Friday night because that night ensured that more residents from the Cherry Hill community were able to attend – but not as convenient for many in the MICA community.

Faculty: There were a handful of faculty present.

Staff: There were a handful of staff.

Greater Baltimore community: The number of community members outnumbered the number of those from MICA.

***Laying-by Time***

December 9, 2016 – March 12, 2017

Decker Gallery

According to a review in East City Art "an important exhibition of works by the late William A. Christenberry was on view in the Decker Gallery (Fox Building) of the Maryland Institute College of Art (MICA), Baltimore. The selection and organization of the exhibit, notable for its sensitivity to Christenberry's subtle emotive content, is owed to curator and adjunct faculty member, Kimberly Gladfelter Graham."

"The most riveting element of the MICA exhibit was the room-size installation *Klan Room Tableau*. A selection of over 400 works of sculpture, drawing and photography the work is a response on the part of the artist to the brutality and horror wreaked by the Ku Klux Klan, especially during the 1950's and 60's. It stands at this difficult time in our country's history as a warning and a reminder of the continuous appeal, even the seduction, of groups that are predicated on ethnic hatred and violence. At the doorway (which is closed off from entry) a statement by the artist reads: "I hold the position that there are times when an artist must examine and reveal secret brutality." Below this were headphones playing an audio clip of an interview with the artist in which he describes his first encounter with the group in 1960 Tuscaloosa. Deeply affected by the segregation in his home state, he describes going into a building where he knew a Klan meeting was being held. As he climbed the stairs, he saw a member, fully robed with a pointed hood standing as though a guard. He looked at Christenberry, turning just his eyes through the slits in the hood. 'Scared to death' by the sense of evil he felt, he adds, 'I'll never forget that as long as I live...Most of my work is celebratory, but how, as a human being, can you just turn a blind eye to that?'"

### Assessment:

The exhibition was well attended overall, with 1,939 visitors over the approximate twelve-week run. *Laying-by Time* was an opportunity to present a research-driven and “museum quality” exhibition of a very important contemporary artist who delved into issues of race and justice throughout his career.

### Assessment by audience:

Students: Varied opinions but ultimately very successful. Through discussions with faculty and staff, it was found that there were students who were thrilled by the opportunity to see works like the Klan Tableau Room and some who felt the works didn't belong at MICA. To that, it was successful.

Faculty: Very positive; many brought their students to the exhibition and some (MAT, Art History, Photo) developed curricular programs around it.

Staff: Unknown

Greater Baltimore Community: Very successful; reception was exceptionally well attended by members of the Baltimore-Washington area: many curators, museum administrators, artists, and collectors, as well as Christenberry's family were in attendance.

### ***Unpacking William A Christenberry***

Ticketed event for MICA students only

Tuesday, December 2; Decker Gallery

Participant/Leaders of workshop:

- MICA Curator in Residence George Ciscle
- Curator Kimberly Graham
- MICA Director of Exhibitions Gerald Ross

### Assessment:

Very successful. The program was designed to serve several purposes. One was to be able to provide students with an up-close and personal professional development piece: collection care and installation practice techniques. Another was to build intimacy — Christenberry's work are loaded with content; the workshop allowed the participants the opportunities to both handle and place the work, thus, have an opportunity to connect with the sculptor and his works. Third, a discussion led by the leaders of the workshop centered on Christenberry's process as well as his life experience, deepening the insight into the artist's life and work.

### Assessment by audience:

Students: Successful; thirty tickets to the event were ‘sold out’ immediately.

Students came from many different areas of study.

Faculty: None in attendance

Staff: Successful; a great opportunity for Exhibitions staff to share installation and collection care practice as well as speak intimately about their role behind the scenes working with charged subject matter. More workshops like this should happen.

Greater Baltimore Community: None in attendance.

### ***MICA Staff Tour***

Thursday, December 4: Decker Gallery

Participants:

- Curator Kimberly Graham

#### Assessment:

Program was very well attended. It was developed as a pre-opening tour and Q&A forum for college staff, led by the curator. The purpose was to consider staff, regardless of position, as an important part of the college's community — one not often recognized or catered to — and offer a special viewing of this important exhibition.

#### Assessment by audience:

Students: None in attendance

Faculty: None in attendance

Staff: Successful; well-attended from many different departments across campus.

Greater Baltimore Community: None in attendance

### ***Revisiting William A Christenberry***

Panel Discussion

Sunday, December 11; Falvey Hall

#### Assessment:

Program was held in the afternoon on a Sunday and was moderately well attended from guests from outside MICA: academics, gallerists, and artists. Moderated by the curator, it was a discussion about the late artist between three people who had different experiences working with Christenberry: Neely Tucker, a Washington D.C. journalist who wrote about Christenberry for the Washington Post, Washington gallery owner and longtime friend George Hemphill, and Renee Stout, an artist and friend of Christenberry.

#### Assessment by audience:

Students: Not many in attendance.

Faculty: Moderate attendance.

Staff: Moderate attendance.

Greater Baltimore Community: Successful; Majority of attendees were from the local arts community. A very engaged discussion and Q&A with curator and MICA faculty Kimberly Graham followed.

### ***Art @ Lunch: An Intimate Window***

#### **Discussion with Sandra Christenberry**

Wednesday, February 22; Decker Gallery

#### Assessment:

Successful. Standing room-only program. An *Intimate Window* was a person-to-person interview and discussion between the curator Kimberly Graham and the widow of William Christenberry, Sandra. It was hosted by MICA's Art History Department's "Art @ Lunch" series. The discussion revolved around Sandra's

experiences raising a family with her husband and anecdotes about his work as an artist, and his life as a family man — and how they wove together.

Assessment by audience:

Students: Not many in attendance

Faculty: Moderate attendance; a very engaged discussion and Q&A with curator and MICA faculty Kimberly Graham.

Staff: Moderate attendance.

Greater Baltimore Community: Successful; Majority of attendees were from the local arts community.

***Generating Conversations Panel Discussion***

Monday, February 27: Falvey Hall

Assessment:

Successful, although moderately well attended program. Hosted, by Damaris Hill, *Generating Conversations* discussed the work of William Christenberry, as seen from three distinct generations. Judith Norell is a long-time friend of the Christenberry family and a collector of the artist's work. Paul Rucker is an artist and performer, whose practice is rooted in social justice themes and issues of race and power. The youngest of the group, Tanya Garcia also works around themes of identity politics and social structures.

Assessment by audience:

Students: Not many in attendance

Faculty: Moderate attendance; interesting and engaged discussion between participants

Staff: Moderate attendance.

Greater Baltimore Community: Successful; Majority of attendees were from the local arts community.

**Film Series**

**To Sleep with Anger**

Hosted by film's director Charles Burnett

Tuesday, January 31

**Welcome to Leith**

Hosted by film's co-directors Michael Nichols, Christopher Walker

Thursday, February 23

**Night of the Hunter**

Hosted by Film Critic and journalist Steven Whitty

Wednesday, March 8

Assessment:

Successful, well-attended series co-curated by Patrick Wright, Gerald Ross, and Kimberly Graham. Films were selected around themes similar to Christenberry's: race, the south, and justice. Guest hosts were remarkable; Q&A sessions were vibrant and engaging.

**Assessment by audience:**

Students: Strong attendance, making up more than 50% of audience

Faculty: Moderate to low attendance

Staff: Low

Greater Baltimore Community: Moderate attendance

***Intersections/Interactions/Action!***

Meyerhoff Gallery

November 28 – December 15, 2016

Intersections/Interactions/Action! was a multimedia, free form space activation site, taking place in MICA's Meyerhoff Gallery November 28 – December 16, 2016.

Conceived and curated by Exhibitions Director Gerald Ross, the roster of participants were invited to create works, installations and performances rooted in the culture and communities of Baltimore – specifically outside of MICA - and were prompted in bringing that audience to MICA.

The gallery space was “activated” on November 28 and artists began building, installing, and creating in the space that week. Over the course of the 3 weeks, the gallery evolved and took on different shapes as more workshops occurred and installations grew. Films were screened in the gallery, throughout the three-week period, in the evening.

**Programs:**

**SunSets**

Poetry Session

Dec 9, 6 – 9 PM

SunSets hosted their monthly poetry reading in MICA's Meyerhoff Gallery, the evening of December 9. The theme of the evening was young meets old: generations. Baltimore film mash-ups were shown and a curated roster of poets and writers performed. Including: Paul Coates, former Black Panther and founder of Baltimore's [Black Classic Press](#), writer and artist Tariq Toure, storyteller Griot Bunjo Butler, musician Jeron White, and vocalist Iris Shaw

**Assessment:**

Very successful; audience was treated to poetry, music, and writing by some of Baltimore's prolific artists and performers. The audience was mainly non-MICA .

**Assessment by audience:**

Students: Moderately attended by students who happened on the performances, or were attending Christenberry reception.

Faculty: Moderately attended

Staff: N/A

Greater Baltimore community: Very well attended; standing room only.

**Inna Alesina: Bread Zoo**

Installation and Bread-making workshops

Ongoing November 28 – December 15

**BREAD ZOO** uses bread making as a platform for engaging communities. Based on Slow Design principles, BREAD ZOO includes live instructions-performances and educational materials. For this iteration of Bread Zoo, artist Inna Aleina arranged for a group of senior women from Paul's Place in Baltimore, to make bread in the gallery.

Assessment:

Very successful; a diverse group of participants from both inside and outside MICA were able to participate. A filled sign-up sheet in the gallery led Alesina to lead another workshop on closing night.

Assessment by audience:

Students: Some students attended the final workshop but none attended the initial program.

Faculty: None

Staff: Few staff

Greater Baltimore community: Very well attended; an active and engaged audience/participants.

**Michelle Antoinette Nelson AKA Love the Poet**

2 nights of "The Creation" Performance

December 2<sup>nd</sup>, 3<sup>rd</sup> 2016

**Artist Statement/Bio:**

***"The Creation..."***

African Born Fed American Bread: The Creation of the African American Woman, a poem written by Michelle Antoinette Nelson aka **LOVE the poet** will be brought to life in a 45 min performance piece incorporating the artistic genius of performance artist Black Shesus. This piece addresses the angst of a people who were manufactured in an assembly line for the business of slavery, who are evolving daily, studying the implications of the past and embracing the freedom the present holds.

Assessment:

Successful, a well-attended and diverse audience filled the seats. Faculty member Hugh Pocock brought his students, which added a nice mix to the crowd.

Assessment by audience:

Students: Very nice attendance due to faculty member's participation.

Faculty: None

Staff: Low, if any

Greater Baltimore community: Both performances were exceptionally well attended — an active and engaged audience/participants.

**Olu Butterfly Woods**

The History of Baltimore's Overground Railroad

Thursday, December 1

As described by the artist, The History of Baltimore's Overground Railroad is a "reality-based Afrofuture presentation unifying poetry and images (sic) inviting fellow travelers to an imagination ritual and cleansing from the witchcraft of

imperialist elections." Live drumming, projection, music and stage dressing were used by Woods to create a spiritual place of cleansing .

Assessment:

The program was a very well attended (standing room only) mostly African-American audience from the Baltimore Arts Community.

Assessment by audience:

Students: none

Faculty: None

Staff: Low if any

Greater Baltimore community: Very well attended — an active and engaged audience/participants.

**Baltimore Boom Bap Society on the Baltimore Overground Railroad**

Tuesday, December 13

A session of improvised music with an Afrofuture vocalist massive led by acclaimed duo DJ/Producer Wendel Patrick & DJ Dubble8 (MICA faculty Erik Spangler). Hosted by Olu Butterfly. The program consisted of Woods's spoken word, live stage performances by beatbox artists Max Bent and Shodekeh, as well as numerous vocalists, rappers and poets — all fused together by the sounds and films of Baltimore Boom Bap Society.

Assessment:

The program was a very well attended by a diverse, mixed but mostly African-American audience from the Baltimore Arts Community. Crowd was energized, many audience members participated in a free-form open mic, dancing and vocals.

Assessment by audience:

Students: None

Faculty: None

Staff: Low if any

Greater Baltimore community: Very well attended — an active and engaged audience/participants.

**Marian April Glebes**

Installation, workshop

Ongoing November 28 – December 15

Installation:

"Untitled Studies in Brick and Mortar (Foundation Turned Sand)" - This is an installation of 10 framed 22 1/4" x 33" Silkscreens printed with spalled brick dust from the artist's basement.

"Untitled Study in Brick (An Archaeology)" - This is an installation of approximately 300-350 bricks excavated from a site in Brick Hill. The artifacts are historic, handmade, virgin bricks.

"The Baltimore Mobile Community Brick Factory Ultra Mobile Special Operations Strike Force Team Unit Command Center"

**Public Program:**

The Ultra Mobile Strike Force Unit brought the remaining 100-150 bricks made by the Baltimore MCBF to the gallery space, and made bricks from (inscribed/stamped) the stories of the participants. These bricks were added to the Brick Factory Archive.

**Assessment:**

The program took place on closing night, during a performance and a Bread Zoo workshop. It was very well attended (mostly African-American audience from the Baltimore Arts Community) and many bricks were made and archived.

**Assessment by audience:**

Students: none

Faculty: None

Staff: Low if any

Greater Baltimore community: Very well attended — an active and engaged audience/participants.

**Bobby English Jr**

Ongoing November 28 – December 16

“What is trauma? What is justice? What does it mean to forgive? To forget?”

Bobby English Jr. performs through prayer, ritual and song in order to discuss the reality of social woes and the many sides of racism. Asking questions, challenging his audience, and debating radical ideas. At the root, English's art is a search for truth, ancestry, and compassion for all people. The goal of his art is to create an atmosphere for conversation, understanding, and ultimately compassion for all people.

**Assessment:**

Installation was viewed by a large audience and was integral to the overall gallery installation. Very low attendance for this performance.

**Assessment by audience:**

Students: None

Faculty: None

Staff: Low

Greater Baltimore community: Low

**Wide Angle Youth Media**

Installation, pop-up tent and exhibition

Ongoing November 28 – December 15

The Traveling Photography Exhibit provides a platform for Baltimore youth to speak their truths and have their voices heard. The annual program provides free or low cost photography workshops to schools and organizations to generate work to be displayed at a range of venues in Baltimore City. The goal of the exhibit is to spark interest in a large and diverse audience to learn more about positive attributes of Baltimore youth. During workshops young people learn photographic terminology and how to make compelling photographs that express their

experiences. The FY16 workshops provided technical training and media production to over 130 students, and also resulted in a book titled *This Is Baltimore*.

**Assessment:**

Successful in that due to its proximity to other installations and performances, there was very good viewership and participation in the interactivity of the kiosk. The design and content of the pop-up contributed greatly to the themes and layout of the installation as a whole.

**Assessment by audience:**

Students: None

Faculty: None

Staff: Low

Greater Baltimore community: High

**Film Series:**

Tuesday, Dec 6: The Murder of Fred Hampton

Wednesday, Dec 7: Do the Right Thing

Thursday, Dec 8: White Dog

Wednesday, Dec 16: Ballast

**Assessment:**

Low attendance. Rethink PR strategy.

**Prioritized Action Items/Recommendations**

1. **RECOMMENDATION: Create a standing committee to ensure we fulfill the promise of the DEIG Task Force.**
  - If our intention is to make certain we fulfill the promise of the Task Force, we strongly recommend that MICA create a standing committee, armed with a significant budget for programming – that will be composed of faculty, staff, students and at least one trustee, that will be charged with creating and sustaining programming around DEIG topics.
  - The committee should include and perhaps be led by the President or Provost, to underscore its importance.
  - One idea that has presented itself is to merge the standing committee into the Faculty Cultural Competency Committee. If this idea takes root, the committee would need to add at least one trustee, staff from various departments including academic affairs, exhibitions and strategic communications – all of whom will bring forward ideas and as well as execute programming. Adding students should be considered as well.

**2. RECOMMENDATION: To ensure quality events and programming AND to serve as an incentive for faculty, staff, and students, create a budget that will support significant growth in DEIG efforts.**

- Budgeting is key to fulfill our objective that DEIG thinking is institutionalized and to assure this work gets done. Without a significant budget allocation, our vision will not be realized. Empower the standing committee with monies that can be distributed to those planning new and/or ongoing DEIG programs.
- To further incentivize DEIG programming, build funding into existing budgets as well. DEIG programming will be more meaningful and grounded if there is an annual budget line built into academic department budgets as well as in key departments across the college (exhibitions, admissions, etc.)
- Over the past 17 months, we have spent over \$125,000 on programming – clearly indicating that to ensure *just this level* of programming, MICA needs to prioritize the work with monies behind it.
- This year, philanthropy played a significant role in acquiring funds for both the *Baltimore Rising* exhibition and programming and the *Laying by Time* exhibition that featured the work of William Christenberry. In order to provide funding in this way, the Advancement Division needs to know at least one year prior to the implementation phase so that they might cultivate donors specifically for this purpose. To make this happen, we recommend that at the beginning of each semester, we encourage ideas and proposals that can be funded for the following semester.

**3. RECOMMENDATION: Develop and implement a strategy to achieve broader and more consistent participation and engagement of the greater Baltimore community in MICA programs and events.**

**Determine target audiences and outreach strategies, establish specific goals and objectives for how our efforts can be would be assessed**

- Recognizing that MICA serves as an anchor institution in the city, we believe we have a responsibility to be active and participatory. Inviting members of our extended community onto our campus is a powerful way to engage with those who are our neighbors. We – students, faculty, staff and trustees – often benefit more than they.

- A key component of the strategy should be a process that outlines how the campus can become more intentional about inviting community members to exhibitions on campus via social media, banners inviting the public inside and extending gallery hours.
  - Encourage the MICA community to look for opportunities to showcase the work of those in underserved communities and those whose perspectives illuminate different ways of creating and thinking. Example is the *Lom Nava Love* program hosted on campus this past semester and Community Arts exhibitions of work created within the community.
  - Advertise broadly in the community to build attendance at high profile events (i.e., Constitution Day programs, visiting artists talks, etc.)
  - Add to MICA programming by working actively with other organizations that are doing good work.
  - Offer to host programming on our campus.
  - Encourage the MICA community to attend events addressing DEIG topics.
4. **RECOMMENDATION: Recognize “the power of thinking thematically.” Designate an umbrella idea, based on a DEIG theme, for a year or more to guide programming for the entire campus. The facets of this program might include related courses, a lecture series, an interdisciplinary conference and other public engagement activities. Part of this approach would be outward facing; other efforts, such as new course offerings, would be inward facing.**
- Seek leadership endorsement from the President and/or the Provost to underscore the importance of DEIG commitment.
  - Faculty should be the drivers who integrate the theme into individual courses – again, building DEIG into the curriculum.

**Note:** Already, the Provost, working with Heather Slania and various members of the faculty, has created a program, “Making Democracy.” Still evolving, the program is designed as theme-based, and will allow for campus members to approach the subject in many different ways.

This year's Constitution Day program, for example, held on September 21, will feature Joy Ann Reid of MSNBC and the topic is "*This is What Democracy Looks Like.*" A half-day symposium the following day is now being planned to extend the conversation. This theme addresses the Task Force's areas of focus: diversity, equity, inclusion and globalization.

**5. RECOMMENDATION: Utilize existing technology to create better awareness of programming and events related to DEIG.**

- Encourage *all* MICA constituencies to submit ideas for programming and events. Create an online mechanism that is advertised broadly on campus whereby individuals can contribute ideas. Frequently throughout the year, inform the MICA community of the process to make their ideas a reality.
- This online mechanism will serve as an entry point also for existing events and activities so that they can be shared broadly. Create a tagging system that will allow users to find information at different locations on the MICA website/portal.
- Assure that a more robust tool will be incorporated into the new website when it launches (Spring 2018).

**6. RECOMMENDATION: Create an assessment tool to help evaluate what works.**

- Develop and implement an assessment strategy to track and evaluate the strength, impact, and influence of DEIG programming. This strategy should include an assessment of the DEIG strengths and weaknesses of the current programming landscape; the development of mechanisms to assess the impact and influence of DEIG programming; and the establishment of goals and objectives for improvement.

**7. RECOMMENDATION: Begin to build affinity groups, engaging alumni to forge relationships with newly admitted students as a way of creating a viable network of support. We believe we can acknowledge ways in which we are different without creating a hierarchy of oppression.**

According to Monica Anderson, Research Associate at Pew Research Center, Blacks who have attended college are more likely than those without any college experience face a higher level of discrimination. Other research suggests that college itself could be an isolating time for some black students who attend white majority institutions and they report feelings of race-related stress or lower levels of faculty support.

- Begin this effort with the creation of the Harry T. Pratt Society to honor the pioneering spirit of the first African American student to enroll in the Maryland Institute College of Art, in 1891. The Society will celebrate Harry Pratt's commitment, tenacity and endurance in overcoming intolerance and opposition to make art while providing Black students with the tools to better understand, analyze and ultimately find solutions to race-related stress through the use of alumni networking and support.

This affinity group – along with those that follow – will be housed in the Alumni Office but will work in conjunction with the Office of Diversity and admissions.

**8. RECOMMENDATION: At the beginning of each academic year, offer – and perhaps mandate – implicit bias training for everyone on campus.**

- This kind of training would contribute to an active dialogue about DEIG issues. Faculty, staff and students will have a shared language.
- In addition to training about implicit bias, talk about symbols that are problematic and trigger certain fears. This topic can be addressed at faculty meetings, staff meetings, orientation sessions, etc.
- As part of this idea, create a “rapid response” protocol to inform the community of harmful events (an example is the graffiti that was interpreted as a Nazi swastika.) This protocol should be made known to the full campus community.

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We look forward to the implementation of a robust DEIG plan that will ensure MICA becomes the institution that we aspire to be. We believe this is possible with leadership, commitment, determination, and audacity.