

Fall Training

**IPE Continuing Education
September 29 or October 11, 2018**



Mia's Master Plan



The Digital Experience at Mia

The Digital Experience (TDX) at Mia



More.artsmia.org

Access audio guides, videos, Art Stories, and more by visiting this site using our free wi-fi on a free check out device, or use your own!



Audio Guides

Visitors can search for audio guides using the audio guide number on the label, title, artist, or accession number.



Art Stories

In-depth multimedia explorations of Mia's highlights and hidden gems— from intriguing details to secret backstories. Available on iPads in the galleries, and optimized for your smartphone or home computer.



Interactive Maps

Explore Mia's global collection by exploring the trade routes, religions, ideas, and materials that led to or inspired their creation.



Panoramas

Panoramic views of far away locations help visitors contextualize objects and spaces at Mia.



Experiments

TDX often tests and learns from projects. Our 3M Art and Technology Award helped us approach experimentation in new and exciting ways.

More.artsmia.org



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Digital Maps

Explore Mia's Global Collection through World History

↓ Touch a topic below to begin

The image shows a digital map interface. On the left, a world map displays several trade routes as dashed lines of different colors: red, orange, yellow, green, and blue. These routes connect various geographical locations across the globe. Small circular icons, each containing a different historical artifact or image, are placed along these routes. On the right side of the map, there is a vertical sidebar with a list of topics. Each topic is associated with a colored bar that matches the color of a trade route on the map. The topics listed are: Buddhism (purple), The Silk Road (yellow), Red Dye from Mexico (red), Blue and White Ceramics (blue), Asian Design and Influence (green), The Silver Trade (orange), and The China Trade (orange). At the top right of the sidebar area, there is a downward-pointing arrow and the text 'Touch a topic below to begin'. In the bottom left corner of the map area, there is an 'about' icon. In the bottom right corner, there is a small copyright notice: 'Mapbox | © OSM contributors'.

- Buddhism
- The Silk Road
- Red Dye from Mexico
- Blue and White Ceramics
- Asian Design and Influence
- The Silver Trade
- The China Trade

Explore Mia's global collection by exploring the trade routes, religions, ideas, and materials that led to or inspired their creation.

Cryptic messages. Hidden clues. Secret societies.

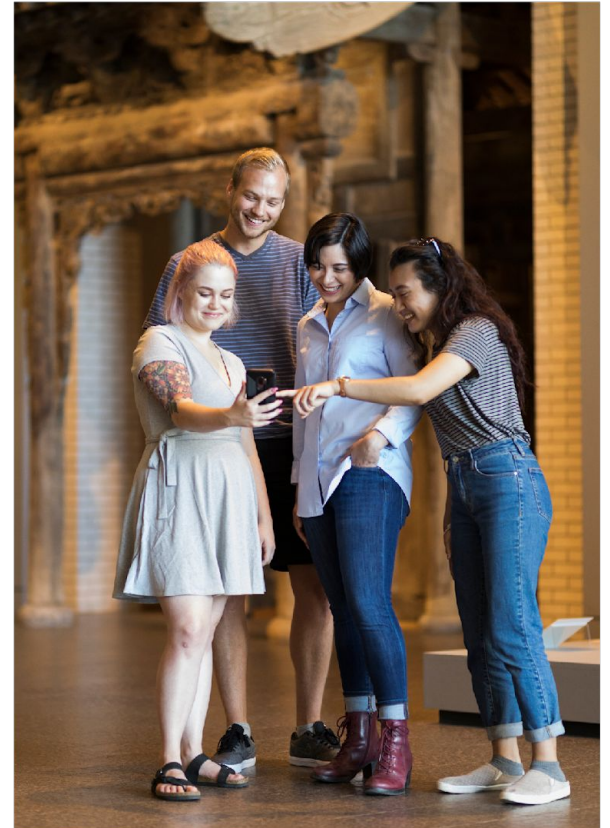
Introducing: Riddle Mia This
Mia's escape room app experience



Available in the App Store
and on Google play

This app is made possible by the 3M Art and Technology Award.

Presented by: **3M** Generous support provided by: **accenture**



Nam Provost

Nam Provost is our Diversity & Inclusion Manager. She researched, developed, and launched a fellowship program for college graduates of diverse cultural backgrounds.

- Racially I am perceived as...
- Ethnically I consider myself...
- Culturally I align with...



hey.

Diversity & Inclusion

Diversity is about how you look

Inclusion is about how you feel.

Author unknown



“I’m sorry. I’ve never had a maid before. Is this not okay?”



http://friends.wikia.com/wiki/The_One_With_The_Stain

Art of Inclusion....

Fellowship Program

Relationship Network



And

Inclusive hiring practices – some low hanging fruit

Art of Inclusion Fellowship program

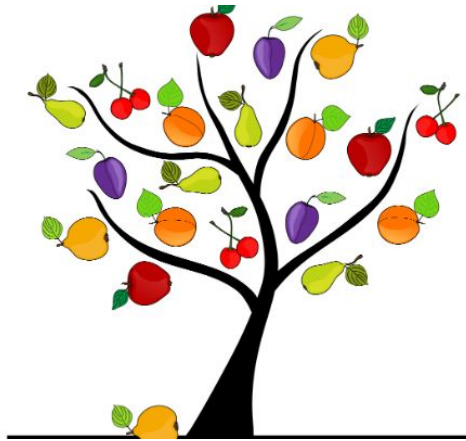
- 2013 Mellon Foundation Survey
- Target audience
- Three fellowship positions
- Inaugural cohort - October 1, 2018
- Curatorial, Media and Technology and Learning Innovation
- Capstone, Organizational experience and Mentorship
- Unique hiring and interviewing process

Art of Inclusion Relationship Network

- Opt-in opportunity to Mia positions and roles
- Invitation to networking events
- Building of authentic relationships/mentorships
- Talent Acquisition and referrals

Inclusive Hiring Practices

Low Hanging Fruit



Inclusive Hiring Practices & the Importance of Fundamentals



Hiring Practices and Processes

A 3D maze with a green path leading to a glowing center, symbolizing a hiring process. The maze is composed of grey walls and a green path that winds through it, ending at a bright, glowing circular area in the center. The background is a light grey with a subtle pattern of overlapping circles.

- Hiring Manager Trainings
- Understanding our Biases
- Discretionary Points
- Promising practices
- Building a pipeline

Inclusive Hiring Practices- a Dozen Tips

1. **Recruit even without open positions**
2. **Add EEO/AA to JD and JP**
3. **Use “and equivalent experience” - data**
4. **Review requirements and ensure that the required qualifications are truly required**
5. **Use other language such as “a plus” or “comfortable with” instead of “preferred” - data**
6. **Cover names of resumes during review – data**
7. **Check with HR to ensure you have a diverse pool of candidates in your stack of resumes. Track this data and follow to end result. Make additional steps in the process and decision based on the gaps in this data.**
8. **Don’t dismiss for a single spelling or typographical error – ELL candidates...writing is hard in a 2nd language and not all things translate like plurals and possessives.**
9. **Provide questions for phone interviews 5 minutes in advance to each candidate**
10. **Incorporate an interview question about cultural fluency and how he/she/they have impacted it in the past**
11. **Have interview committee trained on interrupting behaviors aligned with implicit bias**
12. **Have an interview committee that represents the diversity of the organization.**

Etc. etc. etc. etc...

Inclusive Hiring Practices Disclaimer for the Dozen Tips

Recruiting and retaining staff from historically underrepresented populations takes much more than checking off a list.

This is good place to start and it takes a commitment to building a pluralistic and inclusive environment all can thrive in.

All this may interrupt comfortable, privileged environments - - environments that are not necessarily created out of malice but often times created by doing what “we have always done.”

Follow these tips and more and be thinking about how to embed policies and practices that interrupt systems that advantage systemically “one-up” social identities & making it more inclusive (how we feel) and not just diverse (what we “look” like.)”

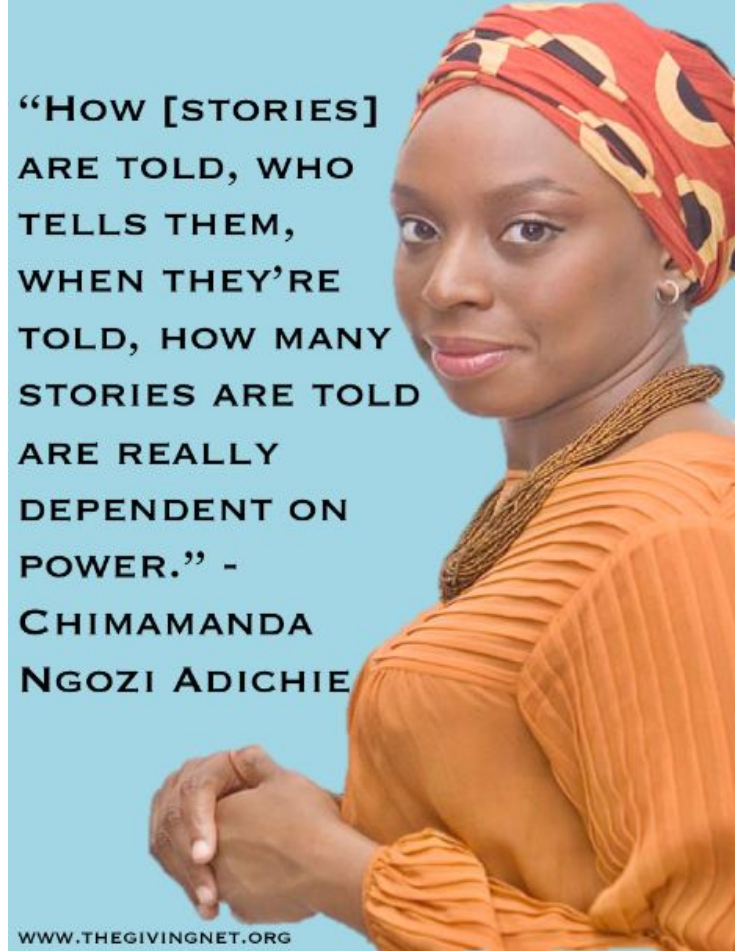
Equity Team

Your input is important!




How you can be involved

- Importance of volunteers in recruiting process
- Attend opportunities – upcoming training
- Talk about it in your tours
- Imbed in talking points in positive way
- Analyze each group for inclusion of all voices



“HOW [STORIES] ARE TOLD, WHO TELLS THEM, WHEN THEY’RE TOLD, HOW MANY STORIES ARE TOLD ARE REALLY DEPENDENT ON POWER.” - CHIMAMANDA NGOZI ADICHIE

WWW.THEGIVINGNET.ORG



I am responsible
for the house which
I did not build but in
which I live

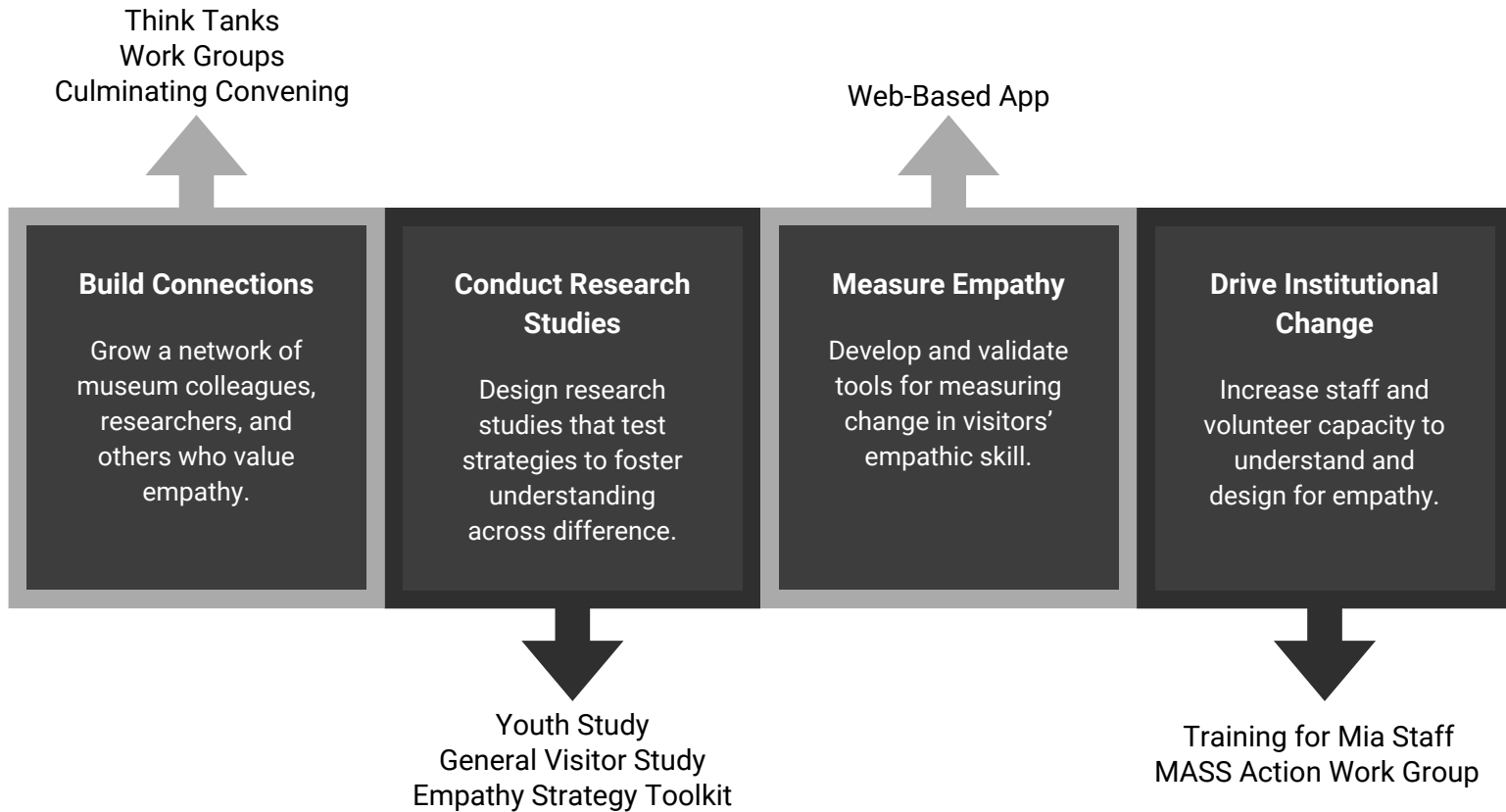
~ Dorothee Soelle

Jeanine Pollard

Jeanine is the Research and Project Manager for Mia's Center for Empathy and the Visual Arts (CEVA).



Center for Empathy and the Visual Arts



Facilitated Experiences



Unfacilitated Experiences




Institutional Capacity



Please join us!

Minneapolis Institute of Art

TICKETS CALENDAR DONATE  EXHIBITIONS ART + ARTISTS VISIT PROGRAMS JOIN ABOUT SHOP

Upcoming Dates and Time

Sunday, October 7, 2018 at 2:00 PM



Empathy, Art & the Revolution of Human Relationships: Roman Krznaric

Drawing on his international bestseller *Empathy: Why It Matters, and How to Get It*, social philosopher Roman Krznaric reveals how empathy cannot only enrich personal life, but also helps create social change. Empathy, he argues, has the power to transform personal and political relationships. Krznaric explores how art and culture helps us expand our empathic imaginations, focusing on subjects as varied as ancient Greek theater and Renaissance painting to the history of cinema and participatory artworks such as the Empathy Museum. He explores empathy through the lens of neuroscience and industrial design and its role in eroding conflicts in the Middle East and beyond. Book signing to follow.

This talk is part of the ongoing work of Mia's Center for Empathy and the Visual Arts.



Center for Empathy and the Visual Arts

Mia envisions taking a leading role in collaborating with museum colleagues as well as researchers, scholars, content experts, and other influencers to research and explore practices for fostering empathy and global awareness through the power of art and to share these findings with the field.

Want to learn more?
<https://new.artsmia.org/empathy>
empathy@artsmia.org

BREAK: 10 minutes

What's the Benefit of Single-Visit Art Museum Programs to Students?

#ArtImpact
@NAEAMusEd

IMPACT STUDY

the EFFECTS of SINGLE-VISIT ART MUSEUM PROGRAMS
on STUDENTS GRADES 4-6



Prepared for the
National Art Education Association &
Association of Art Museum Directors

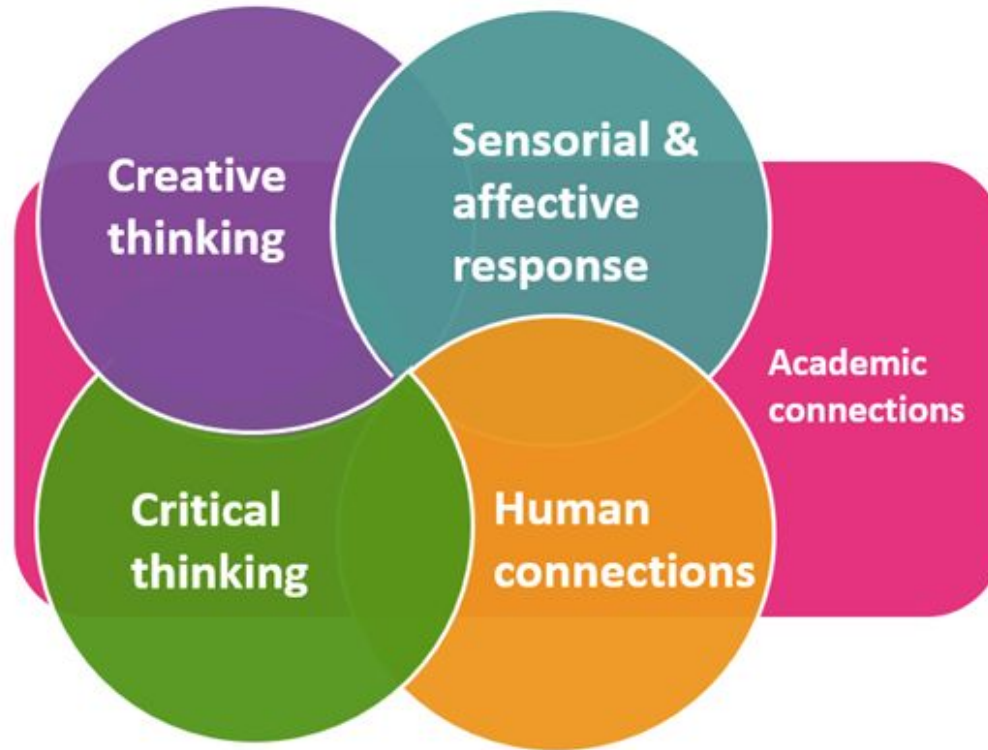
Research Question

What are the effects of single-visit art museum programs on students?

..specifically when students are guided in their experiences by means of inquiry-based pedagogies.



Student Capacities



Critical Thinking

- **Evidential reasoning**
- **Multiple interpretations**

Creative Thinking

- Questioning
- Imagining possibilities
- Comfort with ambiguity

Sensorial & Affective Response

- **Emotive recall** is students' demonstration of strong emotions in the recollection of a single-visit program, as indicated by the vividness of description, robustness of detail, and use of words or phrases that convey emotion of any kind (not just positive).
- **Captivation** is students' perception that art is “amazing.”

Human Connections

- **Connection with lived experience**
- **Connection to the artist**
- **Connection to self/community**

Academic Connections

- **Academic connections** is students' perceived relevance of what they learn in the museum to what they learn and aspire for in school.

Site Selection Criteria



- Apply an inquiry-based approach in programs:
 - Group dialogue evolves in response to students' comments and questions
 - Facilitators ask open-ended question
 - Content emerges organically from the group

Participating Sites

Columbus Museum of Art, OH

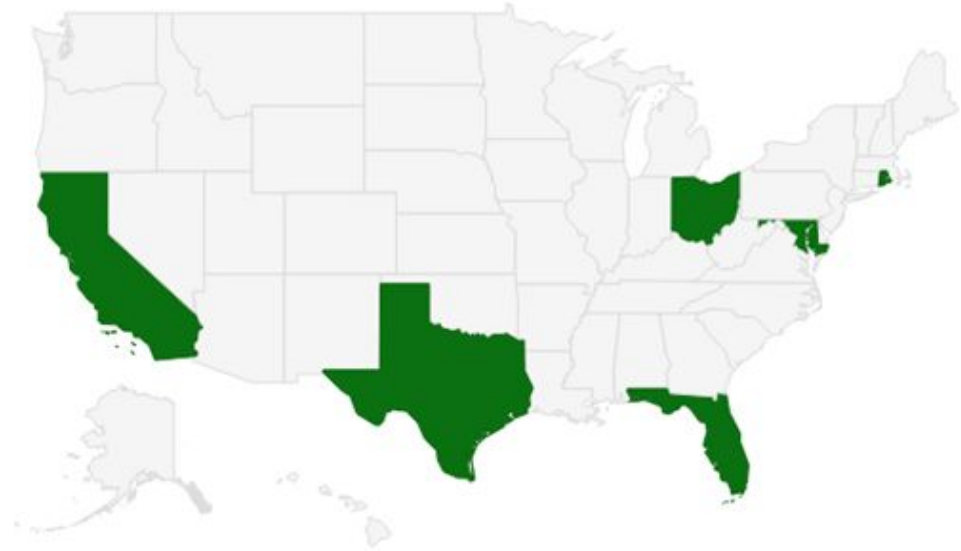
Hammer Museum, CA

Museum of Fine Arts, Houston, TX




Orlando Museum of Art, FL

RISD Museum, RI

Walters Art Museum, MD



Quasi-experimental Research Design

STUDY GROUP	TREATMENT A museum program 	TREATMENT B classroom program 	CONTROL no program  Single-visit program
Program Intervention	Single-visit <u>museum</u> program facilitated by an art museum educator in which students view <u>original works of art</u>	Single-visit <u>school classroom</u> program facilitated by an art museum educator in which students view <u>reproductions of works of art</u>	None
Pre-measure	Student questionnaire	Student questionnaire	Student questionnaire
Program measure	Observation of program	Observation of program	N/A
Post-measure	Student questionnaire Student interview Teacher questionnaire Teacher interview Facilitator interview	Student questionnaire Student interview Teacher questionnaire Teacher interview Facilitator interview	Student questionnaire Student interview Teacher questionnaire Teacher interview

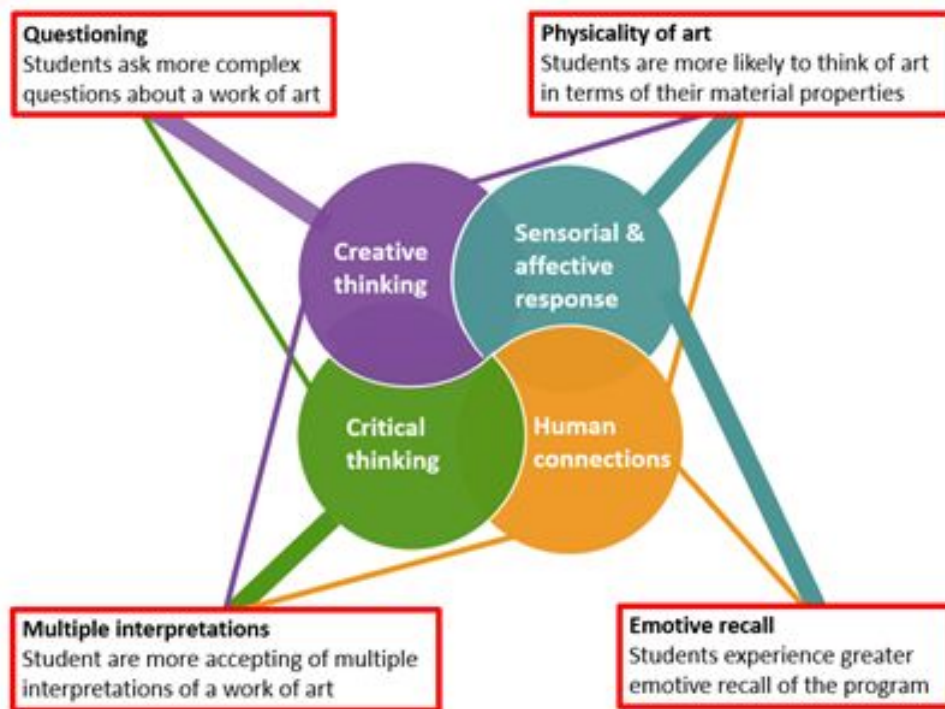
*Large sample size: observations = 101; student questionnaires = 4134; student interviews = 627

Program Context

	Museum	Classroom
Mean length of program in minutes	73	56
Mean number of works of art viewed	7	5
Percent facilitated by docent	77%	49%
Typical student to facilitator ratio	10:1 or less	11:1 or greater

Findings: Key Take-Away

The study found **benefits** for students in **four areas** that relate to the capacities in multiple ways.



Findings: Questioning

Students who received a museum program ask more complex questions

Findings: Multiple interpretations

Students who received a museum program are more likely to accept multiple interpretations

Findings: Physicality of art

Students who received a museum program are more likely to **describe art materials**

Findings: Emotive recall

Students who received a museum program are more likely to describe their program experience vividly & emotively

Tour and Art Cart Observations

- We have completed 133 observations and will continue to schedule these through the year.
- A living document with best practices from the observations and debrief conversations is posted on the IPE site, under Research Resources/IPE Workshop Resources (or search “Best Practices”).



Moment for Reflection

- What feedback or suggestions from the observation have you incorporated into your tours or Art Carts?
- Was there anything which surprised you in the process?



Best Practices for Group Management

Have children sit on the floor whenever possible, to keep their attention on you and the artwork.

In your tour introduction, reach out to the chaperones, reminding them of their responsibilities. Continue to call on them for help throughout the tour.

([Pre-tour videos](#) are now available in English, Spanish, and Somali.)

Group Guidelines and Responsibilities Self Guided Visits for Schools



Cultural Appropriation

Cultural Appropriation is the act of taking or using things from a culture that is not your own, especially without showing that you understand or respect this culture. - Cambridge English Dictionary

Cultural appropriation is the adoption of elements of a minority culture by members of the dominant culture. Because of the presence of power imbalances that are a byproduct of colonialism and oppression, cultural appropriation is distinct from equal cultural exchange. - Wikipedia



Cressida Bonas...arrives for the wedding ceremony of Prince Harry and Meghan Markle wearing a dress from Eponine London's "tribal collection" at St. George's Chapel in Windsor Castle in Windsor, England, Saturday, May 19, 2018.

<https://www.mprnews.org/story/2018/05/24/dress-sparks-outcry-in-hmong-community>



Ceremonial Skirt, Blue Hmong, 1950-1982



Details on the dress highlight the bright colors, embroidery and beading that are hallmarks of Hmong clothing. Bright stripes in the cloth represent specific rivers crossed during their escape to Laos. Hmong fabrics are a record of their history.

<https://www.mprnews.org/story/2018/05/24/dress-sparks-outcry-in-hmong-community>



China Through the Looking Glass at New York's Metropolitan Museum of Art Gala, 2015.. Rihanna in a fur-trimmed robe by Guo Pei, a Beijing artist, represented in the exhibit.

Cultural appropriation
has been happening
for hundreds of years.
Why is it different
now?

Joseph-Théodore Deck, *Vase in
the form of a mosque lamp*, c.
1870



Cultural Appropriation Considerations

It's important to pay homage to artistry and ideas, and acknowledge the origins

Remember that culture is fluid - don't expect a culture to freeze itself in time

Appropriation is no substitute for diversity

Engage with cultures on more than an aesthetic level

Treat cultural exchange like any other creative collaboration - give credit, consider royalties



Robert Rauschenberg; Publisher: Racolin Press, Briarcliff Manor, New York; Producer: Styria Studio, New York, *Opal Gospel*, 1971

Reflection

I used to think....

Now I think....

Thank you for taking this journey together!