

Minneapolis Institute of Art

IPE Spring Training



Mia

March 28 or March 30, 2019

I would like to respectfully acknowledge that the land on which we gather is Dakhóta Makhóche, the Dakhóta homeland, and we acknowledge with respect the diverse histories and cultures of the recorded people of this region – the Anishinabek, the Hochunk, and the Očhéthi Šakówin (“Seven Council Fires”). We also acknowledge those unrecorded since time immemorial. Mia strives for respectful partnerships with all the peoples of this land in the search for collective healing and true reconciliation. As a settler on occupied lands, I am grateful for the opportunity to learn, unlearn, and relearn our ways of knowing today and henceforth with all of you.

Mia

Minneapolis Institute of Art

Updates

Mia

Director Search Updates

- **Pat Grazzini, Interim Director and President**
- **Board Search Committee**
- **Sally M. Sterling Executive Search**
- **Listening Sessions with Stakeholders**
- **9-12 month time frame**

Minneapolis Institute of Art

Mia 2021 & Center for Empathy and the Visual Arts

Mia

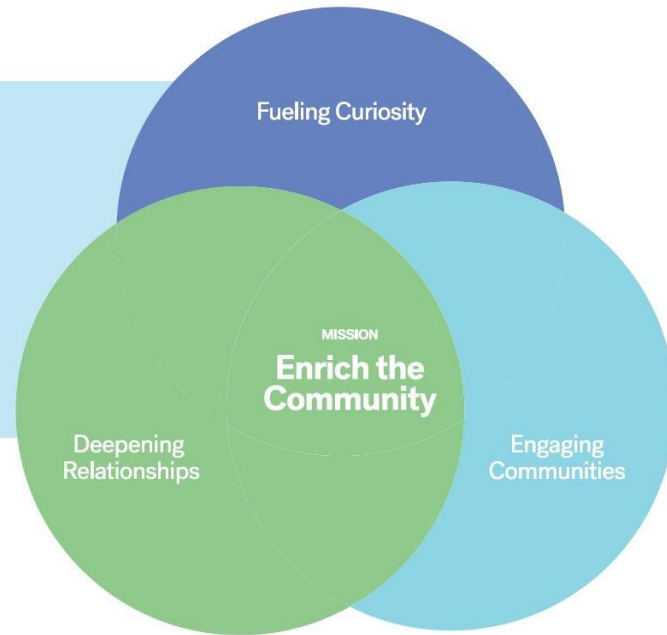
Mia 2021

In order to maximize our value to our communities and make good on our value proposition, we commit to:

Fueling Curiosity

Engaging Communities

Deepening Relationships



Mia 2021

Fostering Empathy

Staff/Volunteer Development and Internal Work

Visitor Experience

Research, Publications & Presentations

Exhibitions and Interpretation

Gallery Experiences

Programs

Marketing/PR

Collaborations and Partnerships



Mellon Foundation Research Project

Explores the impacts of engagement with art in fostering empathy among a general museum audience as well as school-aged visitors

Guiding Questions:

- How does engaging with art foster empathy in individuals?
- How does an art museum experience, which connects us to something bigger than ourselves, influence how people interact with and treat others?
- What role does wonder play in fostering empathy?

Partners:

- Berkeley Social Interaction Lab (BSI), under the direction of Dr. Dacher Keltner, Professor of Psychology at the University of California, Berkeley and the founding director of the Greater Good Science Center, and University of Minnesota's CAREI



CEVA team

Center for Empathy and the Visual Arts

Project Timeline at a Glance

YEAR 2

Talk: Roman Krznaric 10/2018

Talk: Claudia Rankine 5/9/2019

Design Adult Visitor Research Study

Design Youth Research Study

Design and Validate Empathy Measurement Tool

Docent/Guide Work Group

Curatorial Work Group

Mia Empathy Lab

Talks & Conference Sessions

CEVA Quarterly Newsletter Launch

YEAR 3

Conduct Adult Visitor Research Study

Conduct Youth Research Study

Empathy Workshop

Staff/Volunteer Education

Curatorial and Interpretation Initiatives

Apply for Grant Funding

Partnerships

Talks & Conference Sessions

YEAR 4

Toolkit Design and Dissemination

Culminating Convening



Mia Empathy Lab 2019



Empathy Lab



Questions?



Inclusion, Diversity, Equity, Accessibility (IDEA) How?

- Do your internal work
- Be an Ally
- Have one thing in your pocket

An ALLY
is not an noun.
It isn't an identity, a label, or something to claim.
Being an ally is taking action,
making a stand
doing something to make a difference
by standing up
against oppression and marginalization.
You are an ally
when someone else recognizes you as an ally

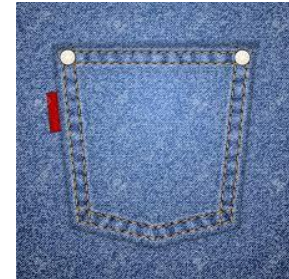
The Four Self-Awareness Archetypes

This 2x2 maps internal self-awareness (how well you know yourself) against external self-awareness (how well you understand how others see you).

	Low external self-awareness	High external self-awareness
High internal self-awareness	INTROSPECTORS They're clear on who they are but don't challenge their own views or search for blind spots by getting feedback from others. This can harm their relationships and limit their success.	AWARE They know who they are, what they want to accomplish, and seek out and value others' opinions. This is where leaders begin to fully realize the true benefits of self-awareness.
Low internal self-awareness	SEEKERS They don't yet know who they are, what they stand for, or how their teams see them. As a result, they might feel stuck or frustrated with their performance and relationships.	PLEASERS They can be so focused on appearing a certain way to others that they could be overlooking what matters to them. Over time, they tend to make choices that aren't in service of their own success and fulfillment.

SOURCE: DR. TASHA EURICH

© HBR.ORG



Do Your Internal Work

- See - Notice

SEE

- Know - Understand



- Engage - Be Effective



Do Your Internal Work

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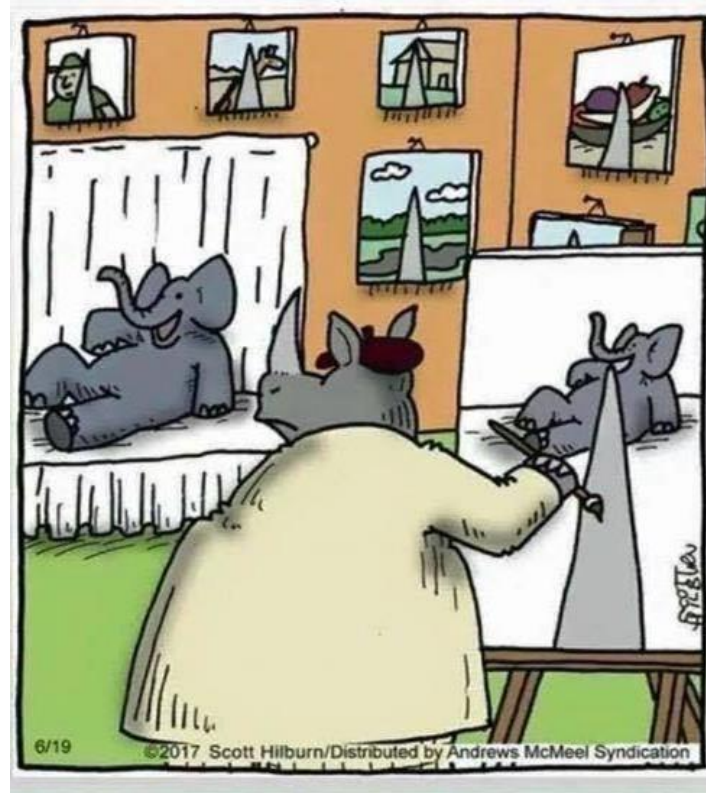
Equity
Team

Work
Groups

Mia Mindset
Cultural Fluency
Hiring and Retention

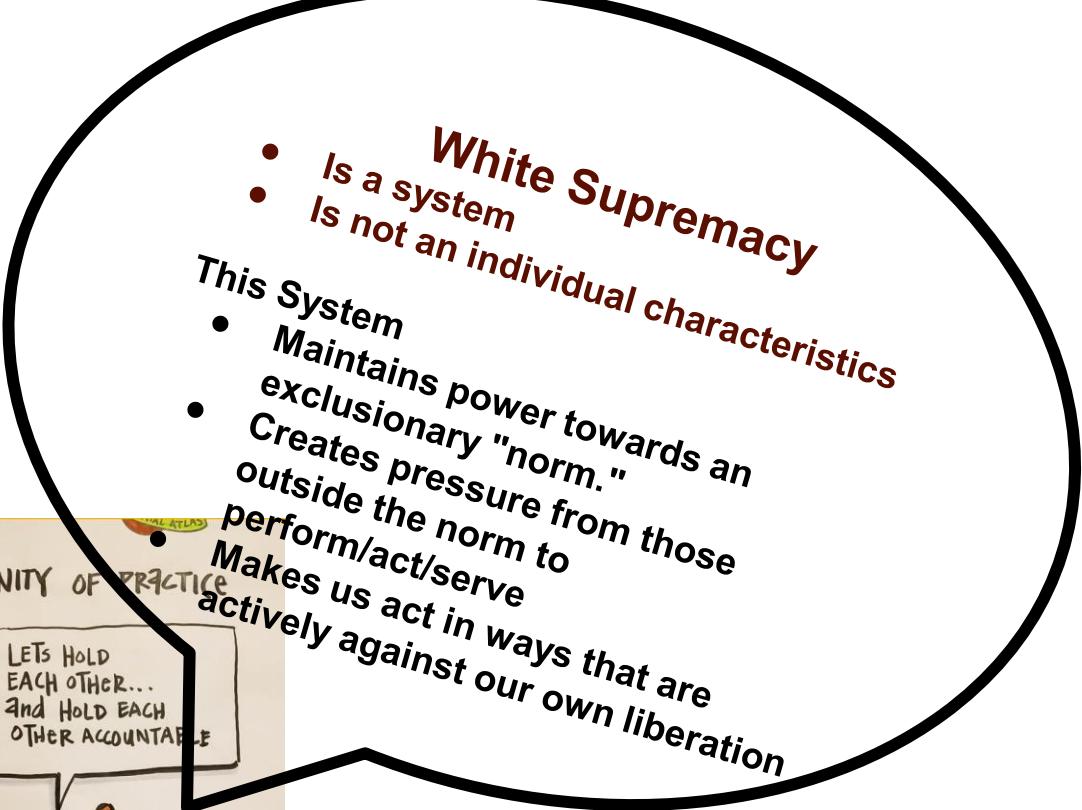
Equity Team Monthly Meeting

“Spark of Engagement”



Normalizing

White Supremacy



~ Janeen Bryant
Facilitate movement

13 Behaviors


...from “White Supremacy Culture” ~ Tema Okun, *changework*

- Perfectionism
- A sense of Urgency
- Defensiveness
- Quantity over quality
- Worship of the written word
- Paternalism
- Either/or thinking
- Power hoarding
- Fear of open conflict
- Individualism
- Progress = bigger, More
- Objectivity
- Right to Comfort

Be an Ally

What is an Ally?



- Aligns with your values
- It doesn't always go well 
- You don't need to know everything
- It takes practice

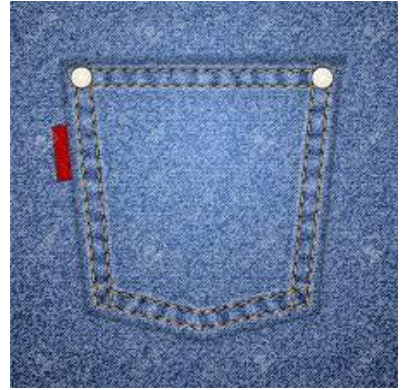
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Have Something in Your Pocket



- Truth in the Room
- Perception Check
- “I hear you, that is not my experience”
- Ask questions back
- Establish distinguishing behaviors

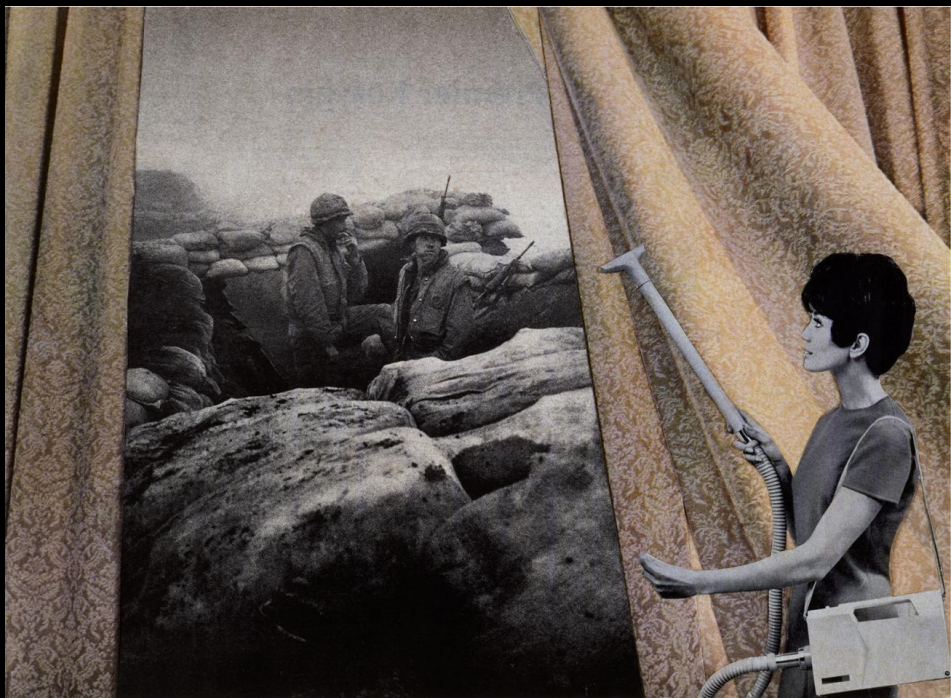
Inclusion, Diversity, Equity, Accessibility (IDEA) How?

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Artists Respond: American Art and the Vietnam War, 1965-1975

September 28, 2019 - January 5, 2020







This woman is
northvietnamese
southafrican,
puertorrican,
colombian,
black,
argentinian,
my mother,
my sister,
you, I.







BREAK: 10 minutes

Grab some more
snacks!



Hearts of Our People: Native Women Artists

June 2 - August 18, 2019

<https://vimeo.com/314584566/05dc94f74e>

NAEA

Decolonizing Museums

DEAI work in other museums

Ways of Knowing and Art Museum Education

March 13, 2019

 20
19 Museum Education Division

P R E C O N F E R E N C E

BOSTON



Jaclyn Roessel Grownup Navajo



Watch her talk [here](#).

What do you see in this picture?



Decolonization provides us a
lens

Decolonization activates our
awareness of systems at play

from Jaclyn Roessel's presentation

Center Native voice

Reevaluate the “expert”

Acknowledge tensions

from Jaclyn Roessel’s presentation

Inherent Asymmetry

- Museums continue to be places that perpetuate harm
- Museums/Universities continue to ignore the right of Indigenous/POC community members
- There exists a long history of dehumanization within these spaces because museums ARE colonial structures
- There are NO neutral decision in museums

from Jaclyn Roessel's presentation

Every interaction with
community members and their
belongings has the potential to
move us closer to healing.

from Jaclyn Roessel's presentation

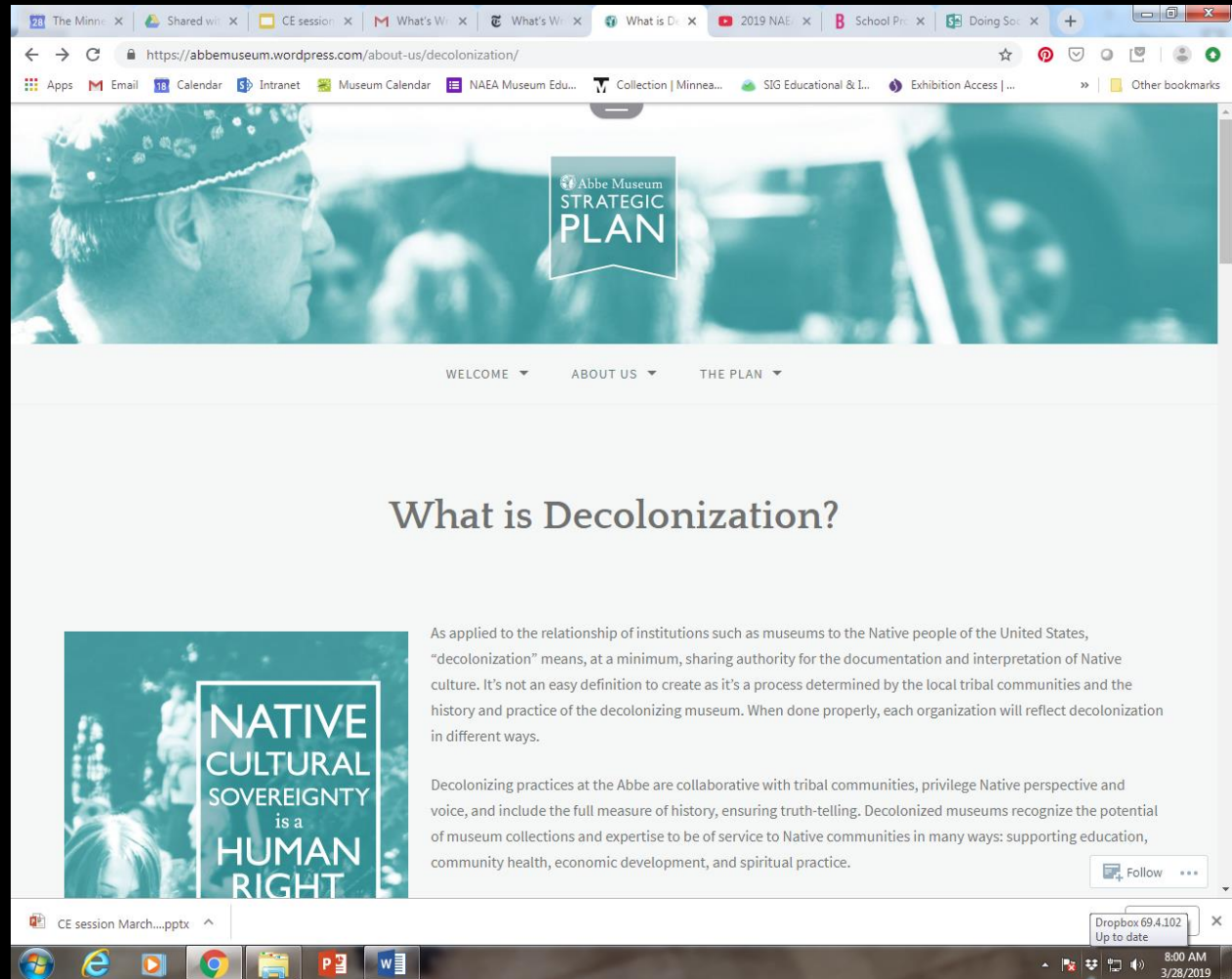
Dr. Amy Lonetree

Truth-telling
Collaboration
Centering Indigenous voices

from Jaclyn Roessel's presentation



Abbe Museum



The screenshot shows a web browser displaying the Abbe Museum's website. The browser's address bar shows the URL <https://abbemuseum.wordpress.com/about-us/decolonization/>. The page features a teal header with a photograph of a man in traditional Native American attire and a white banner that reads "Abbe Museum STRATEGIC PLAN". Below the header is a navigation menu with "WELCOME", "ABOUT US", and "THE PLAN". The main content area has a large heading "What is Decolonization?". To the left of the text is a teal graphic with the text "NATIVE CULTURAL SOVEREIGNTY is a HUMAN RIGHT". The text on the right explains the concept of decolonization in the context of museums and Native culture. At the bottom, there is a "Follow" button and a Windows taskbar showing the time as 8:00 AM on 3/28/2019.

Abbe Museum
STRATEGIC PLAN

WELCOME ▾ ABOUT US ▾ THE PLAN ▾

What is Decolonization?

As applied to the relationship of institutions such as museums to the Native people of the United States, “decolonization” means, at a minimum, sharing authority for the documentation and interpretation of Native culture. It’s not an easy definition to create as it’s a process determined by the local tribal communities and the history and practice of the decolonizing museum. When done properly, each organization will reflect decolonization in different ways.

Decolonizing practices at the Abbe are collaborative with tribal communities, privilege Native perspective and voice, and include the full measure of history, ensuring truth-telling. Decolonized museums recognize the potential of museum collections and expertise to be of service to Native communities in many ways: supporting education, community health, economic development, and spiritual practice.

Follow ...

CE session March...pptx ^

Dropbox 69.4.102
Up to date

8:00 AM
3/28/2019

Reconsidering this scene

This 1660 encounter between Dutch and Lenape leaders was intended to celebrate the Dutch founders of "Old New York." But the scene offers only stereotypical representations and ignores how complex and violent colonization was for Native people.

European ships, Native vessels

European ships, Native vessels

Women in the background

Women in the background

Clothing

Clothing

Who's missing?

Who's missing?

Native men

Native men

Colonialism and
Native representation

Reconsidering this scene

This 1660 encounter between Dutch and Lenape leaders was intended to celebrate the Dutch founders of "Old New York." But the scene offers only stereotypical representations and ignores how complex and violent colonization was for Native people.

European ships, Native canoes

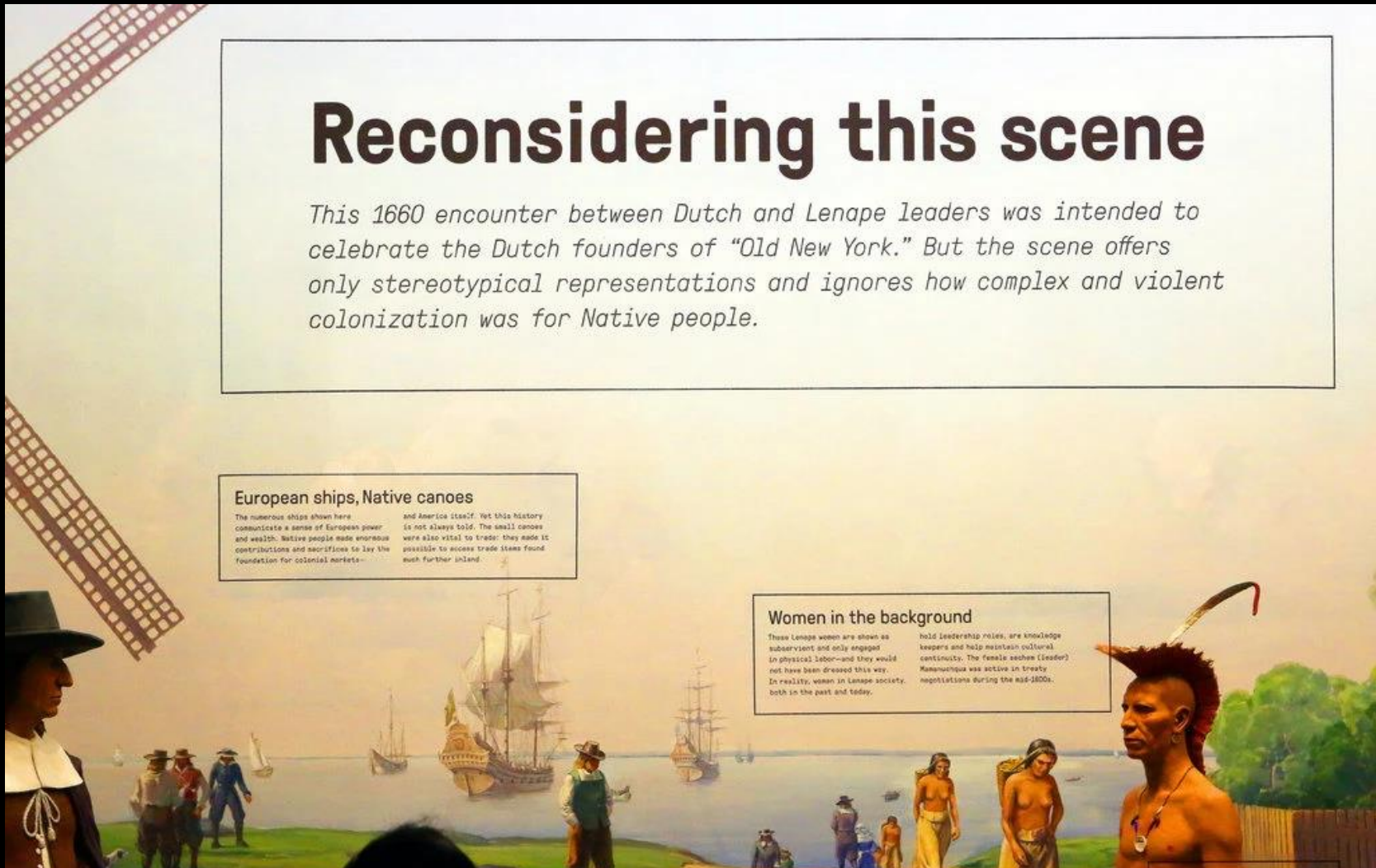
The numerous ships shown here communicate a sense of European power and wealth. Native people made enormous contributions and sacrifices to lay the foundation for colonial markets—

and America itself. Yet this history is not always told. The small canoes were also vital to trade; they made it possible to access trade items found much further inland.

Women in the background

These Lenape women are shown as subservient and only engaged in physical labor—and they would not have been dressed this way. In reality, women in Lenape society, both in the past and today,

hold leadership roles, are knowledge keepers and help maintain cultural continuity. The female subue (leader) Mamanohqua was active in treaty negotiations during the mid-1600s.



BLANTON MUSEUM OF ART

Doing Social Justice

Formulated in collaboration with the **Anti-Defamation League Austin**, *Doing Social Justice* asks students to critically examine their point of view and to empathetically take the perspective of others. Students will develop visual literacy strategies as they analyze current events and stereotypes presented through the lenses of artists from the Blanton's collection.

You are encouraged to bring your students for multiple visits, but we understand that is not always possible. If you would like to choose themes that are relevant to your teaching and create a custom one visit, we would love to work with you in facilitating this. **Explore our downloadable curriculum.**

Recommended for Grades 7-12.

Seattle Art
Museum

Equity
Team



Viewfinder

[link](#)



VIEWFINDER: Reflecting on Museum Education

Welcome to Viewfinder, an experimental publication about museum education from the National Art Education Association's Museum Education Division.

Small group discussion: What are your definitions of cultural exchange and cultural appropriation?

Robin Best,
*British East
India Company
- Trade &
Colonise*, 2016

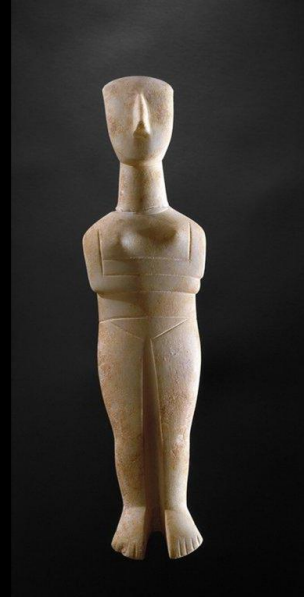


Cultural Misappropriation

Small group discussion



Left, Owie Kimou, *Portrait Mask (Mblo) of Moya Yanso* (Baule peoples). Center, Amedeo Modigliani, *Head*, 1911-1912. Right, Cycladic, *Female Figure*.



Owie Kimou, *Portrait Mask (Mblo) of Moya Yanso* (Baule peoples). Moya Yanso and her stepson holding the portrait mask, 1971.



Small group discussion



Plate, early 18th century, Unknown artist, Iran, white earthenware with underglaze blue and black decor, Meshed ware, 86.44



Dish, 14th century
Unknown artist, China, porcelain with molded and underglaze blue decor, Ching-te-chen ware, 87.62

Thank you!