

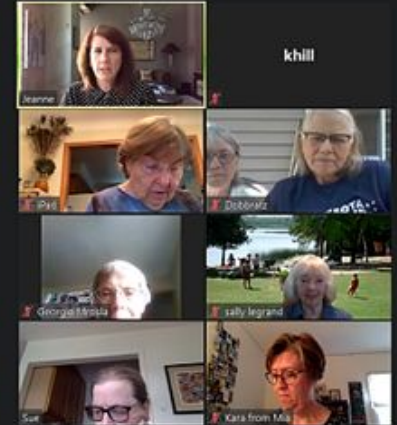
Virtual Tours at Mia

Mia

Lens #3: Empathy Lens



Minneapolis Institute of Art



Luca

Fran Findley

Minneapolis Institute of Art

Record

Mia

Training resources

Volunteers

Menu

Search

Search

Virtual Tour Resource Page Edit

in IPE Workshop Resources / Research Resources / Touring Procedures / Videos tagged online tour / training virtual tour / virtual adult tour / virtual school tour / virtual tour / virtual tours / Zoom tour

Training materials and videos for giving virtual tours will be posted here for your reference.

List of virtual tour guides and docents, updated 1.6.21:

[Virtual Touring List 2021 \(1.6.21\)](#)

General training instructions for virtual tours:

(TO COME)

Videos of training sessions held this fall:

9/29 and 10/1: [Overview of virtual tours at Mia](#)

10/8 and 10/13: [Adult and University virtual tours](#)

10/6 and 10/14: [School virtual tours](#)

Recently added to the site:

Click on this link to access our Virtual Tour Resource page.

Click on this link to access materials on *Mapping Black Identities* and this link to access the training on the rotation in January 2020.

Virtual tour process

- If you toured both audiences (school and adult) virtually before, you can still do that going forward.
- We will continue offering some virtual tours after March 2022.
- As with in-person tours, you will receive an assignment 4 to 6 weeks out. **Please check your email twice a week for assignments.**
- Check out from touring via the Check Out form, posted on the Guide website.

On the tour request form, people choose a tour either on Mia's Zoom seat or the Google Meet platform.

For tours on Zoom, Paula Warn will send out a meeting link a week before the tour. For school tours, we later found that schools needed to send us the link for the tours, typically in Google Meet.

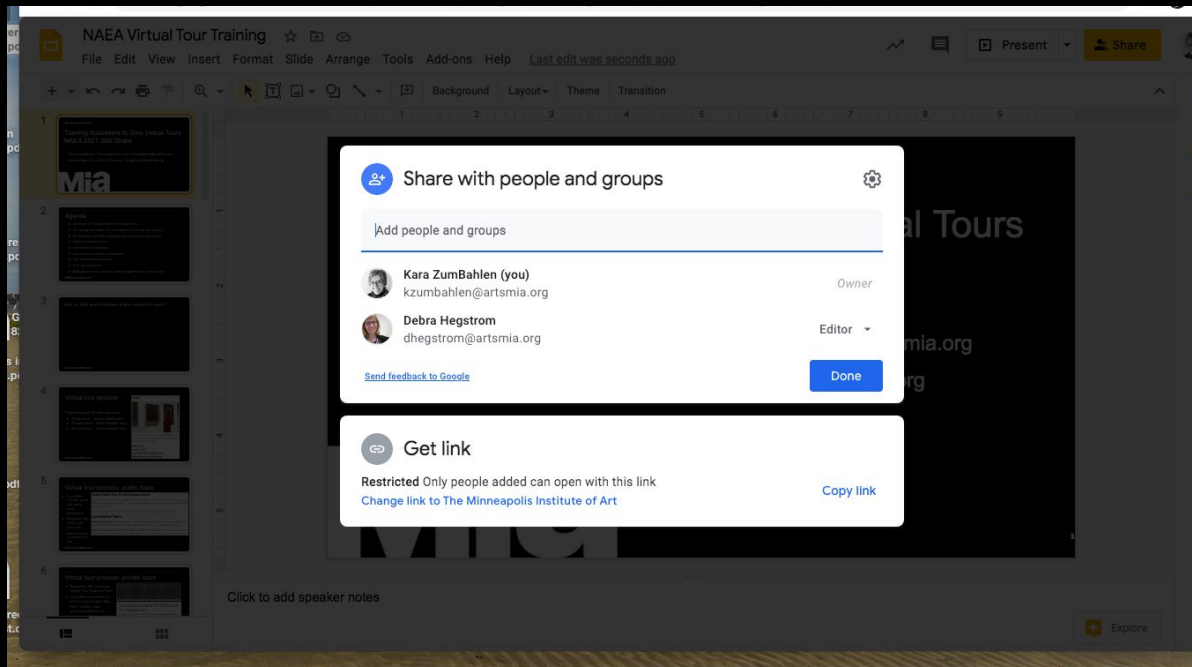
For best practice, two people are on every tour, with one person functioning as the technical assistance and backup. Guides giving or supporting virtual tours must work with Google Slides, Zoom, and Google Meet.

You've been assigned a tour! Now what??



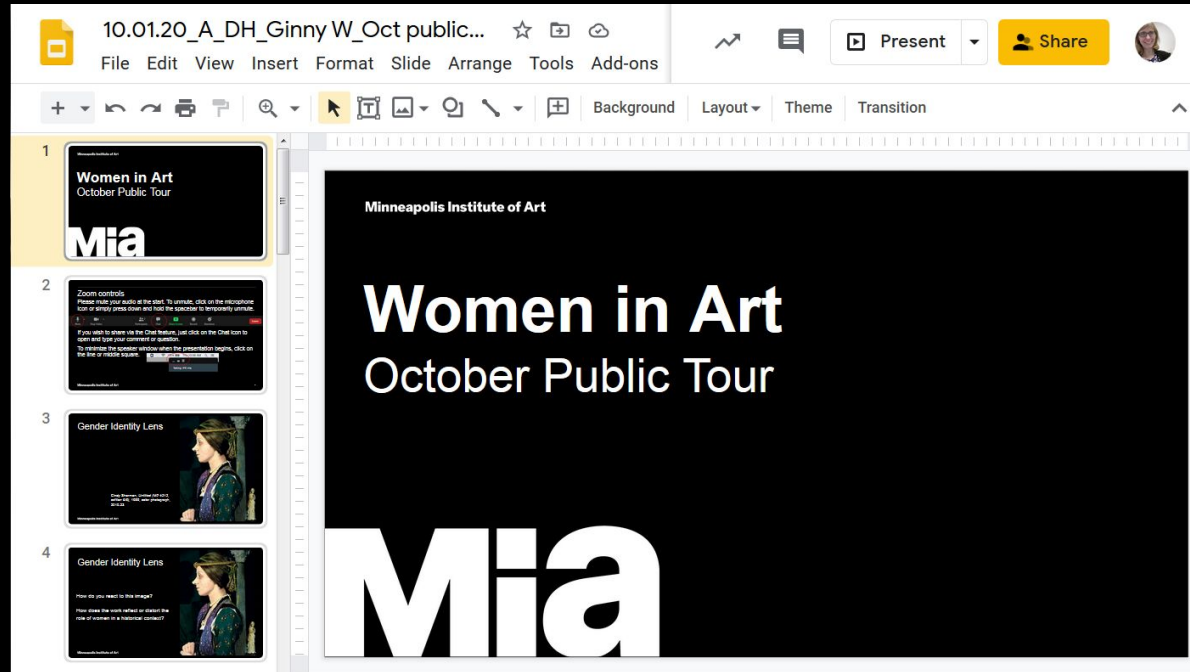
Robert Capa, Israel, 1913–54, Harvest Holiday/Succhoth. Girls dance in celebration on a modern farming settlement in the Palestine desert, Israel, 1949, Gelatin silver print, The Alfred and Ingrid Lenz Harrison Fund, 98.109.12, Photograph by Robert Capa, © Cornell Capa

Mia uses Google Workplace, allowing us access to Slides, and that is how we present content in virtual tours. Slides can be shared with internal and external users.



Virtual tour process

- Staff sends master or themed template with unique file name
- Staff arranges kickoff meeting
- Guide adds artworks, contextual images, details and/or video clip(s)
- Staff and guide have practice sessions. Staff will review image quality.



School Tours



ParticipateLearning.com, TheTorch.com, and spaceweek.com

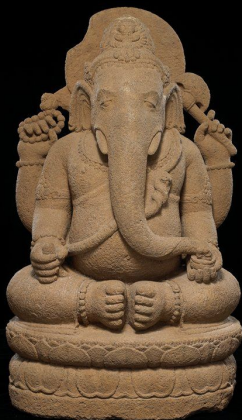
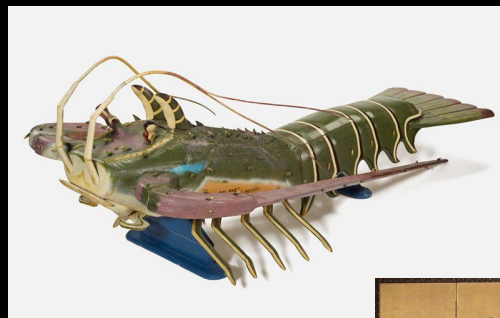
Tour time

- School tours are 30 to 45 minutes in length. For online tours, more is not necessarily better!
- Students get overloaded by digital interaction; stick to appointed tour time.
- Learn from what we have already experienced.

Staff developed slide sets for the most popular school tour topics and Art Adventure tours to share with guides.

Example: Animals in Art

- Contains 8 artworks
- Select 5 to 6 for your tour
- Develop a theme
- Add contextual images and video clips



Supporting information is provided for each school tour topic set.

Art Adventure booklets are posted (PDFs) on the Mia Guide website.

- Key ideas
- Suggested questions
- Research resources

Go Tools Window Help

Animals in Art key ideas and suggested questions.pdf (page 1 of 8)

of the animal, its environment, and behaviors. Other artists like to make art about animals that come completely from their imagination. Yet others show a deep understanding of the animals they show, but also use a lot of imagination. Let's look at a bunch of animals and think about what is realistic about each, and what is more imaginary.

ARTWORK 1:


Rosa Bonheur, France, 1822–1899
Royalty at Home, 1885, Watercolor with white heightening on cream paper
Gift of funds from Ziegler Inc., 79.10

Key Ideas (provide 2-4 per artwork)

1. Rosa Bonheur was a French artist, who specialized in painting and sculpting animals. Bonheur was widely considered to be the most famous female painter during the 1800s. In 1865, she was awarded the medal of the National Order of the Legion of Honor by France's Empress.
2. Bonheur broke all kinds of rules that limited women in her day in order to paint animals outside. She even went to the local institute of veterinary sciences to study animals.
3. Bonheur's paintings, including this watercolor on paper, exhibit a great deal of realism. Notice the details of their faces, paws, claws, and muscles.
4. Royalty at Home depicts a pair of lions that Bonheur housed in her home in Fontainebleau, France. She frequently studied and sketched the lions in order to show their majesty, movements and muscles! She painted them in environments that resembled their natural homes in Africa.

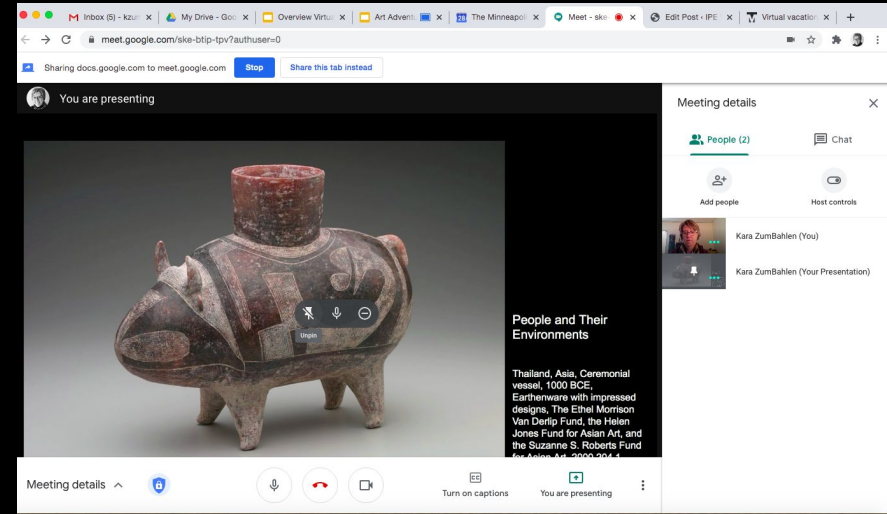
Suggested Questions (provide 2-3 per artwork)

1. Describe the lions in this watercolor. What are some of the details you notice? What about the picture looks scientific?
2. Compare and contrast the male and female lions. What do they have in common? How are they different?
3. Rosa Bonheur painted the lions in a natural environment that makes it appear as though the lions she kept at home were actually in Africa. What details does she include to show that these lions are "Royalty at Home" as the painting's title suggests?
4. Many people today agree that it is not a good idea to keep wild animals like these lions in peoples' homes or backyards. Why is this not a good idea? What do you think might have motivated Rosa Bonheur to keep lions in her house a long time ago (150 years ago!)?

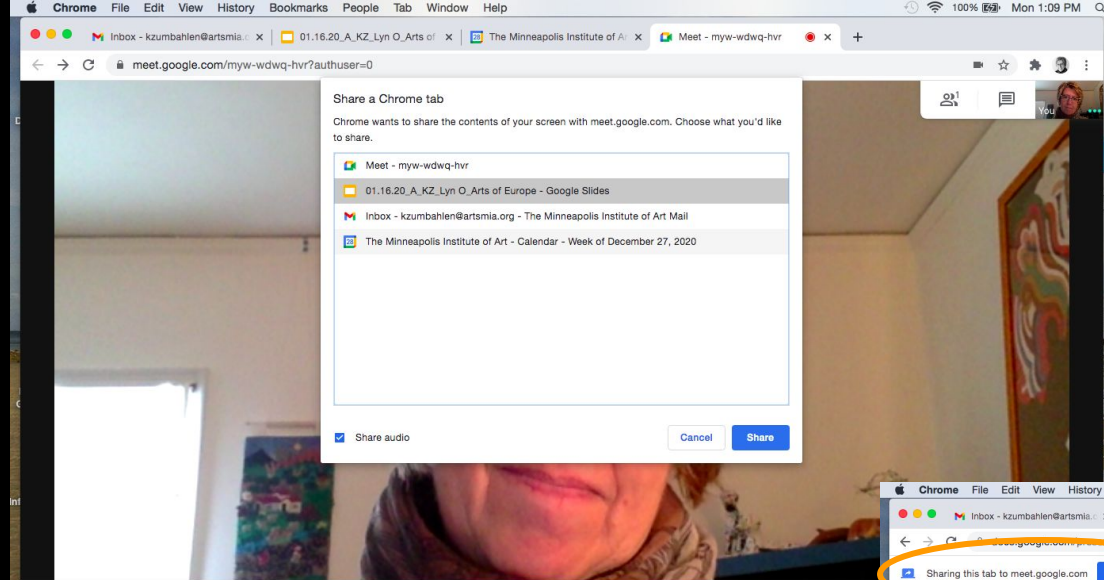


Basics of Google Meet tour

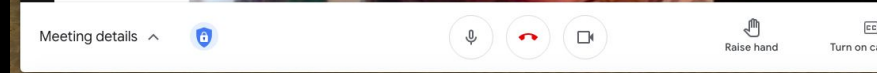
Typically, Google Meet tours are school tours. When you contact the teacher, confirm when the meet link will be sent (sometimes it is minutes before the tour) and ask that it be emailed to you AND the tour day support (Mia staff or volunteer). Ask for a day-of phone number, in case technical difficulties are encountered.



Your tour day support will run your tour slides.

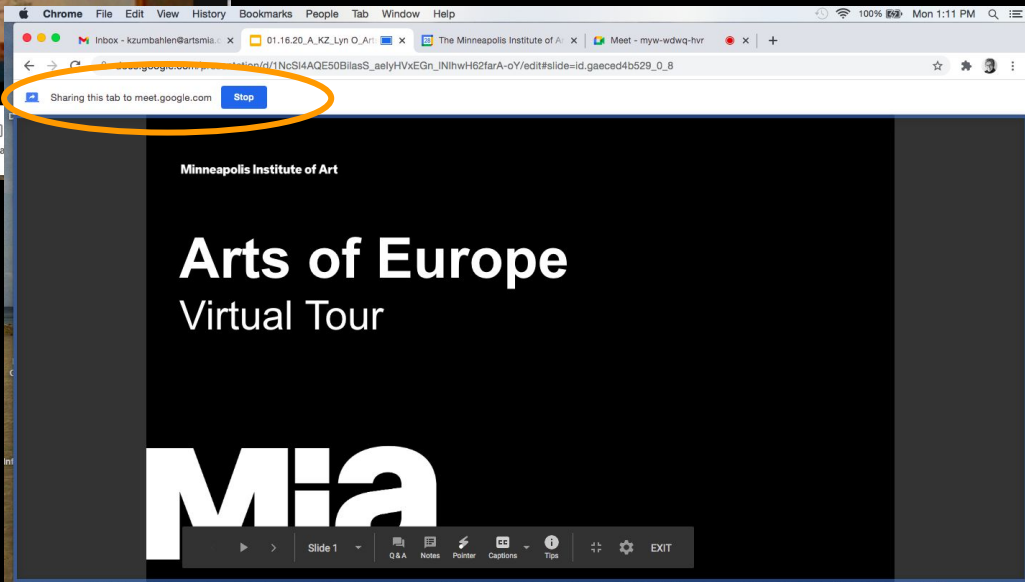


When you share your screen in Google Meet, you only see your presentation on the screen. This is why our support shares the slides for you, so you can see the class and teacher.



If you're new to giving or supporting virtual tours, we'll meet with you in the platform for your tour, so we can practice and learn all the features.

Minneapolis Institute of Art



Virtual tour day: school tours

- Enter Zoom or Google Meet session 10 minutes early for tech check with teacher (Google Meet link is sent by the school).
- Ask teacher for guidance on how call on students.
- Encourage use of chat, visual symbols, emojis, movement, gestures, verbal responses.



<https://www.columbian.com/news/2020/sep/01/clark-county-students-wary-of-return-to-classes/>

Positive aspects of virtual school tours:

- *You don't have to worry about students touching the art!*
- *You can create awesome comparisons.*
- *You can put the artworks in any order you want.*
- *You can show art that isn't on view.*
- *You can look at details up close!*
- *In conclusion, you can show students again all they saw on the tour.*

Take care not to project your own disappointment on to the students.

Adult Tours



aarp.org

Adult tours use a flexible, “branded” slide set. Guides select artworks and insert images in the slides.

A/U GOOGLE SLIDE MASTER ☆ 📁 🌐

File Edit View Insert Format Slide Arrange Tools Add-ons Help [Last edit was on December 29, 2020](#)

Background Layout Theme Transition

1 How to use this template (revised 9.30.20)
The template is set up to be a guide. You may not use all the types of slides within the template for your tour. For the image examples, we provided examples of text boxes in which you can insert your questions or information.

2 Zoom controls

3 Big Title Goes Here
Subtitle if Needed Goes Here
Mia

4 Subtitle pictures if pictures are
Example of an artist or author quote
—Artist or Author Name

5 Subtitle (Key lines)
• Key line 1
• Key line 2
• Key line 3 (optional to add or delete as needed)

6 Transition or divider in tour (deletes slide if not needed)

How to use this template (revised 9.30.20)

The template is set up to be a guide. You may not use all the types of slides within the template for your tour. For the image examples, we provided examples of text boxes in which you can insert your questions or information.

To add your own tour images, highlight and duplicate a slide (Menu: Slide/Duplicate Slide), then delete the template image/information and add your own image and question/credit line information. Use images as large as possible. Try to keep the upper right corner of the slides empty, to accommodate the speaker window in Zoom.

Minneapolis Institute of Art

Click to add speaker notes

18

Artwork selection and theme

- Choose 5 to 6 works
- Develop a theme
- Think broadly: use works on paper and other works in storage
- Celebrate the diversity of the collection



Zoom tour link and sign-on

Public tours:

- Participant registers online on Mia website; receives Zoom link
- Paula sends you and tech support Zoom link one week before the tour*

Private tours:

- Paula sends Zoom link to tour requester, who distributes it to the group*
- Paula sends you and tech support Zoom link one week before the tour*

On the day of the tour, you and support person enter the Zoom session about 15 minutes early. You are assigned as the co-host. You or your tour day support will share the slides.

*Zoom link email is from: **aus.tours@artsmia.org**

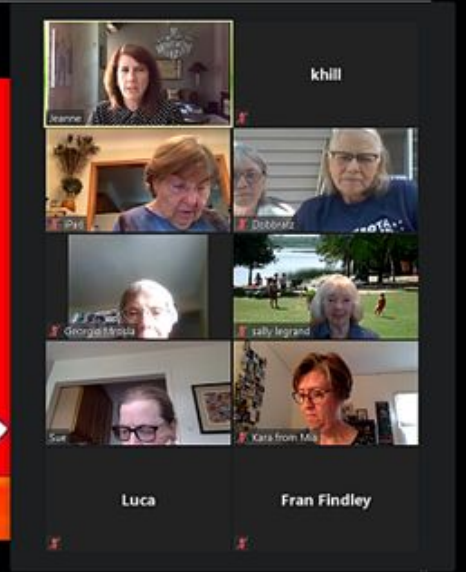
Virtual tour day: adult tours

- Enter Zoom session 10 to 15 minutes early for tech check; visitors are in a “waiting room” and admitted at tour time
- Engage in conversation (verbal and chat)
- After the tour, staff sends follow-up evaluation and donation request

Lens #3: Empathy Lens



Minneapolis Institute of Art



<https://www.columbian.com/news/2020/sep/01/clark-county-students-wary-of-return-to-classes/>

Tour length

- Adult tours are 45 to 60 minutes.
- For online tours, more is not necessarily better!
- Humans get overloaded by digital interaction; Zoom fatigue is real!



[mindful.org](https://www.mindful.org)

Virtual public tours: Current Conversations

- 1st Thursday, 1-2 pm
- 2nd Saturday, 1-2 pm

January: What's New at Mia? View newly acquired eye-catching contemporary artworks that explore family, nature, identity, and shared humanity.

February: Celebration of African American Art History Discover how artists have documented the African American experience using various subjects and media.

March: Women and Art Whether creator or inspiration, women have been a power for influence and change in art-making around the world.

In-person public tours: Current Conversations

- Return to in-person tours for April-June, dates/times TBD
- Provide at least one virtual tour per month

April: Art in Bloom Participate in Mia's annual rite of spring as you view creative floral arrangements and the artworks that inspired them.

May: Points of View Express yourself while viewing artworks from multiple perspectives.

June: Pride Celebrate the LGBTQ+ community through artworks that explore gender constructs and identities.

If you are
assigned a public
tour . . .

Description,
theme, and
object ideas

August 2018 Public Tour: **Telling Stories**

Website tour description:

Gather around works of art to look, listen, and tell your own stories.

These are ideas, suggestions and approaches from which to build your own tour! Choose objects from several of these areas.

Visual Story Telling

Artists have a long tradition of telling familiar stories using symbols and significant details. The artists' specific choices are what brings each story to life in our imagination.

- **Anthony van Dyck's Betrayal of Christ (57.45)** tells a story from the Christian Bible. It's familiar to many but not all. Use visual elements to talk about how Van Dyck has created drama, action, noise. Where is there quiet and stillness? How is our eye drawn there? What is the effect of combining action and stillness in the painting?
- Compare **Barye's Theseus Slaying the Centaur (55.11A,B)** and **Harry Jackson's Stampede (91.150A,B)**. Why do you think the artist chose these particular moments? What does each hero really conquer?
- **Soga Shōhaku's Zen Encounter: Niaoke Daolin and Bai Juyi (2013.29.113, G222)**. What aspects of this 250-year-old story seem modern? How does the artist make each person seem real?

Does it matter who tells the story?

Until the story of the hunt is told by the Lion, the tale of the hunt will always glorify the hunter.
– *African Proverb*

- In **Dear America (2015.57.1, G259)** Tom Jones tells the story of Native American contributions and history in his response to the song "America" using postcard images of native people. For background with images, check his website:
http://www.adrianelittle.com/tom/4america_state.html
- **The Dollhouse**, accompanied by an explanatory screen, is located in the first floor McKim hallway. The house's evolving story expands our vision of those living 100 years ago, but also has an impact today. Current events around the Dollhouse started a community dialog about how an African-American maid was portrayed. Here's an additional reference:
<https://new.artsmia.org/stories/the-doll-returns-from-difficult-conversations-a-fresh-start/>
- **Roger de la Fresnaye's Married Life (52.1)** invites smiles and discussion. Whose story is this? How would it look if the other person was the storyteller? How would/could the story be told jointly? How would you tell the story of "Married Life" in visual form?
- **William Hogarth's Sleeping Congregation (58.10)** encourages discussion of what makes a good storyteller.

Minneapolis Institute of Art

Contemporary Women Artists: Making Connections

Mia



Delita Martin



This is a self-portrait.
What do you wonder
about?

Delita Martin, b. 1972, *The Waiting Field: I See God In Us Series*, 2020, Relief printing, charcoal, decorative papers, hand-stitching, and liquid gold on paper, L2020.132 (promised gift)

On view in Gallery 373







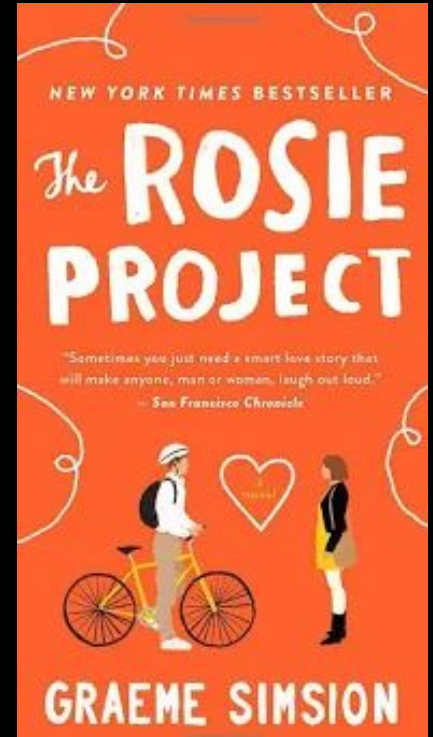
Virtual book tours

- 3rd Tuesday, 1-2 pm
- 3rd Friday, 10-11:30 am (Friends book club)
- 4th Thursday, 6:30-7:30 pm

January - *Dear America, Notes of an Undocumented Citizen* by Jose Antonio Vargas

February - *The Rosie Project* by Graeme Simsion

March - *The Midnight Library* by Matt Haig



[amazon.com](https://www.amazon.com)

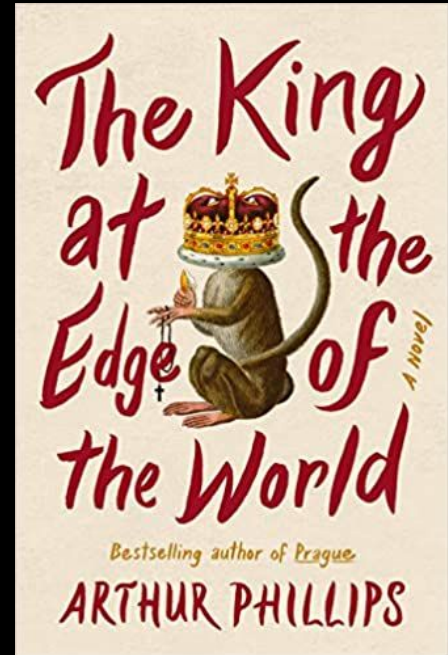
In-person book tours

- Return to in-person tours for April-June, dates/times TBD
- Provide at least one virtual tour per book

April - *The Book Thief* by Markus Zusak

May - *The Vanishing Half* by Brit Bennett

June - *The King at the Edge of the World* by Arthur Phillips



[amazon.com](https://www.amazon.com)

Inspired by Books: Tour assignments

- Book tours are optional
- Request to tour goes out twice a year for 6 titles (6 months at a time)
- Chart of interest is drawn up - you will be contacted about 6 weeks in advance to see if still interested
- Guides experienced in giving book tours are happy to help with themes and artwork choices

George Louis Du Maurier,
Beauty and the Beast (detail),
19th century, Watercolor,
54.33.6



Minneapolis Institute of Art

Virgil Wander by Leif Enger
Virtual Book Tour

Mia

Thomas Hart Benton,
Wreck of the Ol' '97,
1944, lithograph,
P.85.62





Tsukioka Yoshitoshi, *Kintarō Snaring a Giant Carp*, 1885, Publisher: Matsui Eikichi, Carver: Takimoto Chokuzan, 2017.106.160A,B

Enlarge images to make them clearly visible.

How has the artist made Kintarō and the carp look equally strong?



Art in Bloom

Plan for at least one virtual tour

Joan Brown
Portrait of a Girl, 1971
2018.21



Minneapolis Institute of Art



Susan Hopp and Karl Schweikart // A Pretty Posy.co

Stretch Break:
5 minutes



Best Practices on creating an engaging presentation

Avoid altering slide background or type color

The easiest way to add a new slide to your tour is just to go Slide/Duplicate Slide, then delete content and insert new content.

You can change type size and choose bold, italic, or underline. We have to use Arial font, with white type on a black background.

The screenshot shows a Google Slides presentation titled "Adult and University Virtual Tour Training". The "Slide" menu is open, showing options like "New slide", "Duplicate slide", "Delete slide", "Skip slide", "Move slide", "Change background", "Apply layout", "Transition", "Edit master", and "Change theme". The main slide has a black background with white text. A text box is selected on the slide, containing the text: "For type, you can change the type size and choose bold, italic, or underline. We have to remain with Arial font and with white type on the black background." The text box has a blue border and handles for resizing.

Native American Cultural Regions

Provide good quality contextual images to illustrate what you are discussing. Provide credit lines.

Map courtesy of Khan Academy



Virtual tours allow for easy comparisons of artworks. This helps visitors discover and remember connections.



Anishinabe (Ojibwe) or Nehiyawak (Cree), North America, Moccasins, 1890-1910, Hide, beads, cotton, 2000.138,4a,b



Lakḥóta, North America, Moccasins, c. 1880-1890, Animal hide, beads, 96.28A,B

Provide details to show materials and textures.



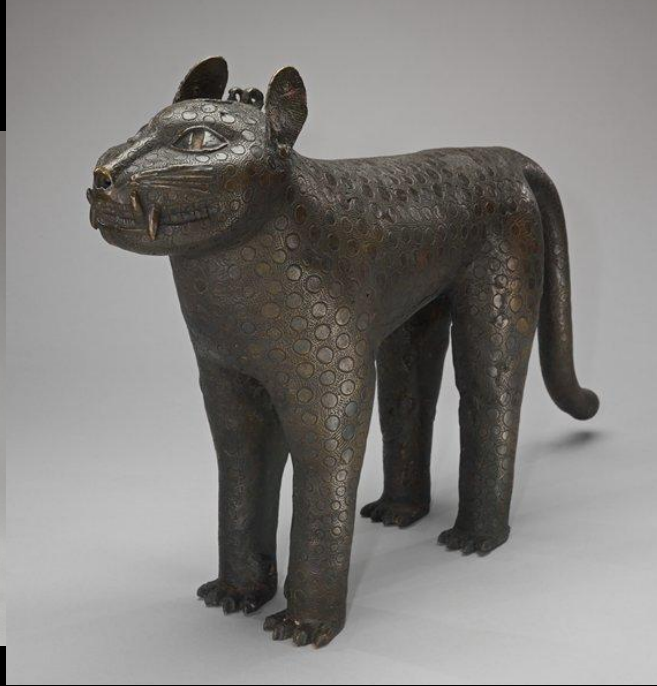
Use one or two short videos to break up the tour and provide great context.



Crop extra space to make images larger.



Jalisco, Joined Figures,
200 BCE–400 CE, Clay,
66.42



Provide additional views of a 3-dimensional artwork.
Give dimensions to help students understand its size.

Edo, Nigeria, Africa, Water pitcher,
18th century, Bronze, The
Miscellaneous Works of Art
Purchase Fund, 58.9



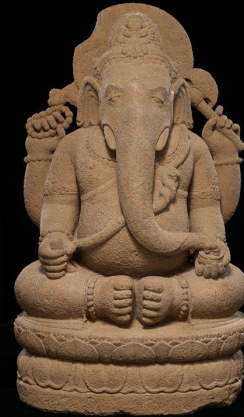
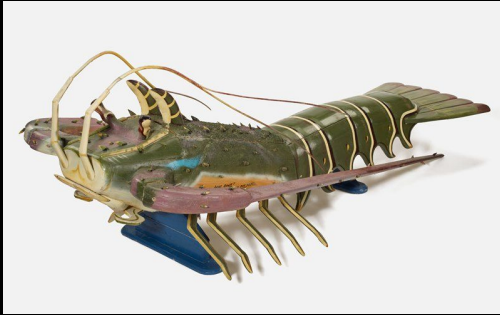
Use the “real estate”
of the slides. Make
the artworks and
contextual images as
big as possible, for
viewers.

Mark Dion, *Curator's Office*,
2012–13, Mixed media
installation, 2013.17



Mark Dion, *Curator's Office*,
2012–13, Mixed media
installation, 2013.17

No text on school tour slides (except credit lines)



For adults, limit text on slides. Ask one question per slide; give time for observation and response.

Take a moment to look at this sculpture. What first catches your attention?



Japan, Portrait Sculpture of Priest Gyōki, 17th century, Wood, gesso, lacquer, pigment, and gold, 95.85a-c



Use another slide for a second question.

Imagine you are seated across from Gyōki. How do you feel in his presence?

Provide photos of artists, again to set the context of an artwork.



Above: Courtesy of wwd.com

Right: [Cave's first Soundsuit | Nick cave, Nick cave artist, Nick cave soundsuits](#) Courtesy of Pinterest





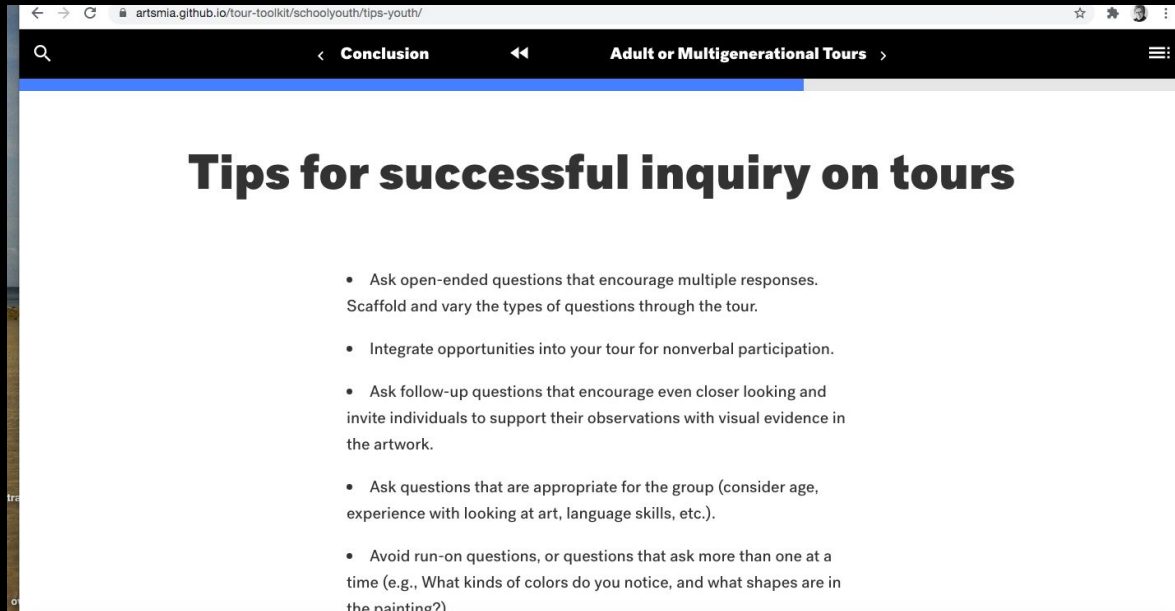
Add a slide at the end for your conclusion, showing all artworks.



Any other tips or techniques to share for creating slides?

Facilitation tips

Much of what you already know as “Best Practices” for a tour translate to a virtual tour experience! Review those best practices in the [Tour Toolkit](#).



Best practices for inclusion and engagement

- Start the tour with simple descriptive questions (e.g., “what do you first notice?”) to encourage responses and reassure everyone there are no wrong answers
- Ask open-ended questions as well as follow-up questions
- For school tours projected in the classroom, ask the teacher to call on students and paraphrase answers
- For school tours, use movement (e.g., “stand in the pose”) and ask quick opinion questions (e.g., thumbs up/down)

Best practices for inclusion and engagement

- Provide context for participants (insert maps, videos, etc.)
- Encourage the use of the Chat feature on adult tours
- Practice wait time. It takes longer for folks to process and share on virtual tours!
- Finally, continue to check in with volunteers regarding their experiences, and allow them to share with each other in “Brown Bag” sessions

What are some of your main takeaways from your experiences facilitating or supporting tours on Google Meet or Zoom?

Some feedback on virtual school tours:

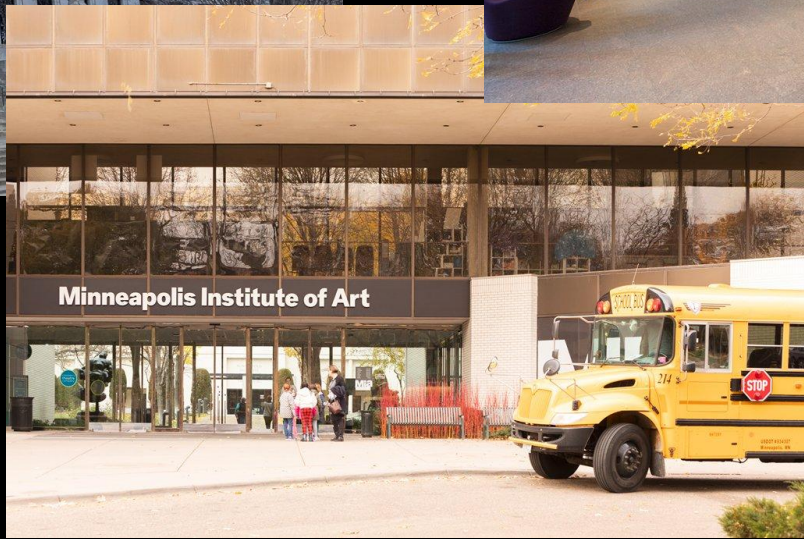
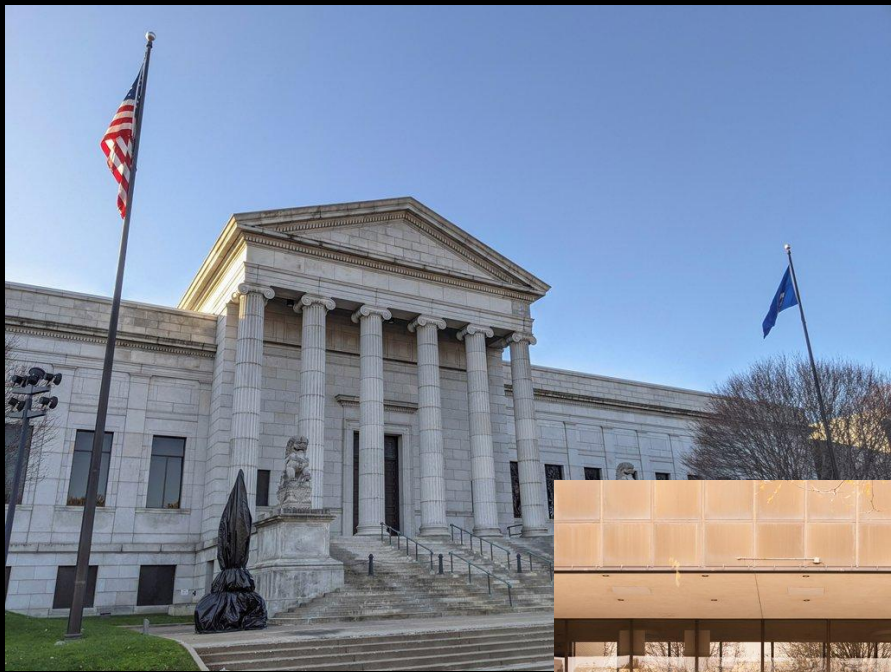
- Our presenter was fantastic. She did a great job of presenting the art at the kids' level in a fun and engaging way. She asked great questions and spent just the right amount of time on each piece of art- keeping the kids interested without them losing focus.
- Our class appreciated observing how art could reveal more about ancient beliefs and ways of living.
- Our guide was amazing! She let the kids answer and engaged the students beautifully.
- The students enjoyed talking about something other than math, reading and writing.
- They loved getting to participate and having the presenter respond to their talking points. They also loved it when it was Zoomed in to see details.

Some feedback on virtual school tours:

- We want the students to experience what a museum is.
- Our Art Adventure tour used the same images shown by the Picture Person (who presents virtually to our class).

On the next round of virtual tours, we can start the tour with a photo of Mia (exterior and lobby) and a gallery photo so the students learn what a museum is, understand that Mia is a free experience, and get a brief sense of what a gallery might look like.

We will be adding photos to tour templates. Do not take and insert gallery shots of specific artworks as we should focus on the context and details of the actual art. Time is limited on virtual tours.



Minneapolis Institute of Art



Minneapolis Institute of Art



Some feedback from adult virtual public tours:

- Since we cannot be together in the museum, this method of learning is great.
- Like to use the chat because it's easier to make a comment without interrupting the tour.
- There's no pressure to have the camera on or discuss if you don't want to.
- Great opportunity to see things not on view (or rarely on view) at Mia.
- Questions were phrased in a way that could be answered by all.
- Impressed to see the guide engage [college] students with a fair amount of discussion in a virtual format.
- We have done in-person book tours in the past. This was different, but just as good.

Some feedback from adult virtual public tours:

- Make sure participants are muted; background noise is distracting.
- Indicate which works are on view; give the gallery numbers.
- Leave the label up long enough so we can write down the title.
- Would like to see the art as it is displayed at Mia.
- Lots of text on the screen is not as effective.
- The guide wanted us to type responses in the chat. I am not willing to do that, so I did not participate.
- I would be grateful if the virtual option continues into the future.



Galleries 213 and 211

Minneapolis Institute of Art



Virtual Tour Support

We have need of more guides to support the winter virtual tours. If you are interested in supporting virtual tours, please reach out to us and we will meet separately with you.

Luba, Democratic Republic of the Congo, Africa, Headrest, 1880, Wood, beads, string, The William Hood Dunwoody Fund, 98.56

