

Minneapolis Institute of Art

**Brown Bag
for
School Tours
October 2, 2024**



Mia

Agenda

- New Learning staff
- Discovery Days
- Art Adventure updates
(Cultural fluency section)
- Fall tours/logistics
- New guide class



The Dog is coming back to the Atrium! Check the guide website for most recent AA [routes](#) and [locations](#).

New Learning Staff

Abbie Edens, Head of Learning and Programming

Emily Ross, Interim Tour and Programs Coordinator

As part of our ongoing efforts to diversify the volunteer corps at Mia, we are also working with two consultants, Breana and Shannon, from the Loop Consulting Collective. Breana and Shannon will be following a few school and public tours to better understand the work of the guides and demographics of our visitors.

Discovery Days at Mia

Next Discovery Day is Nov. 13 (and practice on October 23)



Arts of China



Arts of Africa



Arts of the Americas



Art Studios

Art Adventure is going strong!

23-24 stats:

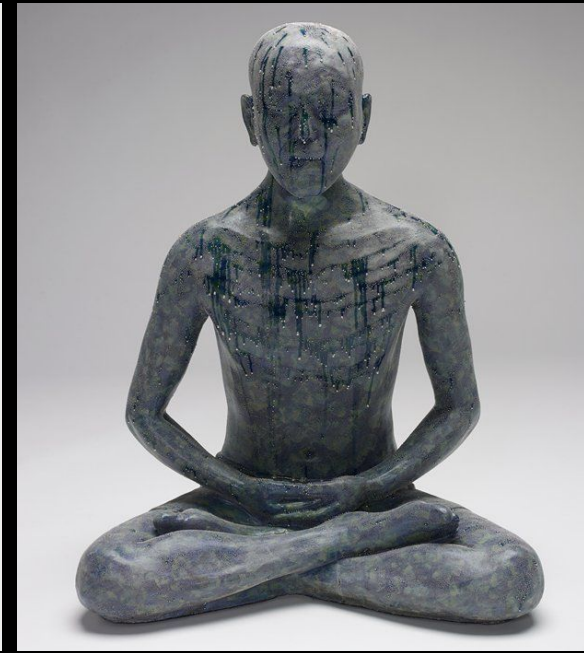
- Approx. 38,304 students
- Approx. 105 schools
- Approx. 283 Picture Person volunteers

- Feedback from the Picture People: Requested more information on how to discuss artworks with cultural sensitivity.



Importance of cultural fluency

- Cultural fluency training helps Picture People acknowledge their own identities and better facilitate discussions that encourage and support varied student perspectives.



New cultural fluency section

Developing Cultural Fluency

Cultural fluency, the ability to communicate and interact with people from backgrounds that are different from our own, is more important than ever in our diverse, multicultural world. But how can we achieve cultural fluency? Art Adventure Picture People have a unique opportunity to facilitate discussions about different cultures and human experiences with a diverse group of students. But if these cultures are unfamiliar to us, we may not understand the meanings their art objects hold. As educators, we must understand how our teaching can impact students in their development as scholars, artists, and citizens. For that reason, we've compiled some tips and tools to help you practice cultural fluency in the classroom.

The information shared here is only the first part of a larger conversation. We will refine this information annually at the end of the academic year. Please refer to it as needed and let us know how to improve this work in progress.

Mia's collection belongs to everyone

Mia's collection of more than 100,000 art objects is held in the public trust, which means it is preserved, documented, and displayed for the benefit of the public. As stewards of these artworks, we are committed to making sure they remain accessible to the public for generations to come. We continuously assess the collection and are committed to expanding it responsibly so that it reflects our values of inclusivity and equity. We also realize that museum collecting practices of the past do not always measure up to today's legal and ethical standards. Museums often have histories connected to slavery and the displacement of Indigenous peoples, for example. For these reasons, Mia is committed to addressing diversity and inclusion more directly than in the past.

Tips and tools for practicing cultural fluency

Embrace "I don't know"

If you're asked about an aspect of a culture and you don't know the answer, it's best to say, "I don't know." Do not try to make an educated guess based on what you may know of that culture—or other cultures.

Own your mistakes

Uh oh, you've made a mistake! What to do? First, don't panic. Acknowledge your error. Don't make excuses for yourself—set a personal goal to work on not repeating the same mistake in the future.

Avoid cultural appropriation

Cultural appropriation is the act of adopting or modifying elements of a nondominant culture in a way that reinforces stereotypes or contributes to oppression. It also includes using parts of that culture (dress, music, dance, art, etc.) without permission.

Cultural appropriation can be so nuanced and complex that many people have a difficult time understanding it—and perhaps not realize they are doing it themselves. Below is a brief rundown of cultural appropriation versus cultural appreciation.

Appropriation

Dehumanizes oppressed groups

Takes without permission

Perpetuates stereotypes

Ignores the meaning and stories behind the cultural elements

Appreciation

Celebrates cultures in respectful ways

Asks permission, provides credit, and offers compensation

Elevates the voices and experiences of members of a cultural group

Focuses on learning the stories and meanings behind cultural elements

Here are two tips for avoiding cultural appropriation in Art Adventure classroom art projects:

- Don't use cultural attire as costumes. This can reinforce offensive stereotypes of those in our community.
- When leading art activities in the classroom, don't ask students to replicate the type of artwork they are studying. For example, do not ask students to make an Anishinaabe (Ojibwe) beadwork, a Yoruba crown, or an latmul hand drum. Instead, develop activities inspired by these artworks and students' personal experiences.

Points to remember when discussing cultures not your own

- Cultures are diverse and dynamic, not monolithic. Monolithic thinking is the tendency to view cultures and peoples from a single perspective and set of values. Reducing monolithic thinking requires us to examine our own biases and assumptions and create an environment that celebrates diverse perspectives in all forms.

- When presenting work from Africa, remember it is a continent not a country. Be specific about naming the culture and country of origin for the artwork.
- Be specific when talking about Native American nations and Native American artists' cultural or tribal affiliations. Use the information in your booklets.
- Native Americans are still here. Acknowledge contemporary cultures when talking about Native American tribes or nations.
- If you are uncertain about an unfamiliar word, check your booklet for the phonetic pronunciation.
- Acknowledge multiple worldviews and voices in your classroom discussions. For example, when presenting an artwork from the United States in the 1800s, talk about the diverse perspectives in that historical context (e.g., immigrants, African Americans, Native Americans, women, industrialists, etc.).
- Encourage students to do research and ask questions. Showing genuine curiosity and a desire to grow, learn, and connect is the best way to avoid perpetuating cultural stereotypes.

In the end, don't make assumptions about a culture based on what you know or don't know. Take time to learn about the culture before delving into a classroom discussion. Do what you can when you can as you learn to do better.

Learning is a process!

Now, take what you've learned and practice. There will be mistakes, and that is OK. Making mistakes is a natural and necessary part of the learning process, from childhood to adulthood. If you can notice and correct your mistakes and practice repeatedly, you will gain confidence and proficiency. Add these tools to your toolbox as you continue your lifelong learning about cultural fluency.

Cultural fluency

Use a cultural fluency lens in looking at the Yoruba Crown or the Lakḥóta Dress. What might be points you would make in discussing the crown or the dress?

- Keep us updated on questions you get!

Yoruba (Nigeria), Artist once known, Crown, about 1920.
Lakḥóta (United States), Artist once known, Dress, c. 1880-1890



Currently on or off view

- Bridget is working with Curatorial to increase the visibility of the program and its needs (keeping artworks on view).
- Monthly updates occur of what's on view. Always check the post or printed sheet in the Guide Lounge before your planned tour.

G376, 377 will stay live until Oct 16. Then they will close. As we know more about when the 3rd floor galleries will reopen, we will share that info.



New to American Stories

- Lola Pettway's "Housetop" quilt (on view in G304)
 - This artwork replaces the Writing Desk. It was removed due to the uncertainty of the maker.



Current list of Art Adventure artworks and locations on guide website, plus updated booklets

Bridget and I keep these documents updated.

Menu: School Tours/Forms and Procedures:

Locations: <https://ipevolunteers.org/art-adventure-object-locations-42716/>

Routes: <https://ipevolunteers.org/art-adventure-tour-routes-427/>

Booklets for each set: <https://ipevolunteers.org/aag-sets/>

Fall tours

Target entrance will reopen on **October 22** to welcome school groups. Until that time, groups all start from General Mills Lobby.

Doors will open between 9:50-9:55 AM. Please let us know of any issues.

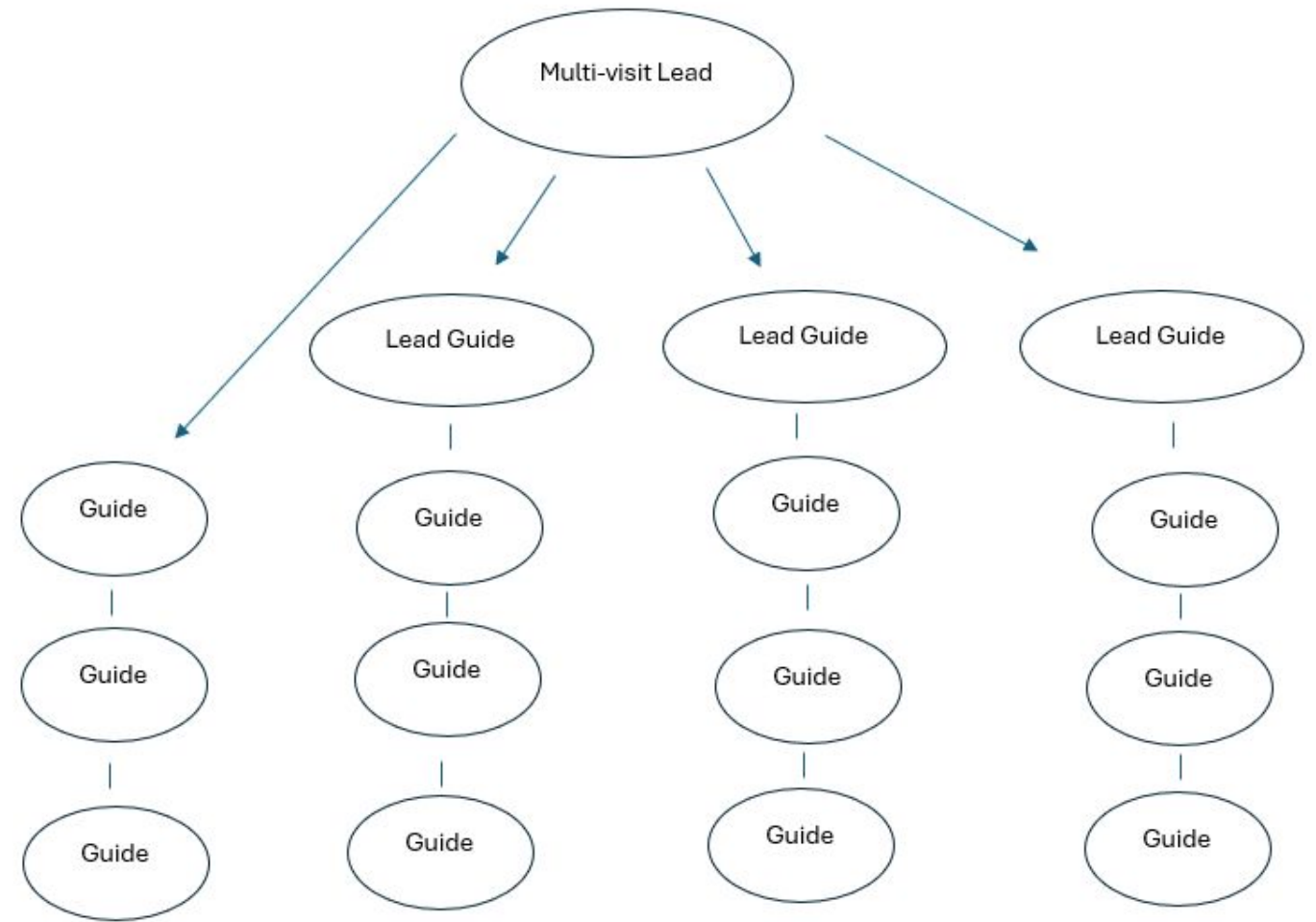


Streamlining communications on multi-visit school tours

Responding to feedback from schools and guides, we have developed an additional role - Multi-visit Lead Guide

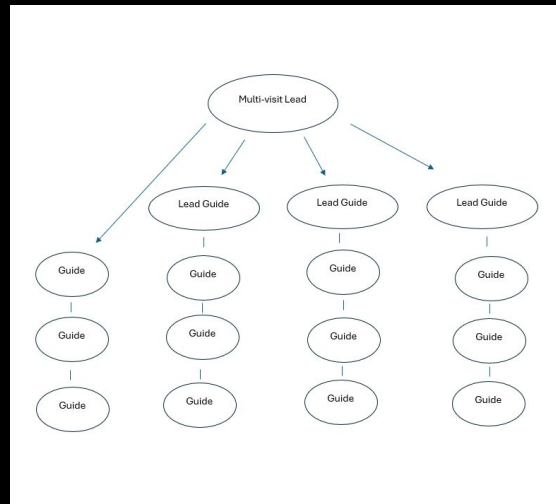


Lead Guide vs Multi-visit Lead Guide



Lead Guide

- Assigned to a single school visit
- You will contact the school, and pass along any information to the other guides.



Multi-visit Lead Guide

- Will be used for schools that are coming in for multiple tours.
- Emily will connect the multi-visit lead guide to the rest of the lead guides.
- The multi-visit lead guide will connect with the school contact and relay information to the other lead guides, who will pass along information to their respective guide groups.

Tour Routes

- Art Adventure Routes will be updated by next Wednesday.

Remember for any non-Art Adventure tour, that the routes are based on starting areas in the museum:

- 2E--Asia (China, Japan, Korea, South/Southeast Asia)
- 2W--Americas, Africa, Islamic, Greek/Roman, Latin America (P.S. check out the Atrium Rotunda!)
- 3E--American/Regional, Europe and America, 1600-1800
- 3W--Europe, 1200-1600, Impressionism, Modern, Contemporary, Photography, Design

Lead guide also chooses a direction to circulate.

Modify this approach as needed (e.g., Native American art tours)



Tour Reminders

- Remember to check out for the time you are away.
- What happens if you can not give your tour?
 - If it is an emergency (short notice, or you are too sick to find a sub), email Emily, copy Kara and Debbi. An extra shift can be generated.
 - If you have advance notice of your inability to give a scheduled tour, please reach out to your buddies to see if anyone will cover for you. If you find a sub, send a message to Emily, to transfer the shift.



Goya, Self-Portrait with Dr. Arrieta, 1820

New School Guide class starting October 15th, runs until January 31st!

- Tuesday and Friday sessions, 10 AM to 12 PM
- Guides-in-training will be shadowing tours November/December/January and also be asked to present 1 to 2 artworks on a tour with a seasoned guide.
- Any folks available November 5 and 8 to meet with new guides? Sign up at back of room if you can.



Stay tuned for a Winter Holiday social mixer in December or January, for all guides and Discovery Day volunteers!

Helena Henmarck, Sun Worshippers, 1964

Questions?

Egon Schiele, Austria, Portrait of Paris von Gütersloh, 1918, Oil on canvas, 54.30

Minneapolis Institute of Art



Thank you!

Please fill out the feedback form, including ideas for the next Brown Bag's focus.

