



**WORKSHOP AGENDA**

**Teaching Our Stories: Museum Education & Interpreting Exhibits**

**Monday, 11 March 2024, 9:00am–5:00pm**

**Utah Museum of Fine Arts, 410 Campus Center Drive, Salt Lake City, UT 84112**

**Facilitators: Virginia Catherall (Utah Museum of Fine Arts) & Megan van Frank (Utah Humanities)**

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<b>8:30–9:00 am</b>	<b>Arrivals so we can start promptly</b> (Take a moment to look at <i>Artists Work</i> exhibit)
<b>9:00–9:30 am</b>	<b>Welcome and Project Reports</b> (Megan & Everyone) <ul style="list-style-type: none"><li>• Report on progress of individual projects (~2-3 minutes each museum)</li><li>• Overview of schedule and goals for today, quick standards check</li></ul>
<b>9:30 – 10:15 am</b>	<b>HANDS-ON ACTIVITY #1   Group Critique of <i>Artists Work</i></b> (Virginia & Everyone) <ul style="list-style-type: none"><li>• Overall impressions, exhibit design, object safety, label text and design, adherence to EPWS</li></ul>
<b>10:15 – 10:30 am</b>	<b>Importance of Evaluation</b> (Virginia) <ul style="list-style-type: none"><li>• What do you evaluate and why? Quick tour of types of evaluation</li></ul>
<b>10:30 – 10:45 am</b>	<b>BREAK</b>
<b>10:45 am – 12:00 pm</b>	<b>Museum Education Presentation &amp; Discussion</b> (Virginia) <ul style="list-style-type: none"><li>• What is Museum Education?</li><li>• Educational Philosophy and how it is reflected in a museum</li><li>• Ways of educating in a museum: Labels, Tours, Self-guides</li></ul>
<b>12:00 – 1:00 pm</b>	<b>LUNCH</b>
<b>1:00 – 1:30 pm</b>	<b>Video &amp; Discussion: <i>Opening up the Museum: Nina Simon @ TEDxSantaCruz</i></b>
<b>1:30 – 2:15 pm</b>	<b>Using Hands-on Objects on a Tour</b> (Virginia) <ul style="list-style-type: none"><li>• Sample hands-on tour</li></ul> <p><u>Last 20 minutes:</u> Discuss tour and using hands-on items in tours and in exhibits</p>
<b>2:15 – 2:30 pm</b>	<b>HANDS-ON ACTIVITY #2   Experience the <i>Artists Work</i> Self-guide</b>
<b>2:30 – 2:45pm</b>	<b>BREAK</b>
<b>2:45 – 3:30 pm</b>	<b>Self-guides</b> (Virginia) <ul style="list-style-type: none"><li>• HANDS-ON ACTIVITY #2 cont'd   Critique and evaluation of self-guide for <i>Artists Work</i></li><li>• Why make self-guides? Types of self-guides</li><li>• Distribution of self-guide examples</li></ul>
<b>3:30– 4:45 pm</b>	<b>HANDS-ON ACTIVITY #3   Self-guides</b> (Museum teams) <ul style="list-style-type: none"><li>• Create your own self-guide</li></ul> <p><u>Last 30 minutes:</u> Report from each group on self-guide ideas</p>
<b>4:45 – 5:00 pm</b>	<b>Wrap-up and Adjourn</b> (Virginia, Megan & Everyone) <ul style="list-style-type: none"><li>• Other educational opportunities and planning the educational next step</li><li>• Refer to syllabus, assignment dates, and discuss site visits</li><li>• Questions? Comments? Post-workshop surveys to the basket please</li></ul>

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# TEACHING OUR STORIES: MUSEUM EDUCATION & INTERPRETING EXHIBITS



UTAH HUMANITIES HERITAGE WORKSHOP  
March 11, 2024 in Salt Lake City, UT

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## GROUND RULES



- Responsible for your own learning
- Respect confidentiality of the room
- Honor other people when they are speaking by giving your attention
- Honor time limits
- Return from breaks on time please
- Distractions – be cool

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## Today's Instructor



**Virginia Catherall**  
Curator of Education  
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410 Campus Center Drive, SLC, UT 84112  
801.581.7332  
[virginia.catherall@umfa.utah.edu](mailto:virginia.catherall@umfa.utah.edu)  
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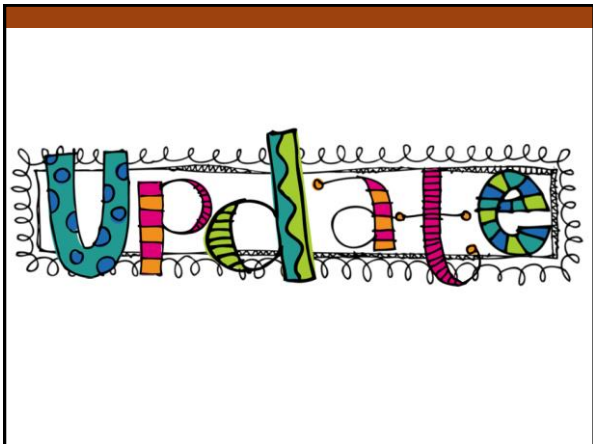
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**#5 Education**

*Teaching Our Stories:  
Museum Education & Interpreting Exhibits*

- ✓ Current museum educational philosophy
- ✓ Educational elements integral to exhibit design
- ✓ Preparation of self-guides and education plans
- ✓ Inquiry-based, interactive teaching strategies to engage visitors



*"Rather than just throwing together displays, we now know how to create interpretive exhibits, and supplement them with interactive elements, self-guides, and more educational tours and programs."*

Weber DUP, Ogden

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**Workshop Overview**

<p><b>SCHEDULE</b></p> <p><b>Morning</b></p> <ul style="list-style-type: none"> <li>• Reports &amp; Housekeeping</li> <li>• Quick standards check</li> <li>• Critique of <i>Artists Work</i></li> <li>• Importance of Evaluation</li> <li>• Museum Education &amp; Philosophy</li> <li>• Ways of Educating in Museum</li> </ul> <p><b>Afternoon</b></p> <ul style="list-style-type: none"> <li>• Hands-on Touring &amp; Activities</li> <li>• Self-guides &amp; Education Plans</li> </ul> <p><b>Wrap-Up</b></p> <ul style="list-style-type: none"> <li>• Questions &amp; Comments</li> <li>• Assignment &amp; Site Visits</li> <li>• Post-Workshop Survey</li> </ul>	<p><b>GOALS FOR TODAY</b></p> <p><b>Exhibit Creation</b></p> <ul style="list-style-type: none"> <li>• Understand how all components of exhibit creation come together</li> </ul> <p><b>Evaluation</b></p> <ul style="list-style-type: none"> <li>• Understand how to create simple evaluations for exhibits &amp; programs</li> </ul> <p><b>Education</b></p> <ul style="list-style-type: none"> <li>• Understand importance of educational programming in museums and be able to create a variety of educational opportunities.</li> <li>• Draft the beginning a self-guide for your own project.</li> </ul> <p style="text-align: right;"><small>Thanks to our hosts!</small></p> 
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## Interpretation

### AASLH STEPS Standards

#### Interpretation for Programs, Exhibitions, Publications

- 1) The institution asserts its public service role and places education at the center of that role.
- 2) The institution clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.
- 3) The institution understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.
- 4) The institution's interpretive content is based on appropriate research.
- 5) Institutions conducting primary research do so according to scholarly standards.
- 6) The institution uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.
- 7) The institution presents accurate and appropriate content for each of its audiences.
- 8) The institution demonstrates consistent high quality in its interpretive activities.
- 9) The institution assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.

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## AASLH Interpretation Standards

### UNACCEPTABLE PRACTICES

- ✓ Biased comments or behavior related to race, ethnic background, gender, age, ability, economic status, or their personal criteria.
- ✓ Disregard for visitors' interests, abilities, knowledge, and preferences by failing to ask about their interests and experiences.
- ✓ Using outdated, inappropriate, or inaccurate materials as sources, evidence, or examples.
- ✓ Giving false or fabricated information to visitors.

(AASLH, Standards & Excellence Program for History Organizations, 2010)

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## MUSEUM EDUCATION & INTERPRETING EXHIBITS

Virginia Catherall  
Curator of Education  
Utah Museum of Fine Arts  
[virginia.catherall@umfa.utah.edu](mailto:virginia.catherall@umfa.utah.edu)



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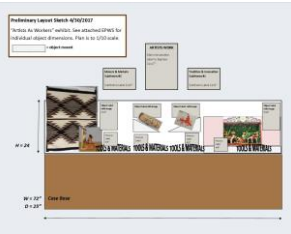
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## HANDS-ON ACTIVITY #1

### GROUP CRITIQUE OF 'ARTISTS WORK' EXHIBIT



- Overall impressions
- Exhibit design
- Safety of objects
- Label text
- Label design
- Adherence to structure and objectives as laid out in the Exhibit Planning Worksheet (EPWS)

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## HANDS-ON ACTIVITY #1 (cont'd)

### GROUP CRITIQUE OF 'ARTISTS WORK' EXHIBIT



- What is your overall impression of the exhibit?
- Look at the exhibit design
  - ✓ Does the structure help you understand the big idea?
- Labels – how they look
  - ✓ Number – too many? Too few?
  - ✓ Label design – are they easy to read?
  - ✓ Label design – do they reflect the exhibit structure?
  - ✓ Label layout – are the labels positioned in a way that helps you understand the big idea?
- Label text
  - ✓ What do you think about the number of words?
  - ✓ Does the text convey and point back to the big idea?

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## Importance of Evaluation

### HOW CAN EVALUATION HELP ME?

- Determine if a project or activity's aims, objectives, and outcomes are being or have been met.
- Enable us to understand our visitors/users or non-visitors/non-users better (being more user-focused) and improve the services we offer them.
- Identify strengths and weaknesses (and where resources should be directed in future).
- Ensure that learning is shared and acted upon within the organization.
- Defines the quality of what we do.
- Anticipate problems that can be resolved early on.
- Strengthen accountability and motivate staff and users.
- Demonstrate to funders the impact of the organization.

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## Why do Evaluation?

- Evaluation doesn't have to be expensive or time-consuming, however, you do need to commit a realistic amount of time to evaluation.
- The amount of time you put in when planning your evaluation will have a direct bearing on the quality of your results. A quickly and poorly written questionnaire, for example, is likely to yield poor data.
- Evaluation should be considered at the planning stages of your project or activity.



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## Types of Evaluation

### Front-end evaluation

- occurs during the **planning stages of a project or activity**
- consulting people as to their expectations and needs beforehand

### Formative evaluation

- occurs **during the process or development of your project or activity**
- e.g., testing a prototype or mock-up with users and refining

### Summative evaluation

- occurs at the **end of your project or activity**, when you want to assess the impact of the 'finished product'
- did you meet your objectives? what worked well and what didn't?
- e.g., visitor experience objectives = measures of success

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## What about you?

*What kinds of evaluation does your museum do?*

*What kinds of evaluation are you already doing with your exhibit project?*

*What kinds of evaluation might you do for your exhibit project?*



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## MORNING BREAK – 15 minutes



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## Why Have Public Programs with Exhibits?

- It's a Mission Imperative
- Fulfills your Visitor Experience Objectives
- Cultivates Life-long Visitors
- Empowers a Sense of Ownership and Advocates for Your Museum
- Engages Different Audiences – Age, Background, Interests
- Engages Visitors in Informal Learning (object based, self-directed, non-linear)
- Applies Best Practices in Educational Philosophy of Teaching and Learning



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## Educational Philosophy

### *HOW IS IT REFLECTED IN A MUSEUM?*

- 1) Constructivism – learning by **doing**
- 2) Multiple Intelligences – learning **styles**
- 3) Scaffolding – making **personal connections**
- 4) **Visual Thinking** Strategy (VTS)

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## Constructivism = Learning by Doing

Constructivism is a theory of knowledge that argues that humans generate knowledge and meaning from their experiences.

*How can this idea manifest itself in a museum?*

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## Multiple Intelligences

The theory of multiple intelligences was proposed by Howard Gardner in 1983 to more accurately define the concept of intelligence. Gardner's theory argues that intelligence, particularly as it is traditionally defined, does not sufficiently encompass the wide variety of abilities humans display.

According to multiple intelligence theory, there are nine basic types of intelligence:

- |                         |                  |
|-------------------------|------------------|
| 1) Visual-spatial       | 6) Interpersonal |
| 2) Verbal-linguistic    | 7) Intrapersonal |
| 3) Logical-mathematical | 8) Naturalistic  |
| 4) Bodily-kinesthetic   | 9) Existential   |
| 5) Musical-rhythmic     |                  |

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## Instructional Scaffolding = Making Personal Connections

In education, **scaffolding** refers to a variety of instructional techniques used to move students progressively toward stronger understanding and, ultimately, greater independence in the learning process.

Examples:

- A compelling task
- Templates or guides
- Examples of similar content
- Recollection of past memories

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## Visual Thinking Strategies

Visual Thinking Strategies (VTS) is a method that encourages visitors to observe objects in a museum and think about what they are and mean to them. VTS provides a way to jumpstart a process of learning to think deeply.

In VTS discussions, teachers support close looking and deep thinking by facilitating discussions

Teachers are asked to use three open-ended questions:

- 1) What is this object?
- 2) What do you see that makes you say that?
- 3) What more can we find?

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## Ways of Educating in a Museum

*An Incomplete List*

- 1) Labels
- 2) Tours
- 3) Hands-on or interactive components
- 4) Self-guides
- 5) Other educational opportunities (publications, lectures, workshops, lesson plans, etc.)

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## Labels

How can active learning take place on a label?



Detroit Institute of Art

### Questioning Strategies:

Ask the viewer to look at something.

### Guiding Questions:

Propose philosophical or open-ended questions to begin a conversation about what you want visitors to learn.

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## Example Label

### Why are the shells on the woman's dress carved to look like elk's teeth?

Answer: Elk teeth and skin were believed to be powerful love magic. A woman wearing elk skin and teeth was considered especially attractive to men.

### How do you collect porcupine quills without getting hurt?

Hint: You use a blanket.

Answer: A traditional way of collecting quills involved throwing a blanket over the porcupine. When the porcupine raises its quills to defend itself the quills get caught in the blanket. The artist then plucks them out of the blanket to be cleaned and dyed.

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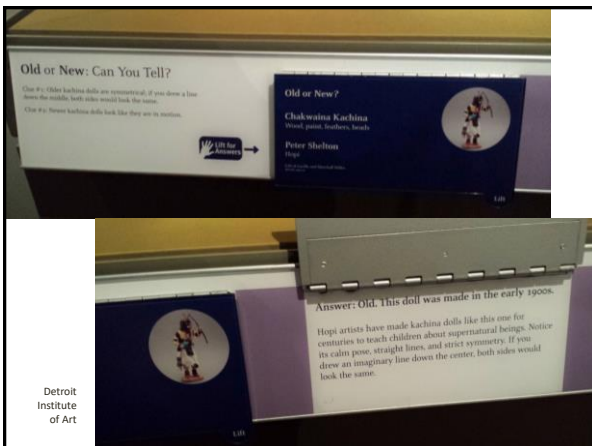
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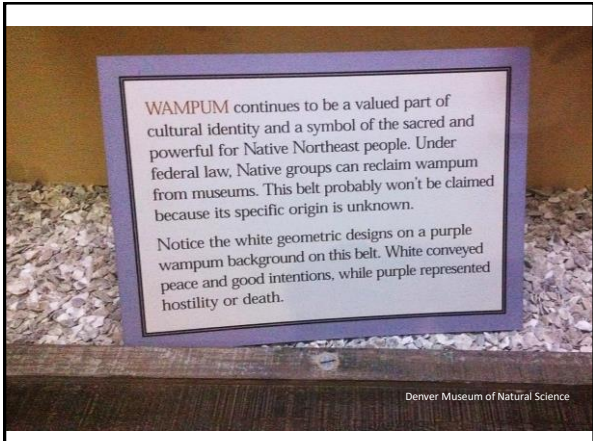
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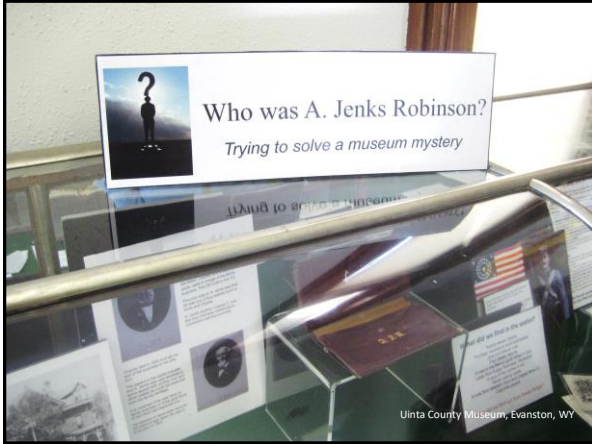
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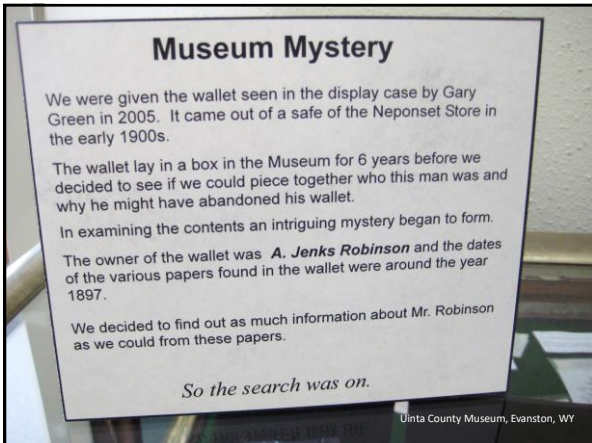
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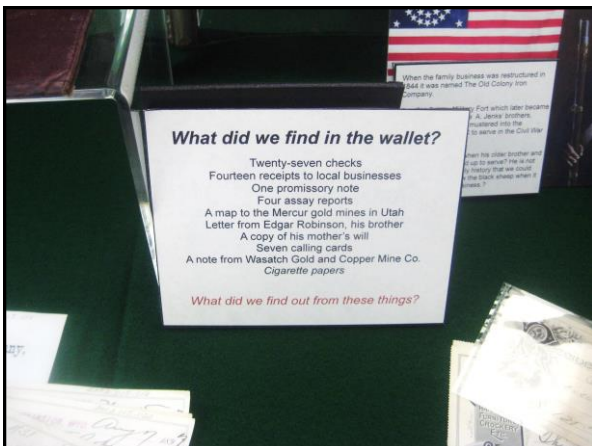
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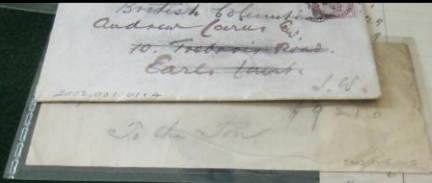
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Here are some of the assay reports that were in the wallet.

The envelope addressed to British Columbia presents an interesting twist to the story. We have on good authority that samples sent to British Columbia for testing during this time period were salted with gold to get reports that were better than the area actually would produce.

Did he have the envelope because he was doing this or was it just for the address so that he could do this?

Was our Mr. Robinson a good guy or a bad guy?

Uinta County Museum, Evanston, WY

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### Tours and Tour Techniques

- What is a docent?
- Role of a docent in a museum?
- Facilitator vs. Lecturer


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### Facilitator vs. Lecturer

More learning takes place when you facilitate a tour than when you lecture. To facilitate, you can use:

- Questioning strategies
- Storytelling
- Discussion
- Conversation
- Learning from tour participants




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## Structure of a Tour

### Beginning / Thesis

- Tell them what you are going to focus on i.e. your theme.
- Important to have one SIMPLE theme throughout the tour.

### Middle / Meat

- The fun things you love about museum (within the theme).
- Use good examples and interactive questions.

### End / Recap

- Go over what you have learned to help cement ideas.
- If you are running out of time, cut out some meat not recap.

### Transitions

- Used between talking about objects to help the flow.
- Can be complicated or basic:
  - ✓ The patterning on this Navajo Rug is similar in style but not color to the next one we are going to look at.
  - ✓ Let's go look at another rug...

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## Hands-on Components

### HOW DO THESE ENHANCE A TOUR?

- Sensory – supports different learning styles
- Support what is on exhibit
- Show what cannot be on exhibit



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## Hands-on Components

### HOW DO THESE ENHANCE AN EXHIBIT?

- When are hands-on components appropriate?
- Things to think about:
  - ✓ Cost
  - ✓ Repair
  - ✓ Management
  - ✓ Appropriateness
  - ✓ Space



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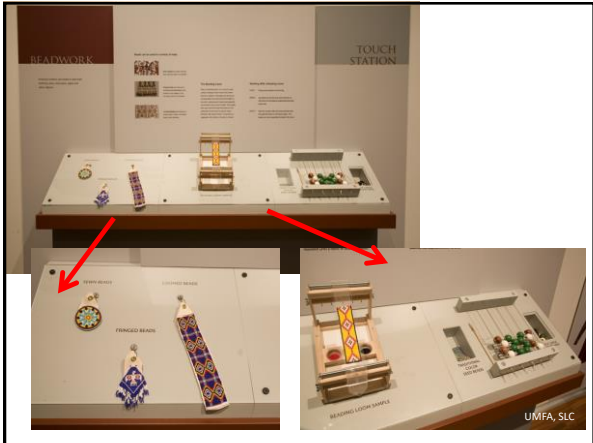
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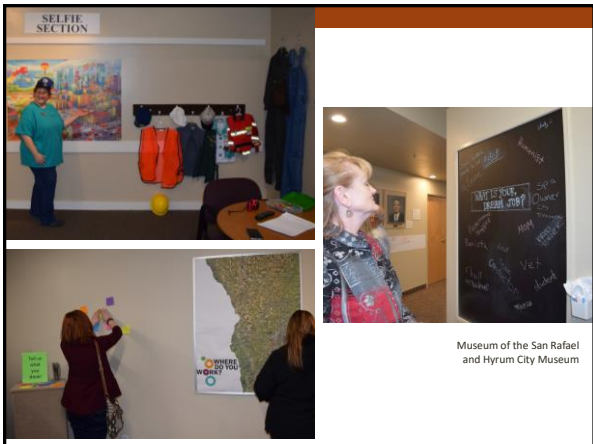
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Museum of the San Rafael and Hyrum City Museum

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LUNCH BREAK – 60 minutes



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## Video & Discussion

Opening up the Museum:  
Nina Simon @ TESxSantaCruz



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## Using Hands-on Objects on a Tour

*Sample Tour & Activity by Virginia...*



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## HANDS-ON ACTIVITY #2

### EXPERIENCE 'ARTISTS WORK' SELF-GUIDE

**NATIONAL COUNTY MUSEUM**

**Artists Work | Family Guide**

The Artists Work exhibit shows what life was like for the people who lived in the area that is now the National County Museum. The exhibit is a self-guided tour that includes a variety of artifacts, including a model of a house, a model of a boat, and a model of a plow. The exhibit is designed to be used by families and is a great way to learn about the history of the area.

**Talk with your family**

How do you think the exhibit is designed to be used? What do you think you will learn from it?

**Circle with your family**

What are some things you learned from the exhibit? What do you think you will learn from it?

During the break = 15 minutes

- 1) Experience the family self-guide provided for *Artists Work*.
- 2) Do this by yourself or with someone.
- 3) Think about how the self-guide enhances (or doesn't) the exhibit experience of *Artists Work*.
- 4) Notice the mechanics of the self-guide and how they either worked or were problematic.
- 5) Reconvene to share observations.

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## AFTERNOON BREAK – 30 minutes

Includes ~15 minutes for the *Artists Work* self-guide exercise




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## HANDS-ON ACTIVITY #2 (cont'd)

### EVALUATE 'ARTISTS WORK' SELF-GUIDE

**Museum Interpretive Workshop**  
 Teaching Our History: Museum Education & Interpreting Exhibits

**HANDS-ON ACTIVITY**  
 Self-Guide Evaluation

1) Self-guide evaluation (15 minutes)

2) Self-guide evaluation (15 minutes)

**Artists Work**

**Self-guide evaluation**

Think about the self-guide you used to explore the exhibit.

- How many pages did you use?
- Did the self-guide help you understand more about the exhibit?
- Did you get any questions answered?
- How did the self-guide help you understand the exhibit?

• How many pages did you use?

• How many pages did you use?

- 1) Fill out the evaluation
- 2) Discuss the **self-guide**
  - ✓ What did you learn from the self-guide?
  - ✓ How did the mechanics work?
  - ✓ Was the layout easy to use?
- 3) Discuss the **evaluation tool**
  - ✓ Did we get what we needed?
  - ✓ How do we know what we need?
  - ✓ What could be changed?

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## Self-Guides

- How can active learning take place in a self-guide?
- Why make self-guides?
- Examples of self-guides
- As a group, let's brainstorm a different self-guide for the *Artists Work* exhibit

**HANDOUT | Self-Guide Examples**

Cedar City DUP & Hutchings Museum

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**POTS FOR PIONEERS  
&  
CLAY TODAY**

When you look at pottery, what do you see?  
If you could take one of our pieces home,  
what would you do with it?

Today pottery is mainly decorative, but for the pioneers it  
was absolutely essential to their survival.

Imagine . . .  
Your kitchen without paper or plastic.  
What would you use to fix your dinner? Put away left-overs  
in? Store flour and sugar or meat and cheese? What would  
you pour your milk out of? Fill up lemonade in?  
Keep oil, syrup or honey in?

Imagine . . .  
No electricity and no fresh food shipped  
to nearby grocery stores all year round.  
How would you keep food from spoiling?  
How could you have any fruits or vegetables  
to eat in the winter?

Kitchen containers can be made of glass,  
wood, pottery or metal  
(pioneers had mostly cast iron).  
Why did the pioneers use pottery  
more than other materials?

**POTS FOR PIONEERS  
&  
CLAY TODAY**

A Pioneer household could use up to 100 pieces  
of pottery. What would it take to supply a  
community with enough crockery for its citizens  
to prepare and preserve enough food to last a winter?

Look at the label: "What it takes to make a pot?"  
How many things could possibly go wrong in this process?  
What challenges were there in shipping pottery by wagon?  
What could make the process more efficient?  
How is a modern kiln different from the pioneer kiln?  
(Shown in the drawing)

Earthenware is the oldest kind of pottery.  
Clay is formed and fired until hard.  
It can be glazed or unglazed, like flower pots.  
Stoneware is fired at a higher temperature,  
making it harder, like stone.  
When glazed it is non-porous and holds water.  
Porcelain is made from fine clay containing  
feldspar. It is fired at a very high  
temperature. It can be thinner,  
like fine China.

When you go home.

**EXAMPLE - Weber County DUP Museum  
Self-Guide for Utah Pioneer Pottery Exhibit**

This project was supported by the Utah Administrative Council, the Utah Museum Association and the Utah State Office of Education. Funding was provided through the Office of Research and Planning, Utah State Office of Education, through the Office of Research and Planning, Utah State Office of Education.

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MORNING

MORE ON BACK: Turn card over

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**“I”spy**

Paul Manship created this piece as part of a series of sculptures called Moods of Time. In this series, Manship represents four times of day (Morning, Day, Evening, and Night) in allegorical form. An allegory is a representation of an abstract meaning through real forms. The artist wanted the series to be understandable to everyone.

**Let’s Discover AN ALLEGORY**

The Moods of Time were created for an outdoor fountain at the New York World’s Fair. Why would the artist want to put statues about the times of day outside?

This piece is titled Morning. Name the parts of this sculpture that would represent morning. Look for:

- A rooster
- A trumpeter
- The face of the man in the statue
- The pose of the man in the statue
- The color of the statue
- Two men pulling back a sheet
- Clouds

As you look for these parts think about how they represent morning. Are there any other parts you found that weren’t listed? Share your ideas with the person next to you.

**SOUND Game**

Now let’s play a sound game. For this game we will be acting out and making the sound of the statue. Depending on the size of your group, have a couple people make the sound of the rooster, the trumpeter, the man yawning, and the sheet getting pulled back. On the count of three, make your sound!

Paul Manship, American (1887–1966). Morning, 1934. Bronze. Gift of the Sculptors’ Fund, The Hammer & Chisel Foundation, Inc., and the American Sculptors’ Society. © 1966, 2012.

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**SCIENCE**

Copper is used to make a lot of things. Many art supplies made from copper are toxic. Although some artists still use copper colors, you should have one do it with safe alternatives.

These colored pencils are non-toxic but include the colors that were made from copper in the past. Make a swatch of color from each of these copper colors.

Why do you think they are all blue, green, and purple?

Paint green    Blue-purple    Egyptian blue    Verdigris    Malachite    Phthalocyanine blue

Now draw a picture with just these colors.

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**WORKSHEET**

**CREATION AND ERASURE**  
Art of the Bingham Canyon Mine


*This page has been made with the permission of the U.S. Environmental Protection Agency.*

**HISTORY**

This is a picture of Bingham Canyon in the 1850s before open pit mining. Compare the picture in the history section of the gallery with the contemporary paintings and photographs in the exhibition to see what the canyon looks like now.

Using the colored pencils on the table, draw what the mine looks like today using the color palette. Remember to keep all the pencils just in the gallery.

How has the landscape changed? Can you see the same mountains in the background? Where do you think all that earth went?



Bingham Canyon, Utah, 1850s. © 2010 Utah State Historical Society. All Rights Reserved.

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**ART**

Many landscape artists paint inside a studio, but plein air artists draw and paint landscapes outside. Et (plein air means “in the open air” in French. You can practice drawing both inside and outside).

Go to the steps near the elevator and use the colored pencils to draw the landscape that you can see out the window in the box below.

Now try drawing outside to experience real plein air drawing. Take this paper home and use the box below to draw the landscape in your neighborhood.

Were you drawn something that is beautiful or ugly? How do you express your feelings about your neighborhood or about the world when it really sucks? Think about what other people will learn from your drawing. Why do you think artists want to draw outside?

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## Other Educational Opportunities

- Lectures
- Discussions
- Demonstrations
- Workshops
- Newsletters
- Essays / Books
- Teacher training / Lesson

Museum of the San Rafael Family Activity and Promontory School Teacher Professional Development

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## What Public Programs Are You Thinking About?

**Remember ways you could intentionally design them to:**

- Serve your mission
- Bring community together
- Cultivate life-long visitors
- Empower a sense of ownership in the museum
- Engage different audiences (age, background, interests)
- Engage visitors in informal learning
- Use Educational Philosophy about teaching and learning




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## Education Plan



- What is an education plan?
- Why make one?
  - ✓ For development & grants
  - ✓ For reporting
  - ✓ For volunteers and staff

**HANDOUT | Artists Work Education Plan Example**

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**EXAMPLE – Artists Work Education Plan**  
(Detail only)

**Chase Museum of Utah Folk Arts  
Artists Work Exhibit Education Plan  
Updated June 2016**

<b>Budget</b>	<b>Costs</b>	
Family Self Guide	\$30	printing costs (color?)
Handout	\$20	printing costs (color?)
Hands-on Stations	\$50	for materials
Docent Tours and Demos	\$50	light snacks (for training session)
Gallery Stroll	\$0	part of regular event budget for late opening and advertising
Craft Demonstrations / Discussion	\$500	honoraria and advertising (obtain sponsor?)
Weaving Guild Open House	\$150	light snacks (cost share with guild)
<b>Total</b>	<b>\$800</b>	

**Family Self Guide**  
This is a paper guide for families to navigate the exhibit and compare it with other artwork in the museum. There will be several copies near the exhibit for visitors to use in the museum and leave for others to use. It will be one page, 2 sided, color on card stock and laminated.

*Person Responsible:* Virginia Catherall | *Begin Planning:* May 2016 | *Deadline for Completion:* June 2016

**Handout (with more in-depth object information) - Don't let all that research go to waste!**  
A paper handout for "studiers" interested in more in-depth information about key objects in the exhibit. Start with the 'significance summaries' written for all or maybe only a few of the objects in the exhibit. Either provide detailed catalog information, or if time, write it to expand on one of our learning objectives. Handout will be one page, 2 sided, black and white, on regular paper (check price on color - do in-house?). See if local design student could do as an internship project.  
*Person Responsible:* Megan van Frank | *Begin Planning:* May 2016 | *Deadline for Completion:* August 2016

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**EXAMPLE - Weber County DUP Museum**  
Education Plan (accompanies the instructions to tour-givers)

Utah Pottery Exhibit  
September 2010

The Utah Pioneer Pottery Exhibit, which was completed as part of the Museum Interpretation Initiative, is located in the basement on the center table. Additional pottery and clay items can be seen in the basement window, the kitchen, parlor, china cupboard, and bricks in the Tabernacle Exhibit.

The Pottery Exhibit includes labels with information about individual pieces of pottery, and general information labels around the display case. Docents should read and become familiar with the information on these labels. Docents should not read these to visitors, but use the information as a basis for discussion.

A **Self-Guide** has been prepared for this exhibit. Ordinarily a self-guide would be used by visitors on a self-guided tour, however Docents should always accompany our visitors, especially to the basement. This guide can be handed out to families or groups as they enter the museum and are told about the Pottery Exhibit. Visitors can take these sheets home after their visit. (If they choose not to take them home, they should be returned to the entrance and reused) Docents should read and become familiar with the information and questions on the self-guide. Whether or not visitors have been given the actual, docents can use the material and questions there for discussion with visitors.

There is a ceramic insulator near the pottery exhibit. It could be fun to ask visitors what they think it is. Then compare it with the glass insulator in the case with Railroad artifacts.

A **Hands-On Pottery Box** with pottery related items is in the wooden lap desk near the exhibit. This should ALWAYS be used with docent supervision, and should be put away as visitors leave the area. Items in this box and ways to use them in a tour are listed on a card in the box. (See box below)

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**What's the Next Step?**

- **What to do first**
  - ✓ You can't do everything, so pick an educational objective that is doable in the next few months
- **Timeline**
  - ✓ What will be your timeline for getting the educational component completed?
- **Education Plan**
  - ✓ Make your ideas into a plan that is a map for all the interpretation you will be doing. Write it down!

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# WRAP UP!

# WORKSHOP SCHEDULE

DATE	DURATION TIME	PROJECT ASSIGNMENTS	ASSOCIATED READING
February 11, 2024 5:00pm to 6:00pm via Zoom of the MHC, let use city	General Workshop #4 Finding Our Stories: Exhibit Labels	<ul style="list-style-type: none"> <li>Bring and hand in or email a subject: Exhibit Planning Worksheet (draft 3)</li> <li>Exhibit Label Form (draft)</li> <li>Considerations for safe object display</li> </ul>	
February 2024	Start transferring research into writing by actually drafting exhibit labels and writing	<ul style="list-style-type: none"> <li>Update Exhibit Planning Worksheet (draft 4)</li> <li>Complete research step through exhibit outline (draft 2)</li> <li>Finalize Exhibit Label Form</li> <li>Finalize Exhibit Labels</li> </ul>	Booklet Readings... 2023/24 Workshop #4 Readings detail how writing isn't and don't, specific considerations for exhibit labels, and instructions for using your own in House Works.
March 11, 2024 5:00pm to 6:00pm via Zoom of the MHC, let use city	General Workshop #5 Teaching Our Stories: Museum Education	<ul style="list-style-type: none"> <li>Bring and hand in or email a subject: Exhibit Planning Worksheet (draft 4)</li> <li>Rough outline</li> <li>Current exhibit labels in Label Tracker Form</li> </ul>	
March 2024	Incorporate educational materials into your exhibit.	<ul style="list-style-type: none"> <li>Update Exhibit Planning Worksheet (FINAL)</li> <li>Draft exhibit education plan</li> <li>Draft exhibit self guide</li> </ul>	Booklet Readings... Education Workshop #5 Readings show how thinking about audience participation can enrich learning experiences for visitors.
April 8, 2024	Assignment Due Date	<ul style="list-style-type: none"> <li>By April 8, email to Megan at <a href="mailto:vgallora@utahhumanities.org">vgallora@utahhumanities.org</a></li> <li>Exhibit Planning Worksheet (FINAL version)</li> <li>Draft education plan</li> <li>Draft exhibit self guide</li> </ul>	
April-May 2024 (Dates to be negotiated)	Site visits to individual projects and evaluation	<ul style="list-style-type: none"> <li>Install prototype of your exhibit by time of facilitator site visit so we can give you feedback</li> <li>Create your own visitor survey (welcome to use one of the templates provided)</li> <li>Site visits facilitated by individual museums to which time slots to be arranged</li> </ul>	
Summer 2024	Wrap up	<ul style="list-style-type: none"> <li>Finalize exhibit as needed based on visitor feedback and facilitator comments from site visit</li> <li>Submit Project FINAL REPORT due to Utah Humanities by August 15, 2024</li> </ul>	

## Museum Interpretation 2023-2024 Workshop Resources

Participants in Museum Interpretation Workshops learn how to research, design, and create interpretive exhibits and educational activities. This series of five full-day linked workshops offers staff and volunteers working in Utah's museums hands-on learning in curatorial practice and exhibit development. Participants attend the entire series and complete a small exhibit project at their own museum. The program includes reading and project-related assignments, as well as a small stipend to support exhibit development. Agendas and presentation notes will be posted just prior to each workshop.

### Overview

- Workshop Schedule
- National (AAM) & AASLH Standards for Museum & Historic Interpretation
- Workshop 1 - Telling Our Stories: Introduction to Museum Interpretation: Workshop Agenda & Presentation Notes
- Interpretation Bibliography & Readings
- Workshop 2 - Finding Our Stories: Researching Content: Workshop Agenda & Presentation Notes
- Research Workshop Agenda & Presentation Notes
- Workshop 3 - Designing Our Stories: Well-Structured Exhibits: Exhibit Design Workshop Agenda & Presentation Notes
- Exhibit Design Bibliography & Readings
- Workshop 4 - Writing Our Stories: Exhibit Labels: Writing Workshop Agenda & Presentation Notes
- Writing & Labels Bibliography & Readings
- Workshop 5 - Teaching Our Stories: Museum Education: Museum Education Workshop Agenda & Presentation Notes
- Museum Education Bibliography & Readings
- Form Templates
- Exhibit Planning Worksheet Template (Word Form)
- Topic & Timeline Management Template (Word Form)
- Research Log Template (Word Form)
- Object Information Worksheet Template (Word Form)
- Research Outline Template (Word Form)
- Exhibit Label Tracker Template (Word Form)
- Evaluation Sample - General Exit Survey (Word Form)
- Evaluation Sample - Internal Exhibit Critique (Word Form)
- Evaluation Sample - Audience Exhibit Survey (Word Form)
- Final Project Report Form (Word Form)

<https://utahhumanities.org/index.php/center-for-community-heritage/museum-interpretation-workshop-resources.html>

READINGS & FORM TEMPLATES

Learning Materials Online





## UH Exhibit Stipend through MII = \$1500

- **EXHIBIT DEVELOPMENT STIPEND (\$1350)**  
For equipment and/or archival materials or other supplies or services needed for your interpretive exhibit.
- **PROFESSIONAL ASSOCIATION MEMBERSHIP OR BOOKS (\$150)**  
Can be membership, books, or some combination. If you already have these, let's talk about how to use this \$\$\$ instead.
- Submit **SIMPLE BUDGET & EXPLANATION** by email to Megan.
- Requests due by our **SITE VISITS** in spring 2024 (or before).
- We'll cut you a check and you buy what you need. If you need help knowing where to find products, please ask.
- When you report on the project, let Megan know that you spent the funding as agreed or report any variation.

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## Scheduling Site Visits

- Visits to see **PROTOTYPE** exhibits in April-May 2024
  - ✓ A prototype is gives you space and time to make adjustments.
  - ✓ June & July >> complete exhibits based on feedback.
- What to expect and provide
  - ✓ A prototype visit is to 2-3 hours with ideally 2 people (present, take notes).
  - ✓ **Updated** documentation:
    - Exhibit Planning Worksheet with object list, layout plan
    - Label Tracker
    - Education plan and self-guide
    - Other materials as needed
- **Please schedule with Megan**



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## RECAP | UPCOMING DATES

- 1) Our feedback on assignment turned in today given by **Mar 25**.
- 2) Your education assignment from today is due **April 8**.
- 3) Our feedback on that assignment will be given by **April 22**.
- 4) Megan will contact you soon to arrange an appointment for a **Site Visit during late April or May** to look at your prototype exhibit project. We will use the documents you send us to help evaluate it.
- 5) Finalize your **exhibit project** as needed in June-July.
- 6) Final **Project Report** due **August 1**.
- 7) Holler for **help** if needed! Seriously!

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## Wrap Up!

- **Support** for this project provided in part by the Utah Division of Arts & Museums, with funding from the State of Utah. Thanks for our partnership!



- Thanks to Utah Museum of Fine Arts for **hosting!**
- Hand in **evaluations** to the basket please.
- Questions? Anything else?
- See you at site visits! Please reach out if needed! THANK YOU!



**MAIN CONTACT:**  
Megan van Frank | Utah Humanities | [vanfrank@utahhumanities.org](mailto:vanfrank@utahhumanities.org)

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EXHIBIT PLANNING WORKSHEET – FINAL completed worksheet

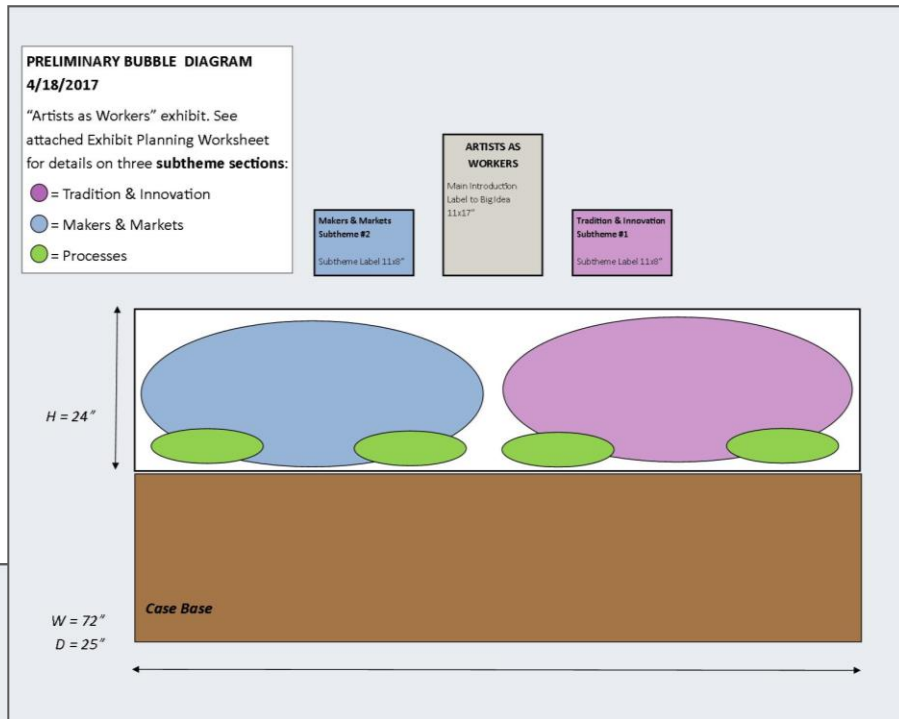
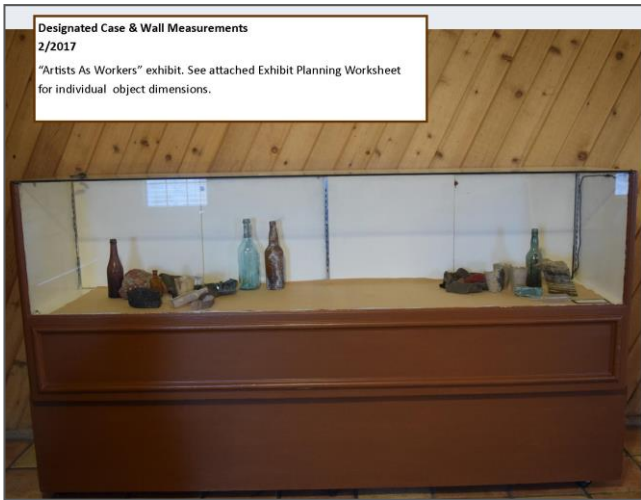
<b>Museum Name:</b>	Fictional County Museum		
<b>Prepared by:</b>	Megan, Virginia, Lisa	<b>Version Date:</b>	6/1/2017
<b>Exhibit Title:</b>	Artists Work		
<b>Exhibit Location (and dimensions):</b>	Fictional County Museum – first floor, north gallery – Case #1 with possible wall space above. Two shelved case with glass top and mullion dividing glass front in half. Lower shelf limited visibility. Slatted shelves require covering. Back sliding doors require case to be loaded and moved with objects inside. This requires mounts for all objects. Internal case: overall W 57” x D 20.25 x top shelf H 14" + lower shelf H 21”		
<b>Exhibit Dates:</b>	9/15-12/30/2017 (with prototype completed by 8/28/17 for evaluation)		
<b>Rationale:</b>	Exhibit developed as a local companion to national traveling Smithsonian exhibition <i>The Way We Worked</i> , which traces US work history and culture: “Whether we work for professional satisfaction and personal growth or to ensure the well-being of ourselves and our families, work is a part of nearly every American’s life.” Given the museum mission to explore community arts and history, this local companion exhibit will focus on folk artists as workers, as members of the diverse American workforce whose specialty jobs power our society and improve our community. This exhibit will help the museum further document its collections and present them from a new angle, as well as refresh museum’s relationship with some of the living artists.		
<b>Audience:</b>	Adults, local families, local folk artists		
<b>Exhibit Theme (aka the BIG IDEA):</b>	Folk artists are workers who contribute to the cultural and economic vitality of their communities.		
<b>Supporting Concepts (or sub-themes):</b>	<ol style="list-style-type: none"> <li>1) Folk artists preserve important cultural <b>traditions</b> through their work (skills and cultural knowledge represented in art), even as they <b>innovate</b> and seek new ways to express themselves. (<i>Tradition &amp; Innovation Exhibit Section = 2 objects</i>)</li> <li>2) Folk artists can contribute significantly to the <b>economics</b> of their communities by producing works for local consumption, as well as broader <b>markets</b>. (<i>Makers &amp; Markets Exhibit Section = 2 objects</i>)</li> <li>3) As workers, all folk artists master <b>tools and processes</b> to get the job done. (<i>Process = for all 4 objects</i>) <i>[Represented by individual labels for tools &amp; materials for all objects to discuss specific traditional methods / materials of creation, and adaptation of techniques with modern methods and tools. Will break structure by not including a subtheme label, and merely rely on object labels for these augmentative props.]</i></li> </ol>		
<b>Visitor Experience Objectives:</b>			
• What do you want audience to learn?	Art-making is serious business and an important part of a healthy community. How to look more deeply at the folk art on display and discern various style differences.		
• What do you want audience to feel?	Pride in their community of artists and the creativity and tenacity it takes to do this kind of work. Wonder at the specialty tools and skills needed by folk artists to master the tools of her/his trade.		
• What do you want audience to do?	Parents and children will help each other learn in the exhibit (using self-guide?) Try out a variety of tools during public programs at the museum but also at home. Purchase original artwork from local artists and a range of traditions.		
<b>Project Manager:</b>	Megan		
<b>Exhibit Team &amp; Responsibilities:</b>	Virginia, Lisa, Kimberleigh, Matt and Kathleen (see team and timeline sheet for specific roles)		

## COLLECTION OBJECT & SUPPORTING MATERIALS CHECKLIST

	Photo	Collection ID #	Object Name	Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Object Summary	Exhibit Section	Requirements for Safe Display
1		2007.1.1	Picking Corn Retablo	Jeronimo Lozano, Peruvian-American, Salt Lake City, Utah, 2006 Wood, potato flour, [pigment?] Purchased from artist H 10 ½" x W 12" closed (23 ½" opened) x L 3"	Lozano is a contemporary Utah artist originally from Peru. He makes retablos, a traditional art form that combines sculpture and painting to create miniature scenes depicting everyday life, historical events and religious beliefs.	Tradition & Innovation	Flat bottom. Display with doors open – watch stability of doors – may need support. May need to be displayed on flat riser.
2		No # Not accessioned	Four Corners Papercutting	Ada Redd Rigby, Blanding, Utah, circa 2000 Paper Purchased from artist circa 2008 H 4 ¾" x W 6 ¼"	Artist's original designs were inspired by her community, family, and local history. She learned papel picado artform from Lelia Palmer, who learned in Mexico, but creates original intricate designs, cutting them free-hand with cuticle scissors.	Tradition & Innovation	Display at shallow angle within mylar envelope on mount covered by sewn muslin.
3		2010.5.4	God Figure Carving	Tonga Uaisele, Tongan-American, Magna, Utah, 2008 Wood Purchased from artist H 9" x W 2 ¾" x D 2 ¼"	This hand-carved god figure was commissioned in 2008 from Utah artist Tonga Uaisele, a Tongan immigrant regarded by his community as a master carver. Mr. Uaisele blends Polynesian cultural styles and traditions that adapt to new environments and circumstances.	Makers & Markets	Display at shallow angle in slanted upright cavity mount made from ethafoam – muslin cover.
4		1997.8.4	Rug	Navajo (artist unknown), Klagetoh, Arizona, circa 1940 Revival Period (1920-1940) Wool, natural and aniline dyes Gift of Sarah Hatch Smith W 20 ½" x H 24"	This Navajo rug belonged to Ira Hatch, owner from 1926-1993 of the Hatch Trading Post near Blanding, Utah, who worked in the area rug trade.	Makers & Markets	Hung on back wall. Basted muslin and velcro backing. Make sure rug hung showing horizontal rows)
5		Props	Materials & Tools	Flour paste (in a jar?), watercolor tubes, acrylic tubes, brushes, pine wood piece	Process for Retablo 2007.1.1	Tools & Process	Might need stabilization.
6		Props	Materials & Tools	Rigby: Cuticle scissors, several pieces of colored paper (square)	Process for Papercutting No #	Tools & Process	Might need stabilization.
7		Props	Materials & Tools	Woodworking tools, piece of hardwood	Process for Carving 2010.5.4	Tools & Process	Might need stabilization.

	Photo	Collection ID #	Object Name	Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Object Summary	Exhibit Section	Requirements for Safe Display
8		2006.2.246 But used as a prop	Loom Weaver Doll	Navajo (artist unknown), Monument Valley, Utah, circa 1970 Wood, wool, velvet, cotton Gift of Tom Hansen H 9" x W 8 1/2" x D 8 3/4"	The object shows part of the Navajo rug weaving production process. As a toy for sale in the tourist market, it shows the important role of rug weaving within that market. As a doll for a young Navajo child, it encourages imagination and shows a possible avenue for future work. Process for Rug 1997.8.4	Tools & Process	Flat bottom, needs only mylar barrier layer to separate object from wooden shelf.
9		Props	Materials & Tools	Wool yarn in red and black, raw wool in natural gray and white, natural dyes (walnut, cocineal?)	Process for Rug 1997.8.4	Tools & Process	Might need stabilization.
10		No # Not accessioned	Subtheme #1 Label	Living Traditions Festival image	Image courtesy Salt Lake City Arts Council.	Tradition & Innovation	n/a reproduction
11		No # Not accessioned	Subtheme #2 Label	Infographic showing economic impact of arts in Utah	Source data from Creative Vitality Index. Graphic created by Megan van Frank using Venngage.	Makers & Markets	n/a reproduction
12		No # Not accessioned	Object Label for Retablo 2007.1.1	Jeronimo Lozano image.	Jeronimo Lozano individually sculpts and paints all the figures for his hand-built retablos. Image courtesy Chase Home Museum of Utah Folk Art.	Tradition & Innovation	n/a reproduction
13		No # Not accessioned	Object Label Papercutting No #	Ada Rigby image.	Ada Rigby at the Chase Home on occasion of her Governor's Award. Image courtesy Chase Home Museum of Utah Folk Art.	Tradition & Innovation	n/a reproduction
14		No # Not accessioned	Object Label for Carving 2010.5.4	Tonga Uaisele image	Tonga Uaisele demonstrates his carving skills at the Utah Cultural Celebration Center, West Valley City, 2005. Image courtesy Michael Christensen.	Makers & Markets	n/a reproduction
15		No # Not accessioned	Object Label for Rug 1997.8.4	Navajo Weaver image	Photo 22025 – Navajo Woman Making Thread (no date or specific location), Utah Department of Publicity & Industrial Development. Image courtesy Utah Historical Society.	Makers & Markets	n/a reproduction
16			Self-Guide		Educational family self-guide comparing these objects to others in museum that use similar techniques	All subthemes	n/a

**PRELIMINARY CONCEPT LAYOUT SKETCH 4/30/2017 – “Artists as Workers” exhibit**  
 See attached EPWS for intellectual framework and individual object dimensions



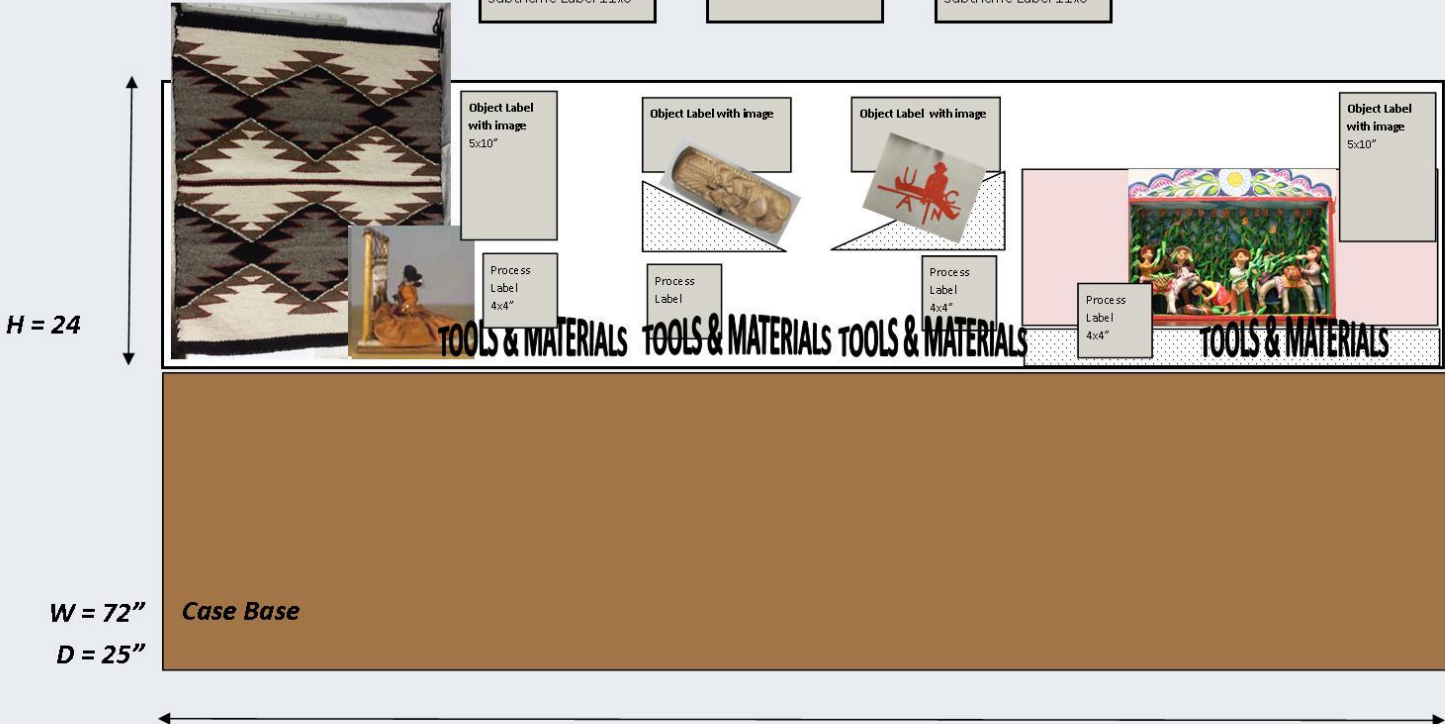
**Preliminary Layout Sketch 4/30/2017**  
 “Artists As Workers” exhibit. See attached EPWS for individual object dimensions. Plan is to 1/10 scale.

= object mount

**ARTISTS WORK**  
 Main Introduction Label to Big Idea 11x17”

**Makers & Markets Subtheme #2**  
 Subtheme Label 11x8”

**Tradition & Innovation Subtheme #1**  
 Subtheme Label 11x8”




**EXHIBIT LABEL TRACKER** **Fictional County Museum – Artists as Workers – FINAL VERSIONS – 6/1/2017**

**FONTS:** *Segoe Script, Calibri*





**COLORS:** **Black, Blue (RGB 0 51 128), Gray (RGB 63 63 63), White**

<b>MAIN INTRODUCTION LABEL</b> <b>11 x 17" with 1" margins</b>	
<b>Conveys Big Idea</b>	<i>Folk artists are workers who contribute to the cultural and economic vitality of their communities.</i>
<b>Exhibit Title</b> <i>Limit = 8 words</i>	FINAL = 2 words   Segoe Script <b>ARTISTS WORK</b>
<b>Main Intro Text</b> <i>Limit = 125 words</i>	FINAL = 85 words   Callout = Segoe Script 36pt Blue   Text = Calibri 34 pt Black   first paragraph <b>Bold</b> <i>Whether we work for professional satisfaction, personal growth, or to ensure the well-being of ourselves and our families, work is a part of nearly every American's life.</i> Folk artists are workers who contribute to the cultural and economic vitality of our community. Art-making is a serious business, requiring artists to master creativity, commercial skills, and the highly-specialized tools of their trade. Folk artists build their careers by blending time-honored cultural knowledge with contemporary methods and themes to create art that is both traditional and innovative.
<b>Credit Text</b>	FINAL = 42 words   Segoe Script 16pt Gray This exhibit is supported by Utah Humanities and the Utah Division of Arts & Museums, with funding from the State of Utah. Thanks to the Utah Museum of Fine Arts and the Chase Home Museum of Utah Folk Arts for invaluable contributions.

<b>SUBTHEME / EXHIBIT SECTION LABEL #A</b> <b>11 x 8" with 0.7" margins</b>	
<b>Conveys Subtheme</b>	<i>Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves.</i>
<b>Subtheme Heading</b> <i>Limit = 8 words</i>	FINAL = 3 words   Segoe Script 34pt Blue <b>Tradition &amp; Innovation</b>
<b>Subtheme Text</b> <i>Limit = 125 words</i>	FINAL = 61 words   Calibri 26pt Black Folk artists preserve important cultural traditions, even as they innovate and seek new ways to express themselves. Just as they learned their craft from masters, folk artists pass down skills, stories, and specialized cultural knowledge to a new generation. As people migrate to new lands, the traditions they bring inevitably adapt to incorporate new materials, themes, and avenues to express identity.
 <b>Label Image</b>	<b>(ID# &amp; Name)</b> <b>No # Not Accessioned – Living Traditions Festival Image</b>
	<b>Label Image Caption &amp; Credit</b> <i>Limit = 50 words</i>







**INDIVIDUAL OBJECT LABELS FOR SUBTHEME / SECTION #A** 10 x 5" with 0.5" margins

<p><b>OBJECT A1</b></p> 	<p><b>(ID# &amp; Name)</b></p> <p><b>2007.1.1 Picking Corn Retablo</b></p>
	<p><b>Object Label</b> <i>Limit = 50 words</i></p> <p><u>FINAL = 51 words   Text = Calibri 20pt Black   Callout = Segoe Script 22pt Blue</u>                      Jeronimo Lozano is a contemporary Utah artist originally from Peru. He makes retablos, a 500-year-old art form depicting religious beliefs, historical events, and scenes of everyday life. While Lozano maintains traditional styles and methods, his subjects now reflect themes from his adopted home.  <i>What do you think this retablo is showing?</i></p>
	<p><b>Tombstone</b> <i>Limit = 20 words</i></p> <p><u>FINAL = 19 words   Calibri 16pt Bold Black</u>                      Picking Corn Retablo, 2006                      Jeronimo Lozano, Salt Lake City, Utah                      Wood, potato flour, pigment                      Purchased from artist                      UMFAED #2007.1.1</p>
<p><b>OBJ A1</b> Label Image</p> 	<p><b>(ID# &amp; Name)</b></p> <p><b>No # not accessioned – Image of Jeronimo Lozano</b></p>
	<p><b>Image Caption</b> <i>Limit = 20 words</i></p> <p><u>FINAL = 9 words   Calibri 9pt Bold Italics White</u>                      Image courtesy Chase Home Museum of Utah Folk Arts.</p>
<p><b>OBJECT A2</b></p> 	<p><b>(ID# &amp; Name)</b></p> <p><b>No # Four Corners Papercutting</b></p>
	<p><b>Object Label</b> <i>Limit = 50 words</i></p> <p><u>FINAL = 61 words   Text = Calibri 20pt Black   Callout = Segoe Script 22pt Blue</u>                      Ada Rigby was a paper artist from Blanding, Utah. She learned her craft from a neighbor who taught her <i>papel picado</i>, the Mexican art of papercutting. Rigby's intricate pieces were inspired by her family, community, and local history. This one depicts a unique place in southeastern Utah where four states meet.  <i>Why is this figure shown in such an awkward position?</i></p>
	<p><b>Tombstone</b> <i>Limit = 20 words</i></p> <p><u>FINAL = 16 words   Calibri 16pt Bold Black</u>                      Four Corners Papercutting, circa 2000                      Ada Redd Rigby, Blanding, Utah                      Paper                      Purchased from the artist                      UMFAED</p>
<p><b>OBJ A2</b> Label Image</p> 	<p><b>(ID# &amp; Name)</b></p> <p><b>No # not accessioned – Image of Ada Rigby</b></p>
	<p><b>Image Caption</b> <i>Limit = 20 words</i></p> <p><u>FINAL = 9 words   Calibri 9pt Bold Italics White</u>                      Image courtesy Chase Home Museum of Utah Folk Arts.</p>

**SUBTHEME / EXHIBIT SECTION LABEL #B** 11 x 8" with 0.7" margins

<p><b>Conveys Subtheme</b></p> <p><i>Folk artists can contribute significantly to the economics of their communities by producing works for local consumption, as well as broader markets.</i></p>
<p><b>Subtheme Heading</b> <i>Limit = 8 words</i></p> <p><u>FINAL = 3 words   Segoe Script 34pt Blue</u>  <b>Makers &amp; Markets</b></p>

<p><b>Subtheme Text</b> Limit = 125 words</p>	<p><u>FINAL = 61 words   Calibri 26pt Black</u> Folk artists contribute significantly to their local economy by producing works for both homegrown and broader markets. Traditional art is valued for its authenticity, yet markets can influence makers to evolve their products to appeal to buyers – such as creating affordable pieces in portable sizes. Working artists walk a line between the buyer’s preference and their own cultural and personal expression.</p>	
 <p><b>Label Image</b></p>	<p><b>(ID# &amp; Name)</b></p>	<p><b>No # Not Accessioned – Infographic showing arts economic impact</b></p>
	<p><b>Label Image Caption &amp; Credit</b> Limit = 50 words</p>	<p><u>FINAL = 32 words   Calibri 14pt Bold Italics Gray</u> The arts are an important part of a healthy community. As well as enriching our lives, the sector employs thousands of people and contributes millions to Utah’s economy. Source: Creative Vitality Index.</p>
<p><b>INDIVIDUAL OBJECT LABELS FOR SUBTHEME / SECTION #B</b>      <u>10 x 5” with 0.5” margins</u></p>		
<p><b>OBJECT B1</b></p> 	<p><b>(ID# &amp; Name)</b></p>	<p><b>1997.8.4 Rug</b></p>
	<p><b>Object Label</b> Limit = 50 words</p>	<p><u>FINAL = 64 words   Text = Calibri 20pt Black   Callout = Segoe Script 22pt Blue</u> The Navajo weaver of this rug trained for years to master her art. Most weavers sold their rugs through local trading posts to support their families. Traders often encouraged weavers to create rugs in designs and colors that would appeal to collectors. The rug trade continues to drive the tourist economy in the Four Corners region. <i>Why might this rug appeal to a collector?</i></p>
	<p><b>Tombstone</b> Limit = 20 words</p>	<p><u>FINAL = 25 words   Calibri 16pt Bold Black</u> Navajo Rug, circa 1940 Artist Unknown, Klagetoh, Arizona Wool, natural &amp; aniline dyes Gift of Sarah Hatch Smith &amp; the Hatch Trading Post UMFAED #1997.8.4</p>
 <p><b>OBJ B1 Label Image</b></p>	<p><b>(ID# &amp; Name)</b></p>	<p><b>No # not accessioned – USHS #22025 Navajo Woman Spinning</b></p>
	<p><b>Image Caption</b> Limit = 20 words</p>	<p><u>FINAL = 18 words   Caption = Calibri 14pt Bold White   Credit = Calibri 9pt Bold Italics White</u> Navajo weaver spinning thread, circa 1950, Utah Department of Publicity &amp; Industrial Development. Image courtesy Utah Historical Society.</p>
<p><b>OBJECT B2</b></p> 	<p><b>(ID# &amp; Name)</b></p>	<p><b>2010.5.4 God Figure Carving</b></p>
	<p><b>Object Label</b> Limit = 50 words</p>	<p><u>FINAL = 59 words   Text = Calibri 20pt Black   Callout = Segoe Script 22pt Blue</u> Tonga Uaisele, a Tongan immigrant and master carver, created this atua or Hawaiian god. It reflects a Pan-Pacific cultural style that emerged in the 1960s during a Polynesian woodcarving revival. This resurgence was stimulated by both demand in the tourist market and a local desire to reclaim endangered cultural traditions. <i>Why might a Tongan artist carve a Hawaiian atua?</i></p>
	<p><b>Tombstone</b> Limit = 20 words</p>	<p><u>FINAL = 13 words   Calibri 16pt Bold Black</u> God Figure Carving, 2008 Tonga Uaisele, Magna, Utah Wood Artist Commission UMFAED #2010.5.4</p>

<b>OBJ B2 Label</b> 	<b>(ID# &amp; Name)</b>	<b>No # not accessioned – Image of Tonga Uaisele</b>
	<b>Image Caption</b> Limit = 20 words	FINAL = 29 words   Caption = Calibri 14pt Bold White   Credit = Calibri 9pt Bold Italics White Tonga Uaisele demonstrates his hand-carving skills, sells his art, and upholds his cultural traditions at Utah folk arts festivals. Image courtesy Utah Cultural Celebration Center, West Valley City, 2005.

SUBTHEME / EXHIBIT SECTION LABEL #C		
<b>Conveys Subtheme</b>	<i>As workers, all folk artists master tools and processes to get the job done.</i>	
<b>Subtheme TEXT</b>	NO SUBTHEME LABEL or TEXT– Only individual labels for the tools/materials props	
INDIVIDUAL OBJECT LABELS FOR SUBTHEME / SECTION #C <b>4 x 4" with 0.4" margins</b>		
<b>OBJECT C1</b>	<b>(ID# &amp; Name)</b>	<b>No # Props – Sculpting Tool and Wood / Clay (supports 2007.1.1 Retablo)</b>
	<b>Object Label</b> Limit = 50 words	FINAL = 57 words   Text = Calibri 16pt Black   Callout = Segoe Script 16pt Blue   Credit = Calibri 9pt Bold Italics Gray Lozano uses both traditional and new tools and techniques to create his <i>retablos</i> . Unlike many <i>retablo</i> artists, he hand-sculpts figures individually from flour paste rather than using molds. He makes brightly painted wood boxes for his scenes. <i>"In Peru, we use natural paints from the mountains, colored earth or plants. Here I use acrylic paints."</i> – Jeronimo Lozano
<b>OBJECT C2</b>	<b>(ID# &amp; Name)</b>	<b>No # Props – Cuticle Scissors and Paper (supports Papercutting)</b>
	<b>Object Label</b> Limit = 50 words	FINAL = 61 words   Text = Calibri 16pt Black   Callout = Segoe Script 16pt Blue   Credit = Calibri 9pt Bold Italics Gray Although Rigby first learned <i>papel picado</i> , which uses tissue paper and chisels, she was also influenced by <i>Scherenschnitte</i> , a German papercutting craft that uses heavier paper and cuticle scissors. Ultimately, Rigby developed her own style and cut her original designs free-hand. <i>"I was surprised – I do it just as a hobby."</i> – Ada Rigby regarding her 2003 Governor's Award in the Arts
<b>OBJECT C3</b>	<b>(ID# &amp; Name)</b>	<b>No # Props – Picker and Raw Wool / Yarn (supports 1997.8.4 Rug)</b>
	<b>Object Label</b> Limit = 50 words	FINAL = 60 words   Text = Calibri 16pt Black   Callout = Segoe Script 16pt Blue   Credit = Calibri 9pt Bold Italics Gray Navajo weavers use upright looms up to six feet tall, as well as hand-spun and hand-dyed wool from local sheep. Production includes shearing the sheep, preparing and dyeing the wool, making and stringing the loom, and finally, weaving the rug. <i>A Navajo woman can weave a hand-spun rug in three to six months' time, depending on its size and complexity.</i>
<b>OBJECT C4</b>	<b>(ID# &amp; Name)</b>	<b>No # Props – Chisels and Wood (supports 2010.5.4 Carving)</b>
	<b>Object Label</b> Limit = 50 words	FINAL = 57 words   Text = Calibri 16pt Black   Callout = Segoe Script 16pt Blue   Credit = Calibri 9pt Bold Italics Gray Uaisele hand-carves his sculptures using the traditional material of wood, but now sources his wood from his new home in Utah. He carves with woodworking tools such as chisels and saws and uses his own feet as vice grips. <i>"I've never seen a man use his bare feet as vice grips before. Astounding."</i> – Michael Christensen, Utah Folklorist

# ARTISTS WORK

*Whether we work for professional satisfaction, personal growth, or to ensure the well-being of ourselves and our families, work is a part of nearly every American's life.*

**Folk artists are workers who contribute to the cultural and economic vitality of our community.**

Art-making is a serious business, requiring artists to master creativity, commercial skills, and the highly-specialized tools of their trade. Folk artists build their careers by blending time-honored cultural knowledge with contemporary methods and themes to create art that is both traditional and innovative.

*This exhibit is supported by Utah Humanities and the Utah Division of Arts & Museums, with funding from the State of Utah. Thanks to the Utah Museum of Fine Arts and the Chase Home Museum of Utah Folk Arts for invaluable contributions.*



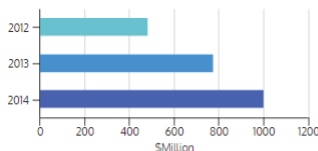
## Tradition & Innovation

Folk artists preserve important cultural traditions, even as they innovate and seek new ways to express themselves. Just as they learned their craft from masters, folk artists pass down skills, stories, and specialized cultural knowledge to a new generation. As people migrate to new lands, the traditions they bring inevitably adapt to incorporate new materials, themes, and avenues to express identity.

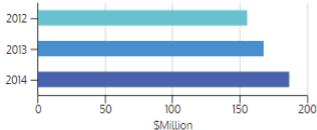
*Salt Lake City's annual Living Traditions Festival celebrates the cultural activities of Utah's ethnic communities whose traditions are maintained and handed down from generation to generation. Image courtesy Salt Lake City Arts Council.*

### Economic Impact of the Arts *Snapshot of the Arts in Utah*

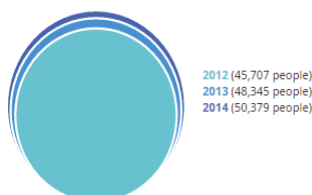
Contribution to Utah's Economy - Creative Industries



Revenue Generated by Utah Arts Organizations



Utahns Employed in Highly Creative Jobs



Source: [https://heritage.utah.gov/arts-and-museums/resources\\_publications\\_surveys](https://heritage.utah.gov/arts-and-museums/resources_publications_surveys)

## Makers & Markets

Folk artists contribute significantly to their local economy by producing works for both homegrown and broader markets. Traditional art is valued for its authenticity, yet markets can influence makers to evolve their products to appeal to buyers – such as creating affordable pieces in portable sizes. Working artists walk a line between the buyer's preference and their own cultural and personal expression.

*The arts are an important part of a healthy community. As well as enriching our lives, the sector employs thousands of people and contributes millions to Utah's economy. Source: Creative Vitality Index.*



Image courtesy Chase Home Museum of Utah Folk Arts.

Jeronimo Lozano is a contemporary Utah artist originally from Peru. He makes *retablos*, a 500-year-old art form depicting religious beliefs, historical events, and scenes of everyday life. While Lozano maintains traditional styles and methods, his subjects now reflect themes from his adopted home.

*What do you think this retablo is showing?*

**Picking Corn Retablo, 2006 • Jeronimo Lozano, Salt Lake City, Utah • Wood, potato flour, pigment • Purchased from artist • UMFAED#2007.1.1**



Image courtesy Chase Home Museum of Utah Folk Arts.

Ada Rigby was a paper artist from Blanding, Utah. She learned her craft from a neighbor who taught her *papel picado*, the Mexican art of papercutting. Rigby's intricate pieces were inspired by her family, community, and local history. This one depicts a unique place in southeastern Utah where four states meet.

*Why is this figure shown in such an awkward position?*

**Four Corners Papercutting, circa 2000 • Ada Redd Rigby, Blanding, Utah • Paper • Purchased from artist • UMFAED**



Tonga Uaisele demonstrates his hand-carving skills, sells his art, and upholds his cultural traditions at Utah folk arts festivals.

Image courtesy Utah Cultural Celebration Center, West Valley City, 2005.

Tonga Uaisele, a Tongan immigrant and master carver, created this *atua* or Hawaiian god. It reflects a Pan-Pacific cultural style that emerged in the 1960s during a Polynesian woodcarving revival. This resurgence was stimulated by both demand in the tourist market and a local desire to reclaim endangered cultural traditions.

*Why might a Tongan artist carve a Hawaiian atua?*

**God Figure Carving, 2008 • Tonga Uaisele, Magna, Utah • Wood • Artist commission • UMFAED#2010.5.4**



Navajo weaver spinning thread, circa 1950, Utah Department of Publicity & Industrial Development.

Image courtesy Utah Historical Society.

The Navajo weaver of this rug trained for years to master her art. Most weavers sold their rugs through local trading posts to support their families. Traders often encouraged weavers to create rugs in colors and designs that would appeal to collectors. The rug trade continues to drive the tourist economy in the Four Corners region.

*Why might this rug appeal to a collector?*

**Navajo Rug, circa 1940 • Artist Unknown, Klagetoh, Arizona • Wool, natural & aniline dyes • Gift of Sarah Hatch Smith & the Hatch Trading Post • UMFAED#1997.8.4**

Lozano uses both traditional and new tools and techniques to create his *retablos*. Unlike many *retablo* artists, he hand-sculpts figures individually from flour paste rather than using molds. He makes brightly painted wood boxes for his scenes.

*“In Peru, we use natural paints from the mountains, colored earth or plants. Here I use acrylic paints.”*

*- Jeronimo Lozano*

Although Rigby first learned *papel picado*, which uses tissue paper and chisels, she was also influenced by *Scherenschnitte*, a German paper-cutting craft that uses heavier paper and cuticle scissors. Ultimately, Rigby developed her own style and cut her original designs free-hand.

*“I was surprised—  
I do it just as a hobby.”*

*- Ada Rigby regarding her 2003 Governor’s Award in the Arts*

Uaisele hand-carves his sculptures using the traditional material of wood, but now sources his wood from his new home in Utah. He carves with woodworking tools such as chisels and saws and uses his own feet as vice grips.

*“I’ve never seen a man use his bare feet as vice grips before... Astounding.”*

*- Michael Christensen, Utah Folklorist*

Navajo weavers use upright looms up to six feet tall, as well as hand-spun and hand-dyed wool from local sheep. Production includes shearing the sheep, preparing and dyeing the wool, making and stringing the loom, and finally, weaving the rug.

*A Navajo woman can weave a hand-spun rug in three to six months’ time, depending on its size and complexity.*

## Artists Work | Family Guide

The *Artists Work* exhibit shows some Utah folk artists and how they work. Let's look at these artists and learn about their art and artistic styles! After reading and discussing each section, be sure to play the fun game with your family to enjoy the art even more!



**Corn Picking Retablo, 2006**  
Jeronimo Lozano, Salt Lake City, Utah  
Wood, potato flour, pigment

Jeronimo Lozano makes traditional Peruvian *retablos*, sculptures that depict scenes of everyday life, historical events, and religious beliefs. Look closely at the *Corn Picking Retablo* here. What do you see the people doing? What is in the background? What story is being told?

*Many folk artists from Central and South America create sculptures that tell a story. The story helps sell the art to people who want to remember it. The artist gets to express his or her own creativity with a familiar story and people get to experience a story through the artist's eyes.*

### Talk with your family:

Choose a family story and have two people tell the same story.  
How is it different or the same?  
Which part is most important in each story?



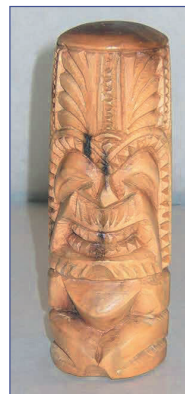
**Four Corners Papercutting, circa 2000**  
Ada Redd Rigby, Blanding, Utah  
Paper

This papercutting by Ada Rigby tells a story of her life in southeastern Utah. It shows a figure in the "Four Corners" area where you can straddle four states (Utah, Arizona, New Mexico, and Colorado) at the same time. How is this man touching all four states at once?

*This art is made by cutting away paper and making negative space to create a silhouette. A story is told in the positive spaces through shapes of people, animals, plants, and buildings. How is the delicate artwork made stable?*

### Create with your family:

With your family, think about a story that you could illustrate with a paper cutting.  
What would it be?  
What parts would have to be connected to each other to make it stable?



**God Figure Carving, 2008**  
Tonga Uaisele, Magna, Utah  
Wood

Tonga Uaisele creates wood sculptures that tell stories of his native Tonga and other Pacific Islands. This sculpture shows a Hawaiian *atua* or god. Wood carving can tell stories about different cultures.

*Look closely at this object. Do you see a figure? Where are the eyes and mouth? Where is its body? The way an image is carved is called its style. Uaisele's style is informed by his Pacific Island culture. If you were going to carve a sculpture, what would it be and what style would you carve it in?*

### Act with your family:

Think of a family story that you could act out.  
What expressions will be on your face?  
What hand movements will you use?  
How do these help tell the story?



**Navajo Rug, circa 1940**  
Artist Unknown, Klagnetoh, Arizona  
Wool, natural & aniline dyes

Although we don't know the name of the artist who wove this rug, we know she was a woman from the Navajo tribe. Most Navajo rugs are woven by women who learned the knowledge and skills of weaving from their mothers and grandmothers.

*Navajo rug artists not only learned how to spin, dye, and weave the yarn in the rugs, they learned how to weave designs into the rugs. Many designs are traditional and handed down but others change based on buyer's taste. This rug is a typical Klagnetoh style that sold well in the trading posts of the Southwest. What shapes do you see on this rug? What colors? What shapes would you want to weave into a rug?*

### Play with your family:

Look at this rug and choose a shape or color but don't tell anyone what it is!  
Have your family ask 10 questions that help narrow down what you chose.  
For example: Where on the rug is the shape? Is someone wearing the same color?

### When you Leave:

Artists tell stories of their own culture through their art.  
You can enjoy other cultures too by supporting and buying from folk artists.  
As a family, think about what type of art you would like to have in your life and consider supporting a folk artist by buying a work of art.



**Fictional County Museum - Artists Work Exhibit Education Plan**  
**Updated June 2017**

<b>Budget</b>	<u>Costs</u>	<u>Cost Explanation</u>
Family Self Guide	\$40	printing costs (color?)
Handout	\$40	printing costs (color?)
Beehive Archive Radio Episode	\$0	part of partnership with Utah Humanities
Hands-on Stations	\$30	for materials
Docent Tours and Demos	\$20	light snacks (for training session)
Founders Day Festival	\$0	part of regular events budget
Craft Demonstrations / Discussion	\$300	honoria and advertising (obtain sponsor?)
Weaving Guild Open House	<u>\$150</u>	light snacks (cost share with guild)
<b>Total</b>	<b>\$580</b>	

### **Family Self Guide**

This is a paper guide for families to navigate the exhibit and encourage deeper consideration of the artwork. Copies will be near the exhibit for visitors to use in the museum. It will be one page, 2 sided, color on card stock and laminated.

Person Responsible: Virginia Catherall | Begin Planning: May 2017 | Deadline for Completion: June 2017

### **Handout (with more in-depth object information) - Don't let all that research to go to waste!**

A paper handout for "studiers" interested in more in-depth information about key objects in the exhibit. Use 'significance summaries' and expand as needed to meet learning objectives. Handout will be one page, 2 sided, B&W, on regular paper (check price on color). See if local design student could do as an internship project.

Person Responsible: Megan van Frank | Begin Planning: May 2017 | Deadline for Completion: August 2017

### **Beehive Archive Radio Episode - Don't let all that research to go to waste!**

Partner with Utah Humanities to use exhibit research to create 300-word episode for the Beehive Archive Radio Show (aired on Utah Public Radio and KCPW Radio and online). Use as a way to explore exhibit theme in ways that did not make it to the labels, and to get important museum stories out to a statewide audience for on-air credit.

Person Responsible: Megan van Frank | Begin Planning: May 2017 | Deadline for Completion: August 2017

### **Hands-on Stations**

Some hands-on interactive pieces will be at the front desk for anyone who wants to try out tools or feel materials artists used feel (e.g., raw and carved wood, flour paste figures, and paper). We will also have some process boxes for people to touch showing how wool is made into yarn for weaving. All items must be overseen by the volunteer on duty.

Person Responsible: Virginia Catherall | Begin Planning: April 2017 | Deadline for Completion: June 2017

### **Docent Tours and Hands-on Demonstrations**

There will be a docent training to orient volunteers on what is in the exhibit and how to demonstrate the hands-on materials.

Person Responsible: Virginia Catherall | Begin Planning: May 2017 | Deadline for Completion: June 2017

### **Founders Day Festival**

The exhibit will be highlighted and the doors open later than usual for this event. Maybe a booth on Main Street that has some education collection objects and info.

Person Responsible: Megan van Frank | Begin Planning: June 2017 | Deadline for Completion: July 2017

### **Craft Demonstrations and/or Panel Discussion**

Three to four Saturdays during the run of the exhibit we will have local crafts demonstrators at the museum (e.g., Lozano, Uaisele, or expert Navajo rug weaver). Also a panel discussion with a folklorist and artists to discuss exhibit themes. Pay honoraria and demonstrators encouraged to sell their work. Possible sponsors are the local craft store or the trading post?

Person Responsible: Lisa Thompson | Begin Planning: June 2017 | Deadline for Completion: August 2017

### **Weavers Guild Open House**

Work with local Weavers Guild to have an open house at the museum. The goal is to let local artists and craftspeople know about the exhibit and museum. Light refreshments will be served and the self guide and hands on stations will be available.

Person Responsible: Megan van Frank | Begin Planning: June 2017 | Deadline for Completion: November 2017