



INTERPRETATION: An Introduction

Virginia Catherall | Utah Museum of Fine Arts
Lisa Thompson | Natural History Museum of Utah
April 27, 2020 | Online

Miss Emily's Guide to the Zoom Room



ETIQUETTE

- ❑ Mute yourself and/or turn off your camera when you aren't speaking.
- ❑ Use the "Raise Hand" or the chat feature to ask questions of our instructors.
- ❑ When you are speaking or participating in small groups, turn your camera on.
- ❑ Please be kind – we are all new to this!

Miss Emily's Guide to the Zoom Room

TECHNICAL ISSUES

- ❑ The mute and camera on/off function buttons are at the bottom left of your Zoom window.
- ❑ To "Raise hand", toggle on "Participants", then "chat".
- ❑ Be careful of intended recipients when using the chat.
- ❑ Trouble? Send a private chat to Jennifer or Emily.



Materials Check

Agenda

Presentation Notes

Hands-On Activity Sheets (x3)

Handouts | Backup Reading

Module Assignment

INT Module Checklist

If your packet did not arrive in the mail, find these materials electronically at <https://artsandmuseums.utah.gov/steps-ut/>

WELCOME, INTRODUCTIONS & PROGRAM OVERVIEW



INT Module Instructors



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Agenda Overview

SCHEDULE

Morning

- Welcome & Introductions
- INT Module Overview
- The Power of Storytelling
- Telling Inclusive Stories

Afternoon

- Building Community Partnerships
- Wrap-Up & Assignment
- Mentor Group Break-outs

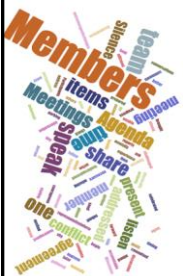
GOALS FOR TODAY

Today we will learn:

- The basic scope of national interpretation standards
- The power and importance of storytelling in museums
- How to tell inclusive stories
- Why and how to include many voices in the stories we tell
- Techniques for building community partnerships to expand your interpretive lenses



GROUND RULES



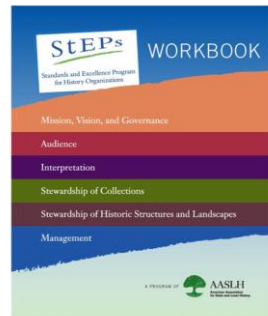
- Responsible for your own learning
- Respect confidentiality of the room
- Honor other people when they are speaking by giving your attention
- Honor time limits
- Return from breaks & lunch on time
- Cell phones & distractions – be cool

INTERPRETATION MODULE OVERVIEW

Introduction to Interpretation (INT)

This module covers:

- Exhibitions
- Programs
- Publications
- Policies, procedures, management, planning



**Refer to pages 109-138
of your StEPs Workbook**

INT Module Schedule



April 27, 2020

Webinar | Introduction to Interpretation
(with strong focus on Storytelling: What Stories do you tell?)

May 18, 2020

Webinar | Storytelling: How do you tell your Stories?

May 2020 (date to be negotiated with Mentor)

Mentor Virtual Visits | Work on Your Individual Projects

June 29, 2020

Webinar | Interpretation Policies and Procedures

INT Standard 1

The institution asserts its public service role and places education at the center of that role.

A. Do the governing authority, staff, and volunteers believe that providing meaningful and relevant information and programs for a variety of public audiences is the institution's primary reason for existing?

INT Standard 2

The institution clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.

A. Does the institution coordinate its activities and interpretation in a variety of areas (e.g., programs, publications, exhibitions)?

INT Standard 3

The institution understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.

A. Does the institution identify the main characteristics and interests of the institution's current audiences and use this information to design exhibitions and programs and select effective presentation techniques?

INT Standard 4

The institution's interpretive content is based on appropriate research.

A Do the staff, volunteers, and governing authority members keep up with current scholarship that relates to its interpretation?

INT Standard 5

Institutions conducting primary research do so according to scholarly standards.

A Does the institution recognize the standards of, and follow the procedures for, scholarly research?

INT Standard 6

The institution uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.

A Does the institution use a variety of presentation techniques (e.g., exhibit labels, signage, printed materials, demonstrations, electronic media, performances, and educational programs) to meet the needs, interests, and abilities of its audiences and to achieve the educational goals?

INT Standard 7

The institution presents accurate and appropriate content for each of its audiences.

A. Does the institution vary program content techniques according to visitor age, interest, learning styles, physical needs, and abilities?

INT Standard 8

The institution demonstrates consistent high quality in its interpretive activities.

A. Does the institution provide regular training in content and interpretation, including written materials, for appropriate staff and volunteers?

INT Standard 9

The institution assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.

A. Does the institution evaluate the success and failure of its exhibitions, publications, and programs and use the results of those evaluations to improve and update new offerings?

INT 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.

What THIS Workshop Covers

- The Power of Storytelling
 - ✓ The Danger of a Single Story
- Telling Inclusive Stories
 - ✓ The National Conversation
 - ✓ Diversity, Equity, Accessibility, Inclusion
- Including Many Voices in Storytelling
 - ✓ *I Know the Moon*
- Building Community Partnerships to Expand your Interpretive Lenses
 - ✓ Case Studies



MORNING BREAK – 15 minutes



THE POWER OF STORYTELLING

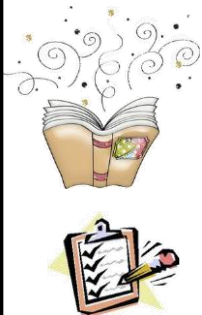
Why Do We Tell Stories?

Humans create meaning through stories

- Stories explain, connect, create shared understandings.
- Stories are powerful tool for communicating, for teaching and learning.
- The stories we tell define us. Stories can build empathy and connection or reinforce division and exclusion. They can even erase.



Story vs Information



Stories are MORE than just information

- Information may not convey meaning, especially to a novice.
- A story has hooks and structure that help visitors find meaning and relevance.
- Let's look at an example...



An Example of Information

FLUORITE CaF_2

Fluorite is a relatively common mineral often found in ore deposits and limestone quarries. The most common crystal forms are cubes and octahedrons, although dodecahedrons and combinations of cubes, octahedrons and dodecahedrons are sometimes found. Fluorite has been found in Utah in the Dugway Mountains the Wildcat Mountains and also near Marysville. One special characteristic is fluorescence, which was named after fluorite. Most fluorite glows in the dark a bright blue-white under a long wave ultra violet light.

An Example of a Simple Story

FLUORITE IS DAZZLING IN ITS DIVERSITY

From blazing yellows to brilliant purples, fluorite (CaF_2) comes in many beautiful colors. Some specimens are multicolored, containing bands of different hues or bits of other minerals. Fluorite also comes in a variety of shapes. Look for crystals with four, eight, or even twelve sides. The special property of “fluorescence,” or glowing under ultraviolet light, was named after fluorite. You can make fluorite specimens glow in the Museum’s Gems and Minerals exhibit.

Stories are Powerful!

Humans are “wired” for stories

- Stories tap into our emotions. If you want to make someone care about something, tell a story.
 - ✓ Caring is precursor to motivation and action.
- Neuroscientists have documented the impact of stories on our brains.
 - ✓ Stories change our brain chemistry in ways that can change our behavior.



✓ **Empathy, Neurochemistry & the Dramatic Arc** | Paul Zak [5:55 minutes]
http://www.youtube.com/watch?v=DHeqQAKHh3M&feature=player_embedded#%21

Emotion, feeling, and biological regulation all play a role in human reason...

*We are not thinking machines.
We are feeling machines that think.*

— Antonio Damasio
 David Dornsife Chair in Neuroscience and
 Professor of Psychology, Philosophy, and Neurology
 University of Southern California

Four Kinds of Truth in Stories

Stories reveal different kinds of truth

- 1) **FORENSIC TRUTH:** What happened to whom, where, when, and how and who was involved.



- For example: A woman from India was riding her bike down the street when she fell and hit her mouth on the curb. Her teeth were broken and her gums mangled. While she waited on the curb for her husband to pick her up and take her to the emergency room, a man gave her a towel to hold against her bloody mouth. The woman waited a long time at the emergency room before she got any pain killers or medical attention. All she had for her mouth was the towel. She will have to undergo reconstructive surgery to repair her teeth.

Based on the work of the United Nations Truth & Reconciliation Committee (TRC), South Africa

Four Kinds of Truth in Stories

- 2) **PERSONAL OR NARRATIVE TRUTH:** Truth of personal recollection and memory. In the words of the Truth & Reconciliation Commission: "Personal stories are not the whole of the truth, but they are integral to the truth that leads to new justice."

- For example:

Truth-ache

by Anagha Mahajan

The Moth Radio Podcast

[6:23 minutes]

<https://themoth.org/stories/truth-ache>



Four Kinds of Truth in Stories

- 3) **SOCIAL TRUTH:** One South African jurist defines this as "The truth of experience that is established through interaction, discussion, and debate." When a number of stories about a given society are told publicly, together they form a social truth."

- For example:

The Invention of Thanksgiving

Smithsonian National Museum

of the American Indian

[4:38 minutes]

<https://www.youtube.com/watch?v=yPEuQNp0nII>



Four Kinds of Truth in Stories

- 4) **RECONCILIATORY TRUTH:** Exposing past events in order to raise public awareness and to elicit a "never again" position toward such atrocity resulting in a "healed" society.

- For example: Holocaust Museum Strategic Plan

The Museum is a memorial to the victims and focuses on documenting, examining, and teaching how and especially why the Holocaust happened, targeting two major audiences: leaders and youth. The Holocaust is a warning that the unthinkable is possible and that human nature makes all of us susceptible to the abuse of power, a belief in the inferiority of "the other," and the ability to justify any behavior—including inaction. Its significance is not only that it happened, but that it occurred in one of the most educated, advanced regions of the world and was led by a nation—albeit a struggling one—with a democratic constitution, a rule of law, and freedom of expression. A harsh reminder of human nature and the fragility of societies, the Museum motivates citizens and leaders to work proactively to protect free societies and prevent future genocides.



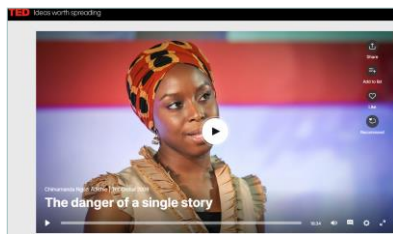
What Does This Mean for Museums?

Museums are uniquely positioned to tell stories in our communities

- Museums are broadly **trusted**
- Museums can tell **unique stories** that are object-based, immersive, and social
- The **choices** museums make **matter**:
What stories are told? What voices are represented?
- What **responsibilities** come with being storytellers in our communities?



What Responsibilities Come with Being Storytellers in our Communities?



Danger of a Single Story by Chimamanda Ngozi Adichie
TEDGlobal 2009 [18:34 minutes]

https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en

HANDS-ON ACTIVITY #1

THE DANGER OF A SINGLE STORY DISCUSSION

WASH-LET INTERSECTION MODULE
Introduction to Intersectionality

HANDS-ON ACTIVITY #1 ~ 20 minutes
The Danger of a Single Story Discussion

PREPARED QUESTIONS

- 1) Break into four groups, each with a facilitator.
- 2) Read the transcript of the video and discuss the questions.
- 3) Each group will have 15 minutes to discuss the questions and prepare a report.
- 4) Each group will have 15 minutes to present their report to the other groups.

TAKE NOTES ON YOUR SMALL GROUP DISCUSSION:

- 1) When Adichie said "our lives, our cultures, are composed of many overlapping stories," what do you think this means?
- 2) How does the idea of many stories relate to the idea of four types of truth: forensic truth, personal or narrative truth, social truth, reconciliatory truth?
- 3) What is the relationship between "single stories" and stereotypes?

- 1) Break into 4 groups with a facilitator. Choose someone to report out from your group.
- 2) Discuss these questions (15 mins):
 - When Adichie said "our lives, our cultures, are composed of many overlapping stories," what do you think this means?
 - How does the idea of many stories relate to the idea of four types of truth: Forensic truth, personal or narrative truth, social truth, reconciliatory truth?
 - What is the relationship between "single stories" and stereotypes?
- 3) Each group report out your key insights (1-2 minutes each).

MORNING BREAK – 15 minutes



TELLING INCLUSIVE STORIES

Inclusive Stories in Museums

Inclusive stories rely on making an effort to learn about and accept other viewpoints by:

- Embracing DEAI (Diversity, Equity, Accessibility, Inclusion)
- Evaluating your voice of “**authority**” vs. “**many voices**”



VS.



What is DEAI?

The American Alliance of Museums (AAM) 2016-2020 strategic plan asked:

- What are the issues most vital to the field's viability, relevance, and sustainability?
- Answer:** Issues of diversity, equity, accessibility, and inclusion (DEAI) in all aspects of museums' structure and programming.



DEAI National Conversation

Since AAM's strategic plan was implemented they have started a national conversation about DEAI



- Many museums around the country are currently learning and broadening their ideas around diversity, equity, accessibility and inclusion.
- HANDOUT | *Facing Change: Insights from the AAM's Diversity, Equity, and Inclusion Working Group*** (mailed to you)

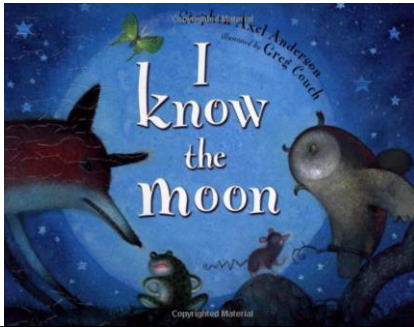
Key Insights from "Facing Change"

- Every museum professional must do personal work to face unconscious bias.
- Debate on definitions must not hinder progress.
- Inclusion is central to the effectiveness and sustainability of museums.
- Systemic change is vital to long-term, genuine progress.
- Empowered, inclusive leadership is essential at all levels of an organization.



From One Voice to Many Voices

I Know the Moon by Stephen Anderson



From One Voice to Many Voices

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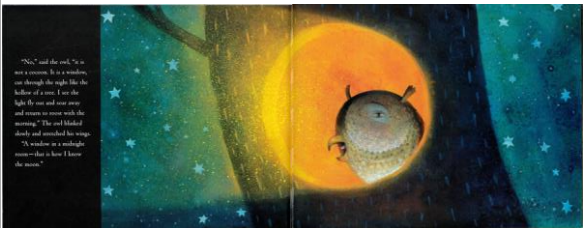


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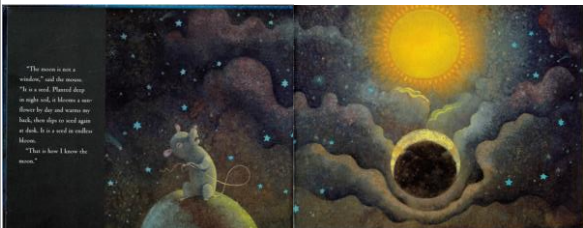


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"I know the moon is not
a cat," croaked the bullfrog.
"It is a big pond. A golden life
and the flowers in every pond
and puddle. From there I can
see the reflection and find
no shadows that were there."
"A life and the frog
knows what it has. I know
the moon."

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From One Voice to Many Voices

I Know the Moon by Stephen Anderson



The animals each
continued that he alone
knew the moon, began to
bicker. Some knew more than
others and laughed, and others
of words and their will argue
was broken for the night.
"Enough!" croaked the
bat.

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From One Voice to Many Voices

I Know the Moon by Stephen Anderson



"There is but one moon,
we shall have her one voice.
The Moon of Science! He made
the stars of stars, the stars at
night, some shining, that we
know. Surely he will know the
moon."

So the crowd still listened
and compared and hoped and
spurred their way to him.
The Moon of Science lived
alone with his thoughts in a
corner high enough to dance
round the moon.
Alone.

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From One Voice to Many Voices

I Know the Moon by Stephen Anderson



The animals shared their
polite and proper ways
over the distance. The path
home was short.

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From One Voice to Many Voices

I Know the Moon by Stephen Anderson



For once now, the fox's
voice came near the cool
night breeze. "It's like some
thing inside to know the moon,
to know the clouds and the
stars. The moon was it's really
all known—I know it's more
the space in between."

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From One Voice to Many Voices

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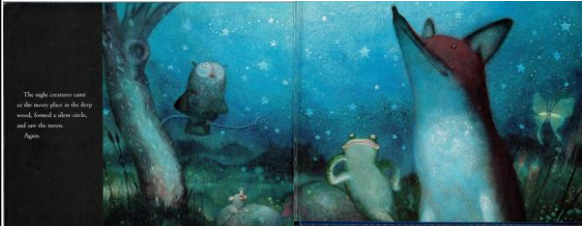


The other animals looked
and answered.
"I know the moon is a
moon," said the moth. "Not
a ball of gas."
"A night window," said the
owl. "Much more than that."
"It's not a house," said the
mouse. "Obviously more than
that."
"Not simply cold, but a life
pulse," said the butterfly.
"You're right," the rabbit
said. "You are a something."
"No," they said together.
"None a nothing."

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From One Voice to Many Voices

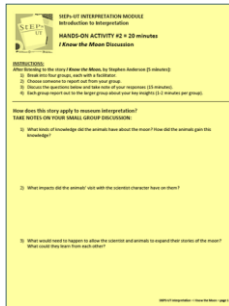
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HANDS-ON ACTIVITY #2

I KNOW THE MOON DISCUSSION



- 1) Break into 4 groups with a facilitator. Choose someone to report out from your group.
- 2) Discuss these questions (15 mins):
 - What kinds of knowledge did the animals have about the moon? How did the animals gain this knowledge?
 - What impacts did the animals' visit with the scientist character have on them?
 - What would need to happen to allow the scientist and animals to expand their stories of the moon? What could they learn from each other?
- 3) Each group report out your key insights (1-2 minutes each).

Many Voices

What does including more voices / lenses of truth look like for different museums?

- Examples from History, Art, and Science / Natural History Museums



Place for People to Tell Their Own Stories



My kids and grandkids know what our culture and traditions are. Our language, we do speak it. The reason I never moved off the reservation is because I wanted them to know who they are as indigenous people and to hold on to the history.... We are blessed in a lot of ways. Even though we don't have material-wise richness, we are rich in our cultures.

MARGENE BULLCREEK
Skull Valley Goshute

© Margene Bullcreek
Photo: Everett Collection

Native Voices, Natural History Museum of Utah

Shifting Historical Perspectives

Wood versus steel

Place yourself on the battlefield for a moment. You are holding one of these wooden weapons while a Spanish soldier hurtles at you on horseback, waving his steel sword. You are still stunned by this new style of fighting: killing rather than capturing. Now that your local enemies have joined forces with the invaders, the fact is you don't stand a chance.

In battle, the Aztecs used weapons with obsidian blades, spears, clubs, and bow

and arrows. When wielded by skilled warriors trained from youth, these weapons had been highly effective in subduing rival groups. But Spanish armour and swords, backed up by cannons that could destroy from a distance, changed the rules of engagement. Nothing could have prepared the Aztecs.

Replica weapons

based on Aztec originals from 1250–1521
wood, obsidian, fibre

Commissioned from Aztec Mexico, 2013

Aztecs: *Conquest and Glory*, Te Papa Tongarewa Museum, Wellington, New Zealand

Complicating the Story We Know

READING BETWEEN the LINES A GUEST for COFFEE



**SLAVERY MADE THE WASHINGTONS' FAMOUS
HOSPITALITY POSSIBLE.** After retiring from the presidency, George Washington hosted more than 650 overnight stays in one year. Visitors must often duties for enslaved cooks, waiters, housemaids, and grooms.

Portrait of Benjamin Henry Latrobe



David, "Sketch of a group for a drawing of Mount Vernon"

© WILLIAM BERRY LATROBE

English architect Benjamin Henry Latrobe visited in July 1796. His diary entries suggest the many tasks the estate's enslaved workers performed.

"Having dined, I sent to my letter of introduction and walked into the perfect room to the room."

"I had not an evening spent, Latrobe brought a letter of introduction from George Washington's nephew, General, who probably resided in the house, Frank Lee."

"Dinner was served up about 1/2 after three."

"Latrobe and his wife and daughter, and the two sons, along with another brother and daughter, were the family, and quite of the house."

"I, after my breakfast, walked to school."

"Latrobe and his wife and daughter, and the two sons, along with another brother and daughter, were the family, and quite of the house."

"The house is situated on a hill, and the view is very fine."

"I, after my breakfast, walked to school."

"Latrobe and his wife and daughter, and the two sons, along with another brother and daughter, were the family, and quite of the house."

"The house is situated on a hill, and the view is very fine."



View of Mount Vernon with the Washington family in the foreground, July 15, 1796

© WILLIAM BERRY LATROBE, 1796

Latrobe and his wife and daughter, and the two sons, along with another brother and daughter, were the family, and quite of the house."

"The house is situated on a hill, and the view is very fine."

"I, after my breakfast, walked to school."

"Latrobe and his wife and daughter, and the two sons, along with another brother and daughter, were the family, and quite of the house."

Lives Bound Together: Slavery at George Washington's Mount Vernon, George Washington's Mount Vernon, Mount Vernon, VA

The Artist's Voice

Hepworth: I think every sculpture must be touched.

Interviewer: Why is that?

Hepworth: Well it's part of the way you make it. And it's our first, really, our first sensibility—the sense of feeling. The very first one we have when we're born. I think everyone looking at a sculpture should use his own body. You can't look at sculpture if you're going to stand stiff as a ramrod and stare at it. With a sculpture you must walk around it, bend towards it, touch it, walk away from it.

DO NOT TOUCH THE ARTWORK

Sculpture, Barbara Hepworth, 1959
Smart Museum of Art, University of Chicago, IL

Science as One of Many Perspectives

Signs of a Thriving People



Capitol Reef National Park, Utah

Science as One of Many Perspectives

From about 300 to 1300 C.E., ancestors of the Hopi Tribe, Pueblo of Zuni, and Paiute Tribe made this red-rock oasis their home. Euro-American archeologists call these people the Fremont Culture; however, the tribes reject the use of "Fremont" applied to their ancestors who lived here for thousands of years before Euro-Americans arrived. The Hopi Tribe calls the former inhabitants *Hisatsinom*, People of Long Ago, and has determined they are Hopi Tribe ancestral clans. The Paiute Tribe calls the former inhabitants *Wee Nooms*, People Who Lived the Old Ways. The markings in stone on the cliff above remind us of their ability to flourish in this landscape.

Capitol Reef National Park, Utah

Science as One of Many Perspectives

Despite their success, no evidence of the *Hisatsinomi/Wee Noonts* is recorded in Capitol Reef after about 1300 C.E. Some archeologists think they were assimilated into other cultures because of warfare, drought, or depletion of resources. However, the Hopi People do not share this belief. The Hopi believe their ancestors who departed Capitol Reef did so to complete their migrations to *Tuuwanasavi*, the Center of the Universe. The Hopi People understand the petroglyphs and other surviving artifacts are testimony to the clan migrations.

Capitol Reef National Park, Utah

A Broader Vision of Who Is a Scientist



A Broader Vision of Who Is a Scientist

Prioritizing the Voice of a Community Partner



Coach Juan
Hartland Community 4 Youth and Families

The kids love exploring and learning are really thing. I love how they report with me and at their own pace. I love how they are all different and they are all learning. I love how they are all different and they are all learning. I love how they are all different and they are all learning.

A los niños les encanta explorar, descubrir y tener. Es un deleite verlos aprender. El momento de ellos es mi momento para aprender. Es un deleite verlos aprender. El momento de ellos es mi momento para aprender. Es un deleite verlos aprender. El momento de ellos es mi momento para aprender.

Photo: [Name]

Nature All Around Us, Natural History Museum of Utah

LUNCH BREAK – 30 minutes



BUILDING COMMUNITY PARTNERSHIPS

Building Community Partnerships to Expand your Interpretive Lenses

Different from, but related to, audience building

- If a museum interprets a community's history, that community should have a say in what stories are told and how they are told. (*interpretation*)
- When members of a community feel valued by a museum and see their stories and voices authentically represented there, they are much more likely to visit. (*audience building*)

Building Community Partnerships

Building partnerships for interpretation is both challenging and essential

- Start by recognizing that you don't know what's missing in your interpretation.
- Partners will help you see your blind spots. They have perspectives, assets, expertise, and relationships that your organization may lack.



Building Community Partnerships

Be ready to get outside your comfort zone

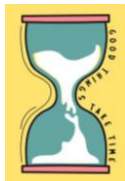
- Discussions involving issues of power and privilege (e.g., whose stories are told and who gets to tell them?) can be uncomfortable.
- Embrace the discomfort. It probably means you're learning something new.
- Some of your current stakeholders might be uncomfortable if you change or expand your interpretation. How can you engage with them, too?



Building Community Partnerships

Building relationships and trust takes TIME

- Get to know the community you'd like to collaborate with on interpretation. Go to their meetings, support their events.
- Start with an idea / opportunity, not a plan.
- Embrace sharing power and co-creation. Know that it will mean negotiating processes, timelines, and doing things a bit differently.
- Be transparent about goals, budgets, processes, timelines, etc. Work on them together.
- Find out how your partner likes to communicate and communicate copiously.



THE RELATIONSHIP IS KEY!

Building Community Partnerships

Partnerships should be **MUTUALLY** beneficial

- Be aware of the history of extracting knowledge from underserved communities without providing anything in return. **Don't perpetuate this practice.**
- Understand your partner's goals and aspirations. We sometimes slip into knowing what will be "best."
- What can you do together that moves your mission forward AND helps achieve the partner's goals?
- Pay people for their expertise and time. Write your partner into your grants.



Building Community Partnerships

Preparing your organization for partnerships

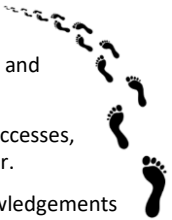
- Gather a team to plan for making collaborative interpretation integral to the way your museum works.
 - ✓ What policies and procedures will you need?
 - ✓ How to build organizational culture to support the work?
- A few ideas:
 - ✓ Include a commitment to collaborative interpretation in your vision, strategic plan, or interpretation policy.
 - ✓ Specify collaboration with a partner as a goal in an annual plan or project plan.
 - ✓ Build funds for collaborations into your budget.



Building Community Partnerships

It's a journey and small steps matter

- Set up a listening meeting.
- Start with something small. Programs and outreach can be good entry points.
- Establish your goals, measure your successes, and celebrate your successes together.
- Private thank you's and public acknowledgements of your partner will go a long way.



CASE STUDY | Hyrum City Museum

Partnerships in Exhibitions

- Hyrum City Museum created an exhibition that focused on Hyrum's local meat packing industry as a companion to the Smithsonian Museum on Main Street exhibition *The Way We Worked*.
- One theme involved how the city experienced a dramatic influx of Latinx immigrant workers, which has had a significant impact on the region's demographics.



Hyrum City Community Partnership

Jami Van Huss, Museum Director, says...

"It was very important to incorporate underrepresented voices from our audience into the museum."

- "Being aware that our Latino audience was not represented in the museum, it had been a goal to find ways to tell their stories. However, I also knew that since I'm not part of that demographic, I cannot authentically tell that story. This exhibit provided both the priority and manpower to bring one Latino story into the museum."*
- "By establishing community partnerships with Latino organizations, we were able to connect with people in the community who could reliably tell the stories we were wanting to share."*
- "By establishing these connections, we have been able to continue to offer programming and resources that incorporate the Latino voice."*

Hyrum City Community Partnership

What they did...

- Elisabeth, the museum curator, contacted several people for help, including USU's Diversity Office and Mountain Crest High School's Multicultural Club.
- By connecting with these two organizations, she identified leaders within the local Latino community and was even assigned an intern that was a native Spanish speaker.
- She was able to perform interviews with many Latino community members about their work. Also, due to her connection with the high school, she was able to conduct interviews with the children of workers. Their opinions and experiences were also very informative to the research.

Hyrum City Community Partnership

Example of a label



Miguel Saucedo

Miguel is a maintenance supervisor for JBS Hyrum Blue Ribbon Beef. He feels lucky to have the position he works in. After only five months of working as a "refrigerator technical guy," he applied for a job as a supervisor, saying, "To my surprise, they offered the job to me. I gladly accepted and ever since then it has been a huge learning experience." Miguel is also a student at Utah State University and a member of the Latino Student Union on campus.

What kind of impact do you think you make at JBS and in the community?

"I try to help the younger Latinos in the community, because a lot of them think they will never accomplish anything in life. I hope they see where I am at and they can surpass me one day. I want them to value education. At JBS, I'm the youngest supervisor and I'm Latino. I hope they see me and strive to move up in the company."

CASE STUDY | Utah Museum of Fine Arts

Partnerships in Programs

- UMFA reached out to Salt Lake City's Pacific Island Community for their perspectives and ideas around a new tapa cloth exhibition.



- This collaboration resulted in a more long-term relationship that helped the Museum write labels, create family programs, and curate exhibitions.

UMFA Community Partnership

Pacific Island community partnership

- Because of this multi-faceted relationship, the community was a partner in many aspects of the Pacific Island collections held by the museum.



- They were helpful when the UMFA briefly exhibited an object that was not supposed to be on view at certain times of the year. Without this vital connection, the Museum would not have been aware of this significant cultural observance.

CASE STUDY | Natural History Museum of Utah

A meaningful community outreach



- NHMU's outreach for the Maya special exhibit took place in the Glendale neighborhood at University Neighborhood Partner's *Partners in the Park* events.
- Participants could grind corn on *manos* and *metates* or write their favorite corn-based foods on a paper ear of corn and add it to life-size stalks in a corn garden.
- Community members at the events led the conversations. The topic was relevant, meaningful, and all about them.

NHMU Meaningful Community Outreach




NHMU Meaningful Community Outreach

Shifting our perspective & taking a back seat paid off



- Our normal "MO" would have been to highlight archaeology. It took a trusted community member to shift our focus to corn.
- NHMU built credibility with the Glendale community and University Neighborhood Partners.
- Felt like a breakthrough.

NHMU Meaningful Community Outreach




PARTNERS IN THE PARK

Join residents, community organizations, and higher education partners for a series of summer celebrations across the Salt Lake City's west side

Partners in the Park (PIP) is a multi-week summer program designed to bring University faculty, staff, students, community partner organizations, and west side residents together in local neighborhood parks. PIP acquaints west side residents with the University of Utah's academic, cultural, and research opportunities through shared interests and activities. The events connect potential students with the University and other institutions of higher education, raising their awareness of and access to the lifelong value of higher education. The events also provide west side residents with access to local resources, community organizations, and enriching activities.

Held on five Tuesdays throughout the summer, Partners in the Park events draw a wide array of community residents and families. Activities have included dance presentations, balloon tying, magic shows, Frisbee contests, kickball, soccer, temporary tattooing, balloon relay races, raffles, hat making, Taekwondo, gardening activities, bike




Some Final Thoughts on Partnerships

Partnerships should CHANGE your organization

- Doing this work authentically should impact your **whole organization**, not just individuals working in direct contact with partners.
- Be in it for the **long haul**. It's about the relationship! A one-off event might even do more harm than good.
- Allow the partnership to **grow** in unexpected, but authentic ways. The process is organic.
- It could be some of the **most rewarding** work you do.

HANDS-ON ACTIVITY #3

BUILDING PARTNERSHIPS DISCUSSION



HANDS-ON ACTIVITY #3
BUILDING PARTNERSHIPS DISCUSSION

OBJECTIVES:

1. Break into 4 groups with a facilitator.
2. Discuss these questions (15 mins):
3. Groups report key insights (1-2 mins).

WHAT CHALLENGES HAVE YOU ENCOUNTERED IN WORKING WITH PARTNERS OR WHAT HAS IMPEDED YOU FROM WORKING WITH PARTNERS IN THE PAST?

WHAT INSIGHTS OR IDEAS WILL YOU TAKE FROM TODAY TO ADVANCE YOUR WORK WITH PARTNERS? WHAT ELSE WOULD YOU LIKE TO KNOW? WHAT OTHER RESOURCES WOULD BE HELPFUL?

- 1) Break into 4 groups with a facilitator. Choose someone to report out from your group.
- 2) Discuss these questions (15 mins):
 - ❑ Has your museum ever collaborated with a partner on an interpretive project? If so, what did your museum gain? What did the partner gain?
 - ❑ What challenges have you encountered in working with partners or what has impeded you from working with partners in the past?
 - ❑ What insights or ideas will you take from today to advance your work with partners? What else would you like to know? What other resources would be helpful?
- 3) Groups report key insights (1-2 mins).

AFTERNOON BREAK – 15 minutes



WRAP UP

Quick Recap

What We Have Covered Today:

- The Power of Storytelling
 - ✓ Everyone has their own story(ies)
- Telling Inclusive Stories
 - ✓ Whose story are you telling and why?
- Including Many Voices in Storytelling
 - ✓ Recognize limitations of your own lens
- Building Community Partnerships
 - ✓ You can start small and build partnerships over time



Recommended INT Resources for Today

Catlin-Legutko & Klingler, *Small Museum Toolkit, Book 5: Education, Programs, Exhibits*, 2012.

Clay, Makeba, "The Transformative Power of Inclusive Storytelling in Museums," *AAM Blog*, <https://www.aam-us.org/2020/02/05/the-transformative-power-of-inclusive-storytelling-in-museums/>

Faherty, Anna, "Why do stories matter to museums and how can museums become better storytellers?," *Museum Next*, <https://www.museumnext.com/article/why-do-stories-matter-to-museums-and-how-can-museums-become-better-storytellers/>

Partnerships for Impact Workbook <http://power30icbos.blogspot.com/2018/10/the-partnerships-for-impact-workbook-is.html>

Simon, Nina, *The Art of Relevance*, 2016 <http://www.artofrelevance.org/>

HANDOUTS |

- Facing Change: *Insights from the AAM's Diversity, Equity, and Inclusion Working Group*, 2018
- Glines & Grabitske, *Telling the Story: Better Interpretation at Small Historical Organizations*, AASLH, 2003.

ASSIGNMENT |

- Benetua, Lauren, "Partner Power: A Technique for Building More Authentic Community Partnerships Right from the Start," *OF/BY/FOR ALL*, 2018
<https://www.ofbyforall.org/updates-feed/2018/12/10/partner-power-a-technique-for-building-more-authentic-community-partnerships-right-from-the-start>
- School for Advanced Research, *Guidelines for Collaboration between Museums & Native Communities* <https://guidelinesforcollaboration.info/> and specifically for museums (PDF version)
<https://guidelinesforcollaboration.info/wp-content/uploads/2019/06/Guidelines-for-Museums-62519.pdf>

YOUR ASSIGNMENT

DISPATCH INTERPRETATION MODULE ASSIGNMENT | Prepare for a Community Partnership

Preparing to collaborate with partners on interpretation requires planning that looks ahead to your community and beyond to create an organizational structure and culture that support successful partnerships.

ASSIGNMENT: Draft guidelines for building a meaningful relationship with a community partner that could impact your museum's interpretation.

Looking outward to your Community

- Identify a place that you think could be to your interpretation to make it more inclusive. Why is it important to include this place?
- Identify who you could reach out to in your community to see the new voice. How could you get to know this community better?
- Request to meet your potential partner.
 - Review the OF/BY/ALL Partner Power meeting video (10:00 minutes): <https://www.ofbyforall.org/updates-feed/2018/12/10/partner-power-a-technique-for-building-more-authentic-community-partnerships-right-from-the-start>
 - Review the OF/BY/ALL Partner Power document (attached)
 - Review the School for Advanced Research Guidelines for Collaboration video (10:00 minutes): <https://guidelinesforcollaboration.info/>
 - Review the School of Advanced Research (SAR) Guidelines for Collaboration between Museums & Native Communities (attached)
- Are you ready to meet this community as well for your team and also know if your partner?
 - What questions would you ask in your Partner Power meeting? Adjust the sheet with your own questions that include your guidelines.
 - What elements of the SAR guidelines make sense for your museum? Adjust as needed.

Looking inward to your Organization

- With the appropriate team at your museum, discuss the ways your museum can prepare for connecting to partnerships as integral to your interpretation process. Draft guidelines with steps you could/should take in the next year. List at:
 - Articulate a commitment to collaborative interpretation in your museum vision, strategic plan, or interpretive policy.
 - Identify roles that could be supported by creating collaborations with partners as part of annual plans, project plans, or interpretation procedures.
 - Anticipate the ways if your organization that will be impacted by collaborative interpretation and how you will facilitate requested changes (e.g., additional development, public programming, collection care and documentation, fundraising, exhibits, etc.)
 - Build funds for partnerships into your budget (e.g., pay someone or travel costs) fund for a community partner or person budget funds for meeting partner to work.
 - Consider if you have staff with the necessary skills (e.g., are there current staff members who will be uncomfortable adding a new perspective? How will you engage with them?)

Check out these resources suggested for Month 1 INT workshop

- Catlin-Legutko & Klingler, *Small Museum Toolkit, Book 5: Education, Programs, Exhibits*, 2012.
- Clay, Makeba, "The Transformative Power of Inclusive Storytelling in Museums," *AAM Blog*, <https://www.aam-us.org/2020/02/05/the-transformative-power-of-inclusive-storytelling-in-museums/>
- Faherty, Anna, "Why do stories matter to museums and how can museums become better storytellers?," *Museum Next*, <https://www.museumnext.com/article/why-do-stories-matter-to-museums-and-how-can-museums-become-better-storytellers/>
- Partnerships for Impact Workbook <http://power30icbos.blogspot.com/2018/10/the-partnerships-for-impact-workbook-is.html>
- Simon, Nina, *The Art of Relevance*, 2016 <http://www.artofrelevance.org/>

HANDOUTS IN YOUR WALLET FOLDERS |

- Facing Change: Insights from the AAM's Diversity, Equity, and Inclusion Working Group, 2018
- Glines & Grabitske, *Telling the Story: Better Interpretation at Small Historical Organizations*, AASLH, 2003.

ASSIGNMENT RESOURCES |

What's Your Partner's Role?

10:00 minutes

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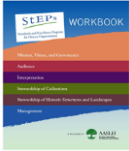
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Possible Projects for INT

Develop, or Review and Possibly Revise:

- Interpretation policy (including key topics and implementation approach)
- Exhibition, Programming, Publication procedures or annual plans
- Style Guide (for exhibit label uniformity)
- Live interpretation (docent or re-enactor) manual and training
- Guidelines for partnering with community groups on interpretation
- Develop a gallery guide, a traveling trunk, or a walking tour (or bicycle, rollerblading, or automobile tour) or other specialized local history tour
- Take field trips to other museums to observe their education programs or partner to share ideas and information
- Examine state standards for history and other subjects and align your education programs with the standards; Utah Core Standards www.uen.org/core/
- Create an education program for a particular grade using state standards and curriculum guidelines; ask a teacher to help you with the project
- Create gallery guides in a second language if you have non-English-speaking visitors; consider also the need for exhibit labels in a second language

Getting Your StEPs Certificates



- Remember your institutional commitment.
- Apply for Bronze but shoot for beyond.
- Applications in your StEPs Workbook (at end of each module section)
 - Fill it out using your post-module self-assessment
 - Send to AASLH
 - If you are unsure of your organization's institutional member number, Jennifer can help connect you to AASLH
- When you get the certificate, take a picture and send it to us!

How Was the Zoom Room?



Please help us improve
Month 2 online
by responding to a
couple of questions.
THANKS!

Wrap-Up

- StEPs-UT is a partnership** between the Utah Division of Arts & Museums, Utah Humanities, and Utah Division of State History, and is supported by funding from the Utah Department of Heritage & Arts, the State of Utah, and the National Endowment for the Humanities.
- Thanks to AASLH and AAM for **valuable resources**.
- Questions? Anything else? Nametags to the basket please.
- Mentor & Mentee Break-out Groups | Zoom Rooms available to 5pm.**

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Utah Division of
Arts & Museums



UTAH HUMANITIES
Utah Humanities



Utah Division of
State History
