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!

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

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

This module covers:
▪ Exhibitions
▪ Programs
▪ Publications
▪ Policies, procedures, management, planning

Refer to pages 109-138 of your StEPs Workbook

Introduction to Interpretation (INT)

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...
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.

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=DHeqQAHh3M&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

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=yPExuNnpOnI

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, 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

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).
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”
1) Every museum professional must do personal work to face unconscious bias.
2) Debate on definitions must not hinder progress.
3) Inclusion is central to the effectiveness and sustainability of museums.
4) Systemic change is vital to long-term, genuine progress.
5) Empowered, inclusive leadership is essential at all levels of an organization.
From One Voice to Many Voices

_I Know the Moon_ by Stephen Anderson

© I Know the Moon by Stephen Anderson (author) and Greg Couch (illustrator), Philomel Books, 2001

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There is an echo in the water below you,

The sound of their voices

To the night, and to the sky above them;

The night is a mirror

To their spirits, and to the stars above them;

The stars are their guide;

To the future, and to the mysteries of space;

And to the unknown, and to the beauty of this world and all that is in it.

The moon is their guide;

To the past, and to the memories of their lives;

The memories of their lives;

To the love of their loved ones;

And to the love of this world and all that is in it.

The earth is their guide;

To the present, and to the challenges of their lives;

The challenges of their lives;

To the strength of their spirits;

And to the strength of this world and all that is in it.

The sun is their guide;

To the future, and to the dreams of their lives;

The dreams of their lives;

To the beauty of this world and all that is in it;

And to the beauty of this world and all that is in it.

The wind is their guide;

To the past, and to the memories of their lives;

The memories of their lives;

To the love of their loved ones;

And to the love of this world and all that is in it.

The fire is their guide;

To the present, and to the challenges of their lives;

The challenges of their lives;

To the strength of their spirits;

And to the strength of this world and all that is in it.

The water is their guide;

To the future, and to the dreams of their lives;

The dreams of their lives;

To the beauty of this world and all that is in it;

And to the beauty of this world and all that is in it.
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.

Native Voices, Natural History Museum of Utah

Shifting Historical Perspectives

Place yourself on the battlefield for a moment. You are holding one of these wooden weapons while a Spanish soldier hurls 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, raw
Commission from Nahal Mexico, 2013

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

Complicating the Story We Know

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. This 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

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 Hisesmoom, People of Long Ago, and has determined they are Hopi Tribe ancestral clans. The Paiute Tribe calls the former inhabitants Wee Noonts, 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 Tiuwanasawi, 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

Prioritizing the Voice of a Community Partner

Nature All Around Us, Natural History Museum of Utah
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 tells 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 establishing 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.
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

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.
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.

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**HANDS-ON ACTIVITY #3**

**BUILDING PARTNERSHIPS DISCUSSION**

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


Faherty, Anna, "Why do stories matter to museums and how can museums become better storytellers?,” MuseumNext, 2018.


HANDOUTS

Faherty, Anna, "Partner Power: A Technique for Building More Authentic Community Partnerships Right from the Start,” OF/BY/FOR ALL, 2018


YOUR ASSIGNMENT

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
INT Module Checklist (Take #2)

- HSL post-module assessment done by 3/29
- INT pre-module assessment done by 3/16
- INT project identified and recorded in assessment spreadsheet by 5/18
- Mentor online “Site Visits” scheduled May / June

Connect With Your Mentor

MENTORS

Karen Krieger
Museum Consultant
801.541.1896
karenkrieger@msn.com

Pam Miller
Museum Consultant
435.650.2900
9milepam@gmail.com

Steve Olsen
LDS Church History Department
801.598.7966
olsensl@ldschurch.org

- Mentor in-person on-site visits move online due to quarantine.
- Suggest video meetings instead of phone calls so your whole team can be involved.
- Office of Museum Services is happy to set aside time for you to host your meetings on its Zoom account if desired.
- To book Zoom Room, contact: emilyjohnson@utah.gov
  jenniferortiz@utah.gov

Project Funding

Year 1 Funding
- Project completion deadline and report due date extended from June 1 to September 1, 2020.
- Let Jennifer know if you are taking this extension.
- Final reports for Year 1 projects must be submitted in order to be eligible for Year 2 funding.

Year 2 Funding
- Funding for projects to assist in achieving Bronze level or higher in COLL, HSL, or INT modules.
- Up to $1,500 for project work through June 1, 2021.
- Application will open July 1 & close September 1, 2020.
- Stay tuned for details...
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?

Miss You This Much

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? Name tags to the basket please.
- Mentor & Mentee Break-out Groups | Zoom Rooms available to 5pm.

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