STRATEGIC PLAN
2019-2023

DRAFT REVISION AS OF OCTOBER 2021

Utah Division of
Arts & Museums

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LETTER FROM DIRECTOR & BOARD CHAIRS

Dear Colleague,

We are pleased to share with you the Utah Arts & Museums updated 2019-2023 strategic plan.

Forged through statewide outreach, community engagement, board oversight, and internal review, the plan represents a fusion of traditional stewardship and innovative collaboration.

We believe this plan defines a clear and compelling guide for serving the state's cultural community in the coming years, as well as emphasizing leading elements of equity, diversity, inclusion, access and public engagement.

The early phases of the plan reflect many months of dedicated listening: listening to arts organizations and museum staff; listening to musicians, writers, artists, curators, administrators, educators, and historians; listening to young and old, urban and rural, performer and audience member; listening to the professional as well as the dedicated volunteer; listening to those who have called Utah their home for many generations; and listening to those seeking to understand and identify with a new home. Currently, the plan reflects the reflective work we have all experienced during the COVID pandemic. It reflects our reviewing of the goals to ensure they are still relevant.

We believe this plan reflects the many lessons learned from listening to Utah and reflecting on the resilience of our cultural community.

We renew our dedication to preserving, in its many forms, the irreplaceable legacy, expression, and unique cultural character of the Utah experience.

We recommit ourselves to full inclusion of the state's dynamic and varied voices in fashioning our contemporary dialogue on preservation, promotion, and development of our state's cultural resources.

We pledge to establish greater strengths, efficiencies, and service through interdepartmental collaborations and through public/private partnerships.

Many years ago, Utah was the first state in the nation to formally define the role of a state government in sustaining culture as central to the spirit of place. This strategic plan carries that enduring vision to a new generation.

Warm regards,

Victoria Panella Bourns,
Director, Utah Division of
Arts & Museums

Carl Camp,
Chair, Utah Museums
Advisory Board

Caitlin Gochnour,
Chair, Utah Arts Advisory
Board

VISION

Utah Arts & Museums is a relevant and knowledgeable agency working with and for Utahns to encourage a vibrant and culturally engaged state.

MISSION

Our mission is to connect the people and communities of Utah through arts and museums.

CORE VALUES

COLLABORATION

We believe in building with, not building for. We infuse collaboration into our services to ensure relevance, inclusion, and value.

OPENNESS

We engage with communities and people, recognizing and respecting different cultures, diversity, identity, ethnicity, ability, ideology, or locality. We are continuing to be more accessible, equitable, and inclusive.

EXCELLENCE

We strive to bring our best to all that we do and to position ourselves as innovators and experts in our field. We are passionate about our work and commit to act in service of our constituents and their excellence. We support and recognize the excellence of Utah's cultural community.

LAND ACKNOWLEDGEMENT

Utah is home to eight distinct tribal nations, each with a unique heritage that can be found among the state's many sacred places. The Utah Division of Arts & Museums is proud to open our public meetings and gatherings with the following land acknowledgment. Special thanks to the Utah Division of Indian Affairs for their support and assistance with this language.

It is our honor and responsibility to acknowledge to all who meet with the Utah Division of Arts & Museums, that we gather on land that is sacred to all indigenous people who came before us in this vast crossroad for the Utes, Goshutes, Paiutes, Shoshone, Navajo, and Hopi peoples and their ancestors. It has been their stewardship for time immemorial to care for this land and all of its inhabitants, both two- and four-legged, winged and water-bound. We honor their memory, their physical presence in our state today, their ancestors' presence here in spirit, and we do so in our reverence for their resilience in preserving their connections to the Creator.

We Honor the People,
We Honor the Land.

UTAH DIVISION OF ARTS & MUSEUMS HISTORY

In 1899, Utah State Representative Alice Merrill Horne sponsored a bill establishing the Utah Art Institute. This enabling legislation created a board of directors with a mandate to advance the arts in all their phases, and specified that an annual visual art competition and exhibition be held, with the best painting from the juried show to be purchased by the state of Utah. This marked the beginning of the State of Utah Alice Merrill Horne Art Collection. Later legislation called for a 13-member volunteer board to be made up of artists in the areas of music, dance, theatre, literature, visual arts, crafts, sculpture, and architecture/design, with five at-large members interested in the arts.

Thus, Utah was the first state in the nation to have a state-funded arts agency. Its volunteer board managed art competitions/exhibitions and the growing art collection from 1899 to 1965. When the National Endowment for the Arts was established in 1965, the Utah Art Institute and advisory board had been in place for 66 years, so legislation merely changed the name to the Utah Arts Council and a paid director was hired. In 2006, while incorporating the Office of Museum Services, the agency changed its name to our current iteration, the Utah Division of Arts & Museums.

The 1970s and '80s were a time of growth for the agency, overseeing myriad projects, among them: the Artists in the Schools program; addition of agency staff for folk arts, design arts, community development, literary arts, and Utah's Percent-for-art- act of 1985; the Utah/U.S. Film Festival, which spun off to become the Sundance Film Festival; leasing and refurbishment of the abandoned Chase Home in Salt Lake City's Liberty Park, becoming the only museum in the country with a state-owned collection of contemporary folk art; and development of the Utah Arts Festival and the Living Traditions Festival, both of which spun off into new or existing non-profit organizations.

In the 1990s, a group of passionate museum professionals and supporters came together to advocate for a state agency that would nurture and support our museums community. Many of Utah's museums are managed by volunteers, and to help those volunteers protect the heritage resources in Utah's museums, the Office of Museum Services was formed in 1992 (through state statute). In 2001, the Museum Action Team, a dedicated group of citizen volunteers, was able to secure one-time funds of $1 million from the Legislature to provide capital and operational grants to museums.

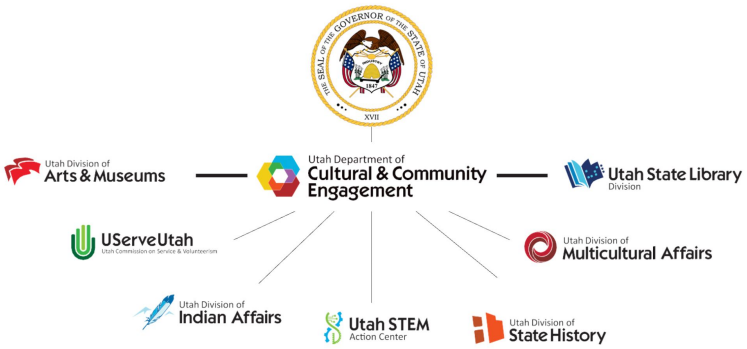
The creation of the Office of Museum Services included guidance by an 11-member volunteer board. Six are experienced museum professionals, and five are individuals with an interest in Utah's museums. Museum services provides robust technical assistance programs to museums. Encouraging networking within the field, museum field services provides a complete public listing and keeps track of the state's more than 285 museums.

During the 2006 legislative session, the Office of Museum Services and Utah Arts Council were merged. At that time, the agency changed its name to the Utah Division of Arts & Museums.

ORGANIZATIONAL STRUCTURE

Utah Division of Arts & Museums (UA&M) is a state agency under the Utah Department of Cultural & Community Engagement (CCE), part of the Governor's executive branch. Jill Remington Love, Executive Director of CCE, serves in the Governor's cabinet. Our agency is accountable to the Utah State Legislature and the Governor's Office.

UA&M is governed by two advisory boards and receives funding resources primarily through the Utah State Legislature. Additional support comes from the National Endowment for the Arts, Institute for Museums & Library Services, and the National Endowment for the Humanities, all federal agencies. UA&M works closely with its sister agencies in CCE: State History, Multicultural Affairs, State Library, Indian Affairs, STEM Action Center, and UServe (State Volunteer Services).



UTAH MUSEUMS ADVISORY BOARD

The Utah Museum Services Advisory Board is a policy-making board composed of 11 members, each appointed to a four-year term by the Governor. A minimum of at least six members must be qualified, trained, and experienced museum professionals. The remaining five seats are appointed from the community at large.

UTAH ARTS ADVISORY BOARD

The Utah Arts Advisory Board is a policy-making board composed of 13 members, each appointed to a four-year term by the Governor and confirmed by the Utah Senate. Nine seats are dedicated to representatives of the following disciplines: architecture/design, dance, folk arts, media, music, theatre, sculpture, literature, and visual arts. Four seats are appointed from the community at large.

In FY20, our legislative statute was revised to reflect the unity of the arts and museums functions of our agency, removing the former names of Utah Arts Council and Office of Museum Services. The Museum Services Advisory Board became the Utah Museums Advisory Board and the Utah Arts Council Board became the Utah Arts Advisory Board. The Arts & Culture Business Alliance Board was merged with the Utah Arts Advisory Board.

ACHIEVEMENTS

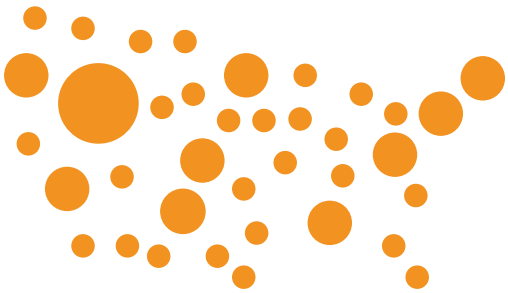
Our grants budget has increased by 645%. FY17 began with $940,000 in our grants budget from the state. Thanks to the Governor and legislative support, the budget is approximately $7M in 2021.

UA&M received Institute for Museum & Library Services Funding ($500,000) for a 3-year Measurement of Museum Social Impact project (2020).

#1 IN THE NATION FOR **ART CREATION NATIONALLY**

RANKED 3rd **FOR LIVE EVENT ATTENDANCE NATIONALLY**

THIRD IN THE NATION



FOR CULTURAL PARTICIPATION **AMONG ADULTS**

#3 FOR ARTS AND CULTURAL **EMPLOYMENT GROWTH**

1 Utah Cultural Alliance 2020 add dates and link references
2 National Endowment for the Arts - Annual Arts Basic Survey, United States Census Bureau
3 National Endowment for the Arts - Annual Arts Basic Survey, United States Census Bureau
4 Arts & Culture Production Satellite Account - National Endowment for the Arts, U.S. Bureau of Economic Analysis

OUR REALITIES

ADVOCACY

As an agency within Utah state government, we are able to advocate for the Governor's initiatives to our elected officials. The agency may not advocate for issues and budget requests outside of the Governor's budget. We can provide information about our constituents and share trends and data from the cultural community.

LEADERSHIP TRANSITIONS

In 2020, Utah elected a new Governor, Spencer J. Cox. He reappointed Jill Remington Love as the Director of the Department of Cultural and Community Engagement (CCE), providing leadership stability and continuity.

During the 2021 Utah State Legislative Session, the department name changed to CCE, better reflecting the role of the department. Governor Spencer Cox has been asked to serve on President Biden's Council of Governors. A sixth-generation Utahn, Gov. Spencer J. Cox was born and raised in Fairview, a town of 1,247 residents located about two hours south of Salt Lake City. He graduated from Snow College, Utah State University, and Washington and Lee University School of Law. He has expressed enthusiasm for opening the state to Afghan refugees, citing "a long history of welcoming refugees from around the world." Cox is a vocal advocate for civility in politics, and he's committed to improving education, strengthening the economy, bolstering Utah's rural communities, supporting public health, and ensuring opportunity for all Utahns.

ABOUT UTAH

From the linking of the first transcontinental telegraph (1861) and railroad (1869) to the fourth node of what became the Internet (1969), Utah has been in the middle of the things that have changed our world. As a western state, Utah prides itself on rugged individualism, while also ranked among the top states for both service and charitable giving. Utahns are passionate about extending a helping hand to those in need and are actively engaged in their communities at the local level.

Utah's signature demographics have long been having the youngest population, largest household sizes, and among the most rapidly growing populations compared to other states. However, we are following many of the trends of the nation with an increasing median age, greater ethnic diversity, and shrinking household sizes. These trends require flexibility and responsiveness to changing community needs on behalf of our agency.

OUR REALITIES

ABOUT UTAH continued

Utah is the fourth-fastest-growing state in the nation, with a population of 3.15 million. The latest 2020 Census data show that Utah is 75% White, non-Hispanic. Minorities are becoming a larger share of the population in Utah (and nationally). Current projections indicate that the state will be around 65% White, non-Hispanic (or two-thirds) in 2065.

Utah is one of the most sparsely populated states, and although numbers are growing by significant percentages, large parts of Utah remain completely uninhabited, partly due to the large acreage owned by the state and federal government. Many rural counties are home to our national and state wonders, including five national parks, 44 state parks, and 12 heritage parks (located in Millard, Garfield, Iron, Uintah, San Juan, Wasatch, Sevier, Davis, Utah, and Tooele counties).

Utah has the ninth-highest urban population in the nation at 90.6 percent. Seventy-five percent of the population is located along the Wasatch Front in Utah, Salt Lake, Davis, and Weber counties.

ARTS, MUSEUMS, AND CULTURE IN UTAH

When we use the terms “culture” and “cultural,” we use them in their broad sense of meaning the “manifestations of human intellectual achievement regarded collectively.” While Utah is known for its outdoor visitation, cultural tourism is a strong factor in tourism growth. Nineteen percent of visitors choose to vacation in Utah for entertainment, historic, and cultural interest. Cultural production in Utah has added 4.3% growth. The Arts and Cultural production Satellite Account, a project of the National Endowment for the Arts and Bureau of Economic Analysis, reports that Utah’s arts industries employ 63,620 workers, earning wages and benefits totaling over $3.5 billion.

Rural communities benefit significantly from the cultural industry. Our businesses bring tourism, create jobs, and bring communities together. While cultural employment per capita tends to boost overall employment, this effect is felt the strongest in rural communities.

The Economic Development Corporation of Utah announced in their 2019/2020 report that arts and entertainment are the #1 factor keeping companies in Salt Lake County.

OUR REALITIES

ALIGNMENT WITH THE GOVERNOR'S ONE UTAH ROADMAP

We look to align with the initiatives of the Governor:

Principles:

- Everybody's invited
- Big-hearted communities
- Service is at our core
- We listen and show empathy

Strategic Priorities and Action Items:

- Economic advancement
- Education innovation and investment
- Rural matters
- Equality and opportunity

ALIGNMENT WITH DEPARTMENT OF CULTURAL & COMMUNITY ENGAGEMENT INITIATIVES

We look to align with the initiatives of our parent agency:

Mission

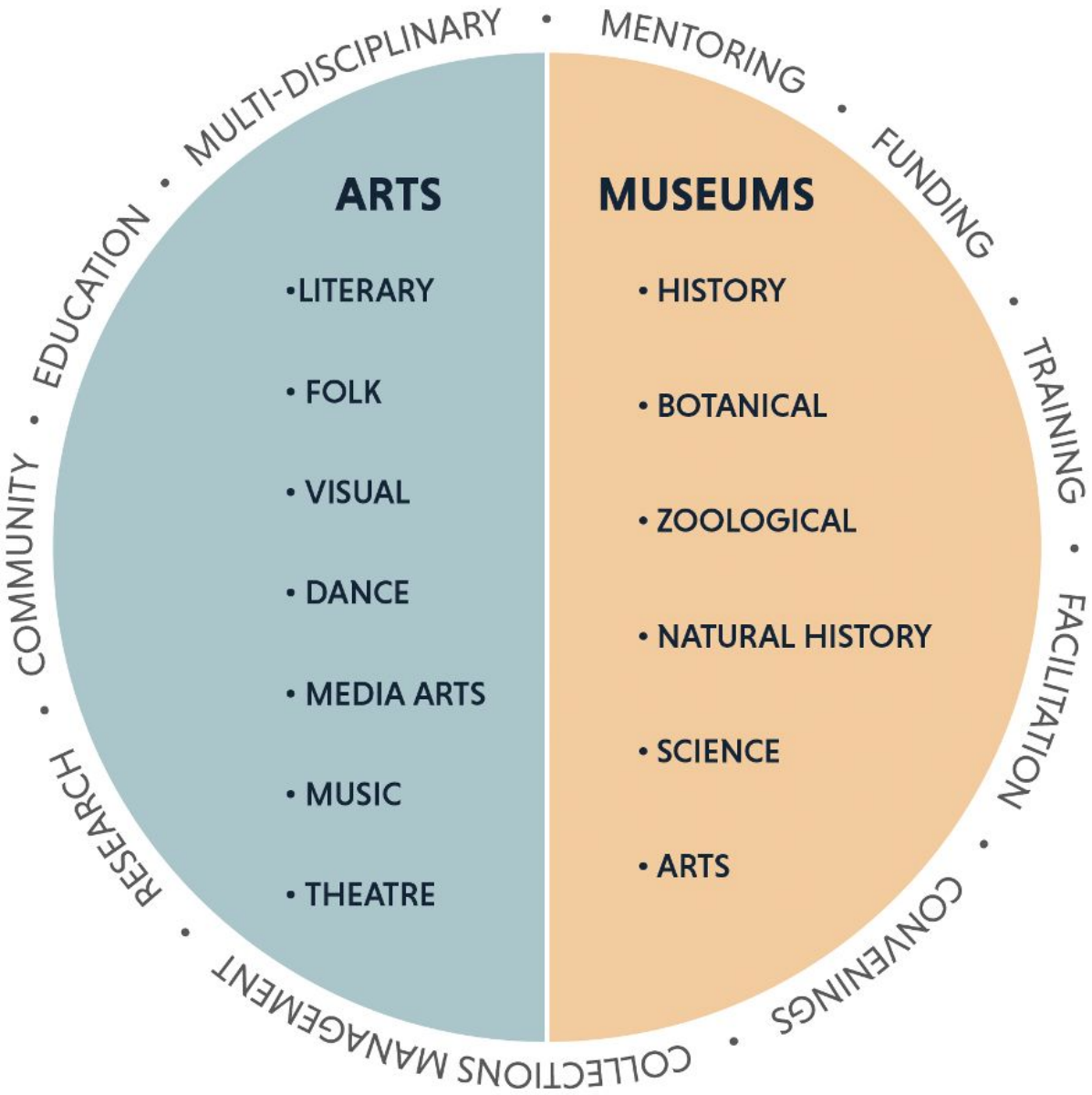
The Utah Department of Cultural & Community Engagement listens, connects, inspires, and empowers Utahns to see themselves in the past, present and future of our State

Initiatives

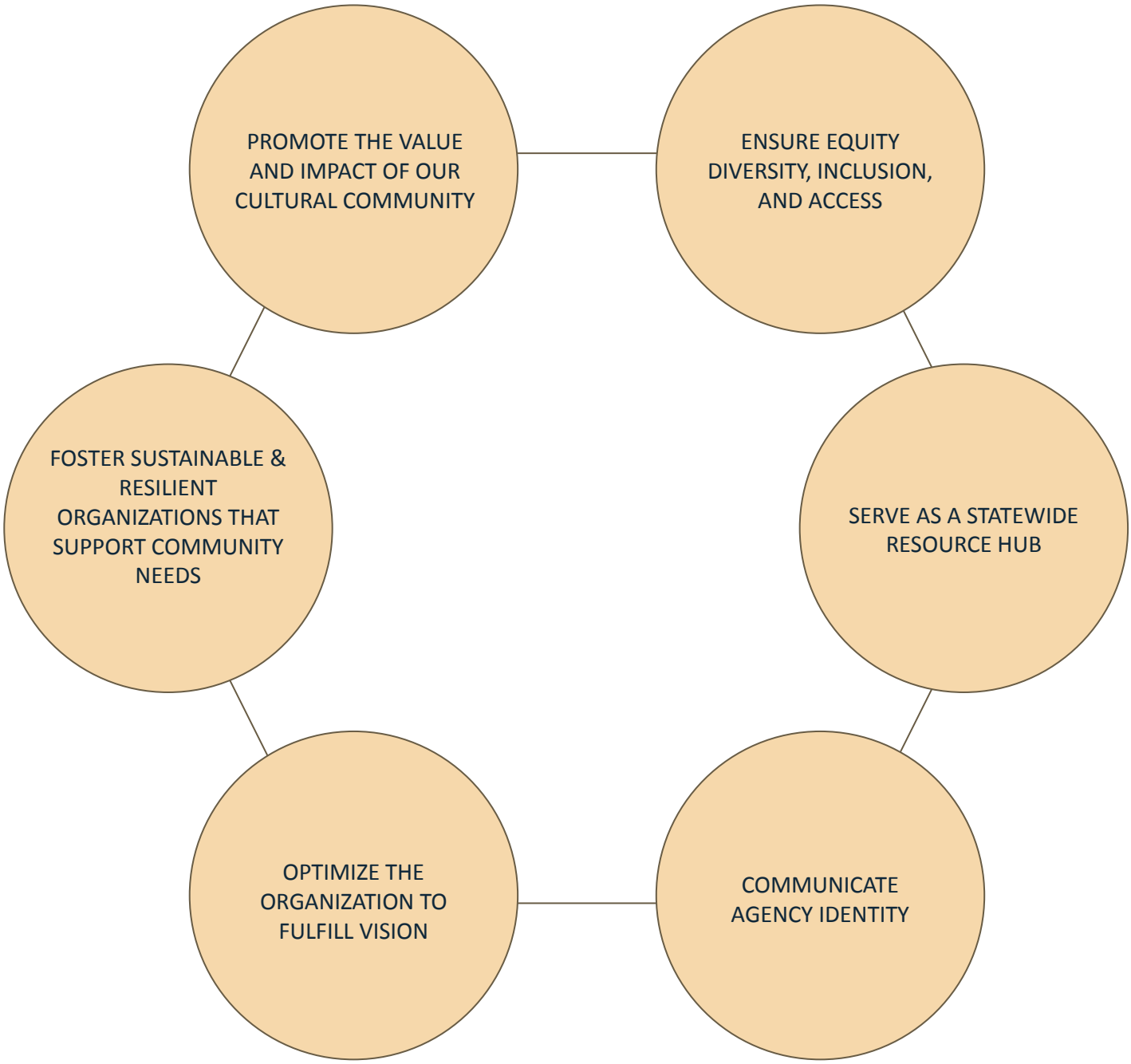
- Create opportunities for community understanding and vivid engagement throughout Utah.
- Ignite curiosity and passion for learning and service.
- Preserve, protect, and activate Utah's historical and cultural treasures.

UTAH ARTS & MUSEUMS

HOW WE SERVE



STRATEGIC GOALS



OBJECTIVES + STRATEGIES

GOAL 1
PROMOTE THE VALUE AND IMPACT OF OUR CULTURAL COMMUNITY

Utah Arts & Museums has had good success with sharing information. Drilling down into the data collected from our general operating grant applications and process has shown the reach of our support, which has helped secure additional grants funding from the Utah Legislature.

Gather and interpret data (including economic development and social impact)

- Expand partnerships, such as with Kem C. Gardner Policy Institute, to determine the economic impact of arts and museums. Use the data generated by others more effectively (Creative Vitality Suite, Americans for the Arts, American Association of Museums, National Endowment for the Arts, Utah Cultural Alliance, etc.).
- Measure the impact of arts and museums in Utah, including quantitative and qualitative data.
- Use social impact data collected and expand the current social impact study.

Communicate with authorizing stakeholders, the business community, and the public

- Share economic contribution data and research.
- Communicate with the Legislature the impact of arts and museums for Utah.
- Create a strategic statewide marketing campaign about cultural impact.
- Share powerful stories with a focus on visual storytelling (including video).
- Highlight how the cultural community can serve as a platform to address a range of social concerns, such as housing, air quality, education, economic development, tourism, public health, and safety.
- Collaborate more closely with the Utah Office of Tourism.

Share data with constituents to assist them in supporting their goals.

- See Goal 4

OBJECTIVES + STRATEGIES

GOAL 1 EXAMPLE
SOCIAL IMPACT STUDY

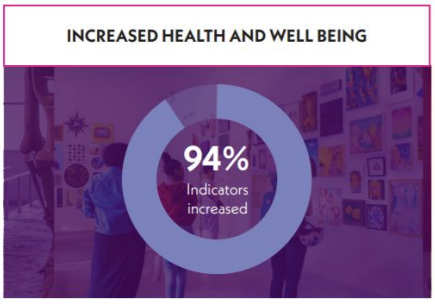
Social impact is the effect of an activity on the social fabric of a community and the wellbeing of the individuals and families who live there. Social impact is measured through four long-term outcomes: continued learning and engagement, increased health and wellbeing, intercultural competence, and strengthened relationships.

Building upon a study completed at Thanksgiving Point, the Division of Arts and Museums worked in partnership with Thanksgiving Point to conduct a state-wide pilot social impact project. This pilot project engaged 8 museums from across Utah: Utah Museum of Fine Arts, Springville Museum of Art, Clark Planetarium, Brigham City Museum of Art & History, Tracy Aviary, Monte L. Bean Life Science Museum, Nora Eccles Harrison Museum of Art, and Red Butte Garden.

The Utah state pilot found that 96% of the 104 social impact indicators showed a statistically significant positive change after participants visited a museum. 94% of the Health and Wellbeing indicators, 100% of the Intercultural Competence indicators, 100% of Continued Education and Engagement indicators, and 91% of Strengthened Relationship indicators showed a statistically significant positive change.

Thanks to a $481,688 National Leadership Grant through the Institute for Museum and Library Services, the Measurement of Museum Social Impact (MOMSI) project — led by the Division and in partnership with Thanksgiving Point — is taking lessons learned and tools developed during the Utah state pilot to the national level. Working with 38 museums across the U.S., the social impact survey will be further validated and a social impact toolkit published for museums to use at their discretion. This research, and each of its iterations, fills a gap in the museum field as no tool has yet been established to measure the social impact of museums.

Measuring social impact does not end with museums. Future opportunities include: beta testing the social impact toolkit developed through MOMSI; validating the social impact survey at libraries or with arts organizations; and working with national professional organizations to ensure social impact is measured equitably across museums of all sizes and content areas.



OBJECTIVES + STRATEGIES

GOAL 2
ENSURE, EQUITY, DIVERSITY, INCLUSION AND ACCESS (E.D.I.A.)

Explore each of these distinct elements through the agency's annual planning process and address how we want to be inclusive, diverse, equitable, and accessible.

Refine our focus within equity, diversity, inclusion, and access using our strategic priorities

- Partner with the Utah Division of Multicultural Affairs and other agencies and organizations with expertise in this area.
- Build, use, and share resources (toolkits, etc.)
- Include diverse stakeholders in planning, implementation, and evaluation of programs.

Make meaningful connections and relationships

- Strengthen our reach and responsiveness throughout Utah, in remote rural and populous urban communities alike.
- Connect to many voices and historically resilient populations.
- Offer resources and program best practices to constituents.
- Reach new audiences and cultivate authentic relationships statewide.

Build equity, diversity, inclusion, and access into our agency at the board, staff, and service levels

- Conduct internal inclusion and equity training for effective handling of current and future challenges.
- Ensure E.D.I.A. measures are included in program evaluations.
- Use easily accessible, readily digested, and readily affordable educational information.

OBJECTIVES + STRATEGIES

GOAL 2 EXAMPLE
BREAKING BARRIERS

Breaking Barriers: A Cultural Accessibility Project is a 6-week training course that focuses on disability accessibility. This training is geared toward the cultural community and helps organizations and individuals become more inclusive and welcoming in their programming, gathering spaces, and hiring/staffing.

Participants learn and connect with one another about such topics as barriers to accessibility, models of disability, universal design, microaggressions, intersectionality, and much more. At the end of the training, organizations are given tools to assess themselves and ultimately create an accessibility plan.

Participant quotes

"Thank you for the opportunity to be a part of this work. The value of this workshop is immeasurable and I am honored to apply it to our small organization as well as my personal life."

"This was a fantastic training and I can't wait to continue looking at the rest of our organization to identify areas to improve."

"The appreciation of what a wide spectrum of disability we are talking about. Not just hearing, vision, wheelchair — but elderly in wheelchairs, parents with kids in strollers, temporary broken leg... accommodation can be for all and should be. Thanks for that wider context."

"I am so glad I decided to take time to attend this series. I feel like I have not only expanded my knowledge but also realized that I have a lot to learn when it comes to making sure I am being inclusive. I am also grateful to have the privilege of expanding my knowledge and confronting and challenging any bias or wrong thinking I have held or been exposed to. Thank you for doing this work!"

"The history! I have a history degree but still didn't know most of what was presented. I have been researching more all weekend."

"The most beneficial takeaway has been developing an understanding of the history of disability rights advocacy. It gives me a brand-new perspective on what has already been done but what is still not working from a more legal and legislative perspective that helps me to understand the importance of this work in the cultural industry."

OBJECTIVES + STRATEGIES

GOAL 3
FOSTER SUSTAINABLE & RESILIENT CULTURAL ORGANIZATIONS THAT SUPPORT COMMUNITY NEEDS

During the past 18 months, we have witnessed the resiliency of Utah's arts and museums community. We recognize that sustainability includes resiliency. Sustainability is the internal work an organization must do to be healthy. Resiliency is how we overcome disruptive external factors.

Foster organizational capacity through professional development, organizational development, and technical assistance

- Define sustainability and create specific learning on sustainability and resilience.
- Foster capacity through funding with mentorship opportunities.
- Advocate for the creative economy.
- Encourage and promote collaboration and networking by convenings.
- Evaluate services, programs, and activities to ensure relevance to our cultural community.

Foster partnerships for impact and alignment with vision

- Align partnerships with priorities, vision, and core values.
- Define and measure partnerships to evaluate impact (accomplishing the goals in this plan). Develop partnership vetting tool.
- Grow partnerships locally, regionally, and nationally that support our cultural community.
- Seek unique partnerships (think outside of the box).

Since the beginning of the pandemic, Utah Arts & Museums has run 8 separate grant processes to provide more than $26.5 million dollars as critical lifeblood to arts organizations, museums, and artists in the state of Utah. Grants were reviewed by community leaders, board members, an independent CPA, and staff members. We received nearly 1,400 applications from organizations and individuals, some of whom we have not previously had the capacity to serve, including for-profit arts organizations.

The Utah State Legislature is ranked third in the nation in the amount of support allocated from federal relief directly to cultural organizations. Thanks to the tremendous support from the Utah State Legislature, the National Endowment for the Arts, private donors, and partnerships with sister government agencies, UA&M was able to provide significant assistance through overseeing multiple timely, transparent granting processes.

OBJECTIVES + STRATEGIES

GOAL 4
SERVE AS A STATEWIDE RESOURCE HUB

Rural and urban communities benefit from our statewide presence and services. Providing content online allows more participation for some, especially those who used to travel long distances. We also learned that internet access and broadband are not equally available to all. UA&M will continue to work on hybrid modes to better serve.

Provide training, tools, and resources to constituents and connections to existing training resources

- Share resources with constituents and partners to support common opportunities and challenges.
- Formalize outreach services. Use hybrid modes of learning or platforms.
- Demonstrate expertise through presentations, speaking engagements, training, and leadership nationwide.
- Support staff development (serving on boards and committees, education, fellowships, and conferences) that position staff as experts in their fields. This strengthens staff roles in providing relevant resources.

Obtain and use quantitative information for the benefit of our cultural community

- Using data collected (in Goal 1) to share models of success and best practices within and outside the state.
- Demonstrate measurable impact and research. Implement best practices.

Foster community connections

- Assess options and opportunities for sharing information.
- Convene constituents over specific topics and initiatives.

Our agency newsletters combined have more than 13,000 subscribers.

OBJECTIVES + STRATEGIES

GOAL 5
OPTIMIZE THE ORGANIZATION TO FULFILL VISION

Vision Statement: Utah Arts & Museums is a relevant and knowledgeable agency working with and for Utahns to encourage a vibrant and culturally engaged state.

This internal-facing goal deals with how we work internally, in order to achieve the vision and goals for Utah Arts & Museums. This goal is about structure, processes, and leveraging partnerships to expand capacity and support our vision. We are committed to avoiding duplication and redundancy. We recognize that our agency can be more successful when we collaborate with others.

Make collaboration a key component of organizational development

- Commit to furthering internal collaboration and connection by crafting specific opportunities to collaborate.
- Encourage cross-training, educational attainment, leadership, and job shadowing opportunities which are realistic in light of time and resource realities.
- Develop services through collaboration (internal teams, state agencies, and other external collaborators).

Create a culture of learning

- Align and refine services and programs to our vision and mission.
- Incorporate evaluation tools in decision-making and distributing resources across constituency and programs. Measure the quantitative and qualitative impact of our work, using consultants as appropriate.
- Leverage individual strengths and assets within the agency.

OBJECTIVES + STRATEGIES

GOAL 5 EXAMPLE

AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY

The American Association for State and Local History (AASLH) recently recognized our StEPs-UT program with a National Leadership Award of Excellence. Our museums program, in partnership with Utah Humanities and Utah Division of State History, administered the StEPs-UT Jumpstart Pilot Program. This program engaged a cohort of seven small history museums in Utah over two years with training, individual mentoring, and funding to help them progress in the six areas of institutional competence as defined by the AASLH Standards of Excellence Program for History Organizations (StEPs). The project also developed a bespoke curriculum and expanded the instructor network for Utah field services.

The AASLH Leadership in History Awards, now in its 76th year, is the most prestigious recognition for achievement in the preservation and interpretation of state and local history. In 2021, AASLH is proud to confer 38 national awards honoring people, projects, exhibits, and publications. The winners represent the best in the field and provide leadership for the future of state and local history.

AASLH AMERICAN ASSOCIATION *for* STATE *and* LOCAL HISTORY

OBJECTIVES + STRATEGIES

GOAL 6
COMMUNICATE AGENCY IDENTITY

Similar to Goal 5, this goal is about UA&M needing to clearly communicate its role and impact. Many people continue to refer to UA&M using previous names.

Create a shared understanding of Arts & Museums
- Explain the human and economic impact of UA&M.
- Use a multifaceted approach: focus the story on impact, but broaden the outreach channels to maximize effectiveness.
- Present the agency as a whole and articulate how the pieces fit together.\
- Communicate the role of UA&M to the legislature

Create a visual identity
- Revise our style guide for ease of use and flexibility. This will provide consistency with room for creativity and distinctiveness.
- Use consistent framework and templates for promotion whenever possible.
- Ensure outreach materials are updated, relevant, consistent, and of high quality.
- Ensure materials are accessible.

Clarify language within the organization and externally
- Develop an agency brand.
- Be consistent and thoughtful in language use to ensure understanding, accessibility, and unity.
- Develop and agree to definitions for keywords within our industry; this will be a regularly updated, running list.

We have recently been able to increase our advertising budget and have begun placing ads in newspapers around the state. We are also starting to advertise on public radio stations and Spanish-language radio stations. Below is a recent ad for our fellowship recipients.

IMPLEMENTATION

This is a living document, to be used regularly and referenced in support of our future development. This plan is intended to continually open dialogue with internal and external stakeholders about who Utah Arts & Museums is today, tomorrow, and long into the future. The completion of this plan does not represent the closing of a process, but rather serves as a codified dedication and commitment to ongoing engagement, listening, and refinement. This document represents a reappraisal with refinements to the March 2019 version of the plan.

The strategic plan guides the creation of annual action plans, which identify specific tasks to be taken each year toward the implementation of the priorities established in this plan.

The strategic plan has and continues to guide the operations of Utah Arts & Museums. This revision includes successes and accomplishments since the plan was adopted by both boards in 2018. Working through the COVID-19 pandemic has demonstrated the resilience of staff and board. While adapting to working from home; developing online content and training; and implementing new funding and investment programs, UA&M maintained its focus on the goals outlined in this document, thus serving the individuals and organizations that enhance Utah's quality of life through cultural opportunities.

IMPLEMENTATION

SUCCESSES THROUGH JULY 30, 2021

FY21 ACCOMPLISHMENTS

- Growth of Grants Budget - 645% Increase Began with
- $940,000 in grants budget from State in FY17, currently approximately $7M.
- Breaking Barriers A Cultural Accessibility Project in partnership with Art Access to provide disability accessibility training and mentorship to the state's cultural institutions. Initiated four cohorts, representing 42 organizations and 112 individuals, plus the internal cohort for UA&M staff.
- Created Agency Accessibility Plan Since hiring Nebula

Media Group, UA&M's website accessibility project is moving forward very well. The project began with 7,143 accessibility issues on May 17, reduced to 404 issues at this printing. UA&M's most-visited web pages have been fixed.

- CARES Act and ARP Distributed Funds to Cultural

Community

- NEA CARES Act - $443,100
- State CARES Act - $19.5M
- NEA ARP - $799,700
- State ARP - $5M
- Completion of 2-year StEPs-UT program Implemented an intensive training program in partnership with Utah Humanities and the Utah Division of State History.

AWARDS

- Institute for Museum & Library Services Funding for Measurement of Museum Social Impact projects ($500,000)
- The National Endowment for the Humanities recently awarded UA&M, in partnership with Utah Humanities, nearly $350k to conduct a 3-year "Utah Community Preservation" project.
- National Assembly of State Arts Agencies/AROHA Grant:
- $60,000 to Leverage State Investments in Creative Aging

RECOGNITIONS

- 2019 Utahns for Culture Special Honoree - Jean Tokuda Irwin
- 2019 Academy of American Poets' Poets Laureate Fellowship - Paisley Rekdal, Utah Poet Laureate
- 2019 Sorenson Legacy Award in Lifetime Achievement in Arts Education - Jean Tokuda Irwin
- 2020 Utah Museums Association Public Service Award - Victoria Panella Bourns
- 2021 Americans for the Arts Arts Educator Award - Jean Tokuda Irwin
- 2021 Zions Bank Sundance Women's Leadership Celebration Honoree - Victoria Panella Bourns
- 2021 AASLH Award of Excellence for StEPs-UT project – Emily Johnson and Jennifer Ortiz
- 2021 National Association of Latino Arts and Cultures (NALAC) Fellowship - Nancy Rivera

STRATEGIC-PLANNING PROCESS

This strategic planning process engaged board members, staff, and key leadership from the Department of Cultural & Community Engagement at a joint board meeting in August 2017. This meeting started an intensive, thoughtful, and diligent process, creating a vision with strategic directions to drive the work of our agency.

2017 was an opportune time to be conducting a strategic planning process, as our previous plan had run its course and new leadership had been appointed to the Department of Cultural & Community Engagement and the Division of Arts & Museums.

THROUGH THIS PROCESS, WE AIM TO

- Build one cultural organization that better serves its constituents.
- Unify board members and staff through meaningful involvement.
- Employ goals and objectives unique to a state agency.
- Determine the needs of our constituents by actively involving them in the process.
- Build consensus for a plan to drive decisions for the future.

ENGAGEMENT

In 2016, staff engaged community members on the following topics: creative aging; individual artists; diversity and inclusion; rural communities; STEM to STEAM; arts education; and military personnel. We held several meetings with community stakeholders on ways to advance these initiatives. These conversations, involving 69 participants, informed the goals for this planning process.

We invited constituent feedback at our Mountain West Arts Conference (2017 and 2018, 500 attendees), at the Utah Museums Association Conference (2017, 150 attendees), and at the Nebo School District Arts Resource Team meeting. We discussed our strategic plan internally at various staff and board meetings, as well as at our annual combined boards and staff meeting in August.

In 2018, we convened a steering committee composed of several board members to help guide our process, and we formed a strategic planning subcommittee made up of staff members. We held "listening tours" in several cities and towns around the state to learn and listen.

At these meetings, 156 stakeholders spent two hours sharing thoughts about their communities, learning about UA&M services, and providing us with ideas for ways to improve. In addition to these meetings and events, we released an online survey to our constituents, receiving 379 responses.

We engaged Union Creative Agency of Ogden, Utah, to help facilitate the final stages of the planning process.

With Union Creative's assistance, we compiled the data from these many sources, reviewed trends, and held a board and staff retreat to develop strategic goals and outcomes.

UA&M staff continues to seek feedback, listen, and adapt funding opportunities and services to support changing community needs. From 2019 to 2021, this included: strengthening Utah's robust cultural and economic climate through growth in our grant program budget for the first time in more than 20 years; developing multiple partnerships and programming focused on IDEA work; and scaling our statewide museums social impact study to a national level.

INSIGHTS

Through our strategic planning process, the need to better unite and collaborate internally was highlighted. We learned the importance of continual and open dialogue — internally and externally — about who we are as an organization and how we focus our resources.

Due to the merger of the Office of Museum Services and Utah Arts Council in 2006, there is some misconception statewide about who we are as an agency. Many people are unaware of all that the agency does and what we cannot do. Some people did not recognize the agency's service role to museums. To this end, we see a need to clearly and consistently tell our story. Our communications must be clear and devoid of jargon and acronyms.

As we met with our constituents, we identified key stakeholders:

- Artists
- Arts educators
- Elected officials (state, county, and city)
- General public who are interested in arts and museums
- Institutions of learning (K-12 and above)
- Museums, arts organizations, and cultural organizations
- Nonprofit cultural administrators

Our stakeholder engagement was robust. Recognizing there is always more we can do to reach our constituents, the ongoing implementation of this strategic plan will serve as an opportunity to better connect with less-heard and missing voices.

We are confronting the reality that our constituents have profound needs that fall outside our scope and capacity to fulfill. The development of strategic partnerships to promote our values and achieve our vision will be key to serving Utah's cultural community.

Ultimately, our belief in the power of our work, the passion of our team, and the resilience of our agency will provide the foundation to achieving our vision. The values of collaboration, openness, and excellence are embedded in our agency. We embrace our future of service to Utah's cultural community and of fulfilling our mission and vision.

ACKNOWLEDGMENTS

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Listening Tour/Plan Sponsors

St. George Social Hall, St. George

Eccles Community Art Center, Ogden

ARTcetera at Provo Towne Center

The Granary, Ephraim Uintah County Heritage Museum, Vernal

Cache Valley Center for the Arts, Logan

Hale Centre Theatre at Mountain America

Performing Arts Center, Sandy

Canyon Country Discovery Center, Monticello

Bluff Community Center, Bluff

Salt Lake Community College School of Arts Communication

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