### WORKSHOP AGENDA

**Telling Our Stories: Introduction to Museum Interpretation**

*Monday, 11 January 2021, 9:00am–2:00pm*

**Facilitators:** Megan van Frank (Utah Humanities) and Lisa Thompson (Natural History Museum of Utah)

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>8:45–9:00 am</td>
<td><strong>Zoom Room will be open so we can get settled and start promptly</strong></td>
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</table>
| 9:00–9:15 am | **Welcome and Introductions** (Megan and Everyone)**  
  - Greetings, Zoom etiquette, housekeeping, ground rules  
  - Overview of schedule and goals for today** |
| 9:15–10:15 am | **Introduction to Interpretation** (Lisa)**  
  - What is interpretation?  
  - Who is interpretation for?  
  - A word about evaluation  
  - Your interpretation toolkit** |
| 10:15–10:30 am | **BREAK** |
| 10:30–11:30 pm | **Exhibit Planning and Management** (Megan)**  
  - Exhibit Planning Worksheet is our friend  
  - Team & Timeline Management tool** |
| 11:30–12:00 pm | **LUNCH (on your own)** |
| 12:00–1:45 pm | **What’s the Big Idea?** (Lisa and Everyone)**  
  - Why do we need a Big Idea?  
  - How do you write a good one?  
  - How can you use it?  
  - ACTIVITY: Break-out to museum partner teams to draft your Big Idea (15 minutes)**  
  - **Last 45 minutes:** Report from each team on Big Idea and group discussion** |
| 1:45–2:00 pm | **Wrap-up** (Megan and Everyone)**  
  - On Your Own Activity explanation  
  - Refer to syllabus – discuss project assignments for next session  
  - Questions? Comments?** |

### ON YOUR OWN ACTIVITY

**Interpretive Exploration and Critique at your Museum**

- Use the Hands-on Activity Sheet #2 Sheet at the end of your Notes packet.
- Explore one (or more) exhibit at your museum with an eye toward interpretive strategies.
- Answer the questions in part 1) about the story being told and the way it is told.
- In part 2) use your Exhibit Planning Worksheet to see if you can pick out this exhibition’s Big Idea and Supporting Concepts, audience target, and visitor experience objectives.
TELLING OUR STORIES:  
INTRODUCTION TO  
MUSEUM INTERPRETATION

UTAH HUMANITIES HERITAGE WORKSHOP  
January 11, 2021 – ZOOM ROOM

Guide to the Zoom Room

ETIQUETTE

- Mute yourself and/or turn off your camera when you aren’t speaking.
- Use the “Raise Hand” function to ask questions of our instructors.
- When you are speaking or participating in small groups, turn your camera on.

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 Virginia Catherall.

GROUND RULES

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

Megan van Frank
Program Director
Utah Humanities
vanfrank@utahhumanities.org

Lisa Thompson
Interpretive Planner
Natural History Museum of Utah
lthompson@nhmu.utah.edu

Workshop Overview

SCHEDULE

Morning
• Introductions & Housekeeping
• What Is Interpretation?
• Exhibit Planning & Management

Afternoon
• What’s the BIG IDEA?
• Wrap-Up
  • On Your Own Hands-On Activity
  • Questions & Comments
  • Your Project Assignment

GOALS FOR TODAY

Museum Interpretation
• Interpretation Concepts
• Elements of Interpretive Exhibits
• Exhibit Evaluation

Project Management Tools
• Exhibit Planning Worksheet
• Time & Team Management Form

INTERPRETATION

Lisa Thompson
Exhibition Planner
Natural History Museum of Utah
lthompson@umnh.utah.edu
GOOD NEWS: People Trust Museums

Darah Fogarty, Most Trust Museums as Sources of Historical Information, AASLH blog, February 20, 2018

OUR CHALLENGE: Antique Shop Syndrome

"Many museums without interpretive programs can look like antique shops. Visitors frequently treat them as such as they browse among the old things, stopping to examine or admire whatever interests them, without ever being aware of how the objects relate to one another and to the history of the community."

(Patrick A. Foltz, Ohio Historical Society Local History Notebook, November/December 1985)

OUR CHALLENGE: Tombstones Aren’t Interpretation Either
What Is Interpretation?

Interpretation is a means of communicating ideas and feelings that help people enrich their understanding and appreciation of their world, and their role in it.

Interpretation

*Telling stories that are interesting & relevant*

- Is based on sound information, thematically organized, but is much more than plain information.
- Is an interactive learning experience that invites people to explore ideas, think, reflect, debate.
- Is not absolute – there is no single right way to do interpretation. It depends on the different people and perspectives involved.

*(from Sharing Our Stories: Guidelines for Heritage Interpretation, 2007)*

How is Interpretation Different from Providing Information?

*stored in*
An Example of Information

**FLUORITE CaF₂**
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 and the Wildcat Mountains and also near Marysvale. One special characteristic is fluorescence, which was named after fluorite. Most fluorite glows in the dark a bright blue-white under a long wave ultraviolet light.

An Example of Interpretation

**Fluorite is dazzling in its diversity**
From blazing yellows to brilliant purples, fluorite (CaF₂) 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 12 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.
What is an Interpretive Exhibit?

- Uses a combination of objects, documents, photos, and labels to tell a story.
- Conveys a meaningful, relevant theme (BIG IDEA).
- Has a clear structure that supports the theme.
- Uses objects to help us understand ideas, make new connections, see new perspectives.
- Presents sequences, studies effects, explains relationships, makes comparisons, and raises questions.

(Based on Tom McKay, "Exhibiting Local Heritage" Wisconsin Historical Society, Exchange 24, 1982)

Above: Interpretive exhibit organized around an explicit theme using objects in combination with photographs, artwork, maps, and archival documents, with clearly structured labeling and educational elements ALL WORKING TOGETHER TO TELL A STORY.
Who is Interpretation For?

- Exhibits are for VISITORS!
- Visitors want meaningful experiences
  - What does this mean?
  - How does it connect to other things I know about?
  - How does it help me understand them in a new way?
- Visitors want relevant experiences
  - Why should I care?
  - How does this relate to me?

Who is Interpretation For?

- Visitors need to feel included and respected
  - “This place values people like me.”
- Telling inclusive stories is challenging
  - Collaborating with partners is key. You’ll need their perspectives and expertise.
  - Change can be hard for stakeholders who like things the way they are.
- Don’t get overwhelmed
  - Start somewhere.
  - Every step counts.

What Do We Know About Museum Visitors in General?

- Visitors come for a fun social experience with family or friends
- Visitors want to feel competent
  - They will skip elements they can’t understand or connect with
- Visitors have limited time and energy
- Most visitors are motivated non-experts
What Do You Know About Your Visitors?

Evaluation

Don’t panic. Evaluation doesn’t have to be hard.

• Front-end evaluation
  ✓ Before you get started, find out what visitors know and what their expectations are. This will help you craft your Big Idea.
  ✓ “What comes to minds when you think about X?”
  ✓ “What would you expect to do, see, find out about in an exhibit about X? How would you feel in an exhibit about X?”
  ✓ “How likely would you be to come see an exhibit about X?”

• Formative evaluation
  ✓ Share your draft labels and prototype your interactives
  ✓ “What was the main message of that label?”
  ✓ “What interested you most?”
  ✓ “Was there anything that was unclear or confusing?”

Summative Evaluation

What was that about?

• Summative evaluation
  ✓ Did your exhibit achieve its goals?
  ✓ Find out what works for visitors and what doesn’t
  ✓ Surveys and exit interviews
  ✓ Visitor tracking

Just do it! Any evaluation you do will be better than none.

What has worked for you?
What Is In Your Interpretive Toolkit?
TELL ME!
(speak up or use the chat)
MORNING BREAK – 15 minutes

EXHIBIT PLANNING & MANAGEMENT
Megan van Frank
Museum & History Programs
Utah Humanities
vanfrank@utahhumanities.org

How do you normally plan & implement exhibits? Successful tips? Challenges?
Let’s Plan an Exhibit

1) Form an exhibit TEAM and establish a TIMELINE
2) Identify the Big Idea – what story are you telling?
3) Develop an exhibit plan (and update it as you go)
4) Research your objects and overall subject matter
5) Write a rough outline to narrow that research
6) Write labels based on that outline
7) Sketch to visualize and make a prototype
8) Evaluate throughout: get feedback from team members, outsiders, visitors – adjust accordingly

Form Exhibit TEAM

Team & Timeline Management Form

• Overall Exhibit Project Manager
• Content Development Team Roles
  ✓ Theme & Structure
  ✓ Research (objects, images, topic)
  ✓ Writing & Editing
• Fabrication Team Roles
  ✓ Design (overall & graphics)
  ✓ Conservation (planning & mounts)
  ✓ Construction (case & labels)
  ✓ Installation
• Education Team Roles
  ✓ Learning Materials (e.g. self-guides)
  ✓ Public Programming (e.g. events)
  ✓ Evaluation
• Seek Outside Help Where Needed

Core team of 2-5 people

DCI Model for Teams

ROLES
Who is going to do what on our team? What is expected of me? What can I depend on others to do? What is my role?

• D = Decision Maker
  Authority and responsibility to make the decision
• C = Consultant
  Consulted by the decision maker before decision is made, gives recommendation, provides input, but doesn’t share “the D”
• I = Informed
  This person must be told of a decision after the decision is made, especially when the decision affects the team member’s role.
• W = Worker
  The person who implements the decision

GOALS
What are we going to accomplish? By when? Define interim milestones?

PROCEDURES
How will we work together? What are the mechanics of paperwork flow? Coordination of shared tasks? Reporting procedures?

SOURCES OF CONFLICT ON TEAMS
Conflict comes from disagreements about goals, roles, and procedures. The most frequent reasons for disagreement are ambiguous people haven’t talked about it in the first place, misunderstanding (people unknowingly have different impressions of the decisions they made), or professional disagreements of opinion.
Establish a TIMELINE

Team & Timeline Management Form

- Plan for Four Phases
  - Content Development
  - Fabrication
  - Education
  - Evaluation

- Scheduling
  - Workshop schedule as framework
  - Work back from product due dates
  - Recognize task dependencies
  - Build in deadline buffers
  - Be realistic about your milestones

- Structure a Collaborative Process
- Task List or Gantt Chart or whatever format works for you
- Revise as you go

Make Exhibit Plan

Exhibit Planning Worksheet

- Organizational tool used throughout project = MASTER DOCUMENT
- Get your story structured
- Keep honing theme (big idea) and sub-themes (supporting concepts) through research
- Keep track of objects & other support materials needed
- Track ideas & goals as they evolve through research and collaboration
- Communication with your team & us
- Becomes your archival record

Exhibit Planning Worksheet Asks...

- What story do you want to tell?
  - What is the TITLE (working title is okay)?
  - State your BIG IDEA (or theme) in one active sentence
  - Develop SUPPORTING CONCEPTS (sub-themes) – like an essay
  - Note that these will ultimately translate into physical exhibit sections
  - Everything is in service to, relates back to, your Big Idea

- What is the RATIONALE for exhibit?
  - Make a case for this exhibit at this time
  - Trying to attract new audience?
  - Build new partnership?
  - Drive collecting or feature prize object?

- Who is your AUDIENCE?
  - Identify your audience beyond "everyone"
  - Plan for them

Revised version due each month & used to evaluate at site visit
Exhibit Planning Worksheet Asks...

- Develop your **VISITOR EXPERIENCE OBJECTIVES**
  - *What do you want the audience to LEARN*
    - What are the 1-2 key take-home messages of this exhibit – the juicy facts – you want your visitors to understand?
  - *What do you want the audience to FEEL*
    - Do you want your audience to feel inspired, sad, amazed, outraged? How are you going to make sure they get attached to your story?
  - *What do you want the audience to DO*
    - Is there some action you would like your audience to do – either within the exhibit or after they leave? This is a good place to include specifics about hands-on activities or self-guides.

*These are what you evaluate to know if exhibit is successful...*

Exhibit Planning Worksheet Asks...

- **What OBJECTS** will help tell your story?
  - List candidates with object ID#s
  - Do you need to borrow objects?
  - Purchase or build props?
  - Augment with other items (images, etc.)?

- **What are the requirements for SAFE DISPLAY?**
  - Can objects be exhibited safely?
  - What are space and environmental needs?

- **Begin to organize objects into EXHIBIT SECTIONS**
  - According to subthemes (supporting concepts)
  - Reveals gaps in story balance

Develop a Prototype

- Make layout sketches or scale model of case, objects, and support materials
- Install a “draft” version of your exhibit with the commitment to update / finalize it based on feedback
- Evaluate: consult with people not on the exhibit team
## Keep a Binder or Notebook

**...and keep DATED COPIES of...**

**Team Organization Documents**
- Team & Time Management form – update as you go along
- Minutes of exhibit team planning meetings, including decisions and assignments.

**Timeline and Milestones**
- Team & Time Management form – update as you go along
- Map your plan of work and specific milestones so you don’t get caught out.

**Budget and Expenses**
- Create an initial budget for costs like cases, mounting materials, printing, contracted labor, etc.
- Track costs as you go along – don’t forget to capture donated materials and labor.

**Evaluation or Feedback**
- Record of any feedback or edits you’ve gotten from others (informal or formal).

**Photos and Publicity**
- Add photos as the project develops.
- Capture copies of any publicity that project generates. **...as well as...**

## Evolving Versions of Exhibit Planning Worksheet

**...and ATTACHMENTS...**

**Collection Object & Support Materials Checklist**
- Create your own list of collection objects that are under consideration for your exhibit and refine this as you go along.
- Note the non-collection items that may be needed for the exhibit (e.g., images, maps, graphics, archival documents, models, props, etc.)

**Research Documentation**
- Research Survey Log Form is one way to keep track of topical research.
- Object Information Worksheet helps manage and record object research in a way that will be helpful for your collection documentation and significance assessment.

**Exhibit Layout or Scale Model**
- Attach sketches, including photographs of objects and supporting materials.

**Exhibit Label Tracker & Other Written Products**
- Rough Outline that refines research into the exhibit structure
- Evolving drafts of labels and other written materials
- Educational materials (self-guides, plans for hands-on interactives, etc.)

## Evaluate & EDIT

**...honestly THE HARDEST THING...**

“Everything should have a reason for being in the exhibit, and for being where it is and how big it is. Everything should be in support of or relate to that big idea. If it isn't, you must seriously ask yourself why it is in the exhibit.”

WILLARD WHITSON
(Planning an Exhibit, p.210)
What’s the Big Idea?

• A Big Idea is a sentence – a statement, an assertion – of what the exhibition is about.
• A Big Idea is big because it has fundamental meaningfulness. It is not trivial.
• A Big Idea is the “so what” of your exhibit.
• It is not a topic, an outcome, or an objective.
Why Do We Need a Big Idea?

• The Big Idea provides a thread of meaning and coherence.
• Visitors will know what your exhibit was about.
• A good Big Idea will help you build a strong visitor experience.
  ✓ All the pieces add up.
  ✓ They resonate with each other.

What Happens When an Exhibit Doesn’t Have a Big Idea?

• Exhibits without a Big Idea are often overwhelming, confusing, intimidating, and hard to grasp.
• They lack soul. They lack a “so what?”
• They are underutilized.

Have you been to one?

Some Big Ideas

• Most of what we know about the universe comes from messages we read in light.
• A healthy swamp – an example of a threatened ecosystem – provides many surprising benefits to humans.
• The conditions for life on Earth in extreme environments help define the ways we search for life on other planets.
• Art depicting the California gold rush promoted a skewed romanticized vision of one of the 19th century’s most important events.

(From Beverly Serrell, Exhibit Labels: An Interpretive Approach, second edition)
Some NOT Big Ideas

• This exhibit is about the settlement of the western United States. (This is a topic.)
• This exhibit will present the complex historical and scientific information surrounding the questionable authenticity of sculpture. (This is an objective.)
• Visitors will learn about molecular structure, chemical reactions, and the scientific process of analyzing unknown substances. (This is an outcome.)
• Visitors will develop a sense of wonder about nature by exploring the secret world of animals. (Outcome.)

(From Beverly Serrell, Exhibit Labels: An Interpretive Approach, second edition)

How Do You Write a Big Idea?

• Invest the time up front
• Start with your mission
• Sources of inspiration:
  ✓ Objects
  ✓ Story
  ✓ Historical event
  ✓ Current issue
  ✓ What else?
• Test it out on anyone who will listen
• Revise...

...and revise again

(From Briana Cutts, The Sibbett Group)

How Can You Use Your Big Idea?

• A Big Idea is a litmus test for every element of your exhibit
  ✓ “What’s this got to do with the Big Idea?”

(From Briana Cutts, The Sibbett Group)
How Can You Use Your Big Idea?

• A basis for evaluation
  ✓ A guide for setting your Visitor Experience Objectives
  ✓ A framework for Visitor Surveys

What Questions Do You Have about Big Ideas?

Let’s Discuss!

HANDS-ON ACTIVITY

START DRAFTING YOUR BIG IDEA

• Break out into your museum team groups.
• Brainstorm the Big Idea for your exhibit project (15 minutes).
• Reconvene for group discussion of each team’s Big Idea (45 minutes ~ 7 mins each team).
Brigham City Museum
- CONNECTING OUR NATURAL WORLDS, WATERWAYS
- Big Idea
- Thoughts from the group

Cache Pioneer Museum
- CACHE VALLEY SNOW AND ICE
- Big Idea
- Thoughts from the group

Hyrum City Museum
- BOA OGOI
- Big Idea
- Thoughts from the group
Newton Arts & Humanities Committee

- NEWTON RESERVOIR: 150 YEARS OF WATER CONSERVATION
- Big Idea
- Thoughts from the group

Stokes Nature Center

- FROM SNOW TO SALT LAKE
- Big Idea
- Thoughts from the group

On Your Own | HANDS-ON ACTIVITY #2

**INTERPRETIVE EXPLORATION & CRITIQUE**

Explore one (or more) exhibits at your museum with an eye toward interpretive strategies.

- Use the Hands-on Activity Sheet #2 Sheet.
- Answer the questions in part (1) about the story being told and the tools to tell it.
- In part (2), use the Exhibit Planning Worksheet to see if you can pick out this exhibition's Big Idea and Supporting Concepts, audience target(s), and visitor experience objectives.
WORKSHOP SCHEDULE

WE ADDED SOME STUDY GROUPS FOR YOU

- Monday prior to workshops at 1:00pm via ZOOM (2/1, 3/1, 3/29, 4/26, 5/24)
- Hosted by Jami Van Huss at Hyrum Museum
- Talk about hands-on activities, assignments, your projects, network, etc.
- Informal and optional

https://utahhumanities.org/index.php/Center-for-Community-Heritage/museum-interpretation-workshop-resources.html

Learning Materials Online

FORM TEMPLATES

YOUR ASSIGNMENT

SEE WORKSHOP SCHEDULE

1) Draft your first version of the Exhibit Planning Worksheet. (See example at end of notes.)
2) Draft your first version of the Team & Timeline Management Worksheet. (See example at end of notes.)
3) Email to Megan by next session on 2/8/2021.
4) Check out the readings for this session.
5) Attend Study Group or holler for help if you need to!
Wrap Up!

- Support for this project provided in part by the Utah Division of Arts & Museums’ Office of Museum Services, with funding from the State of Utah.
- We couldn’t do this workshop series in BRHA without the assistance of the Hyrum City Museum!
- Thanks to American Alliance for Museums, American Association for State & Local History, Museum & Galleries New South Wales, and Museums Australia Victoria for valuable resources.
- Questions? Anything else? See you next time!

MAIN CONTACT:
Megan van Frank | Utah Humanities | 801.359.9670 | vanfrank@utahhumanities.org
HANDS-ON ACTIVITY #1 = 60 minutes
Start Drafting Your Big Idea

1) **Divide into your organizational teams**
   15 minutes = Brainstorm the Big Idea for your exhibit project. Keep in mind:
   - Single sentence that captures the main idea you are demonstrating with your exhibit.
   - Sentence should be an ACTIVE idea in need of proof. An assertion rather than a phrase.
   - Similar to the topic sentence of an essay, which is then demonstrated by the essay.

   Use the space below to start drafting.

2) **45 minutes = Teams share current version of their Big Idea with group discussion**
Museum Interpretation Workshop
Telling Our Stories: Introduction to Museum Interpretation

HANDS-ON ACTIVITY #2
Interpretive Exploration & Critique

1) **On your own, explore one or more exhibits at your museum with an eye toward interpretive strategies. Keep in mind these questions:**
   - What story is being told?
   - What strategies and tools are used to tell it?
   - Does the exhibit make you care about its story?
   - What questions are raised?
   - What would you do differently?

   **Take notes on your observations:**

2) **For this same exhibit, use the Exhibit Planning Worksheet to see if you can pick out:**
   - The Big Idea and Supporting Concepts
   - Audience target(s) – how do you know?
   - Visitor Experience Objectives: Learning, Feeling, Doing?

**EXHIBIT PLANNING WORKSHEET**

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<thead>
<tr>
<th>Museum Name:</th>
<th>Date:</th>
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<td>Prepared by:</td>
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<table>
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<th>Exhibit Title:</th>
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<td>Audience:</td>
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<tr>
<th>Exhibit Theme (aka the BIG IDEA that will translate directly into your Main Introduction):</th>
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<tr>
<th>Supporting Concepts (sub-themes that will translate directly into physical Exhibit Sections):</th>
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<tr>
<th>Visitor Experience Objectives:</th>
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<tbody>
<tr>
<td>- What do you want the audience to learn?</td>
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<td>- What do you want the audience to feel?</td>
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<td>- What do you want the audience to do?</td>
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# EXHIBIT PLANNING WORKSHEET

*For keeping track of your evolving ideas about exhibit content, structure, and visitor objectives. Refine as you go along.*

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<th>Museum Name:</th>
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| Exhibit Title: |  |
| Location within Museum: |  |
| Exhibit Dates: |  |
| Rationale: |  |
| Audience: |  |

### Exhibit Theme
*(aka the BIG IDEA that will translate directly into your Main Introduction):*

### Supporting Concepts
*(sub-themes that will translate directly into physical Exhibit Sections):*

### Visitor Experience Objectives:
- What do you want the audience to learn?
- What do you want the audience to feel?
- What do you want the audience to do?

### Project Manager:

### Team Members:

### Attachments:
- **Collection Object & Supporting Materials Checklist**
  - Use the attached form or create your own list of collection objects and non-collection items that are under consideration for your exhibit. In addition to objects, this list may grow to include images, maps, documents, models, props, etc. You will progressively organize these into exhibit sections based on your supporting concepts/sub-themes. Track basic object safe display requirements here also.
- **Exhibit Project Plan & Timeline**
  - Use this form or create your own method of tracking the tasks involved in creating your exhibit, the people assigned to each task, and the due dates. You can also use a Gantt chart or whatever is preferable.
- **Exhibit Research Log & Object Info Sheets**
  - Use these forms to keep track of your exhibit and object research. Remember to consult both primary and secondary sources. For sources that prove rich, note citation, quotes, why helpful, etc.
- **Exhibit Layout**
  - Attach design sketches, including photographs of objects and supporting materials.
- **Exhibit Label Tracker**
  - Use this form to organize your labels, see gaps. Keep feedback and edits on file.
**COLLECTION OBJECT & SUPPORTING MATERIALS CHECKLIST**
For recording objects or other items under consideration or needed for exhibit. Add pages as necessary. This list will be refined as you go along.

<table>
<thead>
<tr>
<th>Photo</th>
<th>Collection ID #</th>
<th>Object Name</th>
<th>Object Summary (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</th>
<th>Must Acquire</th>
<th>Exhibit Section</th>
<th>Requirements for Safe Display</th>
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</tbody>
</table>
EXHIBIT PROJECT TEAM & TIMELINE MANAGEMENT

Keep track of tasks involved in developing and fabricating your exhibit and assign SPECIFIC roles, responsibilities, and timelines.

ROLES – many of these roles will be filled by the same person, but spread responsibility to team members as possible.

<table>
<thead>
<tr>
<th>Role</th>
<th>Content Review:</th>
</tr>
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<tbody>
<tr>
<td>Theme Development:</td>
<td></td>
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<tr>
<td>Research Objects:</td>
<td></td>
</tr>
<tr>
<td>Label Writing:</td>
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<tr>
<td>Overall Exhibit Design:</td>
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</tr>
<tr>
<td>Label Fabrication:</td>
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<td>Conservation Planning:</td>
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<td>Installation:</td>
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<tr>
<td>Education Materials:</td>
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<td>Evaluation:</td>
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</table>

RESPONSIBILITIES – these are existing workshop due dates, but fill in interim activities as needed.

<table>
<thead>
<tr>
<th>#</th>
<th>Task</th>
<th>Owner</th>
<th>Helper(s)</th>
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<th>Status</th>
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<tr>
<td>1</td>
<td>First draft of Exhibit Planning Worksheet (EPWS) outlining big idea, supporting concepts, initial object list (use form)</td>
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<td>3/6/17</td>
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<td>First draft of Project timeline &amp; team roles (this document)</td>
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<td>17</td>
<td>Install prototype exhibit</td>
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<td></td>
</tr>
<tr>
<td>18</td>
<td>Create visitor survey (use form)</td>
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<td>8/28/17</td>
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<tr>
<td>19</td>
<td>Revise &amp; finalize from feedback</td>
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<td>9/15/17</td>
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<td>20</td>
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<td></td>
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<td>10/31</td>
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</table>
**EXHIBIT PLANNING WORKSHEET – First draft completed worksheet**

For keeping track of your evolving ideas about exhibit content, structure, and visitor objectives. Refine as you go along.

<table>
<thead>
<tr>
<th>Museum Name:</th>
<th>Fictional County Museum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepared by:</td>
<td>Megan, Virginia</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Exhibit Title:</th>
<th>“Artists as Workers”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibit Location:</td>
<td>Fictional County Museum – first floor, north gallery – case #1</td>
</tr>
<tr>
<td>Exhibit Dates:</td>
<td>9/15-12/30/2017 (with prototype completed by 8/28/17 for evaluation)</td>
</tr>
</tbody>
</table>

**Rationale:**
Exhibit developed as a local companion to national traveling Smithsonian exhibition *The Way We Worked*, which traces US work history and culture: “Whether we work for professional satisfaction and personal growth or to ensure the well-being of ourselves and our families, work is a part of nearly every American’s life.” Given the museum mission to explore community arts and history, this local companion exhibit will focus on folk artists as workers, as members of the diverse American workforce whose specialty jobs power our society and improve our community. This exhibit will help the museum further document its collections and present them from a new angle, as well as refresh museum’s relationship with some of the living artists.

| Audience: | Will be designed with local families and local folk artists in mind. |

**Exhibit Theme**
(aka the BIG IDEA that will translate directly into your Main Introduction):
Folk artists are workers who contribute to the economic and cultural life of the community. Folk artists work in a variety of mediums and styles but as workers, they all use tools to get the job done. Tools range from the material that the art is composed of, to the tools used on that material, to the workplaces or other contexts in which their products are created.

**Supporting Concepts**
(sub-themes that will translate directly into physical Exhibit Sections):

- **A. WHERE artists work:** Workplace can be physical space, community context
- **B. HOW artists work:** Tools and materials can be natural or human-made
- **C. WHY artists work:** Personal identity, professional fulfillment, cultural &/or economic survival

Other ideas: Connections to place could discuss how physical location influences materials used, how culture and tradition play a part in art, how that can translate into market for that work. Connections with Utah cultures e.g. Japanese community and Topaz, refugee communities, Polynesian migrants, American Indian tribes, European traditions arriving with pioneers, etc.

**Visitor Experience Objectives:**

- **What do you want the audience to learn?**
  The workmanship and skill that goes into making art requires artists to master the tools of her/his trade.

- **What do you want the audience to feel?**
  Pride in their community of artists and the creativity it takes to do this job. Wonder at the specialty tools and skills needed by all types of workers to do their jobs.

- **What do you want the audience to do?**
  Find related objects elsewhere in the Museum to get visitors exploring (self-guide?)
  Try out a variety of tools during public programs at the museum but also at home.

**Project Manager:** Megan

**Team Members:** Virginia, Lisa, Kimberleigh, Matt and Kathleen (see team and timeline for specific roles)

**Attachments:**
- **Collection Object & Supporting Materials Checklist**
- **Exhibit Project Plan & Timeline**
- **Exhibit Research Log & Object Info Sheets**
- **Exhibit Label Tracker**
  Use the attached form or create your own list of collection objects and non-collection items that are under consideration for your exhibit. In addition to objects, this list may grow to include images, maps, documents, models, props, etc. You will progressively organize these into exhibit sections based on your supporting concepts/sub-themes. Track basic object safe display requirements here also.
  Use this form or create your own method of tracking the tasks involved in creating your exhibit, the people assigned to each task, and the due dates. You can also use a Gantt chart or whatever is preferable.
  Use these forms to keep track of your exhibit and object research. Remember to consult both primary and secondary sources. For sources that prove rich, note citation, quotes, why helpful, etc.
  Attach design sketches, including photographs of objects and supporting materials.
  Use this form to organize your labels, see gaps. Keep feedback and edits on file.
<table>
<thead>
<tr>
<th>Photo</th>
<th>Collection ID #</th>
<th>Object Name</th>
<th>Object Summary (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</th>
<th>Must Acquire</th>
<th>Exhibit Section</th>
<th>Requirements for Safe Display</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1995.8.1 a&amp;b</td>
<td>Moccasins</td>
<td>Goshute people (artist unknown), Utah Buckskin and beads. Confirm bead material? Confirm dimensions?</td>
<td></td>
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<tr>
<td>2</td>
<td>1997.8.4</td>
<td>Navajo Rug</td>
<td>Navajo people, Unknown weaver, Utah or Arizona – research location based on design W 20.5” x H 24” (min. W near center: 20.25”)</td>
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<td>4</td>
<td>1998.3.24</td>
<td>Pot</td>
<td>Acoma Pueblo (artist unknown), New Mexico Clay, confirm dimensions</td>
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<tr>
<td>5</td>
<td>2006.2.235</td>
<td>Sun Katsina</td>
<td>Hopi (artist unknown), Arizona? Mixed Media, confirm dimensions</td>
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<td>6</td>
<td>2006.2.246</td>
<td>Doll, Weaver at Loom</td>
<td>Navajo people, Unknown artist, Confirm location, 20th Century, wool, cotton, wood. confirm dimensions</td>
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<tr>
<td>7</td>
<td>2006.2.263</td>
<td>Textile</td>
<td>Hmong (artist unknown), Vietnamese, Utah cloth, confirm dimensions</td>
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<td>8</td>
<td>2007.1.1</td>
<td>Picking Corn Retablo</td>
<td>Jeronimo Lozano, Peruvian-American, Salt Lake City, Utah Wood and Potato Flour, Dimensions: H 10.5”, W 12” closed (23.5” opened), L 3”</td>
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<tr>
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<td>2008.10.1</td>
<td>Washi Paper Doll</td>
<td>Japan (artist unknown) paper, confirm dimensions</td>
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<tr>
<td>Photo</td>
<td>Collection ID #</td>
<td>Object Name</td>
<td>Object Summary (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</td>
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<td>10</td>
<td>2010.4.7b (set is a-f)</td>
<td>Sioux Drum</td>
<td>Sioux (artist unknown), provenance? Wood and buckskin, confirm dimensions</td>
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<td>11</td>
<td>2010.5.4</td>
<td>Tiki Carving</td>
<td>Tonga Uaisele, Tongan-American, Magna, Utah wood, Dimensions: H 9”, W 2.75”, L 2.15”</td>
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<td>12</td>
<td>2010.5.7</td>
<td>Horsehair Vase with Cow Skull</td>
<td>Dave John, Navajo or Pueblo? (is he in Utah?) Horsehair and clay, confirm dimensions</td>
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<td>Production Tools, Raw Materials</td>
<td>Used to make objects, or required clothing. Any in collection already? May need to loan or buy?</td>
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<td>16</td>
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<td>Photos</td>
<td>Of artists at work, of other lauded eggs of their work, of historic or earlier traditional forms of same type of work or workplaces, murals of workers here.</td>
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<tr>
<td>17</td>
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<td>Archival Materials</td>
<td>Drawings or sketches of ideas prior to realization or related objects; letters, diaries, receipts documenting sales or relationships – impact of work</td>
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<tr>
<td>18</td>
<td></td>
<td>Maps or Timeline</td>
<td>Showing what exactly?</td>
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<tr>
<td>19</td>
<td></td>
<td>Recordings or other Multimedia</td>
<td>Of artists talking about their work, process, reasons for choosing this work, identity as artist.</td>
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<td>20</td>
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<td>Hands-on education</td>
<td>What items might these be?</td>
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EXHIBIT PROJECT TEAM & TIMELINE MANAGEMENT – First draft completed worksheet 1/31/2017

Keep track of tasks involved in developing and fabricating your exhibit and assign SPECIFIC roles, responsibilities, and timelines.

**ROLES** – many of these roles will be filled by the same person, but spread responsibility to team members as possible.

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<thead>
<tr>
<th>Overall Project Manager</th>
<th>Megan</th>
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**CONTENT**

<table>
<thead>
<tr>
<th>Theme Development</th>
<th>Lisa</th>
<th>Content Review</th>
<th>Matt and Kathleen</th>
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<tr>
<td>Research Objects</td>
<td>Megan</td>
<td>Research Theme</td>
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<tr>
<td>Label Writing</td>
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<td>Label Editing</td>
<td>Lisa</td>
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**FABRICATION**

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<th>Graphic Design</th>
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<td>Construction</td>
<td>Kimberleigh</td>
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<td>Conservation Planning</td>
<td>Kimberleigh</td>
<td>Object Mounts</td>
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<tr>
<td>Installation</td>
<td>Megan and Virginia</td>
<td>Other</td>
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**EDUC**

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<tr>
<td>Evaluation</td>
<td>Lisa</td>
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<tr>
<td>17</td>
<td>Install prototype exhibit</td>
<td>Megan</td>
<td>Virginia</td>
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<td>Create visitor survey (use form)</td>
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<tr>
<td>19</td>
<td>Revise &amp; finalize from feedback</td>
<td>Megan</td>
<td>Whole Team</td>
<td>8/28/17</td>
<td>9/15/17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Final report due to UH</td>
<td>Megan</td>
<td>Lisa, Virginia</td>
<td>10/1/17</td>
<td>10/31</td>
<td></td>
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