WORKSHOP AGENDA
Writing Our Stories: Exhibit Labels
Monday, 5 April 2021, 9:00am–2:00pm
Facilitators: Lisa Thompson (Natural History Museum of Utah) & Megan van Frank (Utah Humanities)

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>8:45–9:00am</td>
<td>Zoom room will be open so we can start promptly</td>
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<tr>
<td>9:00–9:15am</td>
<td>Welcome and Project Reports (Megan &amp; Everyone)</td>
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<td></td>
<td>• Report on progress of individual projects (~2 minutes each group)</td>
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<td></td>
<td>• Overview of schedule and goals for today</td>
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<tr>
<td>9:15–9:45am</td>
<td>Exhibit Labels: Getting from Research to Labels (Lisa)</td>
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<td></td>
<td>• Catering to stirkers, strollers, and studiers through hierarchy of labels</td>
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<td></td>
<td>• Options for content organization – narrative, mind map, storyboard, outline</td>
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<td></td>
<td>• Content Outline and Label Tracker Forms</td>
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<tr>
<td>9:45–10:45am</td>
<td>Exhibit Labels: Writing Labels for Visitors (Lisa)</td>
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<td></td>
<td>• Writing interpretive labels that tell a story</td>
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<td>• Tips on length, hooks, tools</td>
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<td>• Writing and editing are not the same thing</td>
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<td>10:45–11:00am</td>
<td>MORNING BREAK</td>
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<td>11:00–11:30am</td>
<td>Label Critique: What Makes a Horrible Label? (Lisa)</td>
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<td>• HANDS-ON ACTIVITY #1: Turn bad labels into good labels – “Artists as Workers”</td>
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<tr>
<td>11:30–12:00pm</td>
<td>Label Aesthetics &amp; Production (Megan)</td>
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<td>• Preparing professional-looking exhibit labels – design, placement, production</td>
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<td>12:00–12:30pm</td>
<td>LUNCH BREAK</td>
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<tr>
<td>12:30–1:45pm</td>
<td>Break-Out Session: Writing Your Own Labels (Museum teams)</td>
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<td>• HANDS-ON ACTIVITY #2: Using your Exhibit Planning Worksheet and other documentation, each team writes a main Introduction Label and an Object Label for their exhibit (30 minutes).</td>
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<td>• Debrief: Report from each group on labels they just wrote and group discussion (45 minutes).</td>
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<td>1:45–2:00pm</td>
<td>Wrap-up (Megan and Everyone)</td>
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<td></td>
<td>• Refer to syllabus, readings and forms online</td>
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<td>• Discuss assignment for next session</td>
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<tr>
<td></td>
<td>• Stipends, Prototype site visits, Comments or questions?</td>
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</tbody>
</table>
WRITING OUR STORIES: EXHIBIT LABELS

Guide to the Zoom Room

ETIQUETTE
- Mute yourself 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, please 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

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

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

#4 Writing

Writing Our Stories: Exhibit Labels

- Assemble information from various research sources to craft compelling and credible narratives
- Write different types of labels that work together to tell a story
- Designing and fabricating low-tech, inexpensive, professional-looking labels
Workshop Overview

SCHEDULE

Morning
• Welcome Back & Reports
• Getting from Research to Labels
• What Makes a Good Label?
• Label Critique
• Label Design and Fabrication
Afternoon
• Hands-on Activity | Drafting Labels
• Assignment
• Questions & Comments

GOALS FOR TODAY

Writing Labels
• Consolidating information into outline form & then label form
• Structuring/layering information
• Writing for visitors

Physical Label-Making
• Label aesthetics and accessibility

HANDS-ON LABEL MAKING PRACTICE
• 4/26 at 12:00pm @ Hyrum Museum
• Stay on for Study Group
• Study Group will still accommodate Zoom attendees

Interpretation

AASLH StEPS Standards

Interpretation for Programs, Exhibitions, Publications

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

GETTING FROM RESEARCH TO LABELS

Lisa Thompson
Exhibit Developer
Natural History Museum of Utah
lthompson@nhmu.utah.edu
Labels are for Visitors!

A System of Labels

• A clear system helps visitors navigate your exhibit
• It provides layers of information
• Streakers, strollers, studiers model

GET ORGANIZED WITH A HIERARCHY OF LABELS

BUILDING BLOCKS
1. Exhibit Title
2. Main Introduction Label
3. Subtheme labels with headings
4. Individual Object Labels
5. Tombstone or Object ID Label

EXHIBIT TITLE
(Small text - largest font size)

INTRODUCTION LABEL
Conveys overall Big Idea
(125 words max - large font size)

SUB-THEME LABEL
One supporting concept of Big Idea
(75 words max - medium size)
Exhibit Title

• Reflects the Big Idea and gives people an idea of what the exhibit is about.
• Make it catchy but not overly clever.
• Not too long; 1-8 words.
• Should be easy to read. Largest type so visitors can easily identify it.
• Test it to make sure others know what you mean and find it interesting.
Main Introduction Label

- Introduce the Big Idea
- Let visitors know what to expect. What will they see and do in this exhibit?
- Intrigue visitors... Make them want to know more!
- Usually larger so people know to read it first
- 20–125 words (shorter is better)
Subtheme Labels with Titles

- One of your Supporting Concepts
- Provides context for a group of objects
- Tells the story (your subtheme) that connects these objects to the Big Idea
- Use titles (headlines) to draw visitors’ attention
- Print smaller than main label (not too small)
- 20-75 words
Individual Object Labels

• Interpret individual objects / illustrations
• Focus on the object
  ✓ Talk about things visitors can see. Encourage them to look closely.
  ✓ Focus on the story the ties this object to your subtheme or Big Idea. Don’t be tempted to digress.
• Smaller type than subtheme labels
• Generally 20–50 words

A cut above the rest

My uniform is cut to the latest regulations and perfectly fitted for me by a tailor. This is the first luxury connected to my new life as a Midshipman. I say luxury because it cost me the equivalent of five months pay!
Tombstone / Object ID Label

- What the object is, material, use, donor, date of donation, etc. — whatever is important information for your type of museum
- Consistent in form and order
- Can be combined with individual object labels to save space
- Place next to the object if used
- 10–20 words
From Research to Labels

- Start by organizing your research content
- Pick a method that helps you explore the relationships between ideas:
  - Essay
  - Narrative / exhibit walk-through
  - Mind Map
  - Storyboard
  - Outline

Mind Map  TRY COGGLER https://coggle.it/

Storyboard
WRITING LABELS FOR VISITORS
Lisa Thompson
Exhibition Planner
Natural History Museum of Utah
lthompson@umnh.utah.edu

What Do Good Exhibit Labels Do?
• Help visitors connect with your Big Idea.
• Encourage visitors to look closely at objects.
• Help visitors make personal connections.
• Encourage conversations.

It’s all about the visitor experience...
Most Importantly, Good Labels are Short

The research is conclusive. Visitors skip long labels.

• Conversely, short labels increase the amount of reading visitors do in exhibits.
• This means less is more.
  ✓ More people will read three separate 50-word labels than one 150-word label (Bitgood)
• And more is less.
  ✓ Visitors have a limited attention and time.

What information consumes is rather obvious: it consumes the attention of the recipient.

Hence, a wealth of information creates a poverty of attention.

— Herbert Simon

(the Nobel Laureate, not the owner of the Indiana Pacers)

How Short? Really Short

• Stephen Bitgood recommends 30-75 words.
• Beverly Serrell allows up to 125 words for an introductory label. 75 words for all others.

“50-word labels that people read are better than longer labels that visitors ignore.”

Sarah Watkins, Curator

USS Constitution Museum
Which Would You Rather Read?

This label is only 50 words long. Visitor studies have shown that more visitors will read short labels than will read longer labels.

Smaller chunks of text capture more visitors’ attention. Good design and provocative questions can draw people in. You can also highlight words to bring attention to them.

Which Would You Rather Read?

This label is 150 words long. It would take visitors three times as long to read this label—and that’s only if visitors decide to take the effort.

Even if we break the content into smaller text blocks, longer labels result in a lower percentage of visitors who stop. Stephen King describes what he calls the “general plea principle.” That means that visitors weigh the costs of reading a label versus its perceived benefits. The costs of reading a long label may be somewhat offset by a visitor’s interest, reading skill, and other personal factors—as well as the design of that label.

COURTESY OF STEFFANY SCHMIT, SPLIT ROCK STUDIOS

BACKCOUNTRY HOUSE

MUST TO FEED.
HER BRY TO FIGHT.
INDIANS ARE READY.
SIC IN SETTING IN,
BABY IS SICK.

Cumberland Valley National History Trail
Visitor Center, National Park Service
Allentown, VA
What Else Keeps Visitors Engaged?

**GOOD INTERPRETATION!**

- Finding personal or emotional connections
- Discovering meaning
  - What does this mean? How does it connect to other things I know?
- Connecting with objects
- Engaging, active writing
  - A conversational tone

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A Review:

Labels Should Not Be Lists of Facts

Before

**MIRROR FRAME**

Painted cartapesta (papier mâché)

Workshop of NEROCIO DEI LANDI (1447–1550)

Sienese, last quarter of the 15th century

850–1884

This type of mirror frame, showing an emblematic female head, exists in several examples in various media; a maiolica version (C.219–1930) is exhibited in room 14. This work is characteristic of NEROCIO DEI LANDI, who trained under Vecchietta and was active in Siena both as a painter and a sculptor.

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Find the Stories Your Objects Tell

After

**MIRROR FRAME**

About 1475–1550

Workshop of Nerocio dei Landi (1447–1550)

The mirror, which is now missing, would have been a disc of blown glass or polished metal. As well as being an expensive novelty, mirrors were thought to reveal the inner truth. This frame invited a moral comparison, since the viewer’s face appeared below the beautiful (and therefore virtuous) image above. [51 words]

Italy, Siena

Painted cartapesta (papier mâché)

Museum no. 850–1884
Make it Personal

The Genome Within Us
Meet Your Genome

The human genome is a three-billion-part instruction manual written in the twisting, ladder-shaped molecule known as DNA. Despite its enormous size, your genome folds up so small that a copy fits inside every cell in your body.

Create an Emotional Connection

For sale at a Philadelphia slave market

You stand high above a gathering crowd. Everyone's staring at you. Inspecting you. A man speaks. You don't understand his language. You don't know what he's saying. People in the crowd shrug back at him. He shouts. They shout. He shouts. And then you're bound from your arms, and you're in chains.

Appeal to the Senses

The Mvskoke World

We all want to know where we come from. To see where our ancestors lived. To understand how our homelands shaped our bodies and our minds.

Step into the lands of the Mvskoke—ancestral home to the Poarch Creek. Listen to the babbling sounds of the river and of canoe paddles slicing through the water. From miles away you can hear the echo of wooden keels and kecye (mortars and pestles) pounding var (corn) into meal. Smell the smoke from tokv (fires) burning at each family's kuloo (home).

If you understand where we come from, you may understand where we are going.

Apologies! Welcome!
Help Visitors Find Meaning

Upside-down jellies grow a garden of algae

These jellies shelter algae inside their cells

On the shallow sea floor, upside-down jellies face the sun, exposing their algae to plenty of light. The algae use the light to produce food, which the jellies eat. When different species cooperate like this, it’s called symbiosis (sim-be-OH-sis).

How Long Ago Is 66 Million Years?

It’s hard to imagine such a mind-boggling amount of time.

So try this: open and close your hands quickly. Each time you do it represents a year. Now picture doing this 24/7 for two years. That’s how long you’d have to “flash” your hands to represent 66 million years.

Make the Abstract Concrete

Connect to Broader Contexts

Jackie Robinson’s jacket

A man puts on a jacket and makes history. Jackie Robinson wore the twin burdens of hope and hatred with legendary dignity and strength. A man of rare character and talent, Robinson brought the nation toward justice by excelling on the field. Proof of his race, his community, and his family, he asked nothing more of government than he asked of baseball: neither sympathy nor entitlement, but equal opportunity and a level playing field.
**Link the Unfamiliar to the Familiar**

*El Greco to Picasso from the Phillips Collection*

The contents of a stranger’s shopping cart, the books in an acquaintance’s living room—every collection of objects says something about its owner. This one is no exception.

Duncan Phillips put together his art collection like a host making a guest list—always searching for the right mixture, harmonious yet diverse. Looking through these rooms, you may notice his preferences. He had a weakness for color. He avoided art that he considered overly intellectual. He was drawn to emotion, wherever he found it: human gestures, haunting color, expressive brushstrokes.

What is it that makes you like the art you like? How much do your tastes match those of Duncan Phillips?

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**Encourage Close Observation**

*George Wesley Bellows (1882-1925)*

_Waldo Pease, 1920_  
Oil on canvas  
Museum purchase gift of the Charles E. Merritt Trust with matching funds from the M. H. de Young Museum Society  
97.23.1

_Betraying No Emotion_  
by Ben Erickson, fourth grade, Ohlone Elementary School

Plant me sitting on a wooden bench  
holding a cane  
Plant me with a dull brown  
overcoat and a tangerine sweater  
Plant me with a yellow hard  
meatball on a wine red hat  
Plant me betraying  
No emotion

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**Engaging, Active, and Conversational**

*Ruth Asawa*

_Untitled, 1959_  
H. 93 in.  
Collection of Oakland Museum of California, gift of the Women’s Board of the Oakland Museum Association A59.74

This is a hard working sculpture. It is defining an inside space without enclosing that space. It is turning its own shadow into art. It is showing you many faces as you circle it. It is taking the delicate art of crocheting and making it lift weights. Most of all, it is using one plain piece of wire to map a winding path of transformation.
Efforts Were Made to Avoid the Passive Voice

• Using the passive voice results is sentences that are boring, vague, wordy, and/or confusing.
  ✓ Your bicycle was damaged.
  ✓ It was heard by me through the grapevine.

• The active voice is clear, punchy, and direct.
  ✓ Megan damaged your bicycle.
  ✓ I heard it through the grapevine

• Telling the difference between passive and active sentences.
  ✓ In active sentences, the subject is performing the action.
  ✓ In passive sentences, the subject is being acted upon/receiving the action.

For Inspiration

Check out more winners of the American Alliance of Museums (AAM) Excellence in Label Writing competition at:

Some Stories are Better Told with Visuals

• Use timelines, infographics, process graphics, maps, photos, or illustrations to show comparisons, change over time, process, and sequence.

• Check out National Geographic for infographic inspiration. (Use their photo captions as a model, too.)
Set up a Writing Process to Help you Succeed

Consider creating a style guide
• Provides consistency within and across exhibits
• Establishes the relationship you want to have with visitors
  ✓ Voice, tone, reading level
• Creates standards for punctuation, word use, and spelling
• Establishes a hierarchy of labels
  ✓ Types of labels, functions, word counts

When You Sit Down to Write

• Think about the labels in the context of all the other elements of your exhibit.
• Have the following items handy:
  ✓ Big Idea & Supporting Concepts (Exhibition Planning Worksheet)
  ✓ Visitor experience objectives (learning, feeling, doing)
  ✓ Content outline & research notes (make sure facts are correct)
  ✓ Exhibit layout plan and elevations
  ✓ Pictures of objects and visuals
• Use the Label Tracker
• Just do it! Getting started is the hardest part.
Write with Your Visitors in Mind

• Imagine you are a visitor with limited time
  ✓ What do you want to know first?
  ✓ What will intrigue you?
  ✓ What will keep you reading?

• Make it easy to find the important messages
  ✓ Break text on a label into chunks (more easily digestible)
  ✓ Highlight words to draw attention to them
  ✓ Use visuals
  ✓ Ensure labels make sense in any order

... Better to get important ideas to visitors than all the facts

Writing & Editing are Different Processes

• Allow yourself to write knowing it won’t be perfect!
• Set your draft aside for a week or so if you can.
• Edit to hone and distill your stories to their essence. Your visitors will be glad.

Taking It to the Next Level

IDENTIFYING & SOLVING PROBLEMS: FIRST STEPS

• Make sure your text remains focused on your “big idea.” Eliminate anything that doesn’t contribute to developing that idea.
• Address information gaps.
• Review your text against museum standards and your goals for this exhibit.
• Address the big issues related to your themes, your audience, your organization, and your voice first.
Taking It to the Next Level
IDENTIFYING & SOLVING PROBLEMS: NEXT STEPS

• When you have addressed the big issues, move to the next level of detail.
• Consider word choice, sentence structure, selection of quotes and examples, and tone.
• Aim for clear, direct prose.
• Eliminate jargon, passive voice, and unnecessary wordiness.
• Define unfamiliar terms.
• Revise long sentences and paragraphs so visitors can grasp them quickly.

Taking It to the Next Level
IDENTIFYING & SOLVING PROBLEMS: LAST STEPS

Finally, do a careful review of:
• Grammar
• Spelling
• Punctuation
• Format
• Consistency

Test Drive Your Labels

• Ask family, friends, and visitors to read your labels.
  ✓ Can they tell you what the exhibit is about in a way that reflects your Big Idea?
  ✓ Ask them what they found most interesting and least interesting? Was there anything confusing?
  ✓ Have someone read it aloud. Listen for stumbles and long sentences.
• Try Hemingway app [www.hemingwayapp.com](http://www.hemingwayapp.com)
• Edit again...
DON'T GO IT ALONE
Instructors are happy to problem-solve, review, and lend a sympathetic ear as you make the journey from research to awesome labels!

MORNING BREAK – 15 minutes

HANDS-ON ACTIVITY #1

NOW IT’S YOUR TURN!
Label Critique

1) Recalling what we learned today, review some draft labels from model exhibit Artists as Workers
2) Group comments to help us turn bad labels into good labels!
ARTISTS AS WORKERS

Folk artists work in communities across the globe. Wikipedia says folk art "encompasses art produced from an indigenous culture or by peasants or other laboring tradespeople." It is also known as naïve art, tribal art, primitive art, popular art, outsider art, traditional art, tramp art, or working-class art/working-class art. Important cultural traditions are preserved by folk artists. As scholars have described, these traditions are passed from generation to generation. Folk artists, however, also adapt and respond to new influences. Sometimes these adaptations result in surprising new innovations that lead their art in new directions. Folk artists can also contribute to the economic vitality of their communities, just like fine artists, by producing works for local consumption as well as for sale to tourists or collectors, a trend which appears to be accelerating. As workers, folk artists are often masters of extremely difficult skills and very specialized tools needed to create their art. Come meet a few of the folk artists in our community and explore how they work.

BIG IDEA: Folk artists are workers who contribute to the cultural and economic vitality of their communities.

SUB-THEME #1 LABEL

SUPPORTING CONCEPT: Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves.

Cultural Traditions are Preserved and Changed by Folk Artists

Folk artists can be both keepers of tradition and agents of cultural change. Folk artists often pass down skills, stories, and specialized cultural knowledge to a new generation. These traditions might include rules or taboos that govern their work, knowledge of how to gather and prepare materials, or even special prayers or songs that accompany their work. Folk artists can be innovators, too, as you will see when you explore the retablo in this exhibit.

INDIVIDUAL & TOMBSTONE LABEL

SUPPORTING CONCEPT: Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves.

Jeronimo Lozano was born in the village of Huamanga, Ayacucho, Peru, a region rich in traditional Inca culture and folk art. He showed artistic aptitude at a young age. After studying for many years and apprenticing with renowned retablo master Joaquín Lopez Antay, Lozano became a nationally-recognized artist in Peru. In 1994, rising terrorism near his home forced Lozano to flee to the United States. Now a resident of Salt Lake City, he continues to make retablos today. In 2002, he received the Utah Governor’s Folk Art Award in recognition of his many accomplishments.
INDIVIDUAL & TOMBSTONE LABEL
(Conveys Information Detail Related to Sub-theme #1)

SUPPORTING CONCEPT:
Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves.

Four Corners Papercutting
Circa 2000
Aria Rigby, Blanding, Utah
Paper
Purchased from the artist
[word count = 13]

Paper cutting exists as a folk art in many cultures around the world. The Mexican form of papercutting is known as papel picado. It was likely this style of paper cutting that Aria Rigby learned when a group of exiled Mormon polygamists from Colonia Juarez returned to live in her hometown of Blanding. It is interesting to note, however, that papel picado is made out of tissue paper using small chisels, while Aria employed colored papers and cuticle scissors to create her intricate works. This design shows a man straddling the famous “Four Corners” where Utah, Arizona, NM, and Colorado meet. (word count = 142)

LABEL AESTHETICS & PRODUCTION

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

REMEMBER YOUR HANDOUT FROM LAST TIME
Universal Design Quick Reference Guidelines
Create Your Own Style Sheet

Provides consistency within and across exhibits
- Typeface fonts and styles
- Typeface sizes – minimums at least
- Label sizes – minimums
- Margin widths – between text and edge
- Colors
- Tombstone information format
- Caption and credit line format
- Word count limits

Label Design

TYPEFACE FONT

- Choose one that is easy to read
- Can be serif (Times Roman – T g y l)
- Or sans-serif (Arial – T g y l)

TYPEFACE STYLE

- Use Bold only in titles or to call out specific words
- Use only small amounts of *Italic*
- Use limited number of fonts (1-2 is good, 3 max)
- If using more than one font, be consistent in which is used for titles, text, captions, etc.

https://www.canva.com/learn/combining-fonts-10-must-know-tips-from-a-designer/
Label Design

SIZE MATTERS

Minimum size body text
(exceptions for small ID labels)
Recommendation
22 pt body text

Ideal size for body text
Recommendation
28–32 pt body text

Label Design

TIDINESS MATTERS

Line length and leading
Recommendation

Line length: 45–55 characters

Leading should be at least 120% of type size

Hyphenation
Recommendation
No hyphenating words

Label Design

Color

- Use strong contrast between text and paper
- Don’t use opposite colors
- Can use different colors for different types of labels to show:
  - Voice
  - Different sub-themes
  - Different levels of label hierarchy

Contrast for body text
(under 36 pt)
Recommendation
Between 70% and 99% or 70% and 95%
<table>
<thead>
<tr>
<th>Color Combination</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue on Red</td>
<td>Makes your eyes dance</td>
</tr>
<tr>
<td>Black on Blue</td>
<td>Is hard to read</td>
</tr>
<tr>
<td>White on Yellow</td>
<td>Gets lost</td>
</tr>
<tr>
<td>White on Black</td>
<td>Can tire the eyes</td>
</tr>
</tbody>
</table>

Words vanish into a busy background.

Label Design

**SHINY SURFACES, GLASS, SHADOWS**
Label Design

BRAILLE & TOUCH LABELS

Label Placement

HOUSEKEEPING
Peeling, crooked, dislodged, or faded labels distract from content.

- No sticky tape, tacks, staples, glue, etc. attached to objects. No pins through textiles.
- Labels should not lean on or against objects.
- No high-acid paper directly on objects (no high acid paper should be in exhibit anyway).
- Use acid-free and archival quality materials.
Label Placement
GOOD PRACTICE

• Velcro, double sticky tape, 3M removable sticky tabs to attach label to wall, object mount, shelf, case, etc.
• Lay label flat, prop it up, or make a simple stand from archival materials.
• Acrylic stands in many sizes and styles (watch for glare).
• If you absolutely MUST lay it on the object, make sure label is acid free or on an acid free liner, and that it is in subdued light to avoid fading (avoid this if you can).

Label Production
DIY TECHNIQUE

• Produce professional-looking labels
  ✓ on a budget
  ✓ in your own museum
• Ease of this technique makes it possible to redo labels as needed

HANDS-ON LABEL-MAKING PRACTICE
• 4/26 at 12:00pm @ Hyrum Museum
• Stay on for Study Group
• Study Group will still accommodate Zoom attendees

Label Production
EQUIPMENT & SUPPLIES

• Computer and Printer
• Paper – light, pastel or earth tone, not flimsy
• Mounting Board – mat board or foam core
• Spray Adhesive – permanent vs repositionable
• Cotton gloves or roller or rubber scraper
• Mat Cutter – mounted or hand held (alternative = heavy ruler and exacto blade)
Label Production

PRINTING CONSIDERATIONS

• Shape label in a text block, not a line
• Print several small labels on one sheet, leaving 2” between each box to allow for trimming
• Use border box around each label for trimming guide
• Consistent internal margins with slightly wider bottom (1/3” for small labels and at least 1/2” for large labels)
• Consistent label sizes regardless of content (minimum 3” x 1.5”)

Label Production

CREATE A BORDERED BOX

• Insert Text Box in your ‘Word’ document.
• Type your label text inside the text box.
• Resize the box to the desired dimensions and give text your standard internal margins for that label size.
• Click and drag box to where you want it on the page – remember 2” between boxes for room to trim.

Try free CANVA graphic design software
www.canva.com

Label Production

MOUNTING BOARD

• Should be larger than paper with the labels
• Ask your local framing store for their off-cuts
• Use 4-ply acid free Mat Board
• Or acid free Foam Core (white or black)
• Self-adhesive foam core (acid-free)
Label Production
MOUNT PAPER TO BOARD

Spray Adhesive
- Use in well-ventilated space
- Label paper face down on newspaper
- Coat back of paper evenly with spray
- Make sure to hit edges and don’t GLOP
- Place paper on board — use two people if possible with one laying it while the other flattens (rubs) with cotton gloves or a brayer (roller)
- Put under weight for good seal and cure 24 hours

Check out YouTube for videos on working with spray or self-adhesive foam board
https://robertrodriguezjr.com/2014/12/10/video-tutorial-mounting-prints-onto-gatorfoam-board/

Label Production
TRIMMING

- Use a mat cutter or heavy ruler with exacto blade
- Cut just inside the text box (rather than on the box or outside the box because it is hard to control tidy margins and borders)
- If you did not use text box as a cutting guide, remember to leave even and adequate space around text (leave more space for larger labels)

Label Production
TRIMMING

Straight Cut
- Straight vertical cut is easy and can also be done with an exacto blade or box razor cutter using a heavy ruler
- Foam core cuts easily
- Mat board also OK

Bevel Cut
- Use mat cutter so angle leads to outside
- This is opposite to normal mat cutting
- Use 4-ply mat board
- Foam core more tricky and deteriorates more readily

Label side of board
**Label Production**

**GETTING FANCY**

- Vinyl for titles
- Border box around text (use 2 boxes in printing labels – one for cutting guide outside border box)
- Mount trimmed label on colored card stock
- Angle labels for easier view
- Layers of foam core creates multilevel 3D effect

---

**LUNCH BREAK – 30 minutes**

---

**HANDS-ON ACTIVITY #2**

**WRITING YOUR OWN LABELS**

1) **BREAKOUT ROOMS**  
   in teams (30 mins).
2) Using your Exhibit Planning and Research materials for your own exhibit, draft:  
   ✓ Main Introduction Label  
   ✓ Individual Object Label  
3) Choose one label from your team for Group Comment (45 mins).
WRAP UP!

WORKSHOP SCHEDULE

- 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
- 4/26: Come at 12:00pm for hands-on label making and stay on for study group.
- Those wanting to Zoom in can meet with those on-site in board room.

OPTIONAL STUDY GROUPS FOR YOU

READINGS & FORM TEMPLATES

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

BIBLIOGRAPHY - WORKSHOP #4 WRITING

Workshop Readings in Binder


YOUR ASSIGNMENT

SEE THE WORKSHOP SCHEDULE

Start translating research into reality by creating a content outline and drafting exhibit labels.

1) Update Exhibit Planning Worksheet (EPWS) based on the continued research you’re doing and feedback you’re getting, and ideas learned today.
2) Compile research into a Content Rough Outline.
3) Use Label Tracker to create rough drafts of Exhibit Labels (main introduction, sub-themes, and individual objects).
4) Check out readings and ask for help if needed.

ASSIGNMENT EXAMPLE

1) Exhibit Planning Worksheet
2) Content Rough Outline
3) Label Tracker
**UH Exhibit Stipend through MII = $1000**

- **EXHIBIT DEVELOPMENT STIPEND ($850)**
  For equipment and/or archival materials or other supplies or services needed for your Water interpretive exhibit.

- **PROFESSIONAL ASSOCIATION MEMBERSHIP OR BOOKS ($150)**
  Can be membership, books, or some combination. If you already have these, let’s talk about how to use this $$$ instead.

- Submit **SIMPLE BUDGET & EXPLANATION** by email to Megan.

- Requests due by our **MII SITE VISITS** in June 2021.

- We’ll cut you a check and you buy what you need. If you need help knowing where to find products, please ask.

- When you report on the project, let Megan know that you spent the funding as agreed or report any variation.

---

**Scheduling Site Visits**

- Visits to see prototypes set for June.
  - This gives you plenty of time to make adjustments to open your exhibit by 8/7 when Smithsonian opens.

- Prototype visits planned to be virtual.
  - 2 hours
  - 2 people (one to present ideas, the other to take notes)
  - Updated Documentation (needed 2-3 days ahead of appointment):
    - Photos of the space you’re building in
    - Exhibit layout drawings – plan view and elevations
    - Exhibit Planning Worksheet
    - Object List
    - Label Tracker
    - Other photos or materials needed to understand your plans

- **Please talk to Megan about specifics**

---

**Wrap Up!**

- **Support** for this project has been provided in part by the Utah Division of Arts & Museums, with funding from the State of Utah.

- Thanks to colleagues Laurel Casjens, Pam Miller, and Laura Bayer for prior **content development**.

- Thanks to AAM, AASLH, MGNSW, MAVIC for **resources**.

- Questions? Anything else? See you next time!

---

**MAIN CONTACT:**
Megan van Frank | Utah Humanities | 801.359.9670 | vanfrank@utahhumanities.org
INTRODUCTION LABEL (Conveys Overall Big Idea or Theme of Exhibit)
Big Idea: Folk artists are workers who contribute to the cultural and economic vitality of their communities.

ARTISTS AS WORKERS
Folk artists work in communities across the globe. Wikipedia says folk art “encompasses art produced from an indigenous culture or by peasants or other laboring tradespeople.” It is also known as naïve art, tribal art, primitive art, popular art, outsider art, traditional art, tramp art or working-class art/blue-collar art. Important cultural traditions are preserved by folk artists. As scholars have described, these traditions are passed from generation to generation. Folk artists, however, also adapt and respond to new influences. Sometimes these adaptations result in surprising new innovations that lead their art in new directions. Folk artists can also contribute to the economic vitality of their communities, just like fine artists, by producing works for local consumption as well as for sale to tourists or collectors, a trend which appears to be accelerating. As workers, folk artists are often masters of extremely difficult skills and very specialized tools needed to create their art. Come meet a few of the folk artists in our community and explore how they work. [word count = 169]

SUB-THEME #1 LABEL (First supporting concept for the Big Idea)
Supporting Concept: Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves.

Cultural Traditions are Preserved and Changed by Folk Artists
Folk artists can be both keepers of tradition and agents of cultural change. Folk artists often pass down skills, stories, and specialized cultural knowledge to a new generation. These traditions might include rules or taboos that govern their work, knowledge of how to gather and prepare materials, or even special prayers or songs that accompany their work. Folk artists can be innovators, too, as you will see when you explore the retablo in this exhibit. [word count = 75]

INDIVIDUAL OBJECT & TOMBSTONE LABELS FOR SUB-THEME #1

<table>
<thead>
<tr>
<th>Picking Corn Retablo</th>
<th>Four Corners Papercutting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jeronimo Lozano</td>
<td>Circa 2000</td>
</tr>
<tr>
<td>Salt Lake City, UT</td>
<td>Ada Rigby, Blanding, Utah</td>
</tr>
<tr>
<td>2006</td>
<td>Paper</td>
</tr>
<tr>
<td>Purchased from artist</td>
<td>Purchased from the artist</td>
</tr>
<tr>
<td>Museum #20071.1</td>
<td></td>
</tr>
</tbody>
</table>

Jeronimo Lozano was born in the village of Huamanga, Ayacucho, Peru, a region rich in traditional Inca culture and folk art. He showed artistic aptitude at a young age. After studying for many years and apprenticing with renowned retablo master Joaquin Lopez Antay, Lozano become a nationally-recognized artist in Peru. In 1994, rising terrorism near his home forced Lozano to flee to the United States. Now a resident of Salt Lake City, he continues to make retablos today. In 2002, he received the Utah Governor’s Folk Art Award in recognition of his many accomplishments. [w c = 94]

Paper cutting exists as a folk art in many cultures around the world. The Mexican form of papercutting is known as papel picado. It was likely this style of paper cutting that Ada Rigby learned when a group of exiled Mormon polygamists from Colonia Juarez returned to live in her hometown of Blanding. It is interesting to note, however, that papel picado is made out of tissue paper using small chisels, while Ada employed colored papers and cuticle scissors to create her intricate works. This design shows a man straddling the famous “Four Corners” where Utah, Arizona, NM, and Colorado meet. [wc = 102]
HANDS-ON ACTIVITY #2 = 75 minutes
Writing Your Own Labels

1) **In your museum teams = 30 minutes**

One team member writes your **Main Introduction Label** for your exhibit. Draw from your Content Outline document, Exhibit Planning Worksheet, and any research or supporting documents you have with you.

- What is your BIG IDEA?
- Orient people to the exhibit and let them know what to expect.
- Write a 20-125 word label (shorter is better).

The other team member writes an **Individual Object Label** for one of the key objects being used in your exhibit. Draw from your Content Outline document, Exhibit Planning Worksheet, Object Information Worksheet, and any research or supporting documents you have with you.

- How does the object support its sub-theme and in turn, your BIG IDEA?
- Begin by talking about the object.
- Use info that helps your learning, feeling, and doing objectives (ref Exhibit Planning Worksheet).
- Never over 50 words (does not include the “tombstone” information).

2) **Choose one label from your museum team for GROUP COMMENT = 45 minutes**
### Museum Name:
Fictional County Museum

### Prepared by:
Megan, Virginia, Lisa

### Version Date:
5/1/2017

### Exhibit Title:
“Artists as Workers” (working title)

### Exhibit Location (and dimensions):
Fictional County Museum – first floor, north gallery – Case #1 with possible wall space above. Two shelved case with glass top and mullion dividing glass front in half. Lower shelf limited visibility. Slatted shelves require covering. Back sliding doors require case to be loaded and moved with objects inside. This requires mounts for all objects. Internal case: overall W 57” x D 20.25 x top shelf H 14” + lower shelf H 21”

### Exhibit Dates:
9/15-12/30/2017 (with prototype completed by 8/28/17 for evaluation)

### 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:
Adults, local families, local folk artists

### Exhibit Theme (aka the BIG IDEA):
Folk artists are workers who contribute to the cultural and economic vitality of their communities.

#### Supporting Concepts (or sub-themes):

1. Folk artists preserve important cultural **traditions** through their work (skills and cultural knowledge represented in art), even as they **innovate** and seek new ways to express themselves. (*Tradition & Innovation Exhibit Section = 2 objects*)

2. Folk artists can contribute significantly to the **economics** of their communities by producing works for local consumption, as well as broader **markets**. (*makers & markets Exhibit Section = 2 objects*)

3. As workers, all folk artists master **tools and processes** to get the job done. (*Process = for all 4 objects*)

   [Represented by individual labels for tools & materials for all objects to discuss specific traditional methods / materials of creation, and adaptation of techniques with modern methods and tools. Will possibly break structure by not including a subtheme label, and merely rely on object labels for these augmentative props.]

### Visitor Experience Objectives:

- **What do you want audience to learn?**
  Art-making is serious business and an important part of a healthy community. The workmanship and skill that goes into making art requires artists to master the tools of her/his trade.

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

- **What do you want audience to do?**
  Parents and children will help each other learn in the exhibit (using self-guide?) Try out a variety of tools during public programs at the museum but also at home. Purchase original artwork from local artists and a range of traditions.

### Project Manager:
Megan

### Team Members:
Virginia, Lisa, Kimberleigh, Matt and Kathleen (see team and timeline sheet for specific roles)
<table>
<thead>
<tr>
<th>Photo</th>
<th>Collection ID #</th>
<th>Object Name</th>
<th>Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</th>
<th>Object Summary</th>
<th>Exhibit Section</th>
<th>Requirements for Safe Display</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](62x51 to 134x163)</td>
<td>2007.1.1</td>
<td>Picking Corn Retablo</td>
<td>Jeronimo Lozano, Peruvian-American, Salt Lake City, Utah, 2006 Wood, potato flour, [pigment?] Purchased from artist H 10 ½” x W 12” closed (23 ½” opened) x L 3”</td>
<td>Lozano is a contemporary Utah artist originally from Peru. He makes retablos, a traditional art form that combines sculpture and painting to create miniature scenes depicting everyday life, historical events and religious beliefs. Unusually, he sculpts figures individually rather than mass-producing them in molds. While he maintains traditional modes of hand-made production, his subject matter reflects new themes. He learned from renowned retablo master Joaquin Lopez Antay. He demonstrates and exhibits his work at regional festivals. Received 2002 Utah Governor's Folk Art Award, National Heritage Fellowship in 2008.</td>
<td>Tradition &amp; Innovation</td>
<td>Flat bottom, but tippy. Needs stability of mount w/out hiding painted edges. Flat covered board with back support and doors secured with microdots. See drawing attached.</td>
</tr>
<tr>
<td>![Image](62x204 to 134x295)</td>
<td>No #</td>
<td>Four Corners Papercutting</td>
<td>Ada Redd Rigby, Blanding, Utah, circa 2000 Paper Purchased from artist circa 2008 H 4 ¼” x W 6 ¼”</td>
<td>Rigby’s original designs were inspired by her community, family, and local history. She learned papel picado artform from Lelia Palmer, who learned in Mexico, but now creates original intricate designs, cutting them free-hand with cuticle scissors. Ada shared skill with many in Blanding, and it has become one of the area’s most cherished traditional arts. Earned Utah Arts Council Governor’s Award in the Arts in 2003.</td>
<td>Tradition &amp; Innovation</td>
<td>Display at shallow angle within mylar envelope on mount covered by sewn muslin.</td>
</tr>
<tr>
<td>![Image](62x313 to 134x387)</td>
<td>1997.8.4</td>
<td>Rug</td>
<td>Navajo (artist unknown), Klagetoh, Arizona, circa 1940 Revival Period (1920-1940) Wool, natural and aniline dyes Gift of Sarah Hatch Smith W 20 ½” x H 24”</td>
<td>This Navajo rug belonged to Ira Hatch, owner from 1926-1993 of the Hatch Trading Post near Blanding, Utah, who worked in the area rug trade. Anglo influence on Navajo weaving in the late 19th and 20th Centuries came in the form of trading posts. Posts introduced new materials and markets to women weavers, who in collaboration with trading post operators, developed identifiable regional styles. Driven by the trading post network, the rug trade became essential to the economic survival of the weavers’ households, and a major driver of the tourist economy in the Four Corners region.</td>
<td>Makers &amp; Markets</td>
<td>Display at angle on lifting board, possibly swooped to fit better. Baste muslin and velcro backing to make more versatile hanging system. Make sure hung showing horiz’1 rows with black bands top / bottom</td>
</tr>
<tr>
<td>![Image](62x461 to 134x516)</td>
<td>2010.5.4</td>
<td>God Figure Carving</td>
<td>Tonga Uaisele, Tongan-American, Magna, Utah, 2008 Wood Purchased from artist H 9” x W 2 ¾” x D 2 ¼”</td>
<td>This hand-carved god figure was commissioned in 2008 from Utah artist Tonga Uaisele, a Tongan immigrant regarded by his community as a master carver. Mr. Uaisele blends Polynesian cultural styles and traditions that adapt to new environments and circumstances. This object, reminiscent of Hawaiian atua (gods), is a representation of the Pan-Pacific style that took root in Tonga in the 1960-70s, during a woodcarving revival stimulated by the tourist market, which served commercial purposes, as well as to help educate locals (esp. young people) in loss of fading cultural traditions.</td>
<td>Makers &amp; Markets</td>
<td>Display at shallow angle in slanted upright cavity mount made from ethafoam – muslin cover. May need elevating to give more visual weight.</td>
</tr>
</tbody>
</table>

**COLLECTION OBJECT & SUPPORTING MATERIALS CHECKLIST**

**Version 5/1/2017 – page 2**
<table>
<thead>
<tr>
<th>Photo</th>
<th>Collection ID #</th>
<th>Object Name</th>
<th>Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)</th>
<th>Object Summary</th>
<th>Exhibit Section</th>
<th>Requirements for Safe Display</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Production Items</td>
<td>Prop – not accessioned</td>
<td>Raw Materials &amp; Tools</td>
<td>Tools (scissors) Materials (paper)</td>
<td>Used to make objects. May need to borrow or buy?</td>
<td>Process for Papercutting No #</td>
</tr>
<tr>
<td>8</td>
<td>Production Items</td>
<td>Prop – not accessioned</td>
<td>Raw Materials &amp; Tools</td>
<td>Tools (chisels) Materials (wood)</td>
<td>Used to make objects. May need to borrow or buy?</td>
<td>Process for Carving 2010.5.4</td>
</tr>
<tr>
<td>9</td>
<td>No # Not accessioned</td>
<td>Jeronimo Lozano individually sculpts and paints all the figures for his hand-built retablos. Image courtesy Chase Home Museum of Utah Folk Art.</td>
<td></td>
<td></td>
<td></td>
<td>Label for Retablo 2007.1.1</td>
</tr>
<tr>
<td>10</td>
<td>No # Not accessioned</td>
<td>Ada Rigby caption tba. Image courtesy Chase Home Museum of Utah Folk Art, 4/17</td>
<td></td>
<td>Keep looking for an alternative image that shows artist at work.</td>
<td></td>
<td>Label for Papercutting No #</td>
</tr>
<tr>
<td>11</td>
<td>No # Not accessioned</td>
<td>Navajo caption tba. Photo 22025 – Navajo Woman Making Thread (no date or specific location), Utah Department of Publicity &amp; Industrial Development. Images courtesy Utah Historical Society.</td>
<td></td>
<td></td>
<td></td>
<td>Label for Rug 1997.8.4</td>
</tr>
<tr>
<td>Photo</td>
<td>Collection ID #</td>
<td>Object Name</td>
<td>Description</td>
<td>Object Summary</td>
<td>Exhibit Section</td>
<td>Requirements for Safe Display</td>
</tr>
<tr>
<td>-------</td>
<td>----------------</td>
<td>-------------</td>
<td>-------------</td>
<td>----------------</td>
<td>----------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td><img src="Image" alt="Photo" /></td>
<td>No # Not accessioned</td>
<td>Tonga Uaisele demonstrates his carving skills at the Utah Cultural Celebration Center, West Valley City, 2005. Image courtesy Michael Christensen.</td>
<td></td>
<td></td>
<td>Label for Carving 2010.5.4</td>
<td>n/a reproduction</td>
</tr>
<tr>
<td>13</td>
<td>Quotes</td>
<td></td>
<td>Quotes from artists on motivation, process, reasons for choosing this work, identity as artist – or – others talking about the cultural or economic importance of work – or – about the process of making the art, etc.</td>
<td></td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td>14</td>
<td>Maps or Timeline</td>
<td></td>
<td>Showing economic impact of artists in Utah</td>
<td></td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td>15</td>
<td>Recordings or other Multimedia</td>
<td></td>
<td>Of artists talking about their work, process, reasons for choosing this work, identity as artist: 1) Jeronimo Lozano: National Heritage Fellow <a href="https://www.youtube.com/watch?v=LMscfyzfEoN4">https://www.youtube.com/watch?v=LMscfyzfEoN4</a> (4:10 created by Craig Miller of Chase Home) 2) Jeronimo Lozano Artista Peruano en Utah <a href="https://www.youtube.com/watch?v=1ByQXrEcX1s">https://www.youtube.com/watch?v=1ByQXrEcX1s</a> (10.47 by Javier Moreno, in Spanish no subtitles) 3) Nothing about Ada Rigby but several videos about papercutting art, for example: <a href="https://www.youtube.com/watch?v=qz8SiUzmAw8">https://www.youtube.com/watch?v=qz8SiUzmAw8</a> (6:04 showing tools, demonstration, etc.) 4) Nothing about Tonga Uaisele but several videos about Polynesian woodcarving, for example: <a href="https://www.youtube.com/watch?v=mnltxGwT0ok">https://www.youtube.com/watch?v=mnltxGwT0ok</a> (6:02 tiki carving in Polynesian cultural context) 5) Navajo Rug Weaving – Monument Valley <a href="https://www.youtube.com/watch?v=DeAllgHhPAE">https://www.youtube.com/watch?v=DeAllgHhPAE</a> (3:04 about process of shearing, preparing wool, and weaving techniques and market)</td>
<td></td>
<td></td>
<td>Sound station or iPad. Would need a mount or leash for that…? Also wifi in the space?</td>
</tr>
<tr>
<td>16</td>
<td>Hands-on education</td>
<td></td>
<td>Self-guide, what else? Virginia?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### EXHIBIT CONTENT ROUGH OUTLINE  
**Fictional County Museum – Artists as Workers – version 5/1/2017**

As an interim step between research and label writing, organize your research into a rough outline for your exhibit by narrowing the information you found and choosing only what is relevant to this exhibit. Note sources in case you need to revisit them.

<table>
<thead>
<tr>
<th>EXHIBIT THEME (the Big Idea)</th>
<th>Folk artists are workers who contribute to the cultural and economic vitality of their communities.</th>
</tr>
</thead>
</table>
| **Key Points**              | • 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. Artists are no different.  
• Folk artists working in communities across the globe, and across Utah, are specialized workers.  
• Define Folk Arts: a wide range of objects that reflect the traditions and social values of the folk artist. Folk artists generally prefer to use techniques and styles particular to their culture or region.  
• Cultural Vitality: Art-making is important part of a healthy community. “The term, which often implies rural life, community, simplicity, tradition, and authenticity, provides a powerful image on which to build community.” [ref Fine, 2004]  
• Economic Vitality: Art-making is serious business. Not embroidery to economic development in Utah, where in 2014 this sector generated $187 million in revenue and employed 50,379 people. New data show arts and culture account for a larger share of jobs in Utah than they do nationally. [ref CVI] |
• Utah Creative Vitality Index [heritage.utah.gov/arts-and-museums/resources_publications_surveys] |

<table>
<thead>
<tr>
<th>EXHIBIT SECTION A (1st Supporting Concept)</th>
<th>Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves.</th>
</tr>
</thead>
</table>
| **Key Points**                             | • Work done to sustain cultural traditions that might otherwise fade / larger cultural survival.  
• The idea of master/apprentice and passing traditions. Folk artists generally have little or no formal schooling in art, but are taught individually by those who are masters of the craft.  
• Who is “allowed” to work in specific traditions (is certain life/work experience or cultural belonging required or can artist be new to the traditional form)?  
• Ideas about what is “traditional” change over time. We should look beyond the actual objects to the various reasons why and ways in which objects are produced and used, and the various meanings they have to makers and consumers. Artistic activities maintain a continuing link with the past, as well as innovations and borrowings. Copying of old forms is undertaken for education of indigenous young people in cultural traditions. Making new art forms out of old ones. [ref Dark, 1990]  
• Do traditional art forms/products unite people/communities? Traditional art functions differently in migrant or even native communities. ‘Tradition’ becomes the social cement that binds the community together, even as they become assimilated to norms of new homeland. [ref Small, 1997] |
| **Main Sources**                           | • Dark, Philip J.C., “Tomorrow’s Heritage is Today’s Art, and Yesteryear’s Identity” in Hanson and Hanson (eds) *Art and Identity in Oceania*, Honolulu: University of Hawai’i Press, 1990, pp. 244–268.  

<table>
<thead>
<tr>
<th>OBJECT A1 (ID# &amp; Name)</th>
<th>2007.1.1 Picking Corn Retablo</th>
</tr>
</thead>
</table>
| **Key Points**         | • Lozano a contemporary Utah retablo artist originally from Peru.  
• Retablos are a traditional form that combines sculpture and painting to create miniature scenes depicting everyday life, historical events, and religious beliefs.  
• Lozano began learning the traditional arts of Peru at a young age. He studied for many years, and worked with renowned retablo master Joaquin Lopez Antay, and became a nationally recognized artist in Peru.  
• He expanded the tradition of retablo making beyond the religious to include the depiction of fiestas, street scenes, and even political commentary.  
• Since coming to the US in 1994, Lozano’s work has maintained the original tradition of hand-painting and hand-sculpting intricate scenes, but his pieces now reflect both his Peruvian-Catholic heritage and his life in Mormon Utah and West. |

*Utah Humanities – Museum Interpretation Workshops – Content Rough Outline – draft version 5/1/2017 – page 1*
Lozano received the 2002 Utah Governor’s Folk Art Award, and in 2008 was honored with a National Heritage Fellowship, our country’s highest award for traditional artists.

Unusually, he sculpts figures individually rather than mass-producing in molds.

“Quote about tradition: “This type of artwork has over five hundred years of history, so it’s important to preserve it and keep it traditional.”

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

Main Sources
- Artist file at the Chase Home Museum of Utah Folk Arts
- Lozano interview on http://mormonartist.net/interviews/jeronimo-lozano/

OBJECT A2 (ID# & Name) No # Four Corners Papercutting

Key Points
- Ada Redd Rigby practiced the art of paper cutting for most of her life. Her original designs were inspired by her community, family, and local history.
- The art of papercutting is found in cultures worldwide. Originating in China, it has myriad traditional forms in Asia, Europe, and Latin America. It became very popular in the US during the Victorian era (1837-1901).
- The form may be unexpected in rural Utah, but when a group of exiled Mormon polygamists from Colonia Juarez returned to live in Blanding, one of the women brought this art form with her. Ada Rigby learned paper cutting from Lelia Palmer, who was taught the skill of papel picado (perforated paper) while living in Mexico. She taught Ada the form, which is made by using small chisels or small sharp scissors to cut tissue paper to create banners.
- Ada made the traditional Mexican form her own, innovating it to create hundreds of intricate original designs, cutting them free-hand with cuticle scissors.
- She shared this skill with many in Blanding, where it has become one of the area's most cherished traditional arts.
- Ada Rigby earned the Utah Arts Council Governor's Award in the Arts in 2003.
- “I only have it anecdotally that she was influenced by German paper cutting technique Scherenschnitte because she mentioned it to me. I have not found it anywhere written down.” – Virginia Catherall, UMFA 2016 (collecting trip c2005)

“Quote: "I was surprised," Rigby said about being notified of her 2003 Governor’s Award. "I do it just as a hobby." [ref Chase Home artist file]

Main Sources
- Artist files at the Chase Home Museum of Utah Folk Arts and the UMFA
- Obituary of Ada Rigby 4/14/2016

EXHIBIT SECTION B (2nd Supporting Concept)

Folk artists can contribute significantly to the economics of their communities by producing works for local consumption, as well as broader markets.

Key Points
- How culture and tradition translate into a market for this work.
- Art is valued because of authenticity of tradition-bearers vs factory-made knock-offs.
- Artist often driven by economic survival – tension between that and the authenticity valued by market?
- How have changes in technology, forced efficiencies, government regulations/protections, existence (or lack) of markets affected these art forms? (relates to innovation above)
- Selling of cultural products – unique cultural crafts – happens within a context that is both inside and outside the artist’s control, and is laden with ideas of “authenticity” and perceptions of “identity” and “other” that are monetized in weird ways. What is being purchased is an idea as much as an object, yet the purchase still feeds artists and their families.
- Now creating pieces in smaller sizes to be affordable and transportable for tourists.
- Tourist or high end collectors market can be enough to support artists working full time at their crafts.

Main Sources
- Dark, Philip J.C., “Tomorrow’s Heritage is Today’s Art, and Yesteryear’s Identity” in Hanson and Hanson (eds) Art and Identity in Oceania, Honolulu: University of Hawaii Press, 1990, pp. 244-268.
**OBJECT B1** (ID# & Name) 1997.8.4 Rug

**Key Points**

- Navajo rug in Klagetoh regional style, dates from around 1940, belonged to Ira Hatch, who as owner from 1926-1993 of the Hatch Trading Post near Blanding, was a prominent actor in the region’s prolific rug trade.
- Anglo influence on Navajo weaving grew with the coming of the railroad to the Reservation in 1882. Trading posts were established and introduced new materials and markets to women weavers, who in collaboration with trading post operators, developed identifiable regional styles.
- Through trading post network, the rug trade became essential to the economic survival of the weavers’ households. (women as breadwinners).
- Also a major driver of the Four Corners regional tourist economy. At its high end, the Indian arts sector is all about authenticity, quality, and taste. Lots of effort goes into educating the collectors of Navajo weaving and other art forms. State governments in the region advertise this important aspect of the art sector as a driver of the local tourist economy. Eg Arizona Highways (1970s) is a modern version of the Moore and Hubbell pamphlets (1911), created by these businessmen (trading post agents) to market rugs for Eastern markets during arts & crafts era.
- Trade in this art form is guarded. Navajos, trading post agents, local businesses in adjacent communities, and the government were all active in guarding and guiding the trade of Navajo weaving – from manipulating source materials (sheep herd strains and dyes), to regulating weavers, to protecting authenticity of the product through certificates of genuineness to ensure that weavers were not cheated of income by imitators. [ref McPherson, UHQ, 1999]
- Purchasing an idea: To Anglos, “Navajo weavings gained appeal from the romanticized notion that their producers were part of a primitive group whose traditions were destined to vanish… complex links between Indian identity and the emergence of tourism in the Southwest … production, distribution, and consumption became interdependent concepts shaped by the forces of consumerism, race relations, and federal policy … layers of meaning surround the branding of “Indian made.” …Navajo artists, collaborating traders, tourist industry, and ethnologists created a vision of Navajo culture that had little to do with Navajos themselves…. Symbiotic relationship that influences mutual Anglo-Navajo perceptions and the ways Navajos participate in the marketplace.” [ref Bsumek, 2008]
- **Quote:** Need to obtain quote related to object.

**Main Sources**


**OBJECT B2** (ID# & Name) 2010.5.4 God Figure Carving

**Key Points**

- Tonga Uaisele is a Tongan immigrant to Utah regarded by his community as a master carver. Commissions from the Tongan United Methodist Church and the Utah State art collection, plus participation in Salt Lake’s Living Traditions Festival and Utah Cultural Celebration Center events, have added to this reputation.
- Tongan population is one of the fastest growing in Utah, a transnational community with cultural traditions that are both steadfast and changing. (Utah’s per capita share of Pacific Islanders is the highest in continental U.S. [ref 2010 U.S. Census data].)
- Uaisele reflects those changes in his art, which blends Polynesian cultural styles and traditions that adapt to new environments and circumstances.
- This hand-carved god figure, reminiscent of Hawaiian *atua* (gods), is a representation of the Pan-Pacific style that took root in Tonga in the 1960-70s, during a woodcarving revival stimulated by the tourist market, which served commercial purposes, as well as helped educate locals (especially young people) in loss of fading cultural traditions.
• Pan-Pacific tradition began in the 1960s with highly skilled craftsmen in Hawaii who copied old Hawaiian sculptures and those of other Pacific cultures, leading to the production of composite carving style widespread today. [ref Dark, 1990]
• “The Tongan reciprocal economic system: Much of the money earned by Tongans stays loosely within the Tongan community. It is passed around a good deal, just as crafts and food are exchanged freely in the islands, symbolizing an unselfish wealth in a country where there is no cash economy to speak of. This emphasis on giving creates bonds within family and community.” [ref Cannon, 1999, p 37.]
• Are carvings for tourists and collectors, or for Tongans (and diaspora) as part of creating a social framework? Or both?
• Quote: Need to obtain quote from artist or related to object
• Quote: “I’ve never seen a man use his bare feet as vice grips before. Astounding.” [ref Michael Christensen, folklorist, Utah Cultural Celebration Center]

Main Sources
• Artist files at the Chase Home Museum and Utah Cultural Celebration Center
• TePapa Museum, collections database entry for object reg# FE012724 ‘God Figure carving’ http://collections.tepapa.govt.nz/Object/1314394 [comparison object]
• Dark, Philip J.C., “Tomorrow’s Heritage is Today’s Art, and Yesteryear’s Identity” in Hanson and Hanson (eds) Art and Identity in Oceania, Honolulu: University of Hawaii Press, 1990, pp. 244-268.

EXHIBIT SECTION C

(3rd Supporting Concept)

As workers, all folk artists master tools and processes to get the job done.

Key Points

• Traditional methods / materials of creation, and adaptation with modern methods and tools.
• Specialty tools and skills are needed by all types of workers to do their jobs.
• The workmanship and skill required of art requires artists to master the tools of her/his trade.
• Folk artists work in a variety of mediums and styles but as workers, they all use tools to get the job done. Tools and materials can be natural or human-made. Tools range from the material that the art is composed of, to the tools used on that material. Changes in technology?

Main Sources
• Individual object sources refer to this idea. No specific sources found to address this subtheme.

OBJECT C1

(ID# & Name) No # Props – Sculpting Tool and Wood / Clay (supports 2007.1.1 Retablo)

Key Points
• Using both traditional and new tools and processes.

Main Sources
• See sources for Corn Picking Retablo

OBJECT C2

(ID# & Name) No # Props – Cuticle Scissors and Paper (supports Papercutting)

Key Points
• Melding different traditions and tools (Mexican and German) to new form.

Main Sources
• See sources for Four Corners Papercutting

OBJECT C3

(ID# & Name) No # Props – Picker and Raw Wool / Yarn (supports 1997.8.4 Navajo Rug)

Key Points
• Equipment (loom), materials (raw and finished yarn), complexity of process
• Use rug weaving process statistic that the time it takes to weave a 3’ x 5’ above-average handspun rug – including shearing sheep, preparing and dyeing the wool, making and stringing loom, and weaving the rug – takes a total of 345 hours.

Main Sources
• See sources for Navajo Rug
• Process study by Navajo Community College [ref UMFA education file]

OBJECT C4

(ID# & Name) No # Props – Chisels and Wood (supports 2010.5.4 Tongan Carving)

Key Points
• Emphasize hand-made and use of local materials

Main Sources
• See sources for Tongan Carving
Fictional County Museum – Artists as Workers – ROUGH DRAFT – 5/1/2017

Main Introduction Label

<table>
<thead>
<tr>
<th>Conveys Big Idea</th>
<th>Folk artists are workers who contribute to the cultural and economic vitality of their communities.</th>
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<tbody>
<tr>
<td>Exhibit Title</td>
<td>ARTISTS AS WORKERS [word count = 3]</td>
</tr>
<tr>
<td>Main Intro Text</td>
<td>Folk artists are members of the diverse Utah workforce whose specialty jobs power our society and improve our community. Folk art encompasses a wide range of art forms that reflect the traditions and social values of the artist. “The term, which often implies rural life, community, simplicity, tradition, and authenticity, provides a powerful image on which to build community.” Important cultural traditions are preserved by folk artists by passing skills and knowledge through generations. Folk artists also adapt and respond to new influences, which sometimes result in surprising new innovations that lead the art in new directions. Art-making is also serious business, generating jobs and revenue in Utah like any other economic sector. In this way, folk artists contribute to the economic vitality of their communities by producing works both for local consumption, as well as for sale to tourists or collectors. As workers, folk artists are often masters of extremely difficult skills and very specialized tools needed to create their art. [word count = 162]</td>
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Subtheme / Exhibit Section Label #A

<table>
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<tr>
<th>Conveys Subtheme</th>
<th>Folk artists preserve important cultural traditions through their work (skills and cultural knowledge represented in art), even as they innovate and seek new ways to express themselves.</th>
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<tr>
<td>Subtheme Heading</td>
<td>Tradition &amp; Innovation: Cultural Traditions are Preserved and Changed by Folk Artists [word count = 12]</td>
</tr>
<tr>
<td>Subtheme Text</td>
<td>Folk artists can be both agents of cultural change and keepers of tradition. Their work often sustains cultural traditions that might otherwise decline. Folk artists often pass down skills, stories, and specialized cultural knowledge to a new generation. These traditions might include rules or taboos that govern their work, knowledge of how to gather and prepare materials, or even special prayers or songs that accompany their work. Ideas about what is “traditional” can also change over time, as objects are produced as much for their original use as for the purpose of maintaining cultural links and knowledge within a community. Artistic activities maintain important continuing links with the past, and traditional identities, as well as innovations and borrowings. [word count = 118]</td>
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Individual Object Labels for Subtheme / Section #A

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<tr>
<th>Object A1</th>
<th>(ID# &amp; Name)</th>
<th>2007.1.1 Picking Corn Retablo</th>
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<tr>
<td>Object Label</td>
<td>Jeronimo Lozano was born in the village of Huamanga, Ayacucho, Peru, a region rich in traditional Incan culture and folk art. He showed artistic aptitude at a young age. After studying for many years and apprenticing with a renowned retablo master, Lozano became a nationally-recognized artist in Peru. Retablos are a traditional form that combine sculpture and painting to create miniature scenes depicting everyday life, historical events, and religious beliefs. He expanded the tradition of retablo making beyond the religious to include the depiction of fiestas, street scenes, and even political commentary. Since coming to the US in 1994, Lozano’s work has maintained the original tradition of hand-painting and hand-sculpting intricate scenes, but his pieces now reflect both his Peruvian-Catholic heritage and his life in Mormon Utah and West. In 2002, he received the Utah Governor’s Folk Art Award in recognition of his many accomplishments, and in 2008 was honored with a National Heritage Fellowship, our country’s highest award for traditional artists. [word count = 162]</td>
<td></td>
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<tr>
<td>Tombstone</td>
<td>Picking Corn Retablo</td>
<td>Jeronimo Lozano</td>
</tr>
<tr>
<td>OBJ A1 Label Image</td>
<td>(ID# &amp; Name)</td>
<td>No # not accessioned</td>
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<tr>
<td><strong>Image Caption</strong></td>
<td>Jeronimo Lozano individually sculpts and paints all the figures for his hand-built retablos. Image courtesy Chase Home Museum of Utah Folk Art. [word count = 22]</td>
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<th>OBJECT A2</th>
<th>(ID# &amp; Name)</th>
<th>No # Four Corners Papercutting</th>
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<tr>
<td><strong>Object Label</strong></td>
<td>Paper cutting exists as a folk art in many cultures around the world. The Mexican form of papercutting is known as <em>papel picado</em>. It was likely this style of paper cutting that Ada Rigby learned when a group of exiled Mormon polygamists from Colonia Juarez returned to live in her hometown of Blanding. It is interesting to note, however, that <em>papel picado</em> is made out of tissue paper using small chisels, while Ada employed colored papers and cuticle scissors to create her intricate works. Ada Rigby earned the Utah Arts Council Governor's Award in 2003. This design shows a man straddling the famous “Four Corners” where Utah, Arizona, New Mexico, and Colorado meet. [word count = 116]</td>
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<thead>
<tr>
<th>Tombstone</th>
<th>Four Corners Papercutting</th>
<th>Ada Redd Rigby</th>
<th>Blanding, Utah</th>
<th>Circa 2000</th>
<th>Paper</th>
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<tr>
<td><strong>Image Caption</strong></td>
<td>Ada Rigby. Image courtesy Chase Home Museum of Utah Folk Art. [word count = 11]</td>
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*Utah Humanities – Museum Interpretation Workshops – Label Tracker – draft version 5/1/2017 - page 2*
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<tr>
<td>Image Caption</td>
<td></td>
<td>Navajo Woman Making Thread (no date or specific location), Utah Department of Publicity &amp; Industrial Development. Image courtesy Utah State Historical Society. [word count = 22]</td>
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<th>OBJECT B2</th>
<th>(ID# &amp; Name)</th>
<th>2010.5.4 God Figure Carving</th>
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<tr>
<td>Object Label</td>
<td></td>
<td>This hand-carved god figure was commissioned from Utah artist Tonga Uaisele, a Tongan immigrant regarded by his community as a master carver. Commissions from the Tongan United Methodist Church and the State art collection, plus many years’ participation in Salt Lake’s Living Traditions Festival and Utah Cultural Celebration Center events, have only added to his reputation. Tongans are one of the fastest growing populations in Utah, a transnational community with cultural traditions that are both steadfast and changing. As a working artist, Mr. Uaisele reflects those changes in his art, which blends Polynesian cultural styles and traditions that adapt to new environments and circumstances. This object, reminiscent of Hawaiian atua (gods), is a representation of the Pan-Pacific style that took root in Tonga in the 1960-70s, during a woodcarving revival stimulated by the tourist market, which served commercial purposes, as well as to help educate locals (particularly young people) in loss of fading cultural traditions. Are carvers carving for tourists and collectors, or for Tongans as part of creating an ongoing social framework? [word count = 173]</td>
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<tr>
<td>Image Caption</td>
<td></td>
<td>Tonga Uaisele displays his carving skills at the Utah Cultural Celebration Center, West Valley City, 2005. Image courtesy Michael Christensen. [word count = 20]</td>
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<td>Object Label</td>
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| OBJECT C2 | (ID# & Name) | No # Props – Cuticle Scissors and Paper (supports Papercutting) |
| Object Label |          | Although Rigby learned papel picado, she later relied on the materials and techniques of Scherenschnitte to create her one of a kind works. [word count = 23] |

| OBJECT C3 | (ID# & Name) | No # Props – Picker and Raw Wool / Yarn (supports 1997.8.4 Rug) |
| Object Label |          | Navajo weavers use upright looms and hand-spun, hand-dyed yarn. The time it takes to weave a 3’ x 5’ above-average handspun rug – including shearing sheep, preparing and dyeing the wool, making and stringing loom, and weaving the rug – takes a total of 345 hours. [word count = 44] |

| OBJECT C4 | (ID# & Name) | No # Props – Chisels and Wood (supports 2010.5.4 Carving) |
| Object Label |          | “I’ve never seen a man use his bare feet as vice grips before. Astounding.” – Michael Christensen, folklorist, Utah Cultural Celebration Center [word count = 21] |