



**WORKSHOP AGENDA**  
**Writing Our Stories: Exhibit Labels**  
**Monday, 12 February 2024, 9:00am–5:00pm**

**Utah Museum of Fine Arts, 410 Campus Center Drive, Salt Lake City, UT 84112**  
**Facilitators: Lisa Thompson (Natural History Museum of Utah) & Megan van Frank (Utah Humanities)**

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<b>8:30–9:00 am</b>	<b>Arrivals so we can start promptly</b>
<b>9:00–9:30 am</b>	<b>Welcome and Project Reports</b> (Megan & Everyone) <ul style="list-style-type: none"><li>• Thanks to hosts and housekeeping</li><li>• Report on progress of individual projects (~2-3 minutes each museum)</li><li>• Overview of schedule &amp; goals for today</li></ul>
<b>9:30–10:45am</b>	<b>Exhibit Labels: Getting from Research to Labels</b> (Lisa) <ul style="list-style-type: none"><li>• Catering to strollers, strollers, and studiers through hierarchy of labels</li><li>• Options for content organization – narrative, mind map, storyboard, outline</li><li>• Content Outline and Label Tracker Forms</li><li>• <u>Hands-On Activity #1</u>: Drafting a Rough Outline for YOUR Exhibit Project (30 minutes)</li></ul>
<b>10:45–11:00 am</b>	<b>BREAK</b>
<b>11:00–12:00 pm</b>	<b>Exhibit Labels: Writing Labels for Visitors</b> (Lisa) <ul style="list-style-type: none"><li>• Writing interpretive labels that tell a story</li><li>• Tips on length, hooks, tools</li><li>• Writing and editing are not the same thing</li></ul>
<b>12:00–1:00 pm</b>	<b>LUNCH (on your own)</b>
<b>1:00–1:30 pm</b>	<b>Group Critique: What Makes a Horrible Label?</b> (Lisa) <ul style="list-style-type: none"><li>• <u>Hands-On Activity #2</u>: Turn bad labels into good labels – “Artists as Workers”</li></ul>
<b>1:30–3:00 pm</b>	<b>Break-Out Session: Writing Your Own Labels</b> (Museum teams) <ul style="list-style-type: none"><li>• <u>Hands-On Activity #3</u>: Using Content Outline, Exhibit Planning Worksheet, and other documentation, each team writes a main Introduction Label and an Object Label for their exhibit. Swap labels with another team for feedback. Revise based on feedback (40 minutes)</li><li>• Report from each group on labels they just wrote and group discussion (50 minutes)</li></ul>
<b>3:00–3:15 pm</b>	<b>BREAK</b>
<b>3:15–4:45 pm</b>	<b>Label Aesthetics &amp; Production</b> (Megan) <ul style="list-style-type: none"><li>• Preparing professional-looking exhibit labels – design &amp; placement</li><li>• Tools &amp; techniques for production</li></ul>
<b>4:45–5:00 pm</b>	<b>Wrap-up</b> (Megan and Everyone) <ul style="list-style-type: none"><li>• Questions? Comments?</li><li>• Refer to syllabus – discuss assignments for next session</li><li>• Post-workshop surveys and nametags to the basket please</li></ul>

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# WRITING OUR STORIES: EXHIBIT LABELS



UTAH HUMANITIES HERITAGE WORKSHOP  
February 12, 2024 in Salt Lake City, UT

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## 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 – be cool

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## Today's Instructors



Lisa Thompson  
Exhibition Planner  
Natural History Museum  
of Utah  
[lthompson@nhmu.utah.edu](mailto:lthompson@nhmu.utah.edu)



Megan van Frank  
Program Director  
Utah Humanities  
[vanfrank@utahhumanities.org](mailto:vanfrank@utahhumanities.org)

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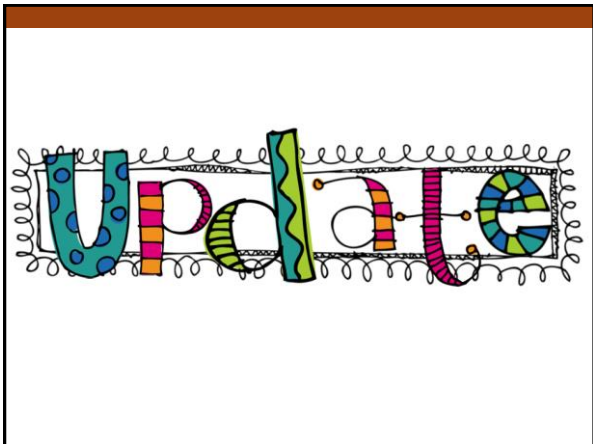
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### #4 Writing

*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
- ✓ Hands-on practice designing and fabricating inexpensive, low-tech, professional-looking labels



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### Workshop Overview

<b>SCHEDULE</b>	<b>GOALS FOR TODAY</b>
<b>Morning</b> <ul style="list-style-type: none"><li>• Housekeeping &amp; Reports</li><li>• Getting from Research to Labels</li><li>• What Makes a Good Label?</li><li>• Hands-on Activities</li></ul>	<b>Writing Labels</b> <ul style="list-style-type: none"><li>• Consolidating information into outline form &amp; then label form</li><li>• Structuring / layering information</li><li>• Writing for visitors</li><li>• Label aesthetics &amp; accessibility</li></ul>
<b>Afternoon</b> <ul style="list-style-type: none"><li>• Label Critique</li><li>• Label Design &amp; Fabrication</li><li>• More Hands-on Activities</li></ul>	<b>Making Labels</b> <ul style="list-style-type: none"><li>• Creating good-looking labels</li><li>• Tools &amp; techniques for production</li></ul>
<b>Wrap-Up</b> <ul style="list-style-type: none"><li>• Questions &amp; Comments</li><li>• Assignment</li><li>• Post-Workshop Survey</li></ul>	<i>Thanks to our hosts</i> 

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## GETTING FROM RESEARCH TO LABELS

Lisa Thompson  
Exhibit Developer  
Natural History Museum of Utah  
lthompson@nhmu.utah.edu



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## Labels are for Visitors!



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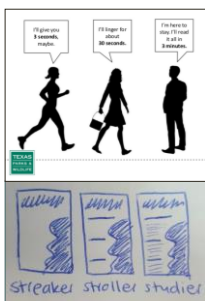
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## A System of Labels

### NOT JUST A BUNCH OF LABELS

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



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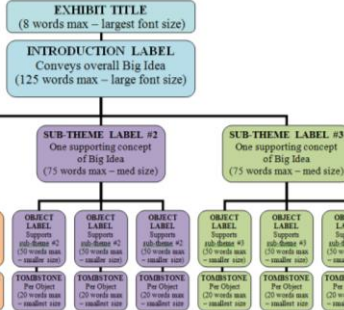
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## Get Organized with a Hierarchy of Labels

### BUILDING BLOCKS

- 1) Exhibit Title
- 2) Main Introduction Label
- 3) Subtheme Labels with Headings
- 4) Individual Object Labels
- 5) Tombstone or Object ID Label




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Utah County Heritage Museum, Vernal

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### 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.

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Cache Valley DUP Museum, Logan

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California Academy of Sciences, San Francisco

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**Message Unity**  
Title created in same material as the subject

CEU Museum, Price

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### 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 much better)

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## Why Pigeons?

Like birds-of-paradise,  
pigeons tell an amazing tale of evolution.



Domesticated pigeons are spectacularly diverse. Their abundant variations enable scientists to explore how evolution works. Charles Darwin relied on his study of pigeons to formulate and communicate his theory of evolution through natural selection. Following in Darwin's footsteps, University of Utah biologist Michael Shapiro is investigating the pigeon genome to reveal how evolution works at the genetic level.

NHMU

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## 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 (shorter is better)

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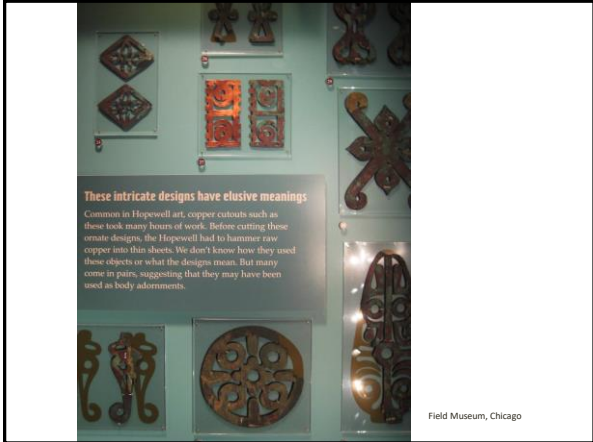
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### Individual Object Labels

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

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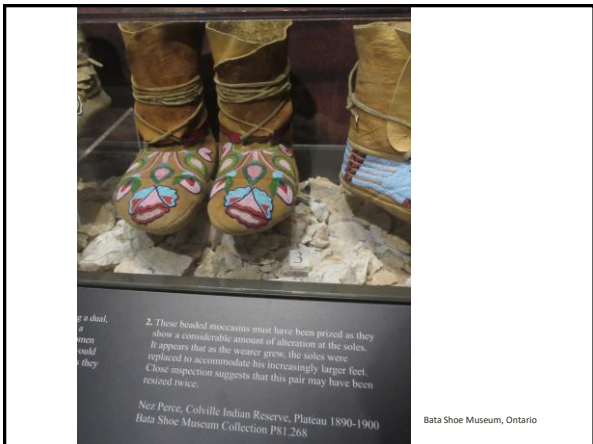
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**A cut above the rest**

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!



USS Constitution Museum, Charlestown, MA

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**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

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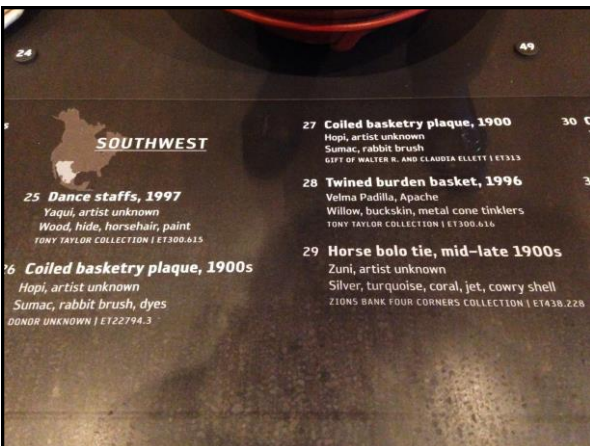
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# Storyboard




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# Outline

**EXHIBIT CONTENT ROUGH OUTLINE** **VERSION DATE:**

As an exhibit, any different content is used below, unless you intend to use rough content for your exhibit. For more help, see the information on your panel and choosing only what is relevant to this exhibit. Note: content is color-coded to match items.

EXHIBIT THEME (SEE PAGE 1)	
Key Points	
Main Services	
EXHIBIT SECTION A (SEE SUPPORTING CONCEPT)	
Key Points	
Main Services	
OBJECTIVE A	SDG & Name
	Key Points
	Main Services
OBJECTIVE B	SDG & Name
	Key Points
	Main Services
OBJECTIVE C	SDG & Name
	Key Points
	Main Services
EXHIBIT SECTION B (SEE SUPPORTING CONCEPT)	
Key Points	
Main Services	
OBJECTIVE D	SDG & Name
	Key Points
	Main Services
OBJECTIVE E	SDG & Name
	Key Points
	Main Services
OBJECTIVE F	SDG & Name
	Key Points
	Main Services
EXHIBIT SECTION C (SEE SUPPORTING CONCEPT)	
Key Points	
Main Services	
OBJECTIVE G	SDG & Name
	Key Points
	Main Services
OBJECTIVE H	SDG & Name
	Key Points
	Main Services
OBJECTIVE I	SDG & Name
	Key Points
	Main Services

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# Now it's your turn!

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# HANDS-ON ACTIVITY #1

**Museum Interpretation Workshop**  
Writing Our Stories: Exhibit Labels

**HANDS-ON ACTIVITY #1**  
Writing Exercise: Drafting a Rough Outline for YOUR Exhibit Project

**Objectives: Drafting a Rough Outline – 30 minutes**

- 1) Work in your museum teams.
- 2) Use your Exhibit Planning Worksheet, Research Logs, and Object Info Sheets as resources.
- 3) Fill out your Big Idea and Supporting Concepts to keep these ideas front and center.
- 4) Plot out major points you want to cover in each section: Big Idea, Subthemes, Objects.
- 5) Note the main sources of info you are using to support each section.
- 6) Time: 30 minutes

**EXHIBIT CONTENT ROUGH OUTLINE**

CONTENT TOPIC	MAIN POINTS

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## INFO ORGANIZATION Exhibit Content Outline

- 1) Work in museum teams.
- 2) Use your Exhibit Planning Worksheet, Research Logs, and Object Info Sheets as resources.
- 3) Fill out your Big Idea and Supporting Concepts to keep these ideas front and center.
- 4) Plot out major points you want to cover in each section: Big Idea, Subthemes, Objects.
- 5) Note the main sources of info you are using to support each section.
- 6) Time: 30 minutes

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# MORNING BREAK – 15 minutes



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# WRITING LABELS FOR VISITORS

Lisa Thompson  
Exhibition Planner  
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### 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...*

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### 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.

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*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)

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## 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*

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## 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.

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## Which Would You Rather Read?

This label is 160 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 Bitgood describes what he calls the “general value 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.

There are other factors involved.

Is the label in a good line of sight?  
Is the font and size legible?  
Are there numerous other distractions around?

There are many things we can do to encourage visitors to read. Reduce the effort required, and more people will read.

COURTESY OF STEFFANY SCHMIT, SPLIT ROCK STUDIOS

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### 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)  
SIENNESE; 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.2111-1910) 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.

From Gallery Text at the V&A: A Ten Point Guide

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## Find the Stories Your Objects Tell

After

MIRROR FRAME

About 1475–1500

Workshop of Neroccio 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. [52 words]

Italy, Siena

Painted *cartapesta* (papier mâché)

Museum no. 850-1884

From *Gallery Tour at the V&A: A Big Power Guide*

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**Inside you and every living thing is a full set of instructions for how to grow and live.**

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.

**Make it Personal**

National Museum of Natural History  
Washington, DC

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### Engineering Everywhere

Have you ever ridden a roller coaster? Known someone who had an artificial leg? Gazed up at a skyscraper? These are all examples of engineering.

Engineers **invent technology to solve problems**. They **ask questions, tinker, and create something new**. Engineers solve problems that **improve lives**, like how to get clean water to rural communities. And they solve problems that **make life more fun**, like how to make snowboarding boots comfortable and warm. Engineers also help scientists explore our Universe.

*You could be an engineer, too. What problem would you like to solve?*

National Center for Interactive Learning at the Space Science Institute, Boulder, CO

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## Create an Emotional Connection



Independence Seaport Museum, Philadelphia, PA

### For sale *at a Philadelphia slave market*

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

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## 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 keco and kecvpe (mortars and pestles) pounding vce (corn) into meal. Smell the smoke from totkv (fires) burning at each family cuko (home).

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

Apokvkscl! Welcome!

Poarch Band of Creek  
Indians Museum,  
Atmore, AL

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## Help Visitors Find Meaning



Shedd Aquarium, Chicago

### 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).

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## 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.

Los Angeles County Museum of Natural History

## Make the Abstract Concrete

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## Connect to Broader Contexts



**Jackie Robinson's jacket**  
Courtesy of Rachel Robinson

A man puts on a jacket and makes history. Jackie Robinson bore the twin burdens of hope and hatred with legendary dignity and strength. A man of rare character and talent, Robinson bent the nation toward justice by excelling on the field. Proud 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.

National Museum of American Jewish History, Philadelphia, PA

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## 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?

Kris Wetterlund, *If You Can't See It Don't Say It: A new approach to interpretive writing*

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## Encourage Close Observation



**George Wesley Bellows (1882–1925)**

**Waldo Peirce, 1920**

Oil on canvas

Museum purchase, gift of the Charles E. Merrill Trust with matching funds from the M. H. de Young Museum Society  
67.23.1

**Betraying No Emotion**  
by Ben Erickson, fourth grade, Ohlone Elementary School

Paint me sitting  
on a wooden bench  
holding a cane

Paint me with a dull brown  
overcoat and a turquoise  
sweater

Paint me with a yellow hand  
resting on a wine red hat

Paint me betraying  
No emotion

de Young Art Museum, San Francisco, CA

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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.

Kris Wetterlund, *If You Can't See It Don't Say It: A new approach to interpretive writing*

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## Efforts Were Made to Avoid the Passive Voice

- Using the passive voice results in 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.

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### For Inspiration

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

<https://www.aam-us.org/programs/awards-recognition/excellence-in-exhibition-label-writing-competition/>

*(scroll to the bottom for links to winners)*

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### 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.



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### 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

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## 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.

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## 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*

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## 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.



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## 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.



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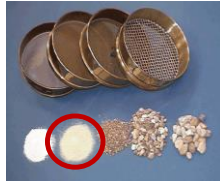
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## Taking It to the Next Level

### 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.



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## Taking It to the Next Level

### IDENTIFYING & SOLVING PROBLEMS: LAST STEPS

Finally, do a careful review of :

- Grammar
- Spelling
- Punctuation
- Format
- Consistency



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### 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...

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**KEEP  
CALM  
we're  
HERE  
TO HELP**

#### 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!**

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LUNCH BREAK – 60 minutes



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# LABEL CRITIQUE

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




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## HANDS-ON ACTIVITY #2

**Museum Interpretation Workshop**  
Writing Our Stories Exhibit Labels  
HANDS-ON ACTIVITY #2 - Welcome to Workers' Label Critique

**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]

**FROM TRAMP ART TO FOLK ART: Exploring Change for the Big Idea**  
Exploring Change: Folk art has gone through radical evolution through that work habits and cultural knowledge (tramp art), over in the American and still are easy to recognize. However...

**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 practical cultural knowledge to new generations. These traditions may include tales or folklore that govern their work, knowledge of how to gather and prepare materials, or even special patterns or songs that accompany their work. Folk artists can be innovators, too, as you will see when you explore the exhibits in this exhibit.

**HANDS-ON OBJECTS IN FOLKSTONE LABELS FOR THE WORKS**

 <b>Working Tools</b> Handmade tools Salt Lake City, UT 1930s Materials: wood Dimensions: 10" x 8" x 4"	 <b>Folk Culture Papermaking</b> 1930s Salt Lake City, UT Materials: paper Dimensions: 10" x 8" x 4"
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**Learning Objectives for the Big Idea**  
Students will be able to: identify the role of folk art in many cultures around the world; describe the American form of papermaking known as paper craft; identify the role of folk art in the history of the United States; describe the role of folk art in the history of the United States; describe the role of folk art in the history of the United States.

### 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!

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## 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]

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## SUB-THEME #1 LABEL

(Conveys First Supporting Concept of 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]

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## 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.*



**Picking Corn Retablo**  
Jeronimo Lozano  
Salt Lake City, UT  
2006  
Purchased from artist  
Museum #20071.1  
[word count = 15]

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 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. [wc = 94]

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## 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  
Ada 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 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 outcicle 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]

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# HANDS-ON ACTIVITY #3

## WRITING YOUR OWN LABELS



Museum Interpretation Workshop  
Writing Our Stories: Exhibit Labels

### HANDS-ON ACTIVITY #3 = 90 minutes Writing Your Own Labels

#### 1) In your museum teams = 20 minutes

One team member write 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 write 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 (of Exhibit Planning Worksheet).
- Never over 50 words (does not include the "transition" information).

#### 2) Give your draft to a person who is not on your team to EDIT = 20 minutes

#### 3) Use the comments from your editor to REVISE your label = 10 minutes

#### 4) Choose one label from your museum team for GROUP COMMENT = 10 minutes

- 1) Divide into your museum teams.
- 2) For your own exhibit, write:
  - ✓ Main Introduction Label
  - ✓ Individual Object Label
- 3) Give your drafts to another team to offer suggestions. (You do same for them.)
- 4) Revise your label based on the feedback you receive.
- 5) Choose one label from your team for Group Comment.

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## AFTERNOON BREAK – 15 minutes



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## LABEL AESTHETICS & PRODUCTION

Megan van Frank  
Utah Humanities  
[vanfrank@utahhumanities.org](mailto:vanfrank@utahhumanities.org)



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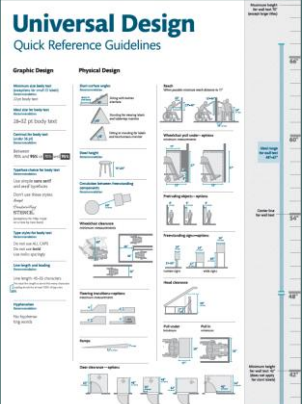
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**REMEMBER YOUR HANDOUT FROM LAST TIME**

**Universal Design Quick Reference Guidelines**

<https://www.mos.org/sites/dev-elvis.mos.org/files/docs/misc/UD%20poster.pdf>




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**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

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**Label Design**

**TYPEFACE FONT**

**Typeface choice for body text Recommendation**

Use simple **sans serif** and serif typefaces

Don't use these styles:

*Script*

*Handwriting*

**STENCIL**

(exceptions for titles made on a case by case basis)

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

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**Type styles for body text**  
*Recommendation*

Do not use ALL CAPS  
Do not use **bold**  
Use *italics* sparingly

## Label Design

### 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.
- Canva's Guide to Font Combinations  
<https://www.canva.com/learn/combining-fonts-10-must-know-tips-from-a-designer/>

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## Label Design

### SIZE MATTERS

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

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

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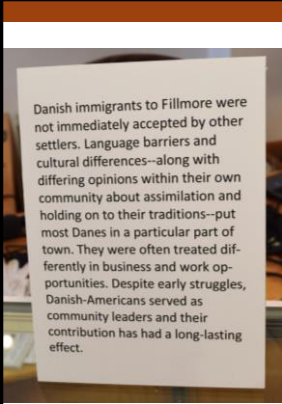
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## Label Design

### TIDINESS MATTERS

**Line length and leading**  
*Recommendation*

Line length: 45–55 characters  
The ideal line length is about this many characters

┌ Leading should be at least 120% of type size  
**120%**

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**Hyphenation**  
*Recommendation*

No hyphenating words

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## Label Design

ColorColorColorColor

- 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 95% or 70% and 95%

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Blue on Red  
Makes Your  
Eyes Dance

Black on Blue  
is Hard  
to Read

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White on  
Yellow  
Gets Lost

The promise of sailing, flying, bungee and jumping ... all to hard-camping music ... made Freestyle (along with all the Salt Lake 2002 Games' hottest tickets) the ultimate attitude of Deer Valley was only amplified by stunning performances by the athletes. Australian water polo Canada's unorthodox 'into operators' team with a surprise win, to the intense men's tennis, Alex Williams of the Czech Republic pulled off the first ever gold medal triple backflip and captured the gold. On the magic course, American Jerry Manning's silver ball hit far with the judges, giving the gold to Germany's same Lohme, whose teammate Karl took back the women's competition.

These were the moments that defined the Salt Lake 2002 Games. And that's why you'll never forget them.

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# White on Black Can Tire the Eyes



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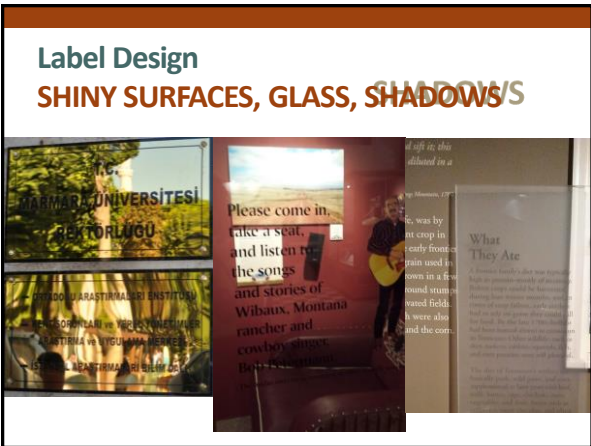
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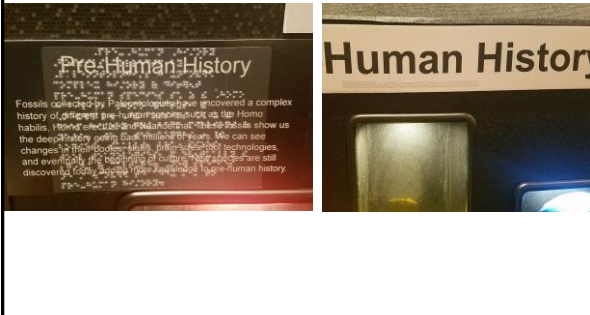
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## Label Design

### BRaille & TOUCH LABELS



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## Label Placement

### HOUSEKEEPING



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## Label Placement

### OBJECT SAFETY



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## 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 come in many sizes/styles (but can 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**).

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## 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 whenever needed

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## 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 brayer or rubber scraper
- Mat Cutter – mounted or hand held (alternative = heavy ruler and exacto blade)




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## Label Production

### PRINTING CONSIDERATIONS

HANDOUT |  
Label  
Specification  
Example

- Shape label in a text block to keep separate
- Print several small labels on one sheet, leaving 2 inches between each to allow for trimming
- Put a border box around each label as a guide to trimming — at **1/3" margin** for small labels; at least **1/2" margin** for large labels. **Consistent!**
- Minimum size for labels should be 3" x 1.5"

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## 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 equal internal margins on top and sides, with a slightly wider bottom margin.
- Click and drag box to where you want it on the page – remember 2" between boxes for room to trim.

CANVA graphic design software

[www.canva.com](http://www.canva.com)

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## Label Production

### MOUNTING BOARD

- Use 4-ply acid free **Mat Board**
- Or acid free **Foam Core** (white or black)
- **Self-adhesive** foam core (acid-free)
- Do not recommend coroplast – tough to trim
- Mounting board should be larger than the paper with the labels
- Ask your local framing store for their off-cuts

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## 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/>



Same technique works for both small and oversized labels...

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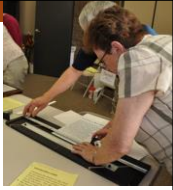
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## Label Production TRIMMING



- Use the 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)

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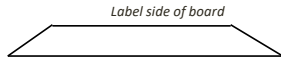
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## Label Production TRIMMING



### 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

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## 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

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# WRAP UP!

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## WORKSHOP SCHEDULE

DATE	DURATION	TOPICAL AREA	PROJECT ASSIGNMENTS	ASSOCIATED READING
February 11, 2024 9:00am to 5:00pm at Museum of New Mexico, Las Vegas City	Attend Workshop #4 Finding Our Stories: Exhibit Labels		<ul style="list-style-type: none"> <li>Bring an artifact or small substance: Exhibit Planning Worksheet (draft 3)</li> <li>Exhibit Label Form (draft)</li> <li>Considerations for safe object display</li> </ul>	
February 2024	Start transferring research into reality by actually creating exhibit labels and written support materials		<ul style="list-style-type: none"> <li>Update Exhibit Planning Worksheet (draft 4)</li> <li>Complete research into rough exhibit outline</li> <li>Draft exhibit labels using Label Tracker Form (draft with full theme, objects, descriptions)</li> </ul>	Booklet: <i>Findings</i> , 2023/24 Workshop #4 Reading: Detail how writing didn't and don't, specific considerations for exhibit labels, and instructions for constructing your own in House Mesa.
March 11, 2024 9:00am to 5:00pm at Museum of New Mexico, Las Vegas City	Attend Workshop #5 Teaching Our Stories: Museum Education		<ul style="list-style-type: none"> <li>Bring an artifact or small substance: Exhibit Planning Worksheet (draft 4)</li> <li>Rough outline</li> <li>Current exhibit labels in Label Tracker Form</li> </ul>	
March 2024	Workshop #5 Educational		<ul style="list-style-type: none"> <li>Update Exhibit Planning Worksheet (draft 4)</li> <li>Rough outline</li> <li>Draft exhibit self guide</li> </ul>	Workshop #5, Education Worksheet #5 Reading: How to think about audience participation can enrich learning experiences for visitors.
April 8, 2024	Assignment Due Date		<ul style="list-style-type: none"> <li>By April 8, email to Megan at <a href="mailto:vgallison@utahhumanities.org">vgallison@utahhumanities.org</a></li> <li>Exhibit Planning Worksheet (FINAL version)</li> <li>Draft education plan</li> <li>Draft exhibit self guide</li> </ul>	
April-May 2024 (Dates to be negotiated)	Site visits to individual projects and evaluation		<ul style="list-style-type: none"> <li>Install prototype of your exhibit by time of facilitator site visit so we can give you feedback</li> <li>Create your own visitor survey (welcome to use one of the templates provided)</li> <li>Site visits facilitated by individual museum in each town - dates to be arranged</li> </ul>	
Summer 2024	Wrap up		<ul style="list-style-type: none"> <li>Finalize exhibit as needed based on visitor feedback and facilitator comments from site visit</li> <li>Submit Project FINAL REPORT due to Utah Humanities by August 1, 2024.</li> </ul>	

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### Museum Interpretation 2023-2024 Workshop Resources

Participants in Museum Interpretation Workshops learn how to research, design, and create interpretive exhibits and educational activities. This series of five full-day (in-person) workshops offers staff and volunteers working in Utah museums hands-on learning in conceptual practice and exhibit development. Participants attend the entire series and complete a small exhibit project at their own museum. The program includes reading and project-related assignments, as well as a small stipend to support exhibit development. Agendas and presentation notes will be posted just prior to each workshop.

Learning Materials Online

**Overview**

- Workshop Schedule
- National (IAA&I & A&H) Standards for Museum & Historic Interpretation
- Workshop 1 - Telling Our Stories: Introduction to Museum Interpretation Workshop Agenda & Presentation Notes
- Interpretation Bibliography & Readings
- Workshop 2 - Finding Our Stories: Researching Collections Research Workshop Agenda & Presentation Notes
- Research Bibliography & Readings
- Workshop 3 - Designing Our Stories: Well-Structured Exhibit Design Workshop Agenda & Presentation Notes
- Exhibit Design Bibliography & Readings
- Workshop 4 - Writing Our Stories: Exhibit Labels Writing Workshop Agenda & Presentation Notes
- Writing & Labels Bibliography & Readings
- Workshop 5 - Teaching Our Stories: Museum Education Museum Education Workshop Agenda & Presentation Notes
- Museum Education Bibliography & Readings
- Form Templates
- Exhibit Planning Worksheet Template (Word Form)
- Team & Timeline Management Template (Word Form)
- Research Log Template (Word Form)
- Object Information Worksheet Template (Word Form)
- Rough Outline Template (Word Form)
- Exhibit Label Tracker Template (Word Form)
- Evaluation Sample - General Exit Survey (Word Form)
- Evaluation Sample - Internal Exhibit Critique (Word Form)
- Evaluation Sample - Audience Exhibit Survey (Word Form)
- Final Project Report Form (Word Form)

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

### FORM TEMPLATES

**New forms this time:**

- 1) Rough Outline Template
- 2) Exhibit Label Tracker Template

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

**BIBLIOGRAPHY – WORKSHOP #4 WRITING**

**Workshop Readings in Binder**

- Museums & Galleries NSW. "Writing for Success" and "Exhibition Labelling" (no date). Accessed 4 October 2019 <http://mgnsw.org.au/sector/resources/online-resources/>
- South Australian Community History. "Display Interpretation and Writing (updated 19 November 2010)." Accessed 24 January 2017.
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- DeRoux, Kenneth. "Exhibit Labels: Some Basic Guidelines for Small Museums," and "Basic Techniques for Making and Mounting Exhibit Labels." Alaska State Museum, Bulletin 5 (Summer 1998) and Bulletin 7 (Spring 1999). Accessed 4 October 2019, <http://www.museums.state.ak.us/Bulletin/bulletin.html>
- Borowsky, Larry. "Telling a Story in 100 Words: Effective Label Copy." American Association of State and Local History Technical Leaflet #240, 2007.
- Wetterlund, Kris. "If You Can't See It Don't Say It: A New Approach to interpretive Writing." Minneapolis: Museum-Ed, no date. Accessed 4 October 2019. <http://www.museum-ed.org/wp-content/uploads/2013/09/If-You-Cant-See-It.pdf>

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**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.

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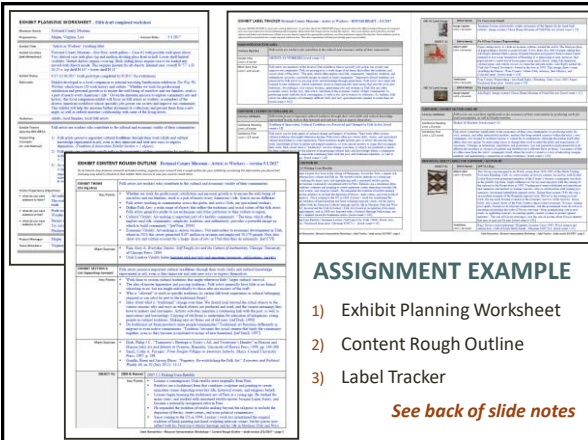
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**ASSIGNMENT EXAMPLE**

- 1) Exhibit Planning Worksheet
- 2) Content Rough Outline
- 3) Label Tracker

*See back of slide notes*

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## UH Exhibit Stipend through MII = \$1500

- **EXHIBIT DEVELOPMENT STIPEND (\$1350)**  
For equipment and/or archival materials or other supplies or services needed for your 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 **SITE VISITS** in spring 2024 (or before).
- 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.

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## Scheduling Site Visits

- Visits to see **PROTOTYPE** exhibits in April-May 2024
  - ✓ A prototype gives you space and time to make adjustments.
  - ✓ Brigham City Museum and JWP River History Museum have priority due to their *Crossroads* opening dates (let's schedule soon).
  - ✓ June & July >> complete exhibits based on feedback, with final project report due August 1.
- **What to expect and provide**
  - ✓ 2-3 hours with ideally 2 people (one to present, one to take notes).
  - ✓ **Updated** documentation (we need 2-3 days ahead of visit to review):
    - Exhibit Planning Worksheet with object list
    - Exhibit layout drawings -- plan view and elevations
    - Label Tracker
    - Other materials needed to help us understand your plans
- **Please schedule with Megan**

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## Wrap Up!

- **Support** for this project provided by the  **Utah Division of Arts & Museums** with funding from the State of Utah. Thanks for our partnership!
- Thanks to our wonderful colleagues Laurel Casjens, Pam Miller, and Laura Bayer for prior **content development**.
- Thanks to AAM, AASLH, MGNSW, MAVIC for **valuable resources**.
- Thanks to Utah Museum of Fine Arts for **hosting** us today!
- Hand in **evaluations** to the front please.
- Questions? Anything else?
- See you back here next time!



**MAIN CONTACT:**  
Megan van Frank | Utah Humanities | [vanfrank@utahhumanities.org](mailto:vanfrank@utahhumanities.org)



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## EXHIBIT PLANNING WORKSHEET – Fifth draft completed worksheet

<b>Museum Name:</b>	Fictional County Museum		
<b>Prepared by:</b>	Megan, Virginia, Lisa	<b>Version Date:</b>	5/1/2017
<b>Exhibit Title:</b>	“Artists as Workers” (working title)		
<b>Exhibit Location (and dimensions):</b>	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”		
<b>Exhibit Dates:</b>	9/15-12/30/2017 (with prototype completed by 8/28/17 for evaluation)		
<b>Rationale:</b>	Exhibit developed as a local companion to national traveling Smithsonian exhibition <i>The Way We Worked</i> , 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.		
<b>Audience:</b>	Adults, local families, local folk artists		
<b>Exhibit Theme (aka the BIG IDEA):</b>	Folk artists are workers who contribute to the cultural and economic vitality of their communities.		
<b>Supporting Concepts (or sub-themes):</b>	<ol style="list-style-type: none"> <li>1) Folk artists preserve important cultural <b>traditions</b> through their work (skills and cultural knowledge represented in art), even as they <b>innovate</b> and seek new ways to express themselves. (<i>Tradition &amp; Innovation Exhibit Section = 2 objects</i>)</li> <li>2) Folk artists can contribute significantly to the <b>economics</b> of their communities by producing works for local consumption, as well as broader <b>markets</b>. (<i>Makers &amp; Markets Exhibit Section = 2 objects</i>)</li> <li>3) As workers, all folk artists master <b>tools and processes</b> to get the job done. (<i>Process = for all 4 objects</i>)</li> </ol> <p><i>[Represented by individual labels for tools &amp; 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.]</i></p>		
<b>Visitor Experience Objectives:</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> </ul>		
<b>Project Manager:</b>	Megan		
<b>Team Members:</b>	Virginia, Lisa, Kimberleigh, Matt and Kathleen (see team and timeline sheet for specific roles)		



**COLLECTION OBJECT & SUPPORTING MATERIALS CHECKLIST**

	Photo	Collection ID #	Object Name	Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Object Summary	Exhibit Section	Requirements for Safe Display
1		2007.1.1	Picking Corn Retablo	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”	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.	Tradition & Innovation	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.
2		No # Not accessioned	Four Corners Papercutting	Ada Redd Rigby, Blanding, Utah, circa 2000 Paper Purchased from artist circa 2008 H 4 ¾” x W 6 ¼”	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.	Tradition & Innovation	Display at shallow angle within mylar envelope on mount covered by sewn muslin.
3		1997.8.4	Rug	Navajo (artist unknown), Klagehoh, Arizona, circa 1940 Revival Period (1920-1940) Wool, natural and aniline dyes Gift of Sarah Hatch Smith W 20 ½” x H 24”	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 19 <sup>th</sup> and 20 <sup>th</sup> 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.	Makers & Markets	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'l rows with black bands top / bottom
4		2010.5.4	God Figure Carving	Tonga Uaisele, Tongan-American, Magna, Utah, 2008 Wood Purchased from artist H 9” x W 2 ¾” x D 2 ¼”	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 <i>atua</i> (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.	Makers & Markets	Display at shallow angle in slanted upright cavity mount made from ethafoam – muslin cover. May need elevating to give more visual weight.







	Photo	Collection ID #	Object Name	Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Object Summary	Exhibit Section	Requirements for Safe Display
5	Production Items	Prop – not accessioned	Raw Materials & Tools	Tools (sculpting tools) Materials (wood, clay)	Used to make objects. May need to borrow or buy?	Process for Retablo 2007.1.1	Secure to covered lifting board with T-pins or thread.
6	Production Items	Prop – not accessioned	Raw Materials & Tools	Tools (scissors) Materials (paper)	Used to make objects. May need to borrow or buy?	Process for Papercutting No #	Secure to covered lifting board with T-pins or thread.
7	Production Items	Prop – not accessioned	Raw Materials & Tools	Tools (picker) Materials (wool and spun yarn)	Used to make objects. May need to borrow or buy?	Process for Rug 1997.8.4	Secure to covered lifting board with T-pins or thread.
8	Production Items	Prop – not accessioned	Raw Materials & Tools	Tools (chisels) Materials (wood)	Used to make objects. May need to borrow or buy?	Process for Carving 2010.5.4	Secure to covered lifting board with T-pins or thread.
9		No # Not accessioned		Jeronimo Lozano individually sculpts and paints all the figures for his hand-built retablos. Image courtesy Chase Home Museum of Utah Folk Art.	 Alternative images: Courtesy Chase Home Museum of Utah Folk Art.	Label for Retablo 2007.1.1	n/a reproduction
10		No # Not accessioned		Ada Rigby caption tba. Image courtesy Chase Home Museum of Utah Folk Art, 4/17]	Keep looking for an alternative image that shows artist at work.	Label for Papercutting No #	n/a reproduction
11		No # Not accessioned		Navajo caption tba. Photo 22025 – Navajo Woman Making Thread (no date or specific location), Utah Department of Publicity & Industrial Development. Images courtesy Utah Historical Society.	 Alternative images: Photo 14488 – Exhibit, first Navajo Fair, September 21, 1899 at Bluff, Utah. Image donated Sarah J. Crosby, photographer not known. Photo 14493 – Navajo Indians in Monument Valley, 1941, Wallace Bransford Collection. Two weavers at a loom outside with a cat walking across top of loom. (note this is the production era of the rug 1997.8.4)	Label for Rug 1997.8.4	n/a reproduction

	Photo	Collection ID #	Object Name	Description (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Object Summary	Exhibit Section	Requirements for Safe Display
12		No # Not accessioned		Tonga Uaisele demonstrates his carving skills at the Utah Cultural Celebration Center, West Valley City, 2005. Image courtesy Michael Christensen.		Label for Carving 2010.5.4	n/a reproduction
13	Quotes				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.		n/a
14	Maps or Timeline				Showing economic impact of artists in Utah		n/a
15	Recordings or other Multimedia				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=LMscfyzfeN4">https://www.youtube.com/watch?v=LMscfyzfeN4</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, <i>in Spanish no subtitles</i> ) 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)		Sound station or iPad. Would need a mount or leash for that...? Also wifi in the space?
16	Hands-on education				Self-guide, what else? Virginia?		

## 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.

<b>EXHIBIT THEME</b> (the Big Idea)	Folk artists are workers who contribute to the cultural and economic vitality of their communities.	
Key Points	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Folk artists working in communities across the globe, and across Utah, are specialized workers.</li> <li>• 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.</li> <li>• 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]</li> <li>• 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]</li> </ul>	
Main Sources	<ul style="list-style-type: none"> <li>• Fine, Gary A. <i>Everyday Genius: Self Taught Art and the Culture of Authenticity</i>. Chicago: University of Chicago Press, 2004.</li> <li>• Utah Creative Vitality Index <a href="http://heritage.utah.gov/arts-and-museums/resources_publications_surveys">heritage.utah.gov/arts-and-museums/resources_publications_surveys</a></li> </ul>	
<b>EXHIBIT SECTION A</b> (1st Supporting Concept)	Folk artists preserve important cultural <b>traditions</b> through their work (skills and cultural knowledge represented in art), even as they <b>innovate</b> and seek new ways to express themselves.	
Key Points	<ul style="list-style-type: none"> <li>• Work done to sustain cultural traditions that might otherwise fade / larger cultural survival.</li> <li>• 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.</li> <li>• 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)?</li> <li>• 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]</li> <li>• 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]</li> </ul>	
Main Sources	<ul style="list-style-type: none"> <li>• Dark, Philip J.C., “Tomorrow’s Heritage is Today’s Art, and Yesteryear’s Identity” in Hanson and Hanson (eds) <i>Art and Identity in Oceania</i>, Honolulu: University of Hawaii Press, 1990, pp. 244-268.</li> <li>• Small, Cathy A. <i>Voyages: From Tongan Villages to American Suburbs</i>. Ithaca: Cornell University Press, 1997, p. 199.</li> <li>• Gandhi, Hiren and Saroop Dhruv. “Puppetry: Re-establishing the Folk Art.” <i>Economic and Political Weekly</i> 46, no 30 (July 2011): 10-11.</li> </ul>	
<b>OBJECT A1</b>	<b>(ID# &amp; Name)</b>	2007.1.1 Picking Corn Retablo
	Key Points	<ul style="list-style-type: none"> <li>• Lozano a contemporary Utah retablo artist originally from Peru.</li> <li>• Retablos are a traditional form that combines sculpture and painting to create miniature scenes depicting everyday life, historical events, and religious beliefs.</li> <li>• 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.</li> <li>• He expanded the tradition of retablo making beyond the religious to include the depiction of fiestas, street scenes, and even political commentary.</li> <li>• 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.</li> </ul>

		<ul style="list-style-type: none"> <li>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.</li> <li>Unusually, he sculpts figures individually rather than mass-producing in molds.</li> <li><u>Quote about tradition</u>: "This type of artwork has over five hundred years of history, so it's important to preserve it and keep it traditional."</li> <li><u>Quote about innovation</u>: "In Peru, we use natural paints from the mountains, colored earth or plants. Here I use acrylic paints."</li> </ul>
	Main Sources	<ul style="list-style-type: none"> <li>Artist file at the Chase Home Museum of Utah Folk Arts</li> <li>Lozano interview on <a href="http://mormonartist.net/interviews/jeronimo-lozano/">http://mormonartist.net/interviews/jeronimo-lozano/</a></li> </ul>
OBJECT A2	(ID# & Name)	No # Four Corners Papercutting
	Key Points	<ul style="list-style-type: none"> <li>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.</li> <li>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).</li> <li>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 <i>papel picado</i> (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.</li> <li>Ada made the traditional Mexican form her own, innovating it to create hundreds of intricate original designs, cutting them free-hand with cuticle scissors.</li> <li>She shared this skill with many in Blanding, where it has become one of the area's most cherished traditional arts.</li> <li>Ada Rigby earned the Utah Arts Council Governor's Award in the Arts in 2003.</li> <li>"I only have it anecdotally that she was influenced by German paper cutting technique <i>Scherenschnitte</i> because she mentioned it to me. I have not found it anywhere written down." – Virginia Catherall, UMFA 2016 (collecting trip c2005)</li> <li><u>Quote</u>: "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]</li> </ul>
	Main Sources	<ul style="list-style-type: none"> <li>Artist files at the Chase Home Museum of Utah Folk Arts and the UMFA</li> <li>Obituary of Ada Rigby 4/14/2016 <a href="http://www.legacy.com/obituaries/saltlakatribune/obituary.aspx?pid=179689453">http://www.legacy.com/obituaries/saltlakatribune/obituary.aspx?pid=179689453</a></li> </ul>
<b>EXHIBIT SECTION B (2nd Supporting Concept)</b>	Folk artists can contribute significantly to the <b>economics</b> of their communities by producing works for local consumption, as well as broader <b>markets</b> .	
<b>Key Points</b>	<ul style="list-style-type: none"> <li>How culture and tradition translate into a market for this work.</li> <li>Art is valued because of authenticity of tradition-bearers vs factory-made knock-offs.</li> <li>Artist often driven by economic survival – tension between that and the authenticity valued by market?</li> <li>How have changes in technology, forced efficiencies, government regulations/protections, existence (or lack) of markets affected these art forms? (relates to innovation above)</li> <li>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.</li> <li>Now creating pieces in smaller sizes to be affordable and transportable for tourists.</li> <li>Tourist or high end collectors market can be enough to support artists working full time at their crafts.</li> </ul>	
<b>Main Sources</b>	<ul style="list-style-type: none"> <li>Dark, Philip J.C., "Tomorrow's Heritage is Today's Art, and Yesteryear's Identity" in Hanson and Hanson (eds) <i>Art and Identity in Oceania</i>, Honolulu: University of Hawaii Press, 1990, pp. 244-268.</li> <li>E.M. Bsumek, <i>Indian Made: Navajo Culture in the Marketplace, 1868-1940</i>, Lawrence: University Press of Kansas, 2008.</li> </ul>	

OBJECT B1	(ID# & Name)	1997.8.4 Rug
	Key Points	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Through trading post network, the rug trade became essential to the economic survival of the weavers’ households. (women as breadwinners).</li> <li>• 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 &amp; crafts era.</li> <li>• 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, <i>UHQ</i>, 1999]</li> <li>• 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]</li> <li>• <u>Quote</u>: Need to obtain quote related to object.</li> </ul>
	Main Sources	<ul style="list-style-type: none"> <li>• H.L. James, <i>Posts and Rugs: The Story of Navajo Rugs &amp; Their Homes</i>, Globe, AZ: Southwest Parks &amp; Monuments Assoc., 1976</li> <li>• “Tension and Harmony: The Navajo Rug,” <i>Plateau Magazine of the Museum of Northern Arizona</i>, v 52, n 4, 1981</li> <li>• R.S. McPherson, “Of Papers and Perception: Utes and Navajos in Journalistic Media, 1900-1930,” <i>Utah Historical Quarterly</i>, 1999, vol 67, no. 3, pp 196-219.</li> <li>• E.M. Bsumek, <i>Indian Made: Navajo Culture in the Marketplace, 1868-1940</i>, Lawrence: University Press of Kansas, 2008.</li> </ul>
OBJECT B2	(ID# & Name)	2010.5.4 God Figure Carving
	Key Points	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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].)</li> <li>• Uaisele reflects those changes in his art, which blends Polynesian cultural styles and traditions that adapt to new environments and circumstances.</li> <li>• This hand-carved god figure, reminiscent of Hawaiian <i>atua</i> (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.</li> </ul>

	<ul style="list-style-type: none"> <li>• 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]</li> <li>• “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.]</li> <li>• Are carvings for tourists and collectors, or for Tongans (and diaspora) as part of creating a social framework? Or both?</li> <li>• <u>Quote</u>: Need to obtain quote from artist or related to object</li> <li>• <u>Quote</u>: “I’ve never seen a man use his bare feet as vice grips before. Astounding.” [ref Michael Christensen, folklorist, Utah Cultural Celebration Center]</li> </ul>
Main Sources	<ul style="list-style-type: none"> <li>• Artist files at the Chase Home Museum and Utah Cultural Celebration Center</li> <li>• TePapa Museum, collections database entry for object reg# FE012724 ‘God Figure carving’ <a href="http://collections.tepapa.govt.nz/Object/1314394">http://collections.tepapa.govt.nz/Object/1314394</a> [comparison object]</li> <li>• 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.</li> <li>• Cannon, Hal. “Keeping Up Relations: A Tongan Wedding,” Beehive History, 25. SLC: Utah State Historical Society, 1999, pp. 36-37.</li> </ul>


<b>EXHIBIT SECTION C (3rd Supporting Concept)</b>	As workers, all folk artists <b>master tools and processes</b> to get the job done.	
<b>Key Points</b>	<ul style="list-style-type: none"> <li>• Traditional methods / materials of creation, and adaptation with modern methods and tools.</li> <li>• Specialty tools and skills are needed by all types of workers to do their jobs.</li> <li>• The workmanship and skill required of art requires artists to master the tools of her/his trade.</li> <li>• 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?</li> </ul>	
<b>Main Sources</b>	<ul style="list-style-type: none"> <li>• Individual object sources refer to this idea. No specific sources found to address this subtheme.</li> </ul>	
<b>OBJECT C1</b>	<b>(ID# &amp; Name)</b>	No # Props – Sculpting Tool and Wood / Clay (supports 2007.1.1 Retablo)
	Key Points	<ul style="list-style-type: none"> <li>• Using both traditional and new tools and processes.</li> </ul>
	Main Sources	<ul style="list-style-type: none"> <li>• See sources for Corn Picking Retablo</li> </ul>
<b>OBJECT C2</b>	<b>(ID# &amp; Name)</b>	No # Props – Cuticle Scissors and Paper (supports Papercutting)
	Key Points	<ul style="list-style-type: none"> <li>• Melding different traditions and tools (Mexican and German) to new form.</li> </ul>
	Main Sources	<ul style="list-style-type: none"> <li>• See sources for Four Corners Papercutting</li> </ul>
<b>OBJECT C3</b>	<b>(ID# &amp; Name)</b>	No # Props – Picker and Raw Wool / Yarn (supports 1997.8.4 Navajo Rug)
	Key Points	<ul style="list-style-type: none"> <li>• Equipment (loom), materials (raw and finished yarn), complexity of process</li> <li>• 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.</li> </ul>
	Main Sources	<ul style="list-style-type: none"> <li>• See sources for Navajo Rug</li> <li>• Process study by Navajo Community College [ref UMFA education file]</li> </ul>
<b>OBJECT C4</b>	<b>(ID# &amp; Name)</b>	No # Props – Chisels and Wood (supports 2010.5.4 Tongan Carving)
	Key Points	<ul style="list-style-type: none"> <li>• Emphasize hand-made and use of local materials</li> </ul>
	Main Sources	<ul style="list-style-type: none"> <li>• See sources for Tongan Carving</li> </ul>

## EXHIBIT LABEL TRACKER **Fictional County Museum – Artists as Workers – ROUGH DRAFT – 5/1/2017**




Use your *ROUGH OUTLINE* to move into creating labels here. To get clear about the *STRUCTURE* of your story and where the different objects/images sit in support of it, insert your label text into the following label template. (Remember that images can be treated like objects – they need captions and credit lines, just like objects need labels and tombstones.) Make sure your objects support the appropriate subtheme, and that subthemes support the Big Idea. Each subtheme (and its objects) will be translated into a single physical exhibit section. This clear organization will help you identify gaps in your exhibit.

MAIN INTRODUCTION LABEL	
<b>Conveys Big Idea</b>	<i>Folk artists are workers who contribute to the cultural and economic vitality of their communities.</i>
<b>Exhibit Title</b> <i>Limit = 8 words</i>	<b>ARTISTS AS WORKERS [word count = 3]</b>
<b>Main Intro Text</b> <i>Limit = 125 words</i>	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]


SUBTHEME / EXHIBIT SECTION LABEL #A	
<b>Conveys Subtheme</b>	<i>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.</i>
<b>Subtheme Heading</b> <i>Limit = 8 words</i>	<b>Tradition &amp; Innovation: Cultural Traditions are Preserved and Changed by Folk Artists [word count = 12]</b>
<b>Subtheme Text</b> <i>Limit = 125 words</i>	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]




INDIVIDUAL OBJECT LABELS FOR SUBTHEME / SECTION #A		
<b>OBJECT A1</b>	<b>(ID# &amp; Name)</b>	<b>2007.1.1 Picking Corn Retablo</b>
	<b>Object Label</b> <i>Limit = 50 words</i>	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 a renowned retablo master, Lozano become 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]
	<b>Tombstone</b> <i>Limit = 20 words</i>	Picking Corn Retablo   Jeronimo Lozano   Salt Lake City, Utah   2006   Wood, clay, acrylics   Purchased from artist   Museum #20071.1 [word count = 24]



<b>OBJ A1 Label Image</b> 	<b>(ID# &amp; Name)</b> <b>No # not accessioned</b>
	<b>Image Caption</b> <i>Limit = 20 words</i> 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]
<b>OBJECT A2</b> 	<b>(ID# &amp; Name)</b> <b>No # Four Corners Papercutting</b>
	<b>Object Label</b> <i>Limit = 50 words</i> Paper cutting exists as a folk art in many cultures around the world. The Mexican form of papercutting is known as <i>papel picado</i> . 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 <i>papel picado</i> 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 the Arts in 2003. This design shows a man straddling the famous "Four Corners" where Utah, Arizona, New Mexico, and Colorado meet. [word count = 116]
	<b>Tombstone</b> <i>Limit = 20 words</i> Four Corners Papercutting   Ada Redd Rigby   Blanding, Utah   Circa 2000   Paper   Purchased from artist [word count = 19]
<b>OBJ A2 Label Image</b> 	<b>(ID# &amp; Name)</b> <b>No # not accessioned</b>
	<b>Image Caption</b> <i>Limit = 20 words</i> Ada Rigby. Image courtesy Chase Home Museum of Utah Folk Art. [word count = 11]

SUBTHEME / EXHIBIT SECTION LABEL #B	
<b>Conveys Subtheme</b>	<i>Folk artists can contribute significantly to the economics of their communities by producing works for local consumption, as well as broader markets.</i>
<b>Subtheme Heading</b> <i>Limit = 8 words</i>	<b>Makers &amp; Markets [word count = 3]</b>
<b>Subtheme Text</b> <i>Limit = 125 words</i>	Folk artists contribute significantly to the economics of their own communities by producing works for local, national, and often international markets, markets that keep needed currency within the artist's own community. Art created by tradition-bearers is valued for its authenticity, although the market itself often affects that very quality by motivating artists to change their work to meet the needs and expectations of consumers. Changes in technology, regulations and protections, war and population displacement have all affected the existence or absence of markets and therefore have affected these art forms. Consumers of folk art often come from the artists' community itself, where the work is valued as a way of educating younger members and maintaining a connection to cultural traditions. [word count = 120]

INDIVIDUAL OBJECT LABELS FOR SUBTHEME / SECTION #B	
<b>OBJECT B1</b> 	<b>(ID# &amp; Name)</b> <b>1997.8.4 Rug</b>
	<b>Object Label</b> <i>Limit = 50 words</i> This Navajo rug belonged to Ira Hatch, owner from 1926-1993 of the Hatch Trading Post near Blanding, Utah. As active traders in Navajo country, Ira and his wife Rachel Locke Hatch were prominent members of the County's business community and dealt in the 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. Dating from around 1940, this rug is an excellent example of the Klagetoh regional style. 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 Four Corners region tourist economy. Navajos, trading post agents, businesses in adjacent communities, and the government were all active in guarding and guiding the trade of Navajo weaving – from manipulating source materials, to regulating weavers, to creating quality control systems to protect against imitators. The sale of Navajo weaving is also the sale of an idea about Navajo identity that may or may not be true. [word count = 193]
	<b>Tombstone</b> <i>Limit = 20 words</i> Rug   Navajo (artist unknown)   Klagetoh, Arizona   Circa 1940   Wool, natural and aniline dyes   Gift of Sarah Hatch Smith   Museum #1997.8.4 [word count = 25]

<b>OBJ B1 Label Image</b> 	<b>(ID# &amp; Name)</b>	<b>No # not accessioned – USHS #22025</b>
	<b>Image Caption</b> <i>Limit = 20 words</i>	Navajo Woman Making Thread (no date or specific location), Utah Department of Publicity & Industrial Development. Image courtesy Utah State Historical Society. [word count = 22]
<b>OBJECT B2</b> 	<b>(ID# &amp; Name)</b>  <b>Object Label</b> <i>Limit = 50 words</i>	<b>2010.5.4 God Figure Carving</b>  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 <i>atua</i> (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]
	<b>Tombstone</b> <i>Limit = 20 words</i>	God Figure Carving   Tonga Uaisele   Magna, Utah   2008   Wood   Purchased from artist   Museum #2010.5.4 [word count = 20]
<b>OBJ B2 Label Image</b> 	<b>(ID# &amp; Name)</b>	<b>No # not accessioned</b>
	<b>Image Caption</b> <i>Limit = 20 words</i>	Tonga Uaisele demonstrates his carving skills at the Utah Cultural Celebration Center, West Valley City, 2005. Image courtesy Michael Christensen. [word count = 20]

<b>SUBTHEME / EXHIBIT SECTION LABEL #C</b>	
<b>Conveys Subtheme</b>	<i>As workers, all folk artists master tools and processes to get the job done.</i>
<b>Subtheme Heading</b> <i>Limit = 8 words</i>	<b>Tools &amp; Process [word count = 3]</b>
<b>Subtheme Text</b> <i>Limit = 125 words</i>	[Virginia, Are we having a separate sub-theme label for this supporting concept or are the ideas being conveyed only with the tools/materials labels? If the latter, this breaks structure convention – let's talk. Also, how do you want to handle tombstones. They're props, so probably not needed? I haven't created any below. – MVF 5/1/2017]

<b>INDIVIDUAL OBJECT LABELS FOR SUBTHEME / SECTION #C</b>		
<b>OBJECT C1</b>  <b>Object Label</b> <i>Limit = 50 words</i>	<b>(ID# &amp; Name)</b>  <b>No # Props – Sculpting Tool and Wood / Clay (supports 2007.1.1 Retablo)</b>	Unusually, Lozano sculpts figures individually rather than mass-producing in molds. "In Peru, we use natural paints from the mountains, colored earth or plants. Here I use acrylic paints." – Jeronimo Lozano [word count = 30]
<b>OBJECT C2</b>  <b>Object Label</b> <i>Limit = 50 words</i>	<b>(ID# &amp; Name)</b>  <b>No # Props – Cuticle Scissors and Paper (supports Papercutting)</b>	Although Rigby learned <i>paper picado</i> , she later relied on the materials and techniques of <i>Scherenschnitte</i> to create her one of a kind works. [word count = 23]
<b>OBJECT C3</b>  <b>Object Label</b> <i>Limit = 50 words</i>	<b>(ID# &amp; Name)</b>  <b>No # Props – Picker and Raw Wool / Yarn (supports 1997.8.4 Rug)</b>	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]
<b>OBJECT C4</b>  <b>Object Label</b> <i>Limit = 50 words</i>	<b>(ID# &amp; Name)</b>  <b>No # Props – Chisels and Wood (supports 2010.5.4 Carving)</b>	"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]