



Utah Arts & Museums Advisory Board

Draft Minutes

October 17, 2024

12:00 PM - 2:00 PM - In person

John Wesley Powell River History Museum

1765 E Main St, Green River, UT 84525

Virtual Option - Join Zoom Meeting

<https://utah-gov.zoom.us/j/84262393695>

Utah Arts & Museums Advisory Board:

Sharon Johnson, Chair

Juan Carlos Claudio, Vice Chair- Virtual

John Ballard

Larry Cesspooch - Virtual

Robb Alexander

Janet Smoak

Sudha Kargi

Sam Tsugawa - Virtual

Natalie Young

Retiring Board Members:

Nichol Bourdeaux - Excused

Laura St. Onge - Virtual

Forrest Rodgers - Virtual

Utah Arts & Museums Advisory Council:

Kelly Stowell, Reporting Chair - Virtual

Amy Jorgensen, Reporting Chair of Art -

Acquisition Council- Virtual

Susan Adams - Excused

Diana Call

Heidi Prokop

Lisa Arnett - Virtual

Derrek Hanson - Virtual

Jessica Kinsey - Excused

LeRoy Transfield - Excused

Jenilyn Wilson - Virtual

Staff:

Kat Potter, (CCE) Deputy Director - Virtual

Victoria P. Bourns, Director

Natalie Petersen, Assistant Director

Racquel Cornali, Interim Grants Manager- virtual

Em Cebrowski, Program Support Specialist &

Board Liaison

Emilie Starr, Administrative Assistant

I	<p>Opening & Welcome – Sharon Johnson, Chair</p> <p>Sharon welcomed all attendees and invited everyone to share what they enjoy most about the fall season.</p> <p>Roll Call – Emilie Starr</p> <p>Emilie confirmed that a quorum was present.</p> <p>Sharon reported that the Museums Association had a successful conference in Logan. She mentioned that it was a good experience and that the 2025 conference will be held in Kanab.</p> <p>Procedure moving forward for discussion & voting.</p> <p>Sharon asked Emilie to display the document and encouraged all to ask questions and share. She mentioned that Kelly is the council reporting chair and will review the language and ask the advisory council to endorse action items. She explained the bullet points on the attachment and that the Advisory Council will do a straw poll if there are disagreements about endorsing before the vote is held.</p>
II	<p>Approval of Minutes - August 15, 2024</p> <p>Utah Arts & Museums Advisory Board Minutes from August 15, 2024</p> <p>Utah Museums Advisory & Utah Arts Advisory Board will vote together in an acclamation vote for these minutes. Sharon explained that since there are no longer two boards the August minutes will be approved as one group. Sharon then asked for a motion from the board to approve the August 15, 2024 minutes.</p> <ul style="list-style-type: none"> ● Motion: Robb Alexander moved to approve the minutes. ● Seconded: Lisa Arnett ● Vote: The motion passed unanimously through an acclamation vote.
III	<p>Arts & Wellness Discussion</p> <p>Natalie provided an update on the growing trend of integrating arts and health. She noted that the National Endowment for the Arts (NEA) is offering pilot grants for state agencies to explore this intersection. Natalie discussed research demonstrating the impact of arts on mental health, particularly through social connections and therapeutic outlets. She also highlighted existing initiatives by the Utah Division of Arts & Museums (UA&M) in this area, including <i>Breaking Barriers</i>, <i>Creative Aging</i>, <i>Museum Social Impact</i>, and Arts Education Workshops. Additionally, UA&M applied for additional funding in its recent NEA grant proposal to expand these efforts.</p> <p>Natalie introduced Juan Carlos, who shared his work with older adults and individuals with cognitive challenges through dance and movement. Juan Carlos provided a video titled <i>Minding Motion for Graceful Aging</i> to illustrate the impact of his work. He discussed his program <i>Gray Matters</i>, which focuses on</p>

individuals with Parkinson’s disease and has expanded to Seattle and San Francisco. Juan Carlos emphasized the connection between dance, cognitive function, mental health, and emotional regulation.

- [NEA Grant Narrative](#)
- [Arts Health & Wellness](#) Slides
- [Presentation](#) - Video- Juan Carlos
- [Slide Show](#) - Juan Carlos

IV **Investments/Service Agreements/Grant Approvals**

Sharon thanked Juan Carlos for his insightful presentation and acknowledged the alignment of his work with the division’s strategic plan. She then turned the floor over to Vicki, who introduced the concept of Service Partnership Agreements, a shift in how partnerships will be approached moving forward.

Racquel provided an update on two Service Partnership Agreements:

1. [Utah Humanities](#): This contract supports museum professionals in interpreting collections, not part of the Collection Preservation Training (CPT), as clarified by Sharon.
2. Art Access: This contract expands *Breaking Barriers*, which includes a curriculum review and conference.

Sharon inquired about the long-term plans for providing ongoing access to these initiatives across the state. Vicki and Juan Carlos discussed the positive impact of *Breaking Barriers* on accessibility.

Sharon invited Kelly to ask for support for these two action items from the advisory council. Kelly replied that the advisory council is ready to move forward.

Sharon then asked for a motion to approve the two Service Partnership Agreements:

- Motion: Janet Smoak moved to approve the agreements.
- Seconded: Robb Alexander
- Vote: The motion passed unanimously through a roll-call vote.

Racquel introduced the FY25 General Operating Support (GOS) grant process, explaining that it is the primary form of funding distributed by the division. She highlighted recent changes, including the distribution of extra funds through a task force composed of Vicki, Racquel, Robb, Janet, and Derrek. This extra funding will be allocated as a one-time increase across all grantees.

Sharon noted that organizations were grateful for the additional funding. Vicki explained that the applications for the next round of GOS grants would be available in January or February 2025, with an aim to streamline the process to ensure timely funding distribution.

Racquel provided details about the approval process for the grants and invited the board to ask questions. Sharon reminded members to recuse themselves if necessary.

- **Motion:** John Ballard moved to approve the GOS grants.
- **Seconded:** Natalie Young
- **Vote:** The motion passed unanimously, with the following recusals:
 - Janet Smoak recused herself from the John Wesley Powell River History Museum line item
 - Sam Tsugawa recused himself from the BYU Museum of Art line item
 - Juan Carlos Claudio recused himself from the Repertory Dance and Ririe Woodbury Dance line items
 - Sharon Johnson recused herself from the Daughters of the Utah Pioneers Cache County Museum line item

Funding for State agencies

Vicki shared an update on funding restrictions, which now prevent state agencies like university art and museum organizations and heritage state parks from receiving state grant funds. UA&M was informed that we are able to use National Endowment for the Arts (NEA) funds for these groups. These groups must use the NEA funds for art-centric programming (per NEA guidelines). The division will distribute \$550K in funding to these organizations. Our board meeting in December will further address this topic and include an action item to approve the funding.

V

Art Acquisition Updates

Sharon introduced Amy Jorgenson, Chair of the Art Acquisition Council, who presented an overview of recent art acquisitions, including pottery, tapestry, photography, ceramic, sculpture, and paintings. The council is strategically focusing on acquiring pieces that align with the division's mission and the new museum's goals.

Vicki discussed the change in the donation letter process, noting that the Art Acquisition Reporting Chair would now sign the letter instead of the board chair. This change was approved by the board through a virtual vote.

Sharon inquired about acquisitions outside the annual budget, and Vicki explained that the division occasionally sets aside funds for high-priority acquisitions and may carry funds over to future fiscal years. Robb asked about the criteria for acquiring art, and Amy clarified that the council focuses on artwork

	<p>related to Utah or Utah artists. Anyone may nominate art or artists they would like in the collection. Use this link.</p> <p>Vicki also mentioned that the new CMS program would soon allow the board to view the existing collection and a wishlist for future acquisitions.</p>
VI	<p>Recognition/Acknowledgements</p> <p>Sharon shared that we have had some changes and that a few people acknowledged and turned the time over to Diana. Diana thanked Nichol Bourdeaux, Laura St. Onge, and Forrest Rodgers for serving on the board especially for their thoughtfulness.</p> <p>Sharon mentioned that Laura and Forrest left messages in the virtual chat. Then turned the time over to Heidi, Heidi honored Kelly by mentioning how important his rural voice is on our board and the work that he does as an advocate. Kelly said “one more year, and that he appreciates it”</p> <p>Sharon said that Heidi is retiring as arts board chair and Diana is moving to the advisory counsel. She mentioned how Diana has served and been adaptable no matter where she was asked to serve on the executive committee, task forces. She also mentioned that she will miss Heidi and the coordination they did as board chairs together with two separate boards. Heidi brought many resources and insights to the board from the private sector.</p>
VII	<p>Department & Division Updates</p> <p>Kat Potter from the Department of Culture and Community Engagement (CCE) provided a legislative update. CCE is working on a proposal to increase the number of board members for the Arts & Museums Advisory Board to ensure better geographical and disciplinary representation. Kat also shared that CCE is requesting the restoration of \$2 million in funding for arts and museums grants and has submitted its proposed budget to the governor’s office. CCE is optimistic about securing additional funding for grants.</p> <p>Natalie shared that the division is in the process of hiring a new grants manager and hopes to make an announcement soon.</p> <p>Vicki provided updates on upcoming events, including the 125th anniversary exhibition, the <i>Statewide Annual</i> at Ogden Contemporary Arts, and the <i>Piecing Together Home</i> exhibit at the Chase Home Museum.</p> <ul style="list-style-type: none"> ● Piecing Together Home - Chase Home Museum Sept 14 - Nov. 30 ● Statewide Annual - Ogden Contemporary Arts, November 1- Jan 12th ● 125th Exhibition - UVU Museum of Art December 10 - March 15
VIII	<p>Next Board Meeting</p> <ul style="list-style-type: none"> ● December 5th 12 pm -1 pm VIRTUAL

	<p>Schedule for FY25 Board Meetings</p> <p>Sharon thanked everyone for attending virtually and in person. She mentioned that it's been a few years that the division talked about moving board meetings around the state and talked about how important it is to recognize the work people do across the state. She mentioned that those attending the meeting in person were able to meet with Epicenter here Green River and it was good to see the work they are doing and make them not just a name on papers. She reminded everyone that the next meeting will be in December. Robb took the mic and thanked Janet for supporting and hosting. Janet said she was happy to host and thanked Em and Emilie for organizing the events. Sharon shared in June 2025 the board will be together in person again this time in Cedar City and that people should mark their calendars now. Sharon asked for a motion to adjourn.</p>
IX	<p>Adjourn - Janet Smoak moved to adjourn.</p>

Via Statute:

A simple majority of the voting members of the museums board constitutes a quorum for the transaction of business.

A simple majority of the voting members of the arts board constitutes a quorum for the transaction of business.

[UAM Staff Photos and Contact Information](#)

[Board & Staff Bios](#)

Voting - Council & Board - Procedure Going Forward

- All present in the meeting will be encouraged to discuss action items, ask questions, and share input.
- When the discussion and question period is over the Advisory Council Reporting Chair will confirm then ask about the action items, noting if anyone on the council opposes any action items.
- If no council members oppose the action then the Advisory Council Reporting Chair will state that the Advisory Council endorses the action.
 - Advisory Council members do not need to recuse themselves from endorsements.
- If the advisory council has concerns - the Advisory Council Reporting Chair will ask for a straw poll to see who is in favor or against the item. Straw poll results will be recorded in the meeting minutes.
- The Board Chair will then move forward with the acclamation or roll call vote by the board.

Utah Division of Arts & Museums Narrative FY25

STATE BACKGROUND

In this, our 125th year, the [staff](#) and [boards](#) at the Utah Division of Arts & Museums (UA&M) are celebrating our history as the [nation's first state arts agency](#). UA&M (a division within the [Utah Department of Cultural & Community Engagement](#)) is proud to serve the cultural community of Utah, a state with deep creative roots. According to data from the [Kem C. Gardner Policy Institute](#), in 2022, Utah's cultural industry generated \$14.9 billion in output and supported an estimated 146,260 Utah jobs.

Utah's rich biodiversity and recreational opportunities drive a strong tourist economy, but environmental challenges—such as extreme drought, poor air quality, and rapid population growth—strain the state's natural resources. These issues influence our planning, exemplified by [Utah Poet Laureate Lisa Bickmore's engagement with youth to create poetry addressing the Great Salt Lake crisis](#). We are adapting to changing circumstances in many ways, such as the loss of two gallery spaces due to earthquake damage and the relocation of our headquarters, which have opened up new partnerships with cultural organizations across the Wasatch Front, enabling us to host our statewide art exhibition and reach more residents while expanding our regional network.

PLANNING PROCESS

UA&M's [strategic planning process](#), initiated in fall 2022, focused on inclusive engagement across a wide array of stakeholders. We began by assembling a board standing committee composed of community representatives and conducting a search for strategic planning consultants. Once selected, the consulting firm guided a comprehensive four-month assessment which involved colleagues from the arts, museums, educators, artists, cultural workers with disabilities, and partners from state agencies and tribal governments.

During the process, we prioritized reaching underserved communities throughout the state with targeted outreach, bilingual surveys (English and Spanish), focus groups, interviews, and public meetings across rural, suburban, and urban areas. Public meetings took place in Summit, San Juan, Cache, Sanpete, and other counties across the state, ensuring geographic diversity. All virtual meetings featured live captioning and ASL interpretation. In total, 14 public meetings were held from October 2022 to February 2023, gathering diverse voices to inform planning.

Among the priorities that emerged from these meetings and informed the development of our plan, are the need for increased accessibility in the arts, support for cultural workers with disabilities, and the promotion of local artists, especially in underserved and rural areas. Constituents also emphasized the importance of integrating technology into program delivery and expanding outreach to diverse communities.

Our response to these recommendations from our constituents is reflected in the new strategic plan, which prioritizes inclusivity, accessibility, and community engagement. We implemented initiatives to support disabled artists and are working on expanding digital platforms to increase program reach. Strategic plan priorities and programming were communicated through a statewide rollout via newsletters, social media, our website, and print and digital advertising.

To monitor progress, UA&M employs both qualitative and quantitative metrics which are updated monthly in a centralized project management platform. External experts, such as Third Eye Cultural Collaborative, assist in developing evaluation tools and measuring impact. Evaluation tools include data collection through surveys and records, research questions, and studies. Evaluation is woven into workflow by gathering & utilizing data from our constituents to guide programming decisions, incorporating strategic planning into staff meetings and staff retreats, and continuously working to embody the goals outlined in the plan. We ensure inclusion by involving underserved communities in surveys and interviews, and their input shapes our annual evaluations. Progress is being made to embed evaluative thinking, inclusivity, and accessibility into programming, and to promote shared understanding of the value and quality of programs based on reliable evidence.

PRIORITIES & PROGRAMMING

In the upcoming year, we will finalize the move of our state art collection to its new home within the [Museum of Utah](#). An average of 250,000 annual visitors are expected. This process—initiated eight years ago—has involved careful coordination of facilities, logistics, and multiple stakeholders, including our department and the state historical society. We are preparing to move over 2,000 objects from the UA&M collection. The implementation of a new collections management system is also in its final stages. This system will feature a digital portal for public access, improve the care of the collection, and enhance accessibility efforts.

A key priority in our strategic plan is to model welcoming and accessible practices. Through our partnership with Art Access, we provide [Breaking Barriers: A Cultural Accessibility Project](#) to organizations statewide. This initiative has increased accessibility awareness across Utah's cultural community. Further progress within this area includes the purchase of assisted listening devices for use by cultural organizations, offering training and professional development virtually and in rural areas, producing multilingual public-facing documents, and providing ongoing training for our staff, including our Accessibility Coordinator. Dedicated funding and a web accessibility specialist ensure that our online resources meet accessibility standards. Carefully developed and nurtured partnerships with a variety of entities are also proving invaluable in extending our reach and impact throughout the state, with over 2,500 constituents served through professional development during FY24.

[Commemorating our 125th anniversary](#) this year is a significant milestone. Public outreach has included an unveiling ceremony at the Governor's Mansion for artwork commissioned by Utah's First Lady, a partnership with state libraries to share UA&M resources, and a celebratory 125th Anniversary Exhibition showcasing our agency's collection. These initiatives are deepening public engagement and highlighting our rich history.

Staff transitions such as the departure of our Grants Manager have presented challenges. However, these changes offer opportunities for reassessment and expansion, an example being the integration of health and wellness programming into the Arts Education Manager role. Additionally, recent legislation has impacted grant processes, creating new challenges for staff and constituents as we navigate compliance with limited resources.

ARTS EDUCATION

Our Arts Education program is built around several core components that enhance arts learning across the state. We offer K-16 professional development in dance, creative writing, music, theater, visual arts, folk/traditional arts, and media arts, all aligned with Utah's core standards. These professional development opportunities are delivered through partnerships with [universities](#), [PBS Utah](#), and other arts organizations. Additionally, we provide school district-based development programs that are collaboratively designed with teachers and district arts coordinators to ensure alignment with local educational needs.

One of our standout initiatives is the [Native American Curriculum Initiative](#), developed in partnership with BYU Arts Education. This multi-year effort promotes Utah's eight tribes by offering tribally approved lesson plans, resources, and a roster of Native American teaching artists. We also prioritize outreach to rural and marginalized communities by offering community programming that brings [teaching artists](#) to underserved areas, demonstrating our commitment to equitable access to the arts.

Our Collaborative Arts Education Project model allows educators and community arts and humanities organizations to design localized arts education projects tailored to their specific communities. Similarly, the Teacher-Initiated Project Award matches educators with teaching artists, allowing them to explore various artistic disciplines of their choice. Partnering with our [Folk Arts Program](#), we bring folk artists into schools to offer hands-on workshops and performances, deepening students' understanding of traditional art forms. Through partnerships with the Utah Division of Multicultural Affairs and Division of Juvenile Justice & Youth Services, we provide [art-making opportunities for incarcerated youth](#), using art as a tool for education and self-expression in juvenile justice facilities.

FOLK & TRADITIONAL ARTS

Our Folk Arts Program connects Utah's cultural groups and provides support through grants, technical assistance, and cultural sustainability efforts. Fieldwork across the state helps us identify new artists and tradition bearers. In addition to the Apprenticeship Program, which offers \$5,000 for an experienced mentor to train an apprentice(s) in a traditional artform, the Folk Arts Program fosters opportunities for artists and arts organizations through cross-disciplinary grant opportunities in the agency. Through concentrated outreach initiatives, 43 pairs applied to the FY25 Folk Arts Apprenticeship Program, a more than 230% increase from last year, and more than 430% from FY22.

In addition, we are working to digitize 40 years of material from the [Utah Folk Arts Archives](#), which will be shared through social media and YouTube. Our Chase Home Museum of Utah Folk Arts continues to exhibit a wide variety of traditional art, with new works regularly purchased from living artists. In order to increase audience access, our Chase Home Administrator and Accessibility Coordinator ensures that works of the collection are displayed in our main galleries following ADA guidelines and that exhibition text is translated into Spanish.

POETRY OUT LOUD (POL)

Poetry Out Loud and Poetry Ourselves engage high school students through poetry competitions and creative writing workshops. Utah's POL program is structured across seven regions, each led by a compensated regional coordinator. These coordinators recruit schools, teachers, and students. Regional competitions culminate in a state competition held in Salt Lake City, next scheduled for March 2025. Schools may request poetry workshops from the Utah Poet Laureate, free of charge, and regional finalists have access to paid POL coaches. Poetry Ourselves allows students to submit original poems, with a new Spanish version added in 2024. Additionally, we partner with [Artes de Mexico en Utah](#) to offer poetry workshops for students, and also produce a new [promotional video](#) each year to highlight the benefits of POL. In 2023-2024, 3,688 students and 57 teachers from 32 Utah schools participated in Poetry Out Loud. Our state finals event had over 115 attendees. Finalists regularly recite at prominent events, such as the Utah PTA Conference and the Utah Arts Festival, where they receive stipends.

ARTS, HEALTH, & WELLBEING PILOT

UA&M is committed to integrating arts, health, and wellbeing. Our initiatives, such as [Breaking Barriers](#) and [Creative Aging](#) have laid the foundation for this work. We propose an exploratory phase at the \$25,000 tier level to develop a plan for assessing infrastructure and programming across Utah, focusing on social connection and community healing. This will involve collaborating with entities like the [Utah Commission on Aging](#) and [Utah Humanities](#), hosting state and regional convenings, and researching successful models in other states. Additional partners may include [Project Connection](#), the [University of Utah College of Fine Arts' Arts and Health program](#), and encompass military communities and disaster recovery, building on relationships developed with Hill Air Force Base and the [Crisis Analysis & Mitigation Coaching Program \(CAM\)](#), a nationwide network of arts responders trained to coach distressed communities in developing or expanding mitigation efforts using the arts and creativity.

Through our work with [Lifetime Arts](#), a national leader in creative aging program development, we have successfully delivered training programs such as "Foundations Training & Creative Aging Essentials" for artists, libraries, cultural organizations, and older adult service organizations. During the first year pilot of the program, 48 teaching artists and 315 older adults were engaged throughout the state for a total of over 5,000 adult learning hours.

Our Arts Education programming provides an example of alignment with the NEA’s strategic goals of accessibility, inclusion, well-being and resilience, by ensuring that all Utahns, including rural populations, incarcerated youth, and other underserved communities have access to high-quality arts education. Through initiatives like the Native American Curriculum Initiative, community programming with teaching artists, and targeted outreach to diverse groups, we promote equity and cultural understanding. Our focus on professional development, cross-disciplinary partnerships, and inclusive programming fosters a sense of belonging, while supporting social connection and well-being in communities across Utah. We will continue to draw inspiration, ideas, and resources from the [NEA’s Healing, Bridging, Thriving Summit Blog Series](#).

A great deal of progress has been made in the area of arts and healing throughout our state, driven by longstanding partnerships with state agencies, nonprofit organizations, juvenile justice centers, schools, and tribes. Dedicated funding and expanded staff roles will allow us to assess, coordinate, and move this initiative forward. As a state arts agency, we are uniquely poised to serve as a coordinating hub for the expanding arts, health, and well-being ecosystem.

BUDGET

	Current Fiscal Year	Next Fiscal Year
Fiscal Year End Date	06/30/2025	06/30/2026
Total State Allocation	\$11,275,714	\$9,275,714
Total State Expenses	\$12,396,174	\$10,396,174

Building Health, Connection & Well-Being through the Cultural Sector

Growing research supports how museums & arts organizations:

- Foster social connections through community engagement and collaborative projects
- Promote mental health and well-being through creative expression, mindfulness, and relaxation

- Provide education and lifelong learning through exhibitions, workshops, classes, and access to knowledge
- Promote physical health benefits through active participation and therapeutic programs

The cultural sector, through its diverse offerings and community engagement, plays a crucial role in enhancing health, connection, and well-being

Utah Arts & Museums (UA&M) initiatives such as Creative Aging, Breaking Barriers, Art Education Partnerships, and MOMSI have laid the groundwork for an expanding focus on health, connection, and well-being

Creative Aging:

During the first year pilot, 48 teaching artists and 315 older adults were engaged throughout the state, for a total of 5,000 learning hours

Breaking Barriers: A Cultural Accessibility Project

- Since 2020, 103 organizations & 344 individuals have completed the program

Measurement of Museum Social Impact (MOMSI):

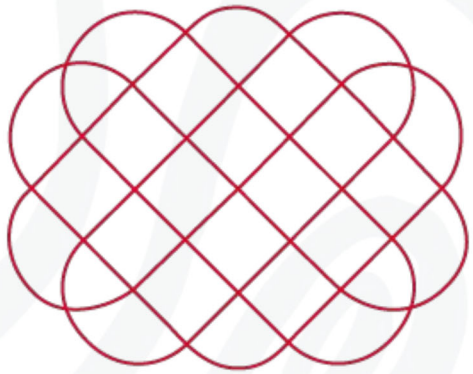
- 38 museums participated nationwide
- Established best practice by
 - Measuring the social impact museums have on visitors
 - Developing a tool for museums to better understand their social impact on individuals and communities

National Endowment for the Arts (NEA)

Arts, Health, & Well-Being Pilot

- Support integration of arts and culture to strengthen social connection and belonging as a dimension of improved health and well being of individuals and communities
- Facilitate cross-sector partnerships and networks of learning, building a body of evidence that documents the impact of arts and culture in strengthening social connection and belonging
- UA&M applied for NEA funding to assess existing infrastructure and programming across Utah

UA&M is uniquely poised to serve as
a coordinating hub for the expanding
health and well-being ecosystem
within Utah's cultural sector

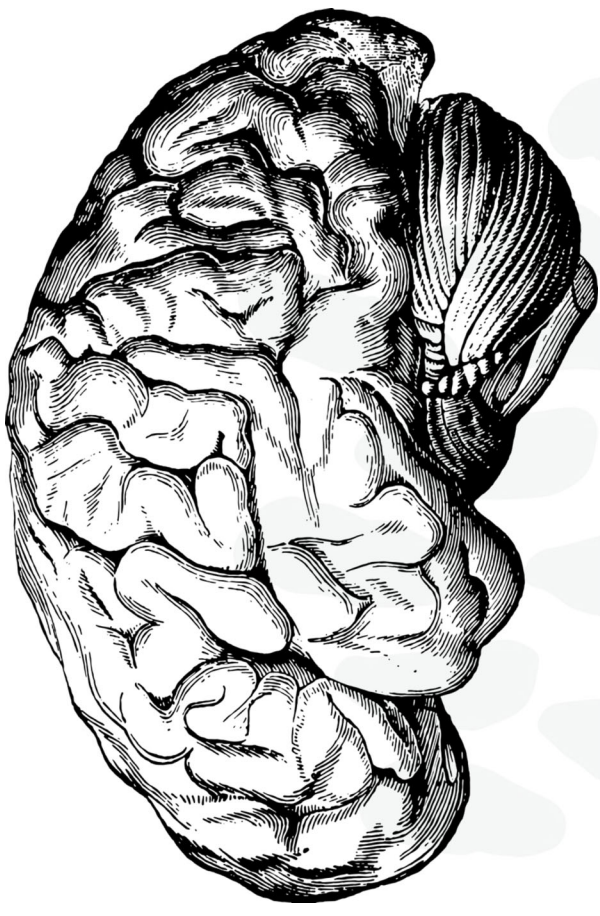


GREY MATTERS

Founded 2014



Prof. Juan Carlos Claudio (Dept. of Modern Dance), Dr. Lee Dibble, and Dr. Lennie Swenson (Department of Physical Therapy) co-founded the Grey Matters Dance for Parkinson's Utah, the only movement program in the State to work with people living with Parkinson's disease. Four years later, Juan Carlos, Damon Georgolas, and John Allen shaped the program into Minding Motion for Graceful Aging™, LLC. Due to COVID, Minding Motion dissolved into Grey Matters' rhythmic movement, dance, and music program, also known as Grey Matters Dance, LLC. This initiative was designed to enhance the well-being of aging populations, driven by the increasing senior demographic, particularly the baby boomer generation. Recognizing the significance of this growing population, the program addressed the pressing need for such interventions. While personal profit was not the primary focus, the founders believed sustained commitment in this field could support dedicated educators and practitioners. The program, directed by Juan Carlos Claudio, emphasizes the importance of ongoing research in rhythmic movement, dance, and music to ensure the delivery of effective complementary therapies tailored to the needs of the elderly.



Mission and Vision

Grey Matters Rhythmic Movement, Dance, and Music Program (Grey Matters Dance, LLC) engages the individual through a participatory form of supplemental dance and music symptomatic therapy in a safe and positively resonant social environment.



By placing the aging adult population at the center of our programmatic perspective and hierarchy, the Grey Matters Rhythmic Movement, Dance, and Music Program promotes the integration of physical, cognitive, creative, emotional, and social functioning to enhance human potential and self-awareness.

Grey Matters Dance, LLC strives to be a nationally recognized program where the integration of neuroscience of movement and dance psychology are integral.

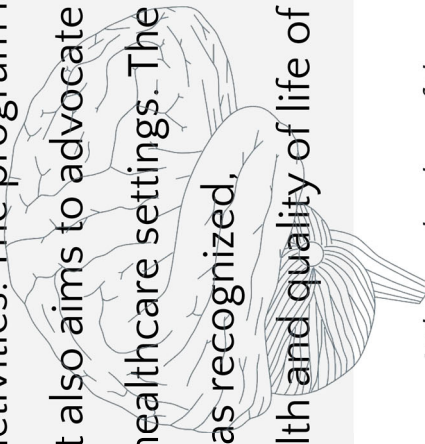
Goals

Grey Matters Rhythmic Movement, Dance, and Music Program aims to:



- Enhance the quality of life of participants.
- Keep participants cognitively, physically, creatively, and emotionally engaged.
- Improve motor function and lessen motor complications.
- Decrease medical treatments and supplement the effectiveness of existing medical treatments.
- Encourage participants to re-engage their best partner-- their body and its physicality.
- Empower the individual with increased physical and mental confidence.
- Make the aging process graceful.

Grey Matters goes beyond physical and cognitive health, fostering sociability, empowerment, and self-esteem through creative activities. The program not only supports mental and physical engagements but also aims to advocate for the legitimacy of arts therapies as interventions in healthcare settings. The long-term vision is to see arts therapies integrated as recognized, evidence-based approaches for improving the health and quality of life of those with disabilities.



"Thank you from the bottom of my heart for developing your program! The real value of the program, I believe, is that it works because it was designed to work. And referring to exercise as "dancing" is the smartest use of language that I have heard in the entirety of my life. It is a pure genius because it combines music with movement and gives people of every fitness level the opportunity to move according to their needs. Kudos to you for that!"

-- Seattle Participant at Merrill Gardens University



At its core, Grey Matters is based on a deep understanding of how different parts of the brain function, especially as some areas become less active due to aging or neurological conditions. The program creates personalized movement techniques that alleviate stress, reduce affective factors, and strengthen relationships by leveraging the remaining active brain areas. Participants experience improved cognitive functions like memory, attention, and problem-solving alongside physical benefits such as increased strength, balance, and flexibility.

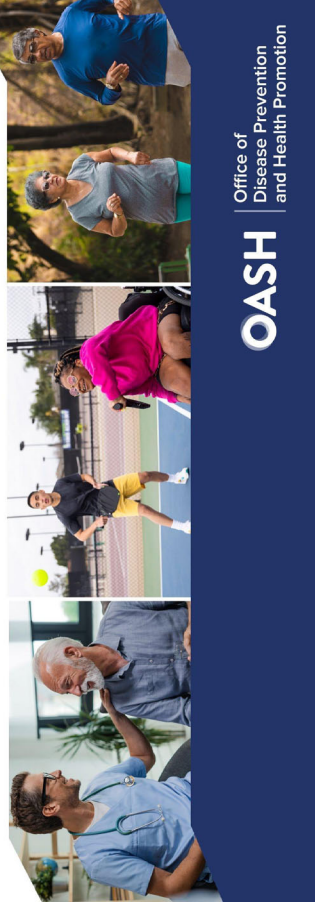


Alignment of Healthy People and Older Adults 2030 and Grey Matters

- **Physical Activity and Mobility:**
 - **Objective Alignment:**
 - Healthy People 2030 aims to increase physical activity and mobility among older adults. Grey Matters, through rhythmic movement and dance, directly addresses physical activity, which improves strength, coordination, and balance in older adults.
- **Cognitive Health and Dementia Care:**
 - **Objective Alignment:**
 - Healthy People 2030 objective to increase the proportion of older adults with dementia, including Alzheimer's, who receive appropriate services that enhance their quality of life. Grey Matters focuses on improving cognitive function and emotional regulation through music and dance.



Healthy People 2030



National Health Initiatives:
<https://health.gov/our-work/national-health-initiatives/healthy-aging/about-healthy-aging>

Alignment of Healthy People and Older Adults 2030 and Grey Matters

	Physical Activity Stay physically active with activities. Walk, swim, do yoga.		Stay Hydrated Drink plenty of water to support digestion and overall well-being.		Keep Learning Keep your mind active with puzzles, games, reading, and hobbies.		Socially Connect Nurture social connections with friends, family, and community activities.
	Prioritize Sleep Prioritize 7-9 hours of quality sleep for physical and mental rejuvenation.		Think Positive Surround yourself with positive and supportive people.		Have Purpose Engage in purposeful activities like volunteering or mentoring for fulfillment.		

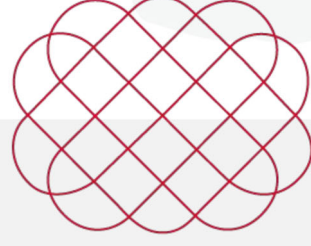
- **Social and Emotional Well-being:**
 - **Objective Alignment:**
 - Healthy People 2030 stresses the importance of social connectedness and emotional health for older adults. Grey Matters uses dance and music therapy to combat social isolation, encourage community engagement, and improve emotional well-being—key aspects of improving aging populations' overall quality of life.
- **Rehabilitation and Recovery:**
 - **Objective Alignment:**
 - Healthy People 2030 aims to improve physical functioning and reduce disability among older adults. With a focus on rehabilitative services, Grey Matters helps older adults recover from strokes, traumatic brain injuries, and other physical impairments.

National Health Initiatives:

<https://health.gov/our-work/national-health-initiatives/healthy-aging/about-healthy-aging>

Alignment of Healthy People and Older Adults 2030 and Grey Matters

- **Falls Prevention:**
 - **Objective Alignment:**
 - Healthy People 2030 objective to *reduce fall-related injuries* in older adults. Grey Matters improve balance and proprioception, which are critical in fall prevention, aligning with the Healthy People 2030 objective to *reduce fall-related injuries* in older adults.



GREY
MATTERS

National Health Initiatives:
<https://health.gov/our-work/national-health-initiatives/healthy-aging/about-healthy-aging>

Service and Research

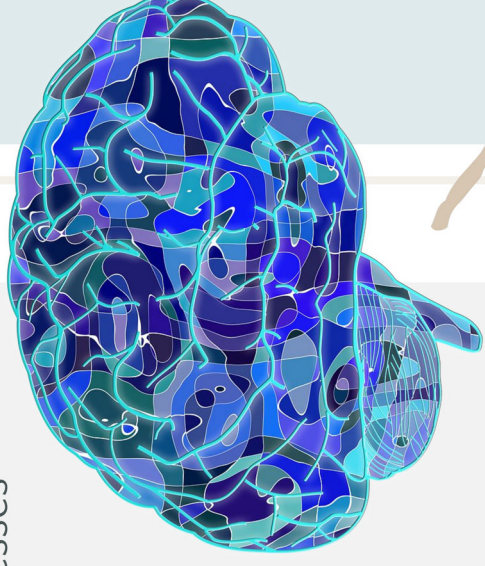
1. **Independent Living:** Customized movement programs to enhance physical and cognitive activity while promoting autonomy and a high quality of life.
2. **Assisted Living:** Therapeutic interventions that focus on maintaining mobility, balance, and cognitive function in a supportive environment.
3. **Memory Care:** Tailored dance and music therapies designed to stimulate memory recall, reduce agitation, and improve emotional well-being for individuals with dementia or Alzheimer's.
4. **Rehabilitation Settings:** Rehabilitative dance and movement therapies aim to aid recovery, improve motor skills, and support cognitive rehabilitation following injury or illness.

- Maintain a broad understanding of the latest research in dance and music practices.
- Stay updated on the latest research in chronic conditions, such as Parkinson's, ALZ, and other dementias.
- Updated practices in fall risk prevention, proprioception, and coordination.

Dancing on the Brain: Enhancing Intra and Inter-Brain Synchrony

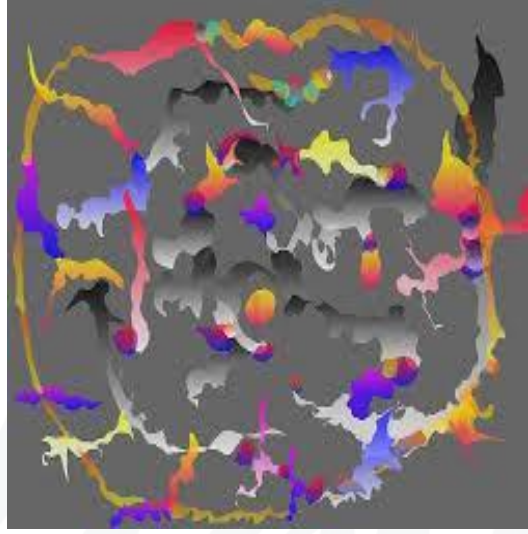
Grey Matters program engages
diverse brain networks that support
neurobehavioral processes

- Sensory
- Motor
- Cognitive
- Social
- Emotional
- Rhythmic
- Creative



Brain dance:

Enhancing
Neuroplasticity



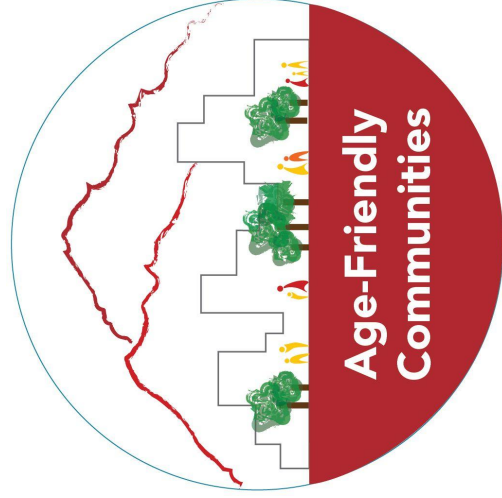
1. Breath connection
2. Tactility-Sensory
3. Upper body/Lower body
4. Unilateral
5. Cross lateral
6. Head-tail connection
7. Core-distal connection
8. Vestibular

The Neuroscience of Dance

- When observing movement, older adults recruit more visual and memory-related brain regions than younger individuals. Dance imagery, which activates the AON (action observation network) highlights the brain's plasticity in response to movement-based learning.
- Findings suggest that dance experience enhances the AON's efficiency and motor simulation capabilities, vital for both action perception and performance prediction. This increased neural activity may contribute to better motor anticipation and social cognition, thus offering insight into how dance enhances interpersonal skills, empathy, and group dynamics.
- The implications for dance therapy are significant, particularly in understanding how dance interventions might modulate neural activity. This understanding is crucial in improving cognitive and motor functions, especially in older adults or individuals with neurological conditions like Parkinson's disease.



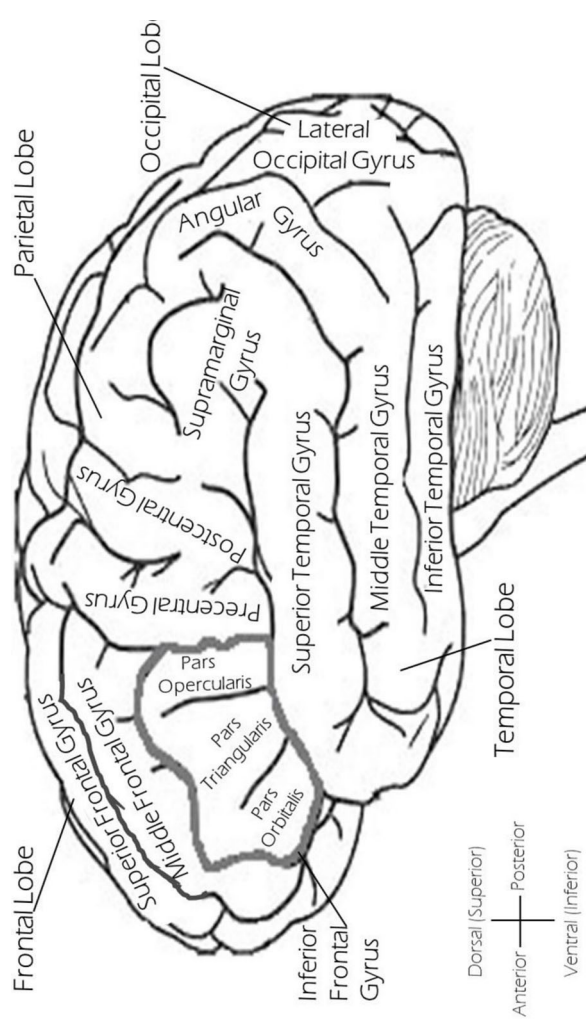
Age-Friendly Ecosystems: Public Health Systems



Collaboration Across the Age-Friendly Ecosystem

THANK YOU

- Juan Carlos Claudio, MFA, MIP, MFA,
Ph.D. (postgraduate student)
- juanclaudio@weber.edu
801.520.0989 cell



References:

- *About Healthy Aging* / *health.gov*. (2024). *Health.gov*. <https://health.gov/our-work/national-health-initiatives/healthy-aging/about-healthy-aging>
- Basso, J. C., Satyal, M. K., & Rugh, R. (2021). Dance on the Brain: Enhancing Intra- and Inter-Brain Synchrony. *Frontiers in Human Neuroscience*, *14*. <https://doi.org/10.3389/fnhum.2020.584312>
- Vander Elst, O. F., Foster, N. H. D., Vuust, P., Keller, P. E., & Kringelbach, M. L. (2023). The Neuroscience of Dance: A Conceptual Framework and Systematic Review. *Neuroscience & Biobehavioral Reviews*, *150*, 105197. <https://doi.org/10.1016/j.neubiorev.2023.105197>

FY25 Office Partnership Grant

Applicant	Gabriella Huggins
Applicant ID	APP-025151
Company Name	Art Access
Recipient Address	Art Access 230 S 500 W #110 Salt Lake City, Utah 84101
Phone	(801) 328-0703
Email	gabriella@artaccessutah.org
Funding Requested	\$10,000.00
Status	Submitted
Funded?	<input type="checkbox"/>

Application Title: Breaking Barriers: a Cultural Accessibility Project

Description:
Art Access is seeking \$10,000 to revise curriculum and facilitate the Breaking Barriers: a Cultural Accessibility Project partnership. Launched in 2020, Breaking Barriers promotes accessibility to arts and museums through direct engagement and education with culture organizations. Funding would enable Art Access to improve upon current program outcomes by deepening participant learning, providing better resources, collecting richer data, and increasing the program's digital accessibility.

General Information

Question: Name of the Organization

Art Access

Question: Project Coordinator's Name

Gabriella Huggins

Question: Project Coordinator's Title

Executive Director

Question: Project Coordinator's Phone Number

8013280703

Question: Project Coordinator's Email Address

gabriella@artaccessutah.org

Question: Organization Street Address

230 S 500 W #110

Question: City

Salt Lake City

Question: State

Utah

Question: Zip Code

84101

Question: County

United States

Question: Organization Director's Name

Gabriella Huggins

Question: Director's Work Phone Number

8013280703

Question: Director's Email Address

gabriella@artaccessutah.org

Question: Organization Website

<https://artaccessutah.org/>

Question: Federal Tax ID Number or EIN

XXXXXX3445

Question: UEI Number

8042557350000

Question: What will the source of funding be (to be completed by UA&M staff)

5222 Community Programs Budget

Question: Is your organization receiving any funding as a direct grant award from the Utah

State legislature?

No

Project Significance and Merit

Question: Describe the proposed partnership in detail. Include definition of partner roles, major milestones and/or timeline. (5,000 Character Limit)

Art Access is seeking \$10,000 from the Utah Division of Arts and Museums to revise the curriculum of and facilitate the Breaking Barriers: a Cultural Accessibility Project partnership. Launched in 2020, Breaking Barriers promotes accessibility to arts and museums through direct engagement and education with culture organizations. To date, Breaking Barriers has trained more than 340 professionals representing over 100 Utah cultural organizations, leading to celebrated and significant accessibility improvements in major Utah cultural institutions, including Utah Opera | Utah Symphony, Plan B Theater, Ririe Woodbury Dance Company, and many more. The Breaking Barriers team and 80 conference attendees celebrated these accomplishments at the first Breaking Barriers convening on January 26, 2024.

In late 2023, the Breaking Barriers team conducted a survey of previous program participants to understand program strengths and areas for improvement. The survey, completed by 36 respondents, found that:

Low staff capacity and lack of funding are the biggest barriers to implementing accessibility improvements.

Participants want more in-depth information on disability definitions and accommodations for special events, exhibitions, and digital accessibility.

Participants wanted more regular opportunities to connect, stay up to date about, and collaborate with other Breaking Barriers alumni.

In FY25, Art Access will use UA&M funding to:

Conduct research, develop new content for, and update program curriculum based on key survey findings to deepen participant understanding and present the latest resources and best practices. This will include researching funding opportunities, both local and national, that can support organizations accessibility advancement.

Update evaluation tools to collect more detailed information on participant learning and the program's impact on the broader community.

Train at least 60 professionals over two virtual 12-hour cohorts between January and June 2025. Each cohort will take place over six weeks on Wednesdays from 10am to 12pm MST.

Develop and implement strategies to engage alumni after and between cohorts, including 1-hour consultations and new opportunities to connect through digital and social media platforms to promote peer learning and encourage increased action on accessibility plans.

Host a second-annual Breaking Barriers conference, focusing on improving digital accessibility to foster a more welcoming, informed, and connected community of practice and forward Art

Access' internal accessibility goals.

PROPOSED PROJECT TIMELINE:

October to December 2024 (Curriculum and Program Development)

October 1, 2024 - November 15, 2024

Conduct research and develop content

Revise and update evaluation tools

Open Cohort 12 applications

November 17, 2024 - December 20, 2024

Finalize curriculum content, format, and presentations

Develop alumni engagement strategy and calendar

Close applications, select and notify Cohort 12

Begin conference planning

January to February 2025 (Training, Engagement, and Evaluation and Analysis)

January 6, 2025 - February 28, 2025

Launch FY25 alumni engagement strategy

Host Cohort 12: January 8/15, 2025 - February 12/19, 2025

Conduct ongoing evaluation and analysis of participant surveys

Develop conference agenda and contact partners/presenters

Open Cohort 13 applications

March to June 2025 (Training, Engagement, Evaluation, Analysis & Reporting)

March 3, 2025 - May 9, 2025

Finalize conference agenda and presenters

Close applications, select and notify Cohort 13

Host Cohort 13: April 2, 2025 - May 7, 2025

Conduct ongoing evaluation and analysis of participant surveys

April 15, 2025 - May 31, 2025

Begin compiling comprehensive evaluation results

Conduct conference dress rehearsal

June 2025

Host 2nd Annual Conference: date TBD
Partnership Grant Final Reporting: due date TBA

Question: Describe how this partnership will benefit the constituents of the UA&M community. (2,500 Character Limit)

The Utah Department of Health and Human Services reports that 1 in 4 Utahans identifies as disabled (Department of Health, 2024). While people with disabilities are as likely as nondisabled people to pursue artistic experiences, they face unique social, physical, and financial barriers to full participation (National Endowment for the Arts, 2015). Breaking Barriers equips cultural organizations with knowledge and actionable guidance to improve their accessibility, close participation gaps, promote accessibility education among audiences, and help develop a network of accessible organizations across Utah.

Art Access is committed to continuous improvement and encourages Breaking Barriers participants to collect audience feedback to inform their accessibility plans. Participants in the 2023 survey shared internal reflections and feedback from their audiences after making accessibility improvements. One patron of the Utah Opera/Utah Symphony expressed his appreciation, stating:

“I can’t even tell you how much it meant that every single person on your team said LET ME FIND OUT [about providing accommodations] instead of NO to me throughout our entire experience at Deer Valley. We have a simple yet particular set of accommodations, and most don’t even finish listening to us. It meant so much that you listened and that your whole staff, who weren’t the ones we talked to, also were quick to be curious instead of being busy doing their jobs.”

Of those surveyed, 55% made accessibility updates to programs and events, and 72% reported a positive shift in staff attitudes about disability. Plan-B Theater celebrated their new collaboration with a local disabled actor, whom they consulted to create an accessible environment for disabled artists after participating in Breaking Barriers. This actor became the first to use a mobility device in Plan-B’s history and was appointed the theater’s board chair in the summer of 2023. These examples demonstrate the direct impact Breaking Barriers has on disabled arts professionals and patrons, promoting access in public and professional settings and improving organizations’ practices internally and externally.

Question: Describe why the applicant organization is uniquely poised to deliver the service. (2,500 Character Limit)

Since 1984, Art Access has worked at the intersection of art and accessibility through a wide range of programs. Today, Art Access increases accessibility to the arts through creative opportunities for disabled artists and education for the community and cultural organizations. Its connections with disabled artists, community advocates, and cultural institutions uniquely position the organization to bridge gaps in education, participation, and representation of artists, patrons, and institutions between these key stakeholders.

Art Access collects quantitative and qualitative feedback from its programs for disabled artists to gain valuable insights into what artists expect from cultural organizations. Cultural organizations, in turn, benefit from these insights and may use them to create more responsive accessibility plans. Disabled artists and patrons thus have a greater influence on their experiences of and engagement in Utah’s arts and cultural community. Partners and stakeholders consistently seek additional support and training to address accessibility deficiencies, reflecting the community’s

confidence in Art Access' ability and an ongoing need for its educational programs.

Breaking Barriers has been widely praised in the community and in 2023 was recognized by the Salt Lake City Mayor's Office for its outstanding contributions to Utah's cultural landscape. National organizations have taken interest in this program and requested presentations at their convenings to report on the work including the Western Museums Association Conference and the National Assembly of State Arts Agencies conference. The program's success also led to a curriculum that trains and helps art educators build accessibility plans and is a model for government-nonprofit partnerships in other states. These accomplishments demonstrate Breaking Barriers' widespread positive influence in Utah's arts and culture landscape.

Question: How will the project be evaluated? Include specific evaluation methods, expected outcomes, etc. (2,500 Character Limit)

The Breaking Barriers team will refine the curriculum to better achieve the program's intended outcomes of increasing knowledge, access, and engagement in a community of practice for cultural organizations. The first phase of this project will include evaluation updates to gather richer information about participant learning and to collect a blend of qualitative and quantitative data to measure our achievement.

Mid- and Post-Training Surveys: Participants will complete two surveys about their understanding of the numerous disability concepts Breaking Barriers covers. These surveys will track changes in participants' learning and attitudes, assess the quality of the program materials, and provide a clearer picture of Breaking Barriers' impact on organizations.

Accessibility Plans and Long-Range Evaluation: Breaking Barriers helps organizations create accessibility plans outlining immediate, short, and long term goals. The facilitation team will develop strategies to track organizational progress on accessibility plans and explore new models to offer ongoing support. In addition, Art Access staff will create a process to evaluate the program's impact on the broader community.

Final Evaluation: At the end of the project, the team will complete a final report on the year's findings. These data will inform future curriculum updates and help communicate Breaking Barriers' efficacy to community stakeholders.

Question: Upload the Project Budget Form which can be found on the Utah Arts & Museums website: <https://artsandmuseums.utah.gov/project-grants/>

[FY25-UAM-Project-Grant-Budget.xlsx - Sheet1.pdf](#) (10/1/2024 3:31 PM)

Question: Description of partnership written by UA&M staff member outlining the structure of the partnership from the perspective of UA&M. (3,000 Character Limit)

The Breaking Barriers program has had an important impact on Utah's cultural community since its inception in 2020. Through the cohort training we have had over 100 organizations, representing 344 individuals, go through the 6-week course. These numbers represent impressive state-wide curriculum awareness and engagement which has been incredibly gratifying. More importantly what these numbers represent are people who are making actual changes to programming, materials, marketing, and when possible physical spaces. Seeing these kinds of changes has been truly satisfying. It represents stepping beyond curriculum to actual accessible adaptations, which is where the real power of this program exists.

While we have trained many, there are still a number of organizations who have interest in the program but have not yet been able to engage, or these organizations have new staff that they want trained. Based on this desire from cultural organizations, UA&M would like to re-launch this program and agrees to the following:

- Assist in reviewing and updating Art Access' proposed curriculum. This includes UA&M staff review and input for organizationally responsive curriculum.
- Jason Bowcutt and Jenna Ehlinger agree to be the staff representatives on behalf of UA&M with allowances to include other staff in the future.
- Assist with the creation and dissemination of the application to the cohort programs
- Assist with choosing organizations that will participate in the training
- Commit to provide facilitation / teaching support where appropriate and needed
- Secure virtual platforms to run the cohorts and ensure all virtual meetings run smoothly
- Co-create all promotional marketing/advertising/press materials with reciprocal approval
- Be available to attend virtual visits with participating organizations as Art Access deems necessary
- Assist with all proposed evaluation processes
- Partner with Art Access in producing annual networking gatherings for all attendees of the Breaking Barriers program

Art Access will provide:

- Staff to continually review and adapt original accessibility curriculum
- Review and prepare for all training dates
- Provide staff and expert knowledge in presenting the curriculum
- Staff to facilitate one-hour follow up meetings with each organization
- Develop and publish resource directory for all participants
- Meet with UA&M Staff weekly during the cohorts to prep for the weeks upcoming training
- Create supplemental curriculum materials for cohort training, i.e. videos testimonials from individuals with disabilities.

This training has been a great success for our Division and we are excited to continue the good work.

Question: What is your performance measurement?

We want to achieve increased understanding of learning and participation as measured by a 10% increase in reported positive outcomes across a majority of evaluation areas.

FY25 Office Partnership Grant

Applicant	Jodi Graham
Applicant ID	APP-025101
Company Name	Utah Humanities
Recipient Address	Utah Humanities 202 W 300 N Salt Lake City, Utah 84103
Phone	(801) 359-9670
Email	graham@utahhumanities.org
Funding Requested	\$40,000.00
Status	Submitted
Funded?	<input type="checkbox"/>

Application Title: FY25 and FY26 Museum Interpretation Workshop Series

Description:
The UA&M Office of Museum Services and Utah Humanities will partner on capacity-building activities that serve Utah's small museums. This funding will support two rounds of the Museum Interpretation Workshop series that supports 10+ museums to develop interpretive exhibits at their own sites.

General Information

Question: Name of the Organization

Utah Humanities

Question: Project Coordinator's Name

Megan van Frank

Question: Project Coordinator's Title

Director, Center for Community Heritage

Question: Project Coordinator's Phone Number

(801) 359-9670

Question: Project Coordinator's Email Address

vanfrank@utahhumanities.org

Question: Organization Street Address

202 W 300 N

Question: City

Salt Lake City

Question: State

Utah

Question: Zip Code

84103

Question: County

Salt Lake

Question: Organization Director's Name

Jodi Graham

Question: Director's Work Phone Number

8013599670

Question: Director's Email Address

graham@utahhumanities.org

Question: Organization Website

<https://www.utahhumanities.org/>

Question: Federal Tax ID Number or EIN

87-0307076

Question: UEI Number

VBXLWNYHP3L5

Question: What will the source of funding be (to be completed by UA&M staff)

FY25 and FY26 Grant Funds

Question: Is your organization receiving any funding as a direct grant award from the Utah

State legislature?

Yes

Project Significance and Merit

Question: Describe the proposed partnership in detail. Include definition of partner roles, major milestones and/or timeline. (5,000 Character Limit)

The UA&M Office of Museum Services (UA&M) and Utah Humanities (UH) will partner to deliver two rounds of the Museum Interpretation (MI) Workshops, a series of 5 linked workshops focused on the creation of interpretive exhibits. The series will serve staff and volunteers from 10+ small museums through a series of monthly training and mentoring activities. The project will build the capacity of participating museums by assisting them interpret their collections and tell their community stories through a curriculum based on national best practice, hands-on learning, and mentored assistance.

The workshops are: 1) Introduction to Museum Interpretation, 2) Researching Collections & Communities, 3) Designing Well Structured Exhibits, 4) Writing Exhibit Labels, 5) Museum Education. All are full-day workshops delivered in person.

A team of content specialists will teach workshops and mentor participants with their assignments and projects, with administration by UH. Core instructors are Megan van Frank (Utah Humanities), Lisa Thompson (Natural History Museum of Utah), Virginia Catherall (Utah Museum of Fine Arts), along with members of the Utah Field Services team as necessary. Participants attend the entire series and apply their learning to their own exhibit projects at their institutions. The program includes reading and project-related assignments following each workshop. Individual feedback on assignments is given by instructors to help participants progress their projects. Instructors complete a site visit to each project in its prototype stage to provide final feedback. A small stipend is also given to each organization to support exhibit development.

The two rounds will be open through competitive application, and each round will serve 5 (or possibly 6) institutions. The location for the workshops will be determined by which organizations apply for the series. We plan to convene each cohort onsite at one of the participant institutions, or may choose a central location. Travel costs will be subsidized if necessary for those coming more than 60 miles.

Timeline for FIRST COHORT

- FALL 2024: Confirm instructors and recruit/contract participants; venue logistics.
- WINTER/SPRING 2025: Deliver 5 workshops; feedback on project assignments.
- SUMMER 2025: Build exhibit prototypes; conduct site visits; exhibits finalized. [Project reports due 10/2025.]

Timeline for SECOND COHORT

- SUMMER 2025: Confirm instructors and recruit/contract participants; venue logistics.
- FALL 2025/WINTER 2026: Deliver 6 workshops; feedback on project assignments.

- SPRING 2026: Build exhibit prototypes; conduct site visits; exhibits finalized. [Project reports due 10/2026.]

Question: Describe how this partnership will benefit the constituents of the UA&M community. (2,500 Character Limit)

The MI project involves Utah professionals in a coordinated effort and strengthens the fabric of Utah's community heritage by building the skills and relationships among those who work in the sector. This project is designed to benefit the museum sector by:

- Developing curricula and delivery models specific to Utah museum needs.
- Delivering proven training that increases the professional capacity of Utah's museums.
- Supporting museums to create tangible projects and initiatives at their own site.
- Engaging new and sustaining existing relationships to build our teaching network.
- Increasing the capacity of the statewide museum field services program.

With these goals in mind, the projects benefit three audiences:

1) PERSONNEL FROM SMALL MUSEUMS & COLLECTING INSTITUTIONS

Participating personnel receive: 1) professional development in exhibit and interpretive practice; 2) access to mentors for problem-solving and advice on aligning goals with newly-acquired skills and information; 3) a nucleus of peers with whom they can maintain a network of support; 4) resources and materials detailing best practices; and 5) funding and customized support to successfully complete projects at their own sites. This investment strengthens local organizations in their role as stewards and proponents of community heritage, and their ability to engage and grow their audiences.

2) TEAM OF INSTRUCTORS & MENTORS

UH and UA&M continue to cultivate a pool of professionals who are willing, capable, and experienced in training and delivering services to the field. They meet their own professional development goals by designing curriculum, delivering content, and sharing their knowledge. Our team-teaching approach allows this group to hone their own professional skills in a well-supported environment.

3) STATE-LEVEL FIELD SERVICE PROVIDERS

This group (state agencies, nonprofits, large museums with an outreach focus) is interested in developing a sustainable field services capacity in Utah. This project contributes to the ongoing exploration of how state-level service providers can assist local organizations tackle capacity-related challenges and to see how intensive on-site and distance-delivered field assistance across a range of needs can work.

Question: Describe why the applicant organization is uniquely poised to deliver the service. (2,500 Character Limit)

Utah Humanities (UH) is an independent non-profit established in 1975. With a small, dedicated staff and volunteer board of directors, we offer public humanities programs across the state that involve thousands of people and organizations. Our mission is to strengthen Utah communities by cultivating connections, deepening understanding, and exploring our complex human experience. To do our work, we partner with organizations that want to impact their communities through the humanities. Our partnerships span Utah and focus on heritage, literature, education, conversations, and local initiatives.

The Museum Interpretation Workshops are organized under our Heritage Workshops umbrella,

which is a series of regional trainings that combine hands-on learning with mentored on-site projects as a way of increasing impact. UH has a well-established record of delivering the field services described in this proposal, often with the generous partnership and support of UA&M's Office of Museum Services. For example:

- Since 1994, UH has used its Smithsonian Museum on Main Street traveling exhibition program to work intensively with host museums to develop companion interpretive programming and strengthen their organizations through the experience. Since 2017, this work has won two state and two national awards, accolades due largely to the capacity-building focus of these projects.
- Our pilot Museum Interpretation Initiative (MII) regional workshop program won national recognition in 2012 for its success in helping transform many of Utah's small museums from isolated repositories of objects on display to venues better able to tell their unique stories. Since then, we adapted the MII program and rolled it out again in 2016, 2017, 2019, 2021, and 2023. This proposal seeks support for two additional series in 2025-2026.
- Our partnership with UA&M's Museum Services team in the 2018-2020 STEPS-UT pilot provided operational and strategic support to participating organizations, making them better placed to take part in other programming and bring voices of better practice to our Utah museum community. This project won the 2021 AASLH Award of Excellence.
- In partnership with UH, UA&M received in 2020 a 3-year Preservation and Access Education and Training grant from NEH to support the Utah Collections Preservation project. We were awarded a second round of funding for 2024-2027.

Question: How will the project be evaluated? Include specific evaluation methods, expected outcomes, etc. (2,500 Character Limit)

The MI project addresses needs identified in the 2018-2019 UA&M museum survey by working to keep heritage and cultural organizations viable and relevant through the capacity to tell well-interrogated, engaging, and inclusive stories. The MI project is grounded in lessons learned from the extensive evaluation of UH's Museum Interpretation Initiative undertaken by Randi Korn & Associates (RKA) in 2012-2013, which reported that hands-on workshops combined with active mentoring, with the expectation of completed on-site projects, improves the abilities of staff and volunteers working in Utah's small museums. This fundamental model is at the heart of much of our collaborative field services work with UA&M. Our subsequent work continues to bear out the benefits of this "learning by doing" approach.

The MI Workshop Series will be evaluated using four methods:

- Participants will be surveyed following each workshop.
- Instructors/mentors will be asked for feedback on the delivery model.
- Each organization's exhibit project has its own evaluation mechanism built in, and instructors/mentors assess each project in person against each organization's own stated goals and objectives.
- Each organization is required to submit a final project report.

Question: Upload the Project Budget Form which can be found on the Utah Arts & Museums website: <https://artsandmuseums.utah.gov/project-grants/>

[FY25-FY26 UH-OMS-Project-Budget-Form.xls](#) (9/25/2024 1:02 PM)

Question: Description of partnership written by UA&M staff member outlining the structure of the partnership from the perspective of UA&M. (3,000 Character Limit)

The ongoing and long-standing partnership with Utah Humanities allows the UA&M Field

Services program to serve a wider array of our shared audiences more deeply. The Interpretation Workshops are a much-needed and very popular service for Utah's museum community, but they are a service that the UA&M museum program does not have the capacity to offer on our own. By partnering with Utah Humanities and identifying ways in which our audiences overlap and can be better served by combining our efforts, or being specific about who is best situated to provide what service, we can do more. It has long been the philosophy of our shared endeavors to serve Utah's museums deeply and intentionally. This program is a continuation of what we can provide together that is greater than the sum of its parts.

Question: What is your performance measurement?

The measurement to be reported on is that five institutions will complete the Interpretation training and host their community exhibition.



Utah Division of
Arts & Museums

FOUNDED IN 1899

Save the Date

Tuesday, Dec. 10, 2024, 6 p.m. to 9 p.m.

Opening Celebration

Utah Division of Arts & Museums presents a celebratory exhibition dedicated to the agency's history, programs, and the State of Utah Alice Merrill Horne Art Collection

Utah Valley University Museum of Art

260 W. 1800 South, Orem

Exhibition on display from Dec. 10, 2024
through March 15, 2025

ArtsAndMuseums.utah.gov