



**Combined Meeting of the  
Utah Arts Advisory Board and the Utah Museums Advisory Board  
Minutes (To Be Approved by both board January 2023)  
October 20 , 2022  
12:00 PM - 2:00 PM**

Attendance

Utah Museums Advisory Board:

Tim Glenn, Chair\*  
Sharon Johnson, Vice Chair\*  
Susan Adams\*  
Robb Alexander\*  
Nichol Bourdeaux - excused  
Diana Call\*  
Carl Camp - excused  
Jessica Kinsey - excused  
Laura St. Onge\*  
Rita Wright\*

LeRoy Transfield- excused  
Jenilyn Wilson - Technical difficulties\*  
Natalie Young - Joined at 12:45PM\*

Staff:

Kat Potter, Deputy Director, CCE  
Vicki Panella Bourns - Director of the Utah  
Division of Arts & Museums  
Natalie Petersen - Assistant Director Utah Division  
of Arts & Museums  
Racquel Cornali  
Nancy Rivera  
Hannah Barrett  
Tory Guilfoyle  
Em Cebrowski  
Emilie Starr  
Jean Tokuda Irwin  
Courtney Miller  
Justin Ivie  
Alyssa Hickman Grove  
Ian Hallagan - Joined 1:00PM

Utah Arts Advisory Board:

Heidi Prokop, Chair - Chair\*  
Kelly Stowell, Vice chair - Joined at 1230PM\*  
Lisa Arnett\*  
Larry Cesspooch\*  
Juan Carlos Claudio\*  
Jansen Davis\*  
Caitlin Gochnour\*  
Amy Jorgensen - excused  
Sudha Kargi - Leaving at 1pm\*  
Kimi Kawashima\*  
Krista Sorenson - excused

\* = board member in attendance

I	<p>Opening &amp; Welcome - <i>Heidi Prokop</i></p> <ul style="list-style-type: none"> <li>● <a href="#">Land Acknowledgment</a>(see attached) - <i>Jansen Davis</i></li> <li>● Zoom tips - <i>Emilie Starr</i></li> <li>● Board Roll Call (see attendance above) - <i>Emilie Starr</i></li> </ul> <p><i>There is a quorum for both boards</i></p> <ul style="list-style-type: none"> <li>● Board Poll for 2023 retreat: August or September (see attached) - <i>September date has more votes</i></li> <li>● Chairs Report   Comments <i>Heidi Prokop &amp; Tim Glenn</i> <ul style="list-style-type: none"> <li>○ Heidi: The mini retreat earlier this month was a great success, it was nice to tour the mansion. Work on SWOT analysis for the division was completed indicating the future is bright and full of opportunities.</li> <li>○ Tim: Meeting and workshopping with our new Poet Laureate, Lisa Bickmore was a highlight of the retreat. The retreat's objective was met and important staff perspectives were introduced. <ul style="list-style-type: none"> <li>■ Erin Litvack has resigned from the Museum's board. Gratitude for her service was expressed.</li> </ul> </li> </ul> </li> </ul>
II	<p>Approval of Minutes from August 2022 Combined Board Meeting - <i>Tim Glenn</i></p> <ul style="list-style-type: none"> <li>● Utah Museums Advisory Board Minutes from August 5, 2022 <ul style="list-style-type: none"> <li>○ Motion to approve minutes made by Robb Alexander, seconded by Rita Wright.</li> <li>○ Vote by acclamation to accept the August 5, 2022 meeting minutes passed unanimously.</li> </ul> </li> <li>● Utah Arts Advisory Board Minutes from August 5, 2022 Minutes <ul style="list-style-type: none"> <li>○ Motion to approve minutes made by Jansen Davis, seconded by Larry Cesspooch</li> <li>○ Vote by acclamation to accept the August 5, 2022 meeting minutes passed unanimously.</li> </ul> </li> </ul>
III	<p>Stellar share - <i>Heidi Prokop</i></p> <p>Jean Tokuda Irwin received the National Assembly of State Arts Agencies Leadership Award for Diversity, Equity and Inclusion. See attached for Jeans Remarks (see attached) and the UA&amp;M Blog (see attached) post about this award. Congratulations Jean.</p>

IV

Investment/Grants/Awards - *Tim Glenn*

a. Partnership Grant - *Presented by Racquel Cornali*

i. Utah Humanities (see attached)

This is a continued successful partnership through our museum field services team.

**Roll Call Vote**

**Museums Board:** Motion to approve, Rita Wright, second Diana Call.

Voted in the affirmative: Laura, Robb, Sharon, Susan, Diana, Rita, Tim

Motion to approve the Utah Humanities Partnership Grant passed the museum's board unanimously.

**Arts Board:** Motion to approve, Jansen Davis, second Larry Cesspooch.

Voted in the affirmative: Heidi, Juan Carlos, Kimi, Lisa, Sudha, Larry, Jansen, Caitlin

Motion to approve the Utah Humanities Partnership Grant passed the arts board unanimously.

ii. Utah Cultural Alliance (see attached)

1. They have asked for more funding in the amount of \$15K to help with the Cultural Connect Conference which replaced the division's Mountain West Arts Conference. This will be an amendment to their current partnership grant.

2. Question: This was in addition to the Now Playing portion of their partnership grant? Answer: yes.

**Arts Board:** Motion to approve, Jansen Davis, second Lisa Arnett

Voted in the affirmative: Heidi, Juan Carlos, Kelly, Kimi, Larry, Sudha, Lisa, Jansen, Caitlin

Motion to approve the Utah Cultural Alliance Partnership Grant amendment passes the arts board unanimously.

**Museum Board:** Motion to approve, Laura St. Onge, second Robb Alexander

Voted in the affirmative: Diana, Rita, Sharon, Susan, Rob, Laura, Tim

Motion to approve the Utah cultural Alliance Partnership Grant amendment passes the Museums Board unanimously.

b. Capital Grant Amendment: - *Presented by Racquel Cornali*

Casino Star Theatre (see attached)

The capital grant was first introduced in FY22. The Casino Star Theatre in the small community of Gunnison was awarded this grant to add ADA accessible restrooms. The Casino Star Theatre is the center of this community's art centric activities. Due to challenges retrofitting the historic building Casino Star needs an additional \$20K to complete their project. With the additional funding the project should be finished by Marcy 31, 2024. The executive committee supports this amendment.

Diana: Where is this funding coming from?

Vicki: We have a small amount of carry over from last year and that is where this is coming from. No other grants will be impacted by this.

	<p><b>Museum Board:</b> Motion to approve, Diana Call, second Rita Wright. Voted in the affirmative: Laura, Robb, Sharon, Susan, Rita, Diana, Tim Motion to approve the Casino Star Theatre Capital Grant Amendment passes the Museums board unanimously.</p> <p><b>Art Boards:</b> Motion to approve, Caitlin Gouchner, second Juan Carlos Claudio Voted in the affirmative: Heidi, Jansen, Kelly, Kimi, Larry, Lisa, Juan Carlos, Caitlin Motion to approve the Casino Star Theatre Capital Grant Ammendment passes the Arts board unanimously.</p> <p>c. Individual Artist Scholarships (Arts Board Only) - <i>Presented by Racquel Cornali &amp; Sudha Kargi</i> The individual artists career advancement scholarship is entering its second year. About 181 individual artists applied for this opportunity and 110 were funded. There was a good representation from all disciplines. Scores were submitted by online panelists. <u>Arts Board:</u> Motion to approve Kimi Kawashima, second Lisa Arnett Voted in the affirmative: Heidi, Jansen, Juan Carlos, Larry, Sudha, Lisa, Kimi, Caitlin Motion to approve the Individual Artist Scholarship passes the Arts Board unanimously.</p> <p>d. Arts Board approve last meeting’s recommendations - <i>Presented by Racquel Cornali</i> (Note: These items were approved by the Museums board during the August 5, 2022 meeting)</p> <p>i. Bear River Heritage Area - This is a partnership to bring folk arts centric content to northern Utah with the Bear River Heritage.</p> <p>ii. BYU/Native American Curriculum - This is an ongoing partnership through Arts Education to bring Native American programming to schools including Tribal approved lesson plans, tested in front of tribal elders. <b>Arts Board:</b> Motion to approve both partnership grants Caitlin Gouchnour, second Jansen Davis. Voted in the affirmative: Juan, Kelly, Kimi, Larry, Lisa, Natalie Y, Sudha, Jansen, Caitlin, Heidi Motion to approve the Bear River Heritage Area and BYU/Native American Curriculum partnership grants passes unanimously.</p> <p>iii. OnStage - <i>Presented by Racquel Cornali</i> Funding 26 programs for \$3860. <b>Arts Board:</b> Motion to approve: Kimi Kawashima, second Kelly Stowell. Voted in the affirmative: Caitlin, Jansen, Juan Carlos, Larry, Lisa, Natalie Y, Kelly, Kimi, Heidi Motion to approve the On Stage grant passes the Arts Board unanimously.</p>
V	<p>Agency Updates - <i>Heidi Prokop</i></p> <p>a. <a href="#">UCA Discussion</a> / UCA, WESTAF, meeting outcome - Presented by Vicki, Caitlin, Diana, Robb Vicki: This was a meeting facilitated by WESTAF. An exercise was completed to look at participants’ challenges and opportunities. Discussions surrounding how state funding supports division mission and</p>

how to speak as a unified voice moving forward were led. Notes are included in the agenda. There will be a virtual meeting and both boards will be invited to attend that meeting. Wednesday NOV 2, 2022 from 9:30 AM-12:45 PM

Caitlin: Many organizations from our state were represented, the most powerful thought that came out of this is that we are stronger together with a shared mission. It was helpful to have WESTAF facilitate the groups to unify them as they go before the state legislature.

Diana: Echo Caitlin, it was interesting and helpful to hear about concerns that big organizations have in contrast to her smaller organization.

Robb: Enjoyed the message of a unified front, and how the legislature is going to move funding requests through the division instead of through the BEDL committee. It is important for people to understand the process of how funding has gone up 7.4 mil which is a great investment by the state for arts and museums.

b. Third Eye Consulting (see attached) - *Natalie Petersen*

Through this process we realized we need a staff member dedicated to evaluation, thank you Racquel. We rely on the program managers to gather and hold data in unique ways. The main objective was to improve data collection and impact based assessment. Demonstrate the power and good we are doing through our work. Helped us develop a more efficient and consistent process for data collection. Working with division goals, cce goals, One Utah goals (governors goals)

c. NEA Application - *Natalie Petersen*

Award for FY23 \$857,400. FY24 application has been submitted. The division got useful feedback both positive and recognizing places we can approve from the National NEA grant reviewers.

d. A&M board development - *Tim Glenn*

When the executive committee met a couple of weeks ago they talked about the two boards that make up the combined board meeting. Prior to a few years ago UAM had three boards. There has been discussion about combining the art and museum board. There was an effort in the legislation a while ago to remove the office of museum services, this left the museum community with a bad taste in their mouths. The last time this topic was introduced an appetite for combining the boards because of those feelings. However, it was discussed in the last executive committee meeting and it was decided that a task force should be formed to look into combining the boards. As of today the task force includes: Caitlin Gochnour, Carl Camp, Sharon Johnson and Rita Wright. However, anyone from the board with interest in this topic is invited. Contact Vicki to be added to task force meetings.

Questions, thoughts, concerns about this?

Vicki - Often we don't have time for discussion but we would appreciate hearing from you.

Robb - Has enjoyed the interactions with both boards as a new board member. Wondering "if it isn't broken don't fix it", so a task force is a good idea to see if it is worth it or needed. At the WESTAF

	<p>conference working as a united front was discussed but perhaps two boards as united but separate is more powerful.</p> <p>Jansen: While streamlining the two boards together might be good it is important to have representation from both arts and museums disciplines. It is important to review statues and make sure there are equal voices.</p> <p>Tim: Recently one of the boards did not have enough attendance to have a quorum. If the division was new they would not have set up the boards as two separate entities. It is good to have both perspectives.</p> <p>Rita: It is good to hear from the museum audiences and how to work better in diversity and inclusion. Something to remember is that the division has a collection. A Combined board could help the collection and museums connect. Taking care of objects in our community is important to consider and have a mix as we focus on our mission.</p> <p>Robb: It's important to look at the visual, performing, community arts from the Art Perspective. Small museums and Large museums have different needs but aren't dissimilar.</p> <p>Jansen: Sometimes large boards result in components getting lost. Two boards prevents this, there are benefits from both sides. This is a good time to look at doing this and see if it is good or not good. The task force is a good idea.</p> <p>Laura: There should be an educational complement.</p> <p>Vicki: Laura brought up a good point in this conversation and will continue with the task force. The task force will bring recommendations back to the board. Questions that will be asked:: How did we get here? Is it working? How can we improve it?</p> <p>Jansen: A larger board could have committees and bring that education to the larger board.</p> <p>Larry: It is important to have more cultural diversity on the board, if the board did not change a few years ago he likely would not be invited to join the board.</p> <p>Sharon: The depth and discipline diversity on the board is appreciated, if the board was too small that would be hard to achieve.</p> <p>Vicki: Staff will facilitate the meetings of the task force, the task force will bring their recommendation to the June board meeting.</p> <p>Robb Alexander is interested in joining the task force.</p>
VI	<p>Department &amp; Division Updates: <i>Tim Glenn</i></p> <ol style="list-style-type: none"> <li>1. CCE Update - <i>Presented by Kat Potter</i> <ol style="list-style-type: none"> <li>a. Water-Great Salt Lake - Many of the CCE divisions are working on the discussion of water. Next week - after UMA, State History is holding their annual conference on this topic.</li> <li>b. Flag Update - Update on the state flag redesign: Over 7000 submissions received, 1300 survey responses to a survey about what is important to add. Twenty designs were chosen as semifinalists and 44,000 responses were received from people all over the state as part of the</li> </ol> </li> </ol>

voting survey. The designs will be narrowed down, changes and important elements from the surveys will be considered. Working with a task force the final design will be presented on Nov 10, 2022 then brought to the legislature for a vote. Thank you to Nancy and Jean for sitting on the review committees and bringing the art and museum perspective to the process.

- c. Museum of Utah Update: The job posting for a museum director has closed, interviews start next week with a goal to complete the interview process by mid November. The building that is being removed to make way for the new museums on the capitol complex should be gone by Halloween.

Question

Heidi: To what degree is there consideration about job candidates that are more familiar with Utah?

Answer

Kat: Looking for someone who has experience running a museum. But Utah experience is incredibly valuable and we do have candidates that have both, one, or the other.

- d. CCE presentations to EAC and BEDL: Jill Love gave a presentation to BEDL, to report on three of the department grant programs, one was the UAM operating grants. Legislature awarded additional capital funding to CCE in the amount of \$4 million. We had \$15 million in requests, with 106 applications. This shows the need for large and small capital projects in our state.

The events grants program was also new this year with CCE to fund community festivals. .

It will be up to the legislature to decide if they want to keep these funds in our hands or go back to the RFA program they've done in the past.

## 2. Utah Museums Association Update - *Presented by Diana Call*

The Conference is next week and is a partnership with State History which is a nice crossover. This is the 50th anniversary for the UMA conference and the 70th for State History. Both celebrating milestones.

## 3. UA&M

- a. Statewide Annual Exhibition & Opening Reception (see attached)

There were 150 submissions and 26 pieces we selected. Ogden Contemporary Arts (OCA) is hosting the venue and will be awarding one artist an OCA choice award with a \$500 award and opportunity to have an exhibit in that space.

- b. The Museum Field Services team is applying for \$475k from IMLS to continue our Social Impact work, partnering with the American Alliance of Museums on the project.
- c. The Utah Collections Preservation project has announced its 2023 schedule and location roster in SE Utah, where we will conduct 8 workshops over the course of the year.
- d. Reilly Jensen has just completed her defense of her MFA work at the University of Utah. Her thesis show, *Intuitive Survey*, ends October 21.
- e. Partners at the Salt Lake Community College Community Writing Center have announced the winners of the Utah Original Writing Competition (see attached) Twenty writers in seven categories were chosen from a total of 246 entries from Utah-based writers. An awards celebration will be held on Thursday,

	<p>November 10 at 6 p.m. at the CWC.</p> <p>f. Community Programs recently completed two Creative Aging training sessions with Lifetime Arts. Forty individuals were trained from either a librarian or teaching artist background. The Creative Aging Project grant will open on November 3, 2022.</p> <p>g. Ian Hallagan has been hired as the new Folk and Traditional Arts Coordinator replacing Adrienne Decker. Ian previously worked at the Bear River Heritage Area in Logan. He has a graduate degree in Folklore from Indiana University and has conducted folk arts work in Texas, Indiana and Utah.</p>
VII	<p><u>Next Board Meeting - Heidi Prokop</u>  Board Meeting: Thursday, January 12, 2023 12-2PM (Virtual)  Executive Committee: Wednesday, December 7, 2022 12-1:30PM  Schedule for FY23 Board Meetings  Note: we are planning to hold the June meeting in Fillmore Utah at the Territorial Statehouse. So save the entire day</p>
VII	<p>Adjourn - Rita Wright moved to adjourn at 1:55PM, second Laura St. Onge</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.

**Land Acknowledgement**

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

## **Jean Tokuda Irwin Acceptance Speech from NASAA Assembly 2022**

NASAA Diversity, Inclusion and Equity

Ohayo gozaimas.

When Laura Smith called me about this award, I was a bit embarrassed. I never had DEI goals or a plan. In reality, my lived experiences taught me how to navigate this complex country. I don't even know when, diversity, inclusion and equity entered my lexicon.

Adopted at age 7, I came to America on a freighter. Released from a TB sanitarium in Tokyo after 9 months in isolation, I was beyond excited. That disappeared with my first meal - a boiled hotdog and canned spinach on a flimsy paper plate. Seeing my tears, someone told me that it wasn't a smashed puppy but a smashed pig stuffed into a tube. "Be polite." Mother whispered. I thought, I will die. Thank goodness, after a few months we returned to Japan.

When I was a teen, my parents retired in Kansas City. My first week in high school, two boys yelled "Bomb the Chink!" peppering me with trash. I asked my mother, what is a Chink? She replied, lips quivering, "A chink is a crack in a dark wall through which the light always shines." Her gentle expression didn't remotely look like that of my tormentors. It took me a while to understand the magnitude of her response. To be a good chink, she said, learn something new every single day, be good, even when no one is looking, and always light the way for those in darkness. And oh, always wear clean underwear.

Learn something new. I stumbled through *To Kill a Mockingbird* and James Baldwin. I studied America's ups and downs. Manifest Destiny, the Anti-Oriental Exclusion Act, hanging Chinese men by their braids, Abolition, Tulsa, internment camps, Emmett Till, lynching, desegregation in the military, Selma, Civil Rights Legislation, Caesar Chavez, Stonewall, the exploitation of immigrant workers, Asian Americans called the Yellow Scourge and their women, including me, invited to "do it to me Geisha style." Liberty and justice for all? I was so confused. Privileged voices consumed all conversations while they stopped the marginalized often in unspeakable ways.

The despicable terrified me but I learned. I learned about nice, white people too. Eleanor Roosevelt, Rachel Carson, Willa Cather. A teacher let me design and build theatre sets. A teacher took us to the Nelson-Atkins Museum of Art. No bullies, quiet and endless art. The blonde biologist horrified when an advisor told

me I was not college material, brought me college and scholarship applications. I eventually married him.

My first opera at age 19, *Madame Butterfly*, here in K.C defined representation before I knew what that word meant in performing arts terms. They put makeup

on a large white lady for the role of Cio Cio. Seriously, the whole cast looked weird with sharp, black penciled eyelids.

Then, I worked at white dominated art and history museums, taught college freshman and began my work at our arts agency as their first asterisk designating race/ethnicity on an NEA BSG application.

I survived. Ibsen's *An Enemy of the People*, Ma Rainey's *Black Bottom*, Utah Opera's first Asian Cio Cio San. Suzuki, a Japanese American. The little boy, *Sorrow*, the real life child of Suzuki and a hakujin, an authentic little male version of me on stage! I cried.

I'm teased about all the events and exhibitions I attend. They are where I learn most and/or find solace and inspiration. Now more than ever, they give me a safe haven while emphasizing hope and possibility and guide me in how to be the best Chink.

I have and continue to have mentors. Barre Toelken, adopted by Navajos and world scholar, took me to reservations to meet elders and artists. Build relationships, he said and know that which is good grows at the speed of trust. When colleagues discouraged me, he pushed me to apply to NEA. Remember mailing applications to NEA? \$85,000 demonstrated the power of responding to the marginalized voice. I witnessed magic and I never looked back.

In 2006, our first Poetry Out Loud winner, Claudia, nailed it with Rina Espaillat's *Bilingual/Bilingue*. Because of her status, NEA's ruled against her national participation. So, we pivoted. I dislike that word. Private donors funded a special university scholarship. She graduated with honors. Our financial officer finessed the payroll process. Claudia worked for us until this past April. Now a stay at home mom, she chats with me while I rock her babies. I'm old enough to be her mom and she remains my steadfast mentor.

So many teachers. The little 2nd grader: "I ain't met no Mexican dancer before and I liked him anyway!" The patients with HIV who spent Saturdays with a teaching

artist making art. The Navajo family's hogan where I woke up each morning to the cadence of rug weaving and bird songs. Kids with profound disabilities making art. A former prisoner who taught poetry in our state prison and edited our *Manual for Artists Working in Prisons*.

When I see strategic plans, pronouncements, and DEIA courses, they note how to achieve DEIA. I'm always relieved because our arts ed program has always intuitively operated by those principles and AE doesn't have to reinvent anything. As we continue, I have our ED, Vicki Bourns, and our staff family. We don't always agree, I blurt out words. I continue to struggle navigating America, now more divided and at times, horrifically mean. Just ask the children along the border looking for mom and dad.

I still reach for the light and continue to learn. I worry about the impact of homophobes, racists, assault weapons, polarization and so much more. I respond to the clarion calls by artists for social justice and planetary survival as I keep moving forward sheltered by my beloved family and friends who support my AE work.

Thank you to those who nominated me, especially Laurel Cannon Alder and Claudia Borjas, I finally slowed down long enough to know what you gathered for this and last year. Thank you NASAA for blessing me with your grace and kind words.

Domo arigato gozaimashita.

## **UAM Blog Post**

# **JEAN TOKUDA IRWIN RECEIVES NASAA DEI AWARD**

We're thrilled that our Arts Education Manager, Jean Tokuda Irwin, was recently honored with **the 2022 Diversity, Equity, and Inclusion Individual Award from the National Assembly of State Arts Agencies (NASAA)**. Jean truly incorporates our agency's values of collaboration, openness, and excellence in all her work.

Claudia Borjas, our former Arts Education coordinator and Utah's first Poetry Out Loud champion, wrote of Jean: "For children in the classrooms, incarcerated youth, and ethnic diversity, her accomplishments are innumerable. All because of her sincere and genuine care. She's given herself to her community, to the arts, to arts education, and DEIA. She's a humble jewel that deserves to be applauded for the change she's creating and for the impact she's making in lives that are sometimes ignored and left behind."

Jerry Rapier, director of Plan-B Theatre and the first person of color to lead a professional arts organization in Utah, said of Jean: "Over the past 22 years, myriad white arts leaders have turned to me to help them navigate their understanding (or lack thereof) of DEI. These well-intentioned folks don't consider the weight of their request, or that they're not the only person asking for my help, or that I can't lighten their load, or that maybe they shouldn't be asking me in the first place. Frankly, it's overwhelming. And there is only one person here in Utah who truly understands that weight, to whom I am able to turn for advice and guidance here in Utah. That person is Jean."

Jean did not become a champion of DEI because it was in vogue to do so; she did so because of her own lived experiences. She asks the hard questions, but she is also ready to provide the answers. She works tirelessly. She attends more

performances and gallery exhibitions than anyone else on our staff, and she does so because she is passionate and committed.

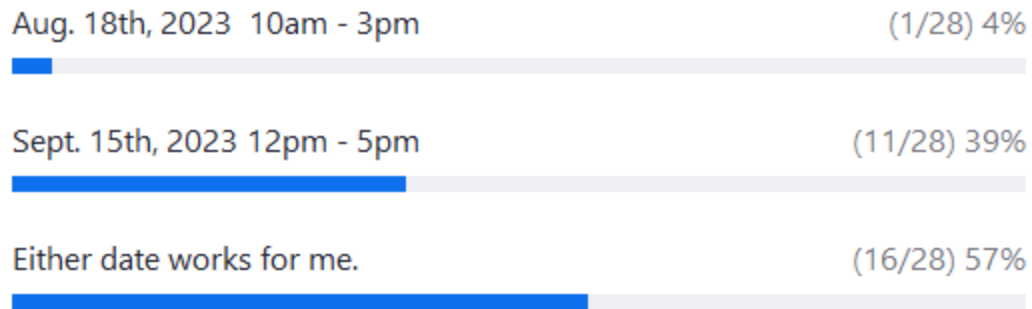
Jean is a force for good. She has been an incredible mentor and example to all of us at Utah Arts & Museums. She is truly humble and deserving of this award. Her heart has driven her actions. She has never sought recognition. Our board, our staff, our entire agency, are so grateful for her leadership.

# 2023 Board Retreat Date Options

📊 108:00 | 1 question | 28 of 28 (100%) participated

1. What date could you attend an In Person Board Retreat. (Single Choice) \*

28/28 (100%) answered



End Poll

Other: Comped Facility Rental	\$1,440	\$720	\$720
<b>TOTAL INCOME</b>	<b>\$111,698</b>	<b>\$55,849</b>	<b>\$55,849</b>
<b>EXPENSES</b>		<b>By Project</b>	
	<b>FY23-24 Projected expenses for the project</b>	<b>MI Round 1 FY23</b>	<b>MI Round 2 FY24</b>
<b>Personnel Expenses (Salaries)</b>			
Administrative Salaries	\$40,000	\$20,000	\$20,000
Consultant or Project Contract	\$32,200	\$16,100	\$16,100
Technical Contracts (as paid on 1099)	\$0	\$0	\$0
<b>Other Expenses</b>			
Program expenses (production, exhibition, materials)	\$1,000	\$500	\$500
Royalites/licensing fees	\$0	\$0	\$0
Concessions/merchandise (cost of goods sold)	\$0	\$0	\$0
Advertising and promotion	\$1,000	\$500	\$500
Facility rental/mortgage	\$0	\$0	\$0
Facility operations and maintenance	\$0	\$0	\$0
Office expenses and supplies	\$0	\$0	\$0
Travel and lodging (include per diem)	\$16,928	\$8,464	\$8,464
Accounting & legal fees	\$0	\$0	\$0
Fundraising expenses	\$0	\$0	\$0
Insurance (non-employment related)	\$0	\$0	\$0
Grants & other amounts paid (re-granting)	\$12,000	\$6,000	\$6,000
Other (please itemize)	\$0	\$0	\$0
<b>TOTAL CASH EXPENSES</b>	<b>\$103,128</b>	<b>\$51,564</b>	<b>\$51,564</b>
<b>In-kind</b>		<b>By Project</b>	

## FY23 Office Partnership Grant

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Applicant	Jodi Graham
Applicant ID	APP-021234
Company Name	Utah Humanities
Recipient Address	Utah Humanities 202 W 300 N Salt Lake City, UT 84103
Phone	(801) 359-9670
Email	graham@utahhumanities.org
Funding Requested	\$40,000.00
Status	Submitted
Funded?	<input type="checkbox"/>

Application Title: FY23 and FY24 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

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**Question:** Name of the Organization

Utah Humanities Council

**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

UT

**Question:** Zip Code

84103

**Question:** County

Salt Lake

**Question:** Organization Director's Name

Jodi Graham

**Question:** Director's Work Phone Number

801-359-9670

**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:** Please upload a copy of your Charitable Solicitation or document explaining your exemption.

[IRS Determination Letter.pdf](#) (9/14/2022 4:09 PM)

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

UA&M staff

## Project Significance and Merit

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**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 6 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 two rounds will be open through competitive application, and each round will serve 5-6 institutions. The core participants will be drawn from organizations hosting the Smithsonian Museum on Main Street exhibition *Crossroads: Change in Rural America*, which UH is touring in 2023-2024. These host sites are charged with developing interpretive exhibits as companions to *Crossroads* and those that are not museums will be partnering with local collecting institutions to meet this exhibit obligation. All are an audience for this training. *Crossroads* host sites are: Brigham City Museum, North Summit Unite in partnership with Summit County Historical Museum, Wasatch County Library, USU Eastern in partnership with the USU Prehistoric Museum and Helper Museum, John Wesley Powell River History Museum, USU Blanding, Silver Reef Museum with Washington County constituent museums, and Granary Art Center in partnership with Snow College.

The workshops are: 1) Orientation and Project Management, 2) Introduction to Museum Interpretation, 3) Researching Collections & Communities, 4) Designing Well Structured Exhibits, 5) Writing Exhibit Labels, 6) Museum Education. Workshops 1, 2, 3, and 5 are half-day and will be delivered online, while workshops 4 and 6 are full-day and will be 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 UA&M 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 location for the two in-person workshops will be determined by which organizations apply for the series. We plan to convene each cohort onsite at one of the participant institutions.

Travel costs will be subsidized if necessary for those coming more than 60 miles.

#### Timeline for FIRST COHORT

- FALL 2022: Confirm instructors and recruit/contract participants; venue logistics.
- WINTER/SPRING 2023: Deliver 6 workshops; feedback on project assignments.
- SUMMER 2023: Build exhibit prototypes; conduct site visits; exhibits finalized. [Project reports due 10/2023.]

#### Timeline for SECOND COHORT

- SUMMER 2023: Confirm instructors and recruit/contract participants; venue logistics.
- FALL 2023/WINTER 2024: Deliver 6 workshops; feedback on project assignments.

- SPRING 2024: Build exhibit prototypes; conduct site visits; exhibits finalized. [Project reports due 10/2024.]

**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 and responsive to limits that continue to be placed by the pandemic.
- 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. We will include new members of the Field Services team so they can bring their expertise in research and exhibit design to the series. 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. To do our work, we partner with organizations that want to improve their communities through the humanities. Our partnerships span Utah and focus on heritage, literature, education, conversations, and local initiatives. Our mission is to empower Utahns to improve their communities through active engagement in the humanities.

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 OMS. For example:

- Since 1994, UH has used its Smithsonian Museum on Main Street (MoMS) traveling exhibition program to work intensively with host museums to develop companion interpretive programming and strengthen their organizations through the experience. This work won the 2017 UMA for Excellence in Statewide Collaboration, the 2018 AASLH Leadership in History Award of Merit, and the 2022 Outstanding Achievement Award from the Utah Division of State History. These wins are due in large part to the capacity-building focus of these projects.
- Our Museum Interpretation Initiative (MII) regional workshop program also won AASLH 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. This proposal seeks support for two additional series in 2023-2024.
- Our partnership with OMS 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 Utah based Collections Preservation project (UCP), one of only 11 awards given nationally. The project is successfully underway.

**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.

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/>

[FY23-24-Project-Budget-Form.xls](#) (9/14/2022 4:19 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)

Grant Recommendations for Board Approval  
October 20, 2022

**Partnership Grants:**

Utah Humanities (Full Executive Committee Support)

\$40,000 request to partner on capacity-building activities that serve Utah's small museums. The funding will underwrite two rounds of the Museum Interpretation Workshop series that support 10+ museums to develop interpretive exhibits at their own sites.

Utah Cultural Alliance (Full Executive Committee Support)

\$15,000 Amendment to total \$125,000.

This addendum to their FY22 partnership grant, which is a two-year grant. They originally received \$110,000. This amendment will help to support the Culture Connect Conference. The budget will cover scholarships, speaker and performer honorariums, pay for some accessibility services, and support the administration budget. The conference will take place in the spring of 2023.

**Capital Grant Contract Amendment** (Full Executive Committee Support):

Casino Star Theatre

\$20,000 amendment to total \$68,462 and contract extension to March 31, 2023.

Utah Arts & Museums was approached by Casino Star Theatre in Gunnison, Utah regarding some unexpected significant expenses that were encountered in the installation of ADA compliant bathrooms. Additional funds will help to take this project to completion.

**Needing Utah Arts Board Roll Call Vote:**

- OnStage in Utah
- Partnership Grants:
  - Bear River Heritage Area
  - BYU Curriculum Project



## Cultural Industry 6.8.22 Visioning Meeting with WESTAF, CCE, UA&M, and UCA

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*Thanks to WESTAF for sponsoring and facilitating this event.*

Utah's cultural industry is at an exciting crossroads moment with the Utah Legislature. Over the past three sessions the legislature has:

- Invested an historic \$40M in COVID emergency relief, truly saving our industry.
- Created two new grant pools:
  - Capital Facilities Grants funded at \$4M in FY2023
  - Heritage & Events grants funded at \$2.6M ongoing
- And most significantly (and the hardest work to accomplish!), general operating grants distributed by the Utah Division of Arts & Museums has grown by 645% to \$7.4M
- Invested \$15M amount in the state's three signature arts and cultural education programs: POPS, iSEE, and Beverley Taylor Sorenson Arts Learning Program.

We thank all of you for attending our visioning meeting on June 8th. This was an opportunity for you to begin dreaming with us about what's next for the nonprofit corner of Utah's vibrant cultural industry. We thank you for the gift of your time and your brilliant ideas. We left inspired. Below are our notes, major takeaways from your input, and next steps.

Sincerely,

Jill Love, Vicki Bourns, David Holland, Moana HoChing, and Crystal Young

### NEXT STEPS

- CCE, UA&M, and UCA will consider options - *ongoing*
- UCA will continue to collect needs and opinions at [Culture Connect June 29-30](#) - *completed*
- **PROPOSED NEXT MEETING (VIRTUAL)**
  - **Save the Date: Wednesday, Nov 2, 2022 9:30 am - 10:45 am**
  - **Join Zoom Meeting**  
<https://us02web.zoom.us/j/85214666151?pwd=K1RIRIVoajB5UjhHU1JDWWJiRkZZQT09>



### Notes from the June 8, 2022 Meeting:

- David Hollard conducted a Rose, Bud, Thorn exercise to ascertain recent successes from participants, their greatest current challenge, and an exciting upcoming opportunity.
- Jill and Crystal gave an overview of where we are now with the state's investment in the nonprofit cultural industry.
- David Holland and Moana HoChing from [WESTAF](#) reviewed strategies from other states in the region and nationally. Presentation also gave ideas for where we might go in the future. See attached.
- Attendees were assigned to discussion groups and considered the following questions. Each group shared out their dialogue:
  - Set 1: How is state funding most useful in supporting your missions? Are there resource gaps for your organizations (facilities and capital investment, community engagement, educational experiences)? How would increased state funding support your needs and those of the wider field?
  - Set 2: Case making - How do larger organizations serve their communities and provide public value? How can larger organizations support a vibrant cultural ecosystem that supports smaller, newer, and grassroots organizations? How can we speak as a unified voice with legislators and the Governor and advocate for the vital role our industry plays in the state?

### HIGH LEVEL TAKEAWAYS

- **The current state:**
  - Pain around tight labor economy, difficulty hiring, construction costs/general inflation, supply chain disruption
  - Optimism around forward momentum, increased community support, and new projects / programs / buildings on the horizon
  - Public investment in the form of General Operating Support (GOS), and as unrestricted as possible is king
  - Attendees appreciated grants growth and the new grant programs. However some reiterated that funding formulas are confusing or expressed a belief that there is a lack of transparency in the decision making process for award amounts.
  - No preference between if increased public investment is accomplished through general fund (GF) increases or dedicated funding
  - We shouldn't be asking/debating what process is best between line items vs. general fund appropriations vs dedicated funding

- The questions we should be asking: do we want more public investment in the industry? What is the best strategy to get the most public investment? Is it more effective if we continue to ask individually or if we ask together as a unified voice? Through which avenue will orgs see greatest investment?
- **New funding ideas/needs were discussed:**
  - Cross-sector grantmaking
  - More capital funds, perhaps consider separate applications or pots of money for new builds vs maintenance / repairs
  - Income tax and/or income tax check-off
  - Technical assistance (disaster, crisis plans such as active shooter, HR, accessibility, equity, economic impact, marketing/PR, international visitor resources)
  - Cultural Education: get POPS / iSEE COLA growth automatically in statute, consider other revisions
  - Corporate give back requirement in order to qualify for extra tax credits & incentives
  - Fund discounts especially to youth / veterans (i.e. Shop & Create in Utah programs)
  - License Plate
  - Endowment
    - Grants could increase via a state cultural fund that is invested in the marketplace
    - Challenge grant from state to match endowment growth at individual orgs
- **Several ideas were brainstormed for strengthening our case making for funding increases:**
  - Red queen hypothesis as argument for COLA
  - Job creation / talent retention / increase wages to compete in marketplace
  - Several standard value propositions were discussed (economy, mental/emotional/physical health, academics for kids)
  - Need for an iconic branding image for industry
  - Rural vs. Urban: More culture in more places isn't at the expense of urban corridors, funding increases provides more culture in more places including rural and urban corridors
  - Public dollars address gap in the funders' marketplace: GOS isn't sexy and it's impossible to get from private and corporate philanthropists
  - Show specific number impacts of increased funding:
    - Funding discounts to students / veterans / new consumers (like shop in utah)
    - Measure impact of 694% grants increase through Utahns & students served / job growth / economic impact growth / COVID survival / rural growth / programmatic growth & diversification
    - Project forward what improved value would result from \$10M, \$15M, \$20M increases



- **How can we unify the industry?**

- Important that funds are distributed fairly and that there is a mechanism for funding decisions that is as objective as possible.
- Groups need to understand what's in it for them. I.e. it can't just be a nebulous growth of \$10M but what does \$10M mean for them? The proposed, objective grant amount needs to be known in advance
- There seems to be some consensus that grant amounts in the range of 3-5% serve the needs of larger cultural groups current budgets.

Invitees:

Brent Andersen, Loveland Living Planet Aquarium  
Caitlin Gochnour, UA&M arts advisory board chair  
Crystal Young, Utah Cultural Alliance  
David Holland, WESTAF  
Derrek Hanson, Red Butte Garden and Arboretum  
Diana Call, St. George Dinosaur Discovery Site at Johnson Farm  
Doug Lund, Hogle Zoo  
Frank Mack, Utah Shakespeare Festival  
Jansen Davis, CenterPoint Legacy Theatre  
Jason Cryan, Natural History Museum of Utah  
Jeffrey Fisher, Hale Center Theater Orem  
Jill Remington Love, Utah Department of Community & Culture  
Joshua Stavros, Southern Utah University / UCA c4 board chair  
Kacey Jones, Tuacahn Center for the Arts  
Kasandra VerBruggen, Spy Hop  
Kathleen Bodenlos, Discovery Gateway  
Katie Lee-Coven, Nora Eccles Harrison Museum of Art  
Lorie Millward, Thanksgiving Point  
Mark Dietlein, Hale Centre Theatre  
Michael Scolamiero, Ballet West  
Moana Palelei HoChing, WESTAF  
Quinn Dietlein, Hale Centre Theatre  
Robb Alexander, Hill Aerospace Museum  
Steve Brosvik, Utah Symphony | Utah Opera  
Tim Brown, Tracy Aviary  
Victoria Panella Bourns, Utah Division of Arts & Museums  
Wendi Hassan, Cache Valley Center for the Arts

# State revenue and cultural investment trends and opportunities

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Utah Cultural Industry Visioning Session

June 8, 2022

# WESTAF





# Topics in state cultural investment

- Investment trends
- Funding sources
- Operating support expansion
- Line items



# Trends in State Cultural Investment

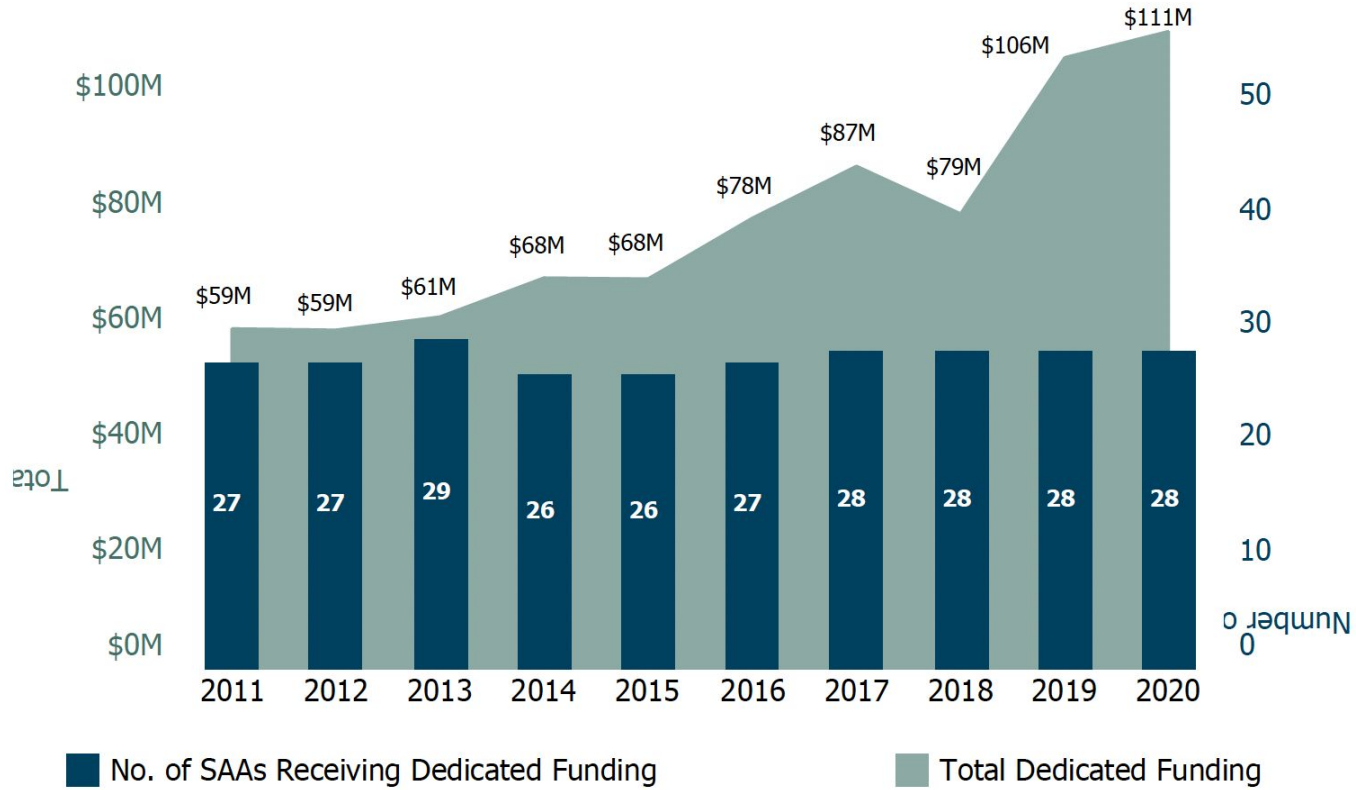
- Expansion of artist support
- Supporting sector recovery
- Advancing cultural equity
- Focus on creative opportunities for youth
- Recommitment to cultural education
- Investing in local support of the arts & culture
- Cross-sector grantmaking

# Undedicated & dedicated funding

- 89% of all SAAs receive General Fund appropriations
- 50% of all SAAs receive dedicated funds, which include:
  - ❑ Special taxes and fees and bond issues (AZ, NV)
  - ❑ Lottery and gaming taxes and other sin taxes (CO)
  - ❑ Income tax check offs (CA)
  - ❑ Specialty license plates (AK)



## Dedicated Funding to State Arts Agencies, Fiscal Years 2011-2020

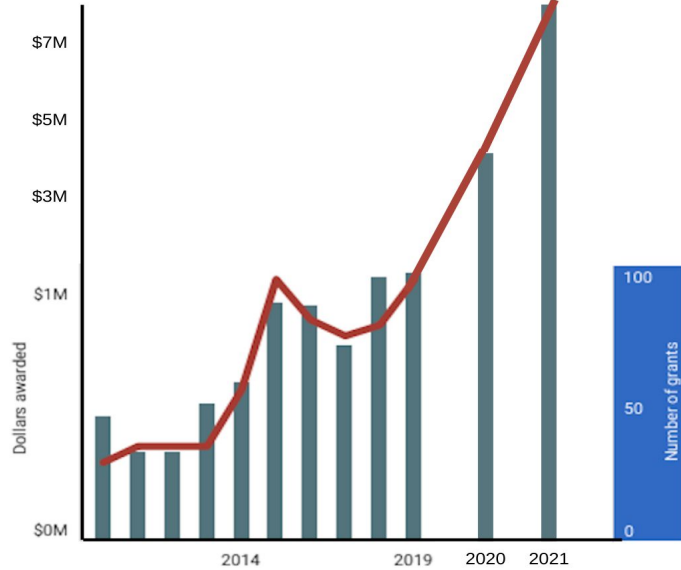


Source: National Assembly of State Arts Agencies (NASAA)



## Utah

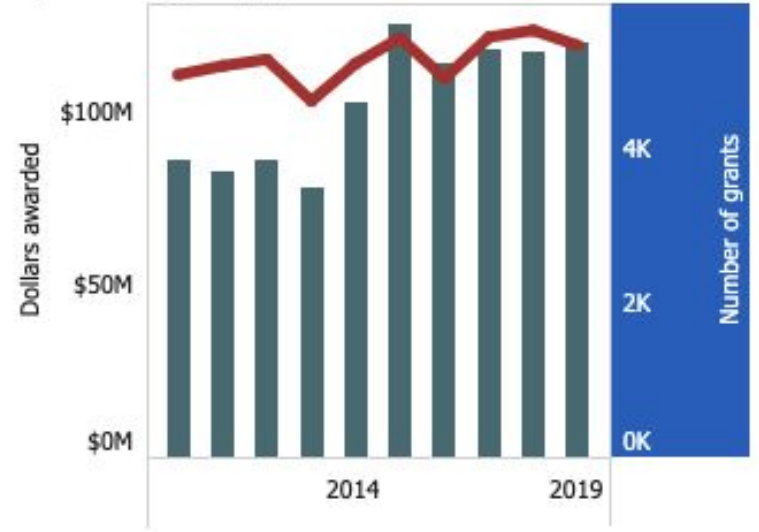
### Operating support



Source: WESTAF

## National

### Operating support



Source: National Assembly of State Arts Agencies (NASAA)

***Utah has been successful in increasing operating support in terms of available funds and number of grants.***

***How can this success be built upon?***

# Line items for cultural funding: realities

## PROS

- Leverage additional dollars
- Fund large scale projects such as capital construction
- Legislative ownership and participation

## CONS

- Discourage cultural organizations from working in partnership with their state cultural agencies
- Make it difficult for cultural advocates to present a unified message to legislative decision makers

***How might the Utah cultural industry maximize pros and minimize cons with a different approach to line items?***

# Contact us

[moana.hoching@westaf.org](mailto:moana.hoching@westaf.org)  
[david.holland@westaf.org](mailto:david.holland@westaf.org)

# Questions

## **Group break out: Assessing needs**

**How is state funding most useful in supporting your missions? Are there resource gaps for your organizations (facilities and capital investment, community engagement, educational experiences)? How would increased state funding support your needs and those of the wider field?**

# Questions

## **Group break out: Case making**

**How do larger organizations serve their communities and provide public value? How can larger organizations support a vibrant cultural ecosystem that supports smaller, newer, and grassroots organizations? How can we speak as a unified voice with legislators and the Governor and advocate for the vital role our industry plays in the state?**

## **Group Share Backs**

Culture Connect: \$15,000 (2023 request)

UA&M Staff Contact: TBD | UCAF Staff Contact: Ruth White

Utah Cultural Alliance would like to continue our partnership with the Utah Division of Arts & Museums to present the second annual Culture Connect. Building upon the successful 2022 event, this statewide cultural industry gathering to be held Spring 2023 will build connections while improving individuals' professional and business acumen. For this request we are asking for an increase of \$5,000 to support an increased number of scholarships (with priority given to rural, BIPOC, LGBTQIA+, and disabled attendees) along with rising facility costs (the preliminary proposals we have received are significantly higher).

Over the past few years, Utah's cultural industry has become stronger as we have risen together to face multiple challenges. We have pivoted, reimaged, and become more flexible than ever before by responding to an ever-changing set of circumstances. These experiences have shown we are stronger when working together toward a common goal. To continue to foster important connections between individuals and build community within the industry, the content of this conference will provide resources to build individual capacity; strengthen inclusion, diversity, equity, and accessibility throughout the industry; address industry-wide concerns and provide relevant updates; and recognize excellence through presenting industry awards.

The requested \$15,000 from UA&M to support Culture Connect will help underwrite attendee registration costs by supporting the following expenses:

\$5,000 | scholarships for individual who otherwise would not be able to attend due to budgetary constraints

\$4,500 | speaker and performer honorarium

\$500 | accessibility services

\$5,000 | administrative support

Utah Division of Arts & Museums  
**Project Grant Budget FY23-24**

Organization: *Utah Humanities*

Month and day your fiscal year ends: October 31

INCOME	FY23-24 Projected income for the project	By Project	
		MI Round 1 FY23	MI Round 2 FY24
<b>Earned Income</b>			
Program/Project Service Revenue (admission, tuition, etc.)	\$0	\$0	\$0
Concession/Merchandise	\$0	\$0	\$0
Other	\$0	\$0	\$0
<b>Public Support</b>			
Utah Arts & Museums Current Grant Request	\$40,000	\$20,000	\$20,000
Federal (NEH via UH staff time)	\$20,000	\$10,000	\$10,000
State	\$0	\$0	\$0
Local (county, city - ZAP, RAP, etc.)	\$0	\$0	\$0
UA&M Field Services Staff Time	\$7,130	\$3,565	\$3,565
<b>Private Support</b>			
Business/Corporate	\$0	\$0	\$0
Foundation	\$20,000	\$10,000	\$10,000
Individual	\$0	\$0	\$0
Fundraising Events	\$0	\$0	\$0
Applicant Cash*	\$23,128	\$11,564	\$11,564

UA&M Staff Time - Johnson	\$3,930	\$1,965	\$1,965
Field Services Staff Time - Augmentary Instructors	\$3,200	\$1,600	\$1,600
Facility Rental	\$1,440	\$720	\$720
<b>TOTAL IN-KIND</b>	<b>\$8,570</b>	<b>\$4,285</b>	<b>\$4,285</b>
<b>TOTAL EXPENSES OVERALL</b>	<b>\$111,698</b>	<b>\$55,849</b>	<b>\$55,849</b>

**Budget Justification Narrative (Required)**

***Budget Justification Narrative (required)***

The \$40,000 UA&M Museum Services funding will be used to cover hard costs, including the instructor/mentor staff, travel, program materials and supplies, promotion, participant exhibit stipends, etc. Below is an explanation of expenses.

**INCOME FY23-24**

MI Public Support = total \$67,130

Utah Arts & Museums Grant Request = \$40,000

NEH via Utah Humanities staff time (van Frank) = \$20,000

Utah Arts & Museums Field Services staff time administration (Johnson) = \$3930

UA&M Field Services staff time instructors = \$3200

MI Private Support = total \$47,768

UH Foundation Support staff time (van Frank) = \$20,000

UH Applicant Cash = \$23,128

Facility Rental (comped) = \$1440

**PERSONNEL EXPENSE FY23-24**

MI Administrative Salaries = total \$40,00

FY23 UH staff time (van Frank) = 20,000

FY24 UH staff time (van Frank) = 20,000

MI Consultant or Project Contract = total \$32.200

FY23 – ROUND 1 = 16,100

*Curriculum Revision = subtotal \$600*

6 sessions x 2 hours per session x \$50 per hour = \$600

*Workshop Revision & Delivery – Round 1 = subtotal \$8000*

Instructors Workshop 1 – 2 instructors x 16 hours each x \$50 per hour = 1600

Instructors Workshop 2 – 1 instructor x 16 hours x \$50 per hour = 800

Instructors Workshop 3 – 2 instructors x 16 hours each x \$50 per hour = 1600

Instructors Workshop 4 – 1 instructor x 16 hours x \$50 per hour = 800

Instructors Workshop 5 – 2 instructors x 16 hours each x \$50 per hour = 1600

Instructors Workshop 6 – 2 instructors x 16 hours each x \$50 per hour = 1600

*Project Mentoring = subtotal \$7500*

Interim Assignment Feedback – 50 hours x \$50 per hour = 2500

Site Visits – 50 hours visit & travel x \$50 per hour x 2 instructors = 5000

FY24 – ROUND 2 = 16,100

*Curriculum Revision = subtotal \$600*

6 sessions x 2 hours per session x \$50 per hour = \$600

*Workshop Revision & Delivery – Round 1 = subtotal \$8000*

Instructors Workshop 1 – 2 instructors x 16 hours each x \$50 per hour = 1600

Instructors Workshop 2 – 1 instructor x 16 hours x \$50 per hour = 800

Instructors Workshop 3 – 2 instructors x 16 hours each x \$50 per hour = 1600

Instructors Workshop 4 – 1 instructor x 16 hours x \$50 per hour = 800

Instructors Workshop 5 – 2 instructors x 16 hours each x \$50 per hour = 1600

Instructors Workshop 6 – 2 instructors x 16 hours each x \$50 per hour = 1600

*Project Mentoring = subtotal \$7500*

Interim Assignment Feedback – 50 hours x \$50 per hour = 2500

Site Visits – 50 hours visit & travel x \$50 per hour x 2 instructors = 5000

**OTHER EXPENSES FY23-24**

MI Progm materials & supplies - printing, research materials, etc. = total \$1000

FY23 round 1- Presentation notes, hands-on, demo exhibit = \$500

FY24 round 2- Presentation notes, hands-On, demo exhibit = \$500

MI Advertising and promotion = total \$1000

FY23 round 1- postage, e-advertising, web design, web hosting, zoom subscription = \$500

FY24 round 2- postage, e-advertising, web design, web hosting, zoom subscription = \$500

FY24 round 2- postage, e-advertising, web design, web hosting, zoom subscription = \$500

MI Travel & lodging (include per diem) = total \$16,928

FY23 – ROUND 1 = 8464

Instructor Travel to 2 in person workshops = subtotal \$1,500

2 ppl = (300 miles RT @\$0.58) + 3(\$64 PD) + 3(\$128 hotel) = \$558 per workshop x 2 workshops = \$1116

Instructor Site Assessments to 6 sites = subtotal \$4500

2 ppl = (300 miles RT @\$0.58) + 3(\$64 PD) + 3(\$128 hotel) = \$558 per visit x 6 visits = \$3348

Participant Travel Stipends for those coming more than 60 miles to offset mileage and hotel

5 sites (since one hosting) x \$400 per site x 2 workshops = \$4000

FY24 – ROUND 2 = 8464

Instructor Travel to 2 in person workshops = subtotal \$1,500

2 ppl = (300 miles RT @\$0.58) + 3(\$64 PD) + 3(\$128 hotel) = \$558 per workshop x 2 workshops = \$1116

Instructor Site Assessments to 6 sites = subtotal \$4500

2 ppl = (300 miles RT @\$0.58) + 3(\$64 PD) + 3(\$128 hotel) = \$558 per visit x 6 visits = \$3348

Participant Travel Stipends for those coming more than 60 miles to offset mileage and hotel

5 sites (since one hosting) x \$400 per site x 2 workshops = \$4000

MI Grants = \$12,000

FY23 Round 1 - Project and book stipends @ \$1000 x 6 orgs = \$6,000

FY24 Round 2 - Project and book stipends @ \$1000 x 6 orgs = \$6,000

#### **IN-KIND SUPPORT AS OTHER EXPENSES FY23-24**

MI In-Kind Goods

MI Facility Rental = total \$1,500

FY23 Day plus setup 2 Sessions @ 1.5 days x \$300/room/day = \$720

FY24 Day plus setup 2 Sessions @ 1.5 days x \$300/room/day = \$720

MI In-Kind Services = \$7130

FY23 Administration - Utah Arts & Museums Field Services staff time (Johnson) @2% of time = \$1965

FY23 Instruction - Field Services staff time - 32 hours x \$50 = \$1600

FY24 Administration - Utah Arts & Museums Field Services staff time (Johnson) @2% of time = \$1965

FY24 Instruction - Field Services staff time - 32 hours x \$50 = \$1600

### ***Frequently Asked Questions***

#### **What is in-kind and how do we account for it?**

In-kind contributions include any non-cash support your organization receives. Panelists want to know what kind of non-monetary support you receive. Volunteer time should be included in *in-kind services* and should be accounted for at minimum wage except for professional services (such as lawyers and accountants performing legal and accounting services) which can be counted at the professional's going rate. Materials and supplies such as waived rent and utilities should be included in *in-kind goods* estimating the value your organization would otherwise need to pay. Please refer to the guidelines for more information about the 1:1 match.

#### **\*What is applicant cash?**

Applicant cash refers to the money that comes from the organization's general operating budget or reserves.

#### **What if our income and expenses do not match?**

Projected budgets should balance. Projected budgets balance because you are providing a picture of what you think you will spend and where that funding will come from.

#### **More questions?**

Please call the grants manager, 801-236-7550.

## FY23 Artist Career Advancement Scholarship

Applicant Name	Funding Recommendation	Discipline	Total Score	Notes
Rachel Luebbert	\$1,500.00	Performing	60	Fund fully.
Samarpan Arts Center	\$1,500.00	Performing	60	Fund fully.
Mauro Romualdo	\$1,500.00	Folk	59	Fund fully.
William E Palomo	\$1,500.00	Literary	59	Fund fully.
William Richardson	\$1,500.00	Performing	59	Fund fully.
Jerrin Wagstaff	\$1,500.00	Visual	59	Fund fully.
Mollie Hosmer-Dillard	\$1,500.00	Visual	59	Fund fully.
Richard Haws	\$1,488.95	Performing	58	Fund fully.
Robert Matheson	\$1,500.00	Performing	58	Fund fully.
Elpitha Tsoutsounakis	\$1,490.00	Visual	58	Fund fully.
Sarah May	\$1,500.00	Visual	58	Fund fully.
Anna Evans	\$1,500.00	Visual	57	Fund fully.
Curtis Olson	\$1,500.00	Visual	57	Fund fully.
Rocio Cisneros	\$1,500.00	Visual	57	Fund fully.
Lynnette Owens	\$1,500.00	Performing	56	Fund fully.
Dana Worley	\$1,500.00	Visual	56	Fund fully.
Virginia Lowe	\$1,200.00	Visual	56	Amount reduced by \$300 for a request that was unrelated to the main focus of the scholarship to travel artwork.
Allison Hong Merrill	\$1,250.00	Literary	55	Decreased request by \$250 because they included food/meals as an expense.
Camille Washington	\$1,100.00	Literary	55	Fund fully.
Jennifer Nielsen	\$1,205.00	Literary	55	Fund fully.
Dennis Hassan	\$1,500.00	Performing	55	Fund fully.
Jeffery Hampshire	\$1,500.00	Visual	55	Fund fully.
Alicia Wrigley	\$1,500.00	Performing	54	Fund fully.
Beth Lawrence	\$1,500.00	Performing	54	Fund fully.
Carey Campbell	\$1,500.00	Performing	54	Fund fully.
Indigo Cook	\$970.00	Performing	54	Fund fully.
Horacio` Rodriguez	\$1,500.00	Visual	54	Fund fully.
Kalani Tukuafu	\$890.00	Visual	54	Fund fully.
Margaret M Kinghorn	\$1,500.00	Literary	53	Fund fully.
Jay Nygaard	\$1,500.00	Performing	53	Fund fully.
Tim Jackson	\$1,500.00	Performing	53	Fund fully.
Benjamin Krutsch	\$829.00	Performing	52	Decreased request by \$671 because they included food/meals as an expense.
Kristy Hunter	\$1,477.00	Performing	52	Fund fully.
J.R. Hardman	\$1,400.00	Visual	52	Decreased request by \$100 because they requested food/catering.

## FY23 Artist Career Advancement Scholarship

Applicant Name	Funding Recommendation	Discipline	Total Score	Notes
Jaclyn Brown	\$1,450.00	Performing	51	Fund fully.
Kendra Hitchcock	\$1,500.00	Visual	51	Fund fully.
Allison Martinez-Arocho	\$1,500.00	Folk	50	Fund fully.
Heidi Voss	\$1,500.00	Literary	50	Fund fully.
Jazmin Olivo	\$1,500.00	Performing	50	Fund fully.
Nichele Woods	\$1,500.00	Performing	50	Fund fully.
Yunuen Carrillo	\$1,300.00	Performing	50	Fund fully.
Ale Ramos	\$1,500.00	Visual	50	Fund fully.
Haylee Canonico	\$1,500.00	Visual	50	Fund fully.
Ben Brinton	\$500.00	Performing	49	Fund fully.
Jeffrey Stott	\$1,500.00	Performing	49	Fund fully.
Melissa Younker	\$1,000.00	Performing	49	Fund fully.
Rachel Barker	\$1,500.00	Performing	49	Fund fully.
Alison Neville	\$1,500.00	Visual	49	Fund fully.
Asia Dutson	\$1,500.00	Visual	49	Fund fully.
Lynn Vartan	\$1,500.00	Performing	48	Fund fully.
Michael Morrise	\$1,500.00	Performing	48	Fund fully.
Lori Nawyn	\$905.00	Visual	48	Decreased request amount by \$310 for unrelated expense.
Myles Howell	\$1,500.00	Visual	48	Fund fully.
Susan Snyder	\$710.00	Visual	48	Fund fully.
Carla Locatelli	\$1,100.00	Folk	47	Decreased request by \$400 because they included food/meals as an expense.
Amanda Luzzader	\$1,500.00	Literary	47	Fund fully.
Dee-Dee Darby-Duffin	\$1,500.00	Performing	47	Fund fully.
Jyothsna Sainath	\$1,500.00	Performing	47	Fund fully.
Kacey Spadafora	\$1,500.00	Performing	47	Fund fully.
Karen Hastings	\$1,500.00	Performing	47	Fund fully.
Lyndy Butler	\$1,148.47	Performing	47	Fund fully.
Michael Shipley	\$1,500.00	Performing	47	Fund fully.
Stephanie Richardson	\$1,250.00	Performing	47	Fund fully.
Benjamin Anderson	\$1,500.00	Visual	47	Fund fully.
Sarinda Jones	\$1,500.00	Visual	47	Fund fully.
Daniel Buhler	\$1,136.00	Folk	46	Reduced funding amount to \$1,136 to fund specific and related expenses.
Aimee Odum	\$1,500.00	Visual	46	Fund fully.
Colour Maisch	\$1,500.00	Visual	46	Fund fully.

## FY23 Artist Career Advancement Scholarship

Applicant Name	Funding Recommendation	Discipline	Total Score	Notes
Kenneth Fallon	\$700.00	Visual	46	Fund fully.
Cindy King	\$1,250.00	Literary	45	Decreased request by \$250 because they included food/meals as an expense.
Tiffini Knight	\$1,500.00	Literary	45	Fund fully.
Allie Neff	\$1,500.00	Performing	45	Fund fully.
Cesar Aedo	\$1,500.00	Performing	45	Fund fully.
Debra Cook	\$1,500.00	Performing	45	Fund fully.
Hannah* Skousen	\$1,500.00	Performing	45	Fund fully.
Karina Pardus	\$1,500.00	Performing	45	Fund fully.
Mandi Barrus	\$638.00	Performing	45	Decreased request by \$413 because they included food/meals as an expense.
Numsiri Kunakemakorn	\$1,100.00	Performing	45	Fund fully.
Sarah Rendek	\$1,000.00	Performing	45	Fund fully.
Stefanie J Dykes	\$1,500.00	Visual	45	Fund fully.
Daniel Tuutau	\$1,409.00	Performing	44	Fund fully.
Kate MacLeod	\$1,500.00	Performing	44	Fund fully.
Kerstin Tenney	\$1,500.00	Performing	44	Fund fully.
Mickael Martinez	\$1,500.00	Performing	44	Fund fully.
Abigail Fox	\$807.54	Visual	44	Fund fully.
Andrew Kosorok	\$1,300.00	Visual	44	Fund fully.
Becca Lee Gardner	\$1,500.00	Literary	43	Fund fully.
Houston Guy	\$1,500.00	Performing	43	Fund fully.
Ai Childress	\$1,500.00	Visual	43	Fund fully.
Jared Quan	\$1,500.00	Literary	42	Fund fully.
Cori Connors	\$1,500.00	Performing	42	Fund fully.
Derek Thomas	\$1,500.00	Performing	42	Fund fully.
Jordan Reynosa	\$1,463.00	Performing	42	Fund fully.
Lacey Williams	\$1,500.00	Performing	42	Fund fully.
Alyss Smith	\$763.00	Visual	42	Fund fully.
Timothy Seats	\$1,500.00	Visual	42	Fund fully.
Heather Preece	\$599.00	Literary	41	Fund fully.
Alyce Carrier	\$1,420.00	Visual	41	Fund fully.
ASHLEY MOORE	\$986.00	Visual	41	Fund fully.
Heather Olsen	\$1,500.00	Visual	41	Fund fully.
KURT BELLOCK	\$1,500.00	Visual	41	Fund fully.
Mikki Helmer	\$900.00	Visual	41	Decreased request by \$150 because they included food/meals as an expense.

## FY23 Artist Career Advancement Scholarship

Applicant Name	Funding Recommendation	Discipline	Total Score	Notes
Bryan Young	\$1,500.00	Literary	40	Fund fully.
James Morris	\$1,300.00	Performing	40	Fund fully.
Jason Jones	\$1,500.00	Performing	40	Fund fully.
Kristen Beckwith	\$750.00	Performing	40	Funding at \$750 for the music recording; iPad purchase is unrelated.
Alyssa Ball	\$1,500.00	Visual	40	Fund fully.
Elisabeth Bunker	\$1,000.00	Visual	40	Reduced request by \$500 because the course has already taken place. The materials can be paid for with this scholarship.
Katherine Wald	\$1,000.00	Visual	40	Fund fully.
Kathleen Royster	\$1,477.00	Visual	40	Fund fully.
Cody Langille	\$1,500.00	Literary	39	
Alicia Ross	\$1,500.00	Performing	39	
Alicia Stockman	\$1,500.00	Performing	39	
Carmen Hall	\$1,500.00	Performing	39	
Quinn Kapetanov	\$1,500.00	Performing	39	
Catherine Widner	\$1,000.00	Visual	39	
Steven Larson	\$1,500.00	Visual	39	
Mark Hansen	\$1,500.00	Literary	38	
Amber Youngberg	\$1,126.11	Performing	38	
Lauren Smith	\$1,500.00	Performing	38	
Nancy Peterson	\$1,500.00	Performing	38	
Tanner DeHaan	\$1,500.00	Performing	38	
Courtney McWhorter	\$1,489.84	Visual	38	
Meagan Moana HoChing	\$1,500.00	Visual	38	
Nila Jane Autry	\$1,500.00	Visual	38	
Shanna O'Neill	\$1,500.00	Visual	38	
Deja Mitchell	\$750.00	Performing	37	
Nicole McMahan	\$1,500.00	Performing	37	
John Darley	\$1,500.00	Visual	37	
Mallory Sanders	\$1,500.00	Visual	37	
Renee Sarasvati	\$1,500.00	Visual	37	
Mark Minson	\$1,500.00	Literary	36	
Susan Phelan	\$1,050.00	Literary	36	Decreased request by \$450 because they included food/meals as an expense.
Kristen Barnes	\$1,500.00	Performing	36	
McKell Petersen	\$1,500.00	Performing	36	
Steven Decker	\$1,500.00	Visual	36	

## FY23 Artist Career Advancement Scholarship

Applicant Name	Funding Recommendation	Discipline	Total Score	Notes
Frida Moses	\$1,500.00	Performing	35	
Cheryl Sachse	\$1,500.00	Visual	35	
Jon Gottschalk	\$1,500.00	Visual	35	
Marv Poulson	\$1,500.00	Visual	35	
Robin Uata	\$1,500.00	Literary	34	
Andrew Williams	\$599.00	Performing	34	
Karl Jorgensen	\$1,500.00	Performing	34	
Jimmy Slaughter	\$1,500.00	Visual	34	
Sara Fitzgerald	\$1,500.00	Literary	33	
Eric Niyomwungere	\$925.00	Performing	33	
Gavin McMahan	\$1,500.00	Performing	33	
Ashley Thomas	\$1,500.00	Visual	33	
Jessica Bigby	\$1,500.00	Visual	33	
Sabrina Squires	\$1,500.00	Visual	33	
Katherine Shepard	\$1,300.00	Visual	32	
Paul V Woods	\$900.00	Visual	32	
Raevynne Vile	\$1,500.00	Visual	32	
Zach Bowman	\$1,500.00	Visual	32	
Jessa Watkins	\$1,500.00	Performing	31	
Jessica Glines	\$1,500.00	Performing	31	
Robert Breeze	\$1,300.00	Performing	31	Decreased request by \$200 because they included food/meals as an expense.
Vito Perry	\$1,500.00	Performing	31	
Shu Yamamoto	\$1,219.00	Visual	31	
Thomas Felker	\$1,000.00	Visual	31	
Alicia Gaona	\$1,500.00	Visual	30	
Bennett Peterson	\$1,500.00	Visual	30	
Jeanne Newman	\$1,500.00	Visual	29	
Maria Taliercio	\$1,500.00	Visual	29	
Melody Bellock	\$1,500.00	Visual	28	
Tyler Harris	\$1,500.00	Performing	27	
Brian Medeiros	\$1,500.00	Visual	27	
Blake Snow	\$1,500.00	Performing	26	
taylor richards	\$1,500.00	Folk	25	
Jean Montanaro	\$1,500.00	Visual	25	

## FY23 Artist Career Advancement Scholarship

Applicant Name	Funding Recommendation	Discipline	Total Score	Notes
Matthew Knight	\$1,500.00	Literary	20	
Rebecca Tucker	\$1,500.00	Visual	19	
Sharolyn Richards	\$1,500.00	Literary	17	
Joaquin Galvan		Performing	0	Did not follow application guidelines, cannot fund.
Will Roney		Performing	0	Did not follow application guidelines, cannot fund.
Paul Cartwright		Visual	0	Did not follow application guidelines, cannot fund.
DERREK WRIGHT		Performing	0	Did not follow application guidelines, cannot fund.
Sri Whipple		Visual	0	Did not follow application guidelines, cannot fund.
Diego Campos		Performing	0	Did not follow application guidelines, cannot fund.
Jaren Hinckley		Performing	0	Did not follow application guidelines, cannot fund.
Simon Zivny		Visual	0	Did not follow application guidelines, cannot fund.
<b>Funding Total</b>	<b>\$148,661.96</b>			



# Evaluation Work with Third Eye Consulting

> [artsandmuseums@utah.gov](mailto:artsandmuseums@utah.gov)



Main Objective:  
Improve UA&M's data collection efforts  
and move the division towards  
impact-based assessment



# Major Milestones



## Understanding UA&M (April - July 2021)

Document review

Data collection practices review

**Staff interviews:** Conversations with all staff, organized by program team

**Evaluation report part 1 (July 2021):** Division-wide observations and recommendations

## Initial Support (April - July 2021)

**Staff training 1 (June 2021):** Building a shared understanding of evaluation ([presentation](#))

**Staff training 2 (June 2021):** Data with a purpose ([presentation](#) and [worksheet](#))

**Staff training 3 (July 2021):** Logic models ([presentation](#) and [examples](#))

**[Evaluation report part 2](#) (July 2021):** Program team-level observations and recommendations



## **Reassess and Refocus (August 2021)**

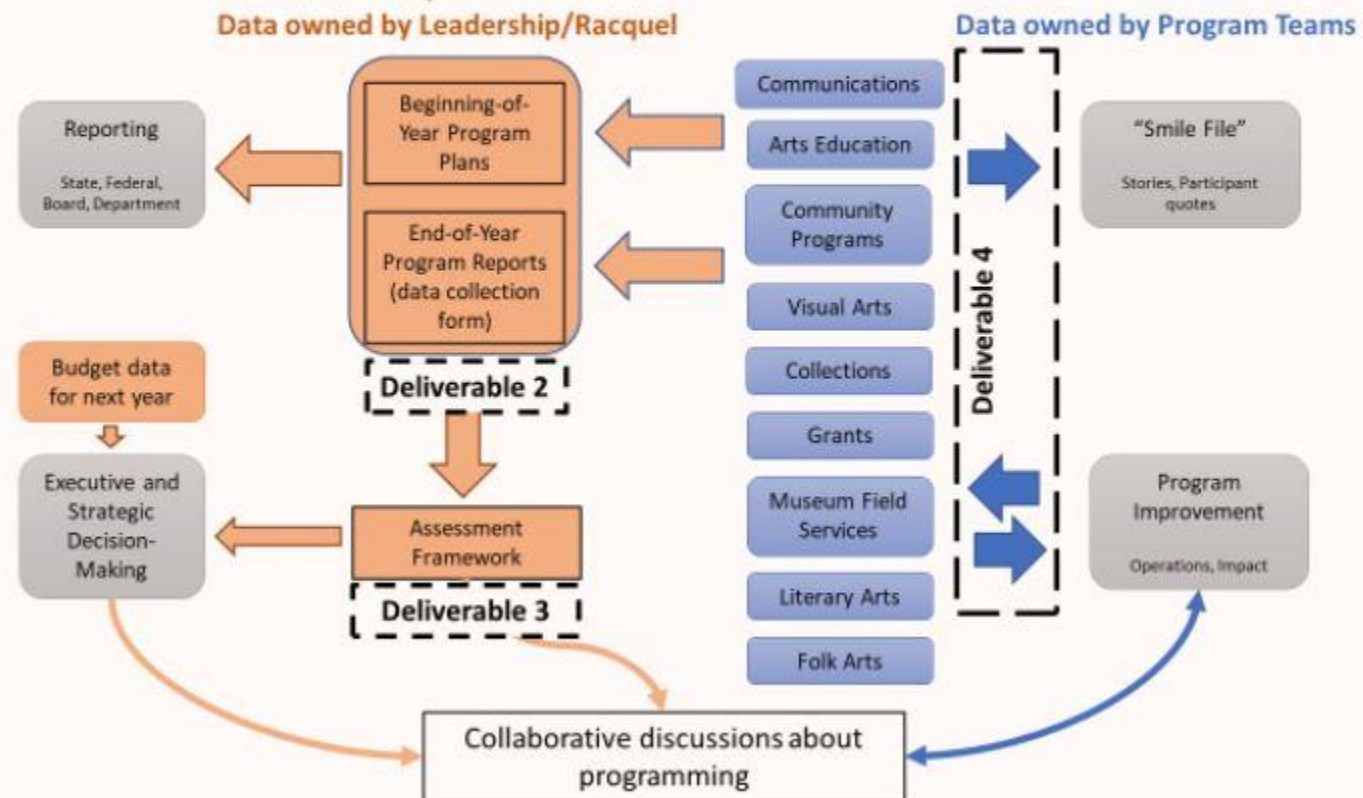
**Deliverable 1: Clarify Racquel Cornali's new role and responsibilities**

**Deliverable 2. Develop more consistent and efficient processes for collecting data**

**Deliverable 3. Create an assessment framework**

**Deliverable 4. Provide direct support to program teams**

# New Information Flow





## Develop more consistent and efficient processes for collecting data

Prototyped, tested, and revised program activity report

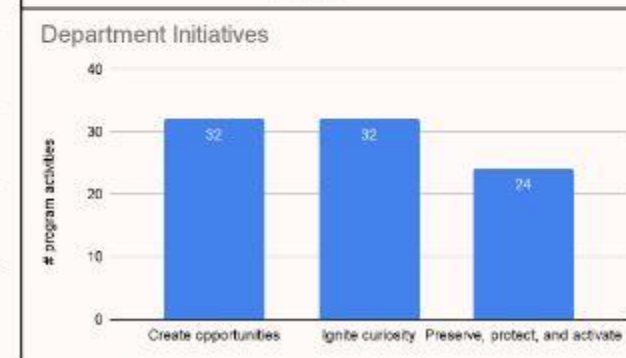
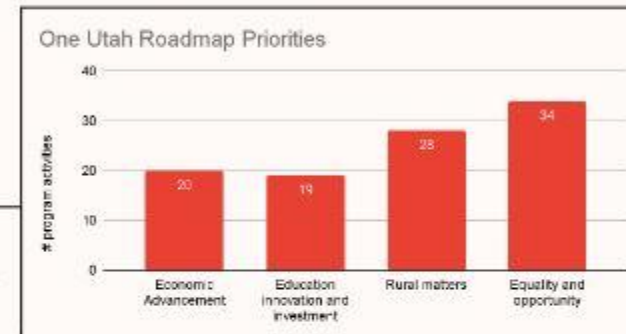
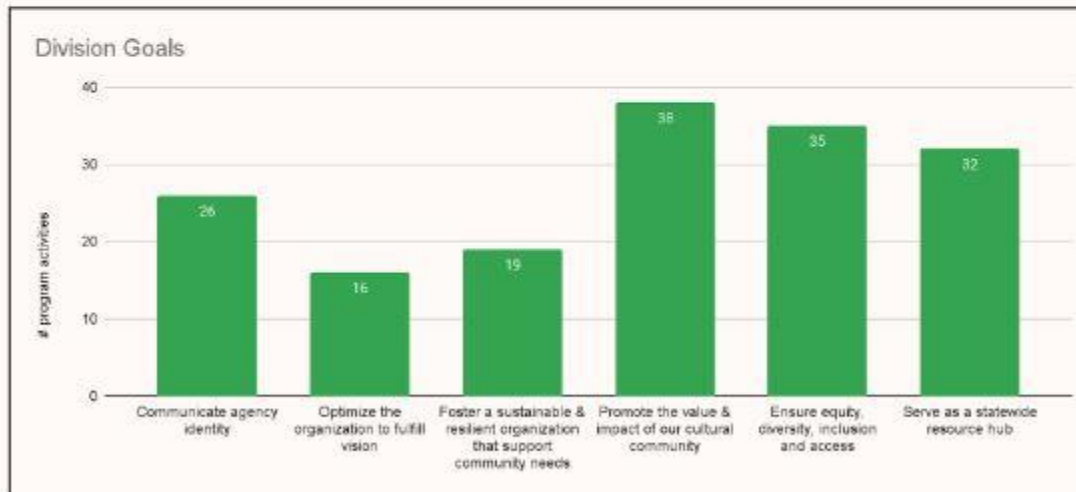
Tested and revised program activity plan

Proposed [data collection tracking tool](#) to support reporting needs

[Summarized guidance](#) on data collection and management process

# Create an Assessment Framework

Prototype finalized August 2021



# National Endowment for the Arts (NEA)


## Updates:

- Awarded \$857,400 for FY23 (NEA 22)
- Recently submitted application for FY24 (NEA 23)

# Feedback from NEA Panelists:

*"The Utah Division of Arts & Museums boasts a legacy of service to the state through the arts. The interconnectedness of their programs in the field and community at large demonstrate some of the most interesting intersections between arts, culture, community, and the economy."*

*"Applicant's staff takes a serious and thorough personal approach to planning and incorporating community input, ranging from the in-person conversation level to community surveys. Active board participation is likewise impressive."*



*"Excellent examples included of responsiveness and adaptability of agency with support of an open-minded state legislature that provides budgetary support, especially for DEI goals. I was excited to see the inclusion of the high quality 21 Day Racial Equity Challenge, which could serve as a national model for addressing DEI issues, UA&M has likewise pursued initiatives focused on the Native American population and creative aging. Utah demonstrates a palpable commitment to diversity on multiple levels through community cohesiveness and shared vision. Comprehensive slate of programming is well-executed. "*

*"Generous inclusion of various types of metrics indicate intentional initiatives and priorities. Data collection and evaluation efforts, led by an outside evaluator, are well-planned and provide rich documentation of progress toward the implementation of their plan."*