

NEH Application Cover Sheet

Challenge Grants

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Field of Expertise: Anthropology

INSTITUTION

Utah State University
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APPLICATION INFORMATION

Title: *Raising the Barn at Utah State University: Rehabilitating the Historic ???Art Barn??? for a Much-Expanded USU Museum of Anthropology*

Grant Period: From 12/2009 to 7/2015

Field of Project: Anthropology

Description of Project: The project proposes to rehabilitate and expand the 1919 "Art Barn" to serve as the new home of the USU Museum of Anthropology (MOA). The project quintuples the size of the MOA and will house collections now refused for lack of space. The collections will facilitate recruitment of visiting humanities scholars and open up new avenues of humanities-based research, education, and outreach. The project adds to the MOA a children???'s center and adult conference room, increasing its appeal to both audiences. It also gives the MOA new work space, which will better serve the museum's students and the audiences that learn from the exhibits and programs they produce. The Barn???'s location at the heart of campus and adjacent to ample guest parking will make it possible for many more people to visit the MOA. Dedication of a small portion of the Barn to a USU Welcome Center will direct new visitors to the MOA and convey the message that the humanities are an inextricable part of a USU education.

BUDGET

Fiscal Year # 1	\$0.00	Total from NEH	\$997,500.00
Fiscal Year # 2	\$498,750.00	Non-Federal	\$2,992,500.00
Fiscal Year # 3	\$498,750.00	Total	\$3,990,000.00
Fiscal Year # 4	\$0.00	Matching Ratio: 3.00 to 1	

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**NEH Challenge Grant Proposal
Raising the Barn at Utah State University**

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**NEH Challenge Grant Proposal
Raising the Barn at Utah State University**

Abstract

Utah State University (USU) proposes to renovate the historic (1919) “Art Barn” to serve as much-expanded space for the USU Museum of Anthropology (MOA). The current museum occupies 2,072 ft² in the Old Main building, a space that is much too small to meet its needs and that is inaccessible to the general public during regular business hours. Despite serious infrastructural challenges, since hiring a dedicated director in 2002 the MOA has seen an explosion in visitation numbers and has enjoyed remarkable public exposure. Moreover, institutional buy-in to the MOA as a research, education, outreach and advancement tool has reached a tipping point. The proposed project, in fact, enjoys unwavering support from every USU hierarchical level (central, college, department, and program) and every unit (academic, business and finance, and university advancement). Even the Utah Department of Community and Culture, which oversees the Utah Division of Arts and Museums, sees the proposed project as vital to the future not only of humanities education at USU but in Utah generally.

The move to the Barn will provide the MOA with more than five times the space currently occupied and a bonus small but prominent space for a welcome center that serves USU broadly. While certainly the increase in size will facilitate the expansion and improvement of already successful MOA programs, it will also permit the museum to engage in entirely new humanities research, education and programming. Most significantly, the museum’s collections storage space will increase from 250 ft² to 1,630 ft² that can be outfitted with compact storage (the current storage room cannot). The museum has long been forced to refuse collections donations, some of them highly significant, because there is simply no place to put them. Similarly, the museum has long wished to serve as a sanctioned archaeological repository for cultural resources recovered on public lands in northern Utah, a dream that will be realized with the move. The orders-of-magnitude expansion in collections capacity will translate to fresh fodder for humanities research by visiting scholars, USU faculty members, and graduate and undergraduate students in fields spanning the humanities and humanistic social sciences. This research will in turn be interpreted for the public, increasing humanities content that USU shares with the community at large.

If the Barn only increased collections space, the MOA would not be in a position to initiate a visiting scholars program, because work space is also currently absent. This too will change with the move. The plans call for the second floor of the Barn to be devoted to offices, student work space, and an exhibit prep room (the latter thus to be separated from the collections that can be adversely impacted by adhesives and other chemicals). One office will house visiting humanities scholars, who will find and offer intellectual enrichment through engagement with USU faculty and students. Another office will house a Ph.D.-level museum professional who will educate USU students and museum professionals across Utah about museum best-practices. He or she will offer a museum certification program via USU Distance that complements one the MOA began offering in 2006. The position, created just this April, enjoys shared funding by USU and the Utah Office of Museum Services, and the near-term availability of a Barn office strongly influenced the decision to move forward with the initiative.

Renovation plans also call for two additions: a “silo” housing an elevator to render the new museum ADA-compliant; and a learning-center annex for kids (bottom floor) and adults (second floor). The latter spaces will both expand and change the nature of the programming the MOA offers. It is difficult for current MOA staff to properly serve kids in a small gallery space crowded with glass cabinets. In a dedicated educational space, the MOA can cater to the pedagogical needs of children with many more hands-on and interactive exhibits than can be supported today. Adults, assessment tells MOA staff, respond best to lectures by visiting humanities-based scholars. The museum currently hosts such visitors in Old Main classrooms, and their limited availability often vexes planning. The MOA will control its new adult learning center, which will allow staff to host top-notch speakers whenever desired. The proposed project offers something new—and innumerable improvements—for the many audiences the MOA serves. An NEH Challenge Grant will help the museum realize its multi-faceted goals.

**NEH Challenge Grant Proposal
Raising the Barn at Utah State University**

Budget

Total NEH funds requested:	\$997,500
Year 1: Fundraising in progress	
Year 2: \$498,750	
Year 3: \$498,750	
Year 4: Contingency year	
Total nonfederal contributions	\$2,992,500
Total grant funds (NEH plus match)	\$3,990,000

Planned Expenditures

Direct

Renovation and construction	\$3,990,000*
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*Figure represents a \$2.91M construction budget (detailed version included as Appendix 3); \$581K in soft costs (e.g., blue prints and other architectural expenses); and \$500K in specialized furnishings such as compact storage. Utah State University is familiar with the requirements of the Davis-Bacon Act, and commits to complying with them throughout the renovation process. We have also consulted with the Utah State Historic Preservation Office throughout the planning process, and have we included in this proposal the required letter documenting their assessment of the USU Barn's NRHP eligibility.

**NEH Challenge Grant Proposal
Raising the Barn at Utah State University**

Institutional Fact Summary, USU (see Appendix 1 for MOA summary)

Founded in 1888 as Utah's land grant institution, USU began as an agricultural college but has evolved into a Carnegie Doctoral/Research Extensive university known for its agriculture, water, space science, technology, and engineering programs.

The **College of Humanities and Social Sciences** is the largest college at USU, serving the liberal education needs of all students, including 1,942 undergraduate majors and 148 graduate students in humanities subjects (including both the main campus and 43 other locations in the state). These majors constitute 8.3% of the total student body. Humanities disciplines awarded 445 bachelor's degrees and 54 master's degrees in 2008-09, 15% and 7.8% respectively of degrees awarded university-wide.

The **number of humanities faculty** is 108 (99.5 FTE), or 14.1% of all faculty. The college plays a key role in general education for students across the university, hence the high percentage. We also have humanities faculty and staff (historians and folklorists) in Special Collections and the Mountain West Center for Regional Studies, totaling an additional five humanists who work with students and the public.

Mission: *"Utah State University is one of the nation's premier student-centered land-grant and space-grant universities. We foster the principle that academics come first; we cultivate diversity of thought and culture; and we serve the public through learning, discovery, and engagement."*

Governance: A Board of Trustees consisting of eight persons appointed by the Governor and two ex-officio members who are the president of the University's Alumni Association and the president of the student body of the university. The main campus in Logan serves a full- and part-time **student population** of approximately 16,000. Collectively the main campus, 3 regional campuses, and 40 education centers around the state serve 14,291 full-time and 10,774 part-time students (25,065 total).

Physical facilities: The buildings at USU date from as early as 1888 to the present day, and the university is continuously upgrading classrooms and lab and other facilities to meet contemporary needs. The humanities disciplines are housed in three of the oldest buildings on campus, one of which (Old Main) has been extensively remodeled and updated—but is nonetheless listed on the NRHP. The three buildings host sixteen "smart" classrooms, which are equipped with computers and digital projectors.

Examples of recent humanities programs at USU:

- *Latino Contributions to United States Culture* (2008): Three days of talks, presentations and performances by Latino writers/artists/musicians, and lectures by humanities scholars. Free. Audience: approximately 500 members of the general public and students.
- *Topaz Illuminated* (2009): Focused on the 110,000 Japanese-Americans who were interned in Utah during WWII; guest speakers Grace Oshita and Rick Okabe, of the Topaz Museum Board of Directors. Free. Audience of 90 members of the general public and students.
- *Urban Pioneers: Utah's Homegrown Folk Music Revival of the 1960's* (2009). Lecture by Dr. Polly Stewart (Emerita, Salisbury University). Free. Audience of about 60 people.
- *Saturdays at the Museum of Anthropology*. Various speakers, demonstrators, and interactive exhibits; open to the general public. Free. In FY 2009 alone, *Saturdays* brought 2,364 visitors to the MOA to experience humanities-based programming.
- *Others:* There is not room to list all of our recent humanities programs, which have ranged from teachers' workshops to public lectures and conferences, and have served more than 1,000 people.

FY 09 reflects primarily work-study reimbursements. FY 10 includes work-study reimbursements and half of a two-year (\$57,000 total) IMLS grant to fund our *Saturdays at the Museum* program.

³ The Mountain West Center for Regional Studies (MWC) contributes \$1,000 to the MOA each year (from endowment earnings that stem from USU's first NEH Challenge Grant award).

⁴ The endowment was funded in FY 09 and generated its first payout in FY 10.

⁵ Although our museum does not charge general admission or event fees, we do charge a modest fee for our quarterly scout merit badge days to discourage no-shows.

⁶ Reflects payments received from the "Amazon Associates" program (<https://affiliate-program.amazon.com/>).

⁷ This figure is low compared to our revenue figures. It reflects the salaries of our 25%-time director and 75%-time (transitioning to 100%-time in FY 11) curator. Most tasks, including curation, program planning, and exhibit design, are accomplished by USU museum certificate students working under the supervision of the director and curator. At any one time, 15 – 25 students work in the museum as hour-wage work-study employees or for course credit. See Notes 8 and 10 for additional student wage explanations.

⁸ Includes all expenses associated with programs, exhibits, and outreach initiatives, including hourly wages for students directly involved in the design and implementation of these. The figure does not include the salaries of faculty member providing content oversight, the director, or the curator.

⁹ The MOA is located in a room within a larger building on campus, so our utilities and general maintenance are provided by the university. We cannot itemize those expenditures, but they have included costs of new paint, new carpet, and so forth. Amounts listed here reflect items for which we pay directly, such as our alarm system and monitoring, telephone charges, office furniture, and computer systems.

¹⁰ Figure reflects student wages not included in program expenses, plus \$20,000 for barn conceptual designs.

¹¹ FY 08 excess reflects remaining funds from a USU College of Humanities, Arts and Social Sciences award to fund the *Bilingual Interpretation* program mentioned in the narrative, which was completed in FY 09. FY 10 excess reflects Year 2 of the IMLS *Saturdays at the Museum* award (ca. \$28,000). The remaining \$10,000 is as-yet unspent endowment payout for the year. We have spent conservatively in FY 10 to hedge against an uncertain economy and FY 11 endowment payout (although the latter is looking good right now).

¹² Because we are fundamentally a humanities organization, virtually everything we do is humanities-programming related, with the vast majority of our operational expenses supporting these initiatives. This figure reflects those items that are most directly related to our collections, exhibits, tours, and ongoing programs, although we could arguably have listed 100% for each of the three years.

¹³ Our endowment is invested as part of the broader USU endowment fund, so the % equals those of the university fund generally. We note that our \$500k endowment was invested at a time that the U.S. stock market was very close to rock-bottom. This has proved to be very fortuitous for the museum, and will continue to be so.

Narrative

Project Overview

It is Saturday, March 27, 2010, a crisp, sunny day on the Utah State University (USU) campus. Laughter, chatter, and medieval music emanate from the Museum of Anthropology (MOA), currently wedged into a turret on the second floor of the 1888-vintage Old Main building. Adults and kids join hands and learn 16th century dance steps in the hallway; Cache Valley-based *Shire of the Côte du Ciel* jousts on the lawn; and MOA student staffers dole out mugs of cider and slabs of currant cake. The space is small but pulsing with life as 200 people jockey to experience medieval culture.

Across campus another historic building decays, its paint peeling, steps collapsing, wood shingles falling to the ground like autumn leaves. Built in 1919, the USU Barn first housed horses and much later, artists and philosophers. Today, although condemned and quiet, the Barn stands as the sole visual reminder of USU's rich agricultural heritage, and it bears silent witness to nine decades of stories that unfolded inside its walls. The MOA overflows with life while the Barn fades into oblivion.

USU requests an NEH Challenge Grant to at once free the MOA from its profoundly cramped quarters and to breathe life into the Barn that embodies USU's Aggie soul. We propose to rehabilitate and expand the Barn to house a MOA quintuple its current size as well as a small USU welcome center that itself advances the museum's mission while fulfilling a long-standing campus need. The project calls for a sensitive Barn restoration that may restore its eligibility to the National Register of Historic Places. It also builds an infrastructure that will permit the MOA to offer a new suite of humanities-based research, education and outreach activities at USU while markedly improving what we already do well.

This request represents USU's second application for an NEH Challenge Grant. We submitted the first in 1985 and with the resulting \$400,000 award plus associated match founded and endowed the Mountain West Center for Regional Studies (MWC). The MWC has since served as a vibrant hub for research, education, and outreach activities and provided a thematic umbrella for USU faculty and staff representing history, English, folklore, Religious Studies, Special Collections, archives, anthropology, museum studies, and a dozen other partnering entities (www.usu.edu/mountainwest/partners.html).

In fact, the MWC and its NEH endowment played a direct and crucial role in the long-term success and growth of the MOA. Until recently, the museum, formally founded a year before receipt of the 1985 grant, received stable annual funding only from the MWC-NEH endowment, in amounts ranging from \$1,000 - \$3,000/year. The disbursements were consistent with the three areas of emphasis targeted for development in that first USU Challenge Grant proposal (Ross Peterson 1985, p. 13): “(1) historic interpretation [including] museology, preservation, presentation and cultural analysis; (2) oral history, folklore collection, and archival management; and (3) public sector folklore, history and anthropology.” All three MWC foci did and still do intersect elegantly with those of the MOA.

For over 20 years, the MOA used those small NEH-MWC grants to leverage its own new sources of funding. Initially, museum growth was modest because the director position rotated among faculty members already committed to full-time professorships. That changed in 2002, with the naming of permanent director Bonnie Pitblado (proposal PI). Pitblado leveraged the MWC donations to receive, to date, 26 grants totaling more than \$238,000, as well as more than \$10,000 per year in private donations.

In December 2008, benefactors Richard L. and Joyce Shipley donated \$500,000 to the MOA to endow a permanent programming budget, writing into the gift agreement three crucial stipulations: USU commits use of the historic ‘Art Barn’ to the MOA; the university, college, and MOA will collaborate to raise the funds needed to renovate the Barn to suit the museum’s needs; and the MOA will engage an architect to begin planning the rehabilitation. In May 2009, USU hired AJC Architects (<http://www.ajcarchitects.com/>), a Salt Lake City firm with expertise in historic preservation and museum design, to draft conceptual plans and a construction budget for the Barn. MOA staff offered extensive input.

The plans are now complete, as is a detailed budget that accounts for all hard costs, including overhead, contingencies and inflation (\$2.91M; Appendix 3); soft costs (\$581k; calculated at 20% of hard costs); and specialized furnishings such as compact storage (\$500K). The total project budget is \$3.99M, and USU plans to break ground in March 2012 such that the MOA can move in by December 2012.

The design (Appendix 2) calls for restoration back to a Horse Barn-era exterior, installation of a USU welcome center in a small but prominent place, and an addition consisting of a silo enclosing an

elevator, plus a learning-center. The learning center's bottom floor is dedicated to interpretation for kids; the second floor to a conference room/library for adults. The addition touches the Barn through a glass walkway that we refer to as the "Bridge from Yesterday to Today." The Barn's first floor increases space for MOA collections from 250 ft² of shared curation and work space to 1,630 ft² that will support compact storage units, dramatically increasing our capacity to accept collections. The Barn's second floor houses desperately needed offices, student work space, and an exhibit preparation room, which now shares our 250 ft²-curation room (*not best practice*). The third floor, with its high gambrel roof, comprises the new exhibit gallery. We will also incorporate exhibits into the visitor's center (interpretations of USU's seven colleges using digital technology), the silo (an upward-spiraling interpretation of USU cultural milestones beginning with its 1888 founding), the glass bridge (a timeline of human cultural development), and the children's and adult learning centers. The plans increase our total space to 11,500 ft².

And thus we come full circle, requesting our second NEH Challenge Grant to cover 25% of the cost of restoring our treasured Barn and initiating a new era of growth for the MOA. In the following pages, we overview the museum's mission and history and the Barn's history; note the alignment of our project with three NEH 2010 Challenge Grant "special encouragement" specs; highlight the quality and significance of the museum's collections and programs and the Barn itself; enumerate our long-term plans; explain the impact a Challenge Grant would have on our constituents; and outline our fundraising strategy. We focus our discussion on the MOA and the Barn. However, we also situate the project within the broader scope of USU humanities, and we highlight its role as the physical embodiment of and face for USU's emergent College of Humanities and Social Sciences (HSS) (the fine arts will spin off in July).

Background

Museum Mission and Brief History

The USU Museum of Anthropology seeks to educate the USU and largely rural Cache Valley (northern Utah and southern Idaho) communities about the field of anthropology, and to offer USU students hands-on learning opportunities in museum studies. The MOA traces its origins to 1962, when

USU's first anthropology professor, Gordon Keller, now in his 90s but still an ardent supporter, began displaying archaeological and ethnographic objects in cases lining the halls of the basement of Old Main. Anthropology professor Carol Loveland formally founded the museum in 1984 and over the next seven years doubled the number of exhibits and recruited students to catalogue the museum's collections. In 1992, Loveland successfully lobbied to move the MOA to its current location in Old Main's south turret.

For the next decade, the museum directorship rotated among the Anthropology Program's faculty. The MOA continued to expand, but slowly, because no one person had time to assume long-term management responsibility. In 2001 USU's anthropologists created a new faculty position that included permanent directorship of the MOA and reduced teaching responsibilities. They hired Bonnie Pitblado to fill it. When Pitblado assumed her position in 2002, a part-time student assistant helped her run the MOA. Today, the museum employs a full-time curator, collaborates with ten faculty adjunct-curators with content expertise across the anthropological spectrum, employs 24 undergraduate and graduate student workers, and has outgrown its lovely and historic but very small Old Main space (Appendix 4).

Barn History

In 1919, as part of a flurry of construction after World War I, USU built a new Horse Barn to replace a decrepit 1893 version, a move that engendered a spirited debate in the USU student newspaper between those who thought the 19th century barn was a smelly eyesore and others who wanted to preserve one of USU's oldest structures. The "eyesore" view prevailed, and in May 1919 USU demolished the 1893 Horse Barn. Logan architect W. Lorenzo Skidmore designed the new facility to reflect then-contemporary trends in barn construction, such as poured concrete floors and walls to facilitate cleaning and decrease the building's susceptibility to fire (Appendix 5a). Alston & Higgins of Salt Lake City built the new Horse Barn, and in October 1919 it joined a robust agricultural complex that included similarly styled cattle and sheep barns, a piggery, poultry plant, stock judging pavilion, grain silo, and other structures befitting Utah's premier agricultural institution of higher learning (Appendix 5b).

World War II spurred another growth spurt at USU, as well as a desire to relocate the centrally located barns off-campus to make room for modern buildings and to “increase the beauty of the landscape” (*Utah State Alumnus*, September 1953). USU thus bid adieu to its entire agricultural complex save the Horse Barn, which remained rooted in place due to its concrete floors and walls, but stood empty from 1955 – 1959. At 9:55 p.m. on August 13, 1959, the Barn gained a new lease on life in dramatic fashion when a visiting ceramicist and USU artist Harrison Groutage overheated a campus kiln and blew it and the structure housing it to bits. Homeless, a group of fine arts professors successfully lobbied to convert the Horse Barn into an Art Barn (Appendix 5c), and later that year a group of potters moved in, followed by sculptors, painters, and graphic artists. In 1962, the term “Art Barn” replaced “Horse Barn” at USU, and the facility gained prominence for housing the largest ceramics program in the Western U.S.

In October 1967, National Endowment for the Humanities and Arts Director Barnaby C. Keeney offered the dedicatory speech for USU’s new Fine Arts Center, and in 1981 a visual arts wing opened. The Barn’s artists emigrated to their new facility, and the Barn began to host a disparate succession of occupants, from Veterinary Science virologists (for a short time, Aggies knew the Barn as the “Virology Barn”) to psychologists, speech professors, and philosophers. In 2008, the USU fire marshal condemned the second and third floors of the Barn for fire-code violations. The building has again fallen into disrepair and does not meet seismic or Americans with Disabilities Act (ADA) codes (Appendix 6). Renovation cannot proceed without remediation of the violations, a challenge our plan addresses.

Special Encouragement Considerations

Small- to Mid-Sized Institutions

The 2010 Challenge Grant RFP encourages applications from small- to mid-sized institutions. USU generally, and USU humanities and the MOA specifically, fit the bill. Demographically, USU is a mid-sized university, serving *ca.* 25,000 students. Sixteen-thousand are based at USU’s main campus in Logan; the other 9,000 attend one of our regional campuses and receive their education via Distance. Humanities disciplines account for 14% of USU’s faculty, and in 2009, 15% of undergraduate degrees

and 8% of graduate degrees went to students in the humanities. Of \$136M in sponsored-program dollars received by USU in FY2007, the last year for which we have complete data, just \$1.2M went to the College of Humanities, Arts and Social Sciences. Certainly in terms of research dollars, USU humanities are underrepresented. The MOA has a tiny 2,072 ft² footprint; however, its 13,000+ annual visitor contacts in a region with a population of 133,000 indicate that its impact is much greater than its size.

Institutions without Recent NEH Challenge Grant Awards

USU has received only one previous NEH Challenge Grant (in 1985), a quarter-century ago and five years before the 1990 cut-off date specified in the 2010 RFP for “special encouragement.” We reiterate that we see elegant continuity among that initial 1985 NEH investment in the Humanities at USU, the growth of the MOA supported by that initial investment, the ensuing success of the MOA, and the need for more space—and a second NEH Challenge Grant—in 2010.

NEH “Bridging Cultures” Initiative

The USU MOA features collections from across the world and representing thousands of years of prehistory. Our mission is to teach our visitors about anthropology, which we construe as a mandate to communicate the value of cultural diversity and to help visitors understand why cultural variability occurs. We strive to bridge cultures in every exhibit we produce and program we offer, and we constantly brainstorm ways to create resonance between content and our visitors’ personal experiences. We frequently ask our audience to contemplate how something in their own life reflects a cultural solution to a problem that someone in, say, Uganda, approaches in a different way—or perhaps in the very same way. We do this because we live in a global world, and MOA personnel believe there is no skill more important than the ability to reach beyond ones’ own experiences to embrace those of other people.

In addition to teaching people how to bridge global cultural divides, we also work to build bridges between the MOA and USU and underrepresented members of our community. Cache Valley, home to a homogenous population that identifies as 90 – 95% white, also hosts a rapidly growing Latino

demographic (11% of metropolitan Logan). In 2008, the MOA launched a summer internship program for Latino high school students, selecting 4 (of 22) applicants to write and record exhibit interpretations in English and Spanish. The program proved rewarding for the students, three of whom have matriculated to USU, and for our Spanish-speaking visitors. We now recruit bilingual interns every term to help us continue to increase our Spanish interpretations. We also periodically host *Saturdays at the Museum* events in Spanish that result in some of our highest daily visitation statistics.

The MOA bridges cultures within and beyond Cache Valley and it also, with its significant archaeological collections and interpretations, bridges cultures of the past and present. We consciously capture this chronological bridge in the design of our new facility. As discussed and shown in the Appendix 2 drawings, our addition (silo and learning center) touch the historic Barn in just one place, with a “soft attachment” consisting of a glass walkway. Our “Bridge from Yesterday to Today” preserves and highlights the Barn’s historicity by separating it from the contemporary addition; embodies the ties between the past and present so valued by our community; and provides a unique canvas for interpreting human cultural milestones in the world (second floor bridge) and in our region (third floor bridge).

Significance and Intellectual Quality

Museum Collections

The Museum of Anthropology houses 6,400 ethnographic and archaeological objects from several world regions and time periods. They represent donations primarily from two groups: USU anthropology professors who curated materials from their study areas in the MOA; and community members who developed an affinity for a place and its culture, often because they or a relative served a religious mission there. The latter collections are usually ethnographic, but they often represent a multi-generational time-frame and are thus significant longitudinal records of places and changes in material culture. To avoid housing a hopeless smorgasbord of collections, the MOA collections policy highlights several regions as our primary areas of focus: the Intermountain and Southwestern U.S. (archaeological

and ethnographic material); Peru (archaeological and ethnographic); the Middle East (archaeological and ethnographic); East and South Africa (ethnographic); and Polynesia (ethnographic).

MOA collections include particularly rich and diverse assemblages of indigenous baskets from the western U.S.; tapestries from the Southwestern U.S. and Middle East; ceramic vessels from the Intermountain West, Southwest, Peru, Africa, and the Middle East (archaeological and ethnographic); musical instruments from East and South Africa and Polynesia; masks from Polynesia and the western U.S.; and prehistoric chipped stone artifacts from the Intermountain West, including Cache Valley itself. The collections represent sufficient breadth and depth that we can and do create a wealth of different kinds of exhibits and programs exploring them in different ways. Unfortunately, because our curation room is tiny and full, we must refuse frequent offers of donated collections, many of which would beautifully complement our holdings and create exciting opportunities for research and interpretation.

An NEH Challenge Grant that helps us raise our Barn would change this, creating a new 1,630-ft² curation room and outfitting it with compact storage, which we currently cannot install because it is too heavy for our second-story location. The expanded space will permit us to accept new donations, and it will also allow us to serve as a state-sanctioned repository for archaeological collections from Cache and Rich Counties (UT) generated during archaeological compliance projects. These materials currently go to the Utah Museum of Natural History in Salt Lake City, which is so large that the chances the materials will be exhibited are miniscule. Our new facility will enable the people of our region to keep objects representing their heritage close to home, where they will see and interact with them in a way not possible in a large museum setting. The objects will also serve as rich fodder for new humanities-based research.

Academic Programs

The MOA serves a unique role on the USU campus and an unusual one among museums. It is a laboratory in which USU students learn in hands-on fashion about anthropology, museums, and how to educate others. We involve USU students in every element of museum work, and we do so through a variety of mechanisms. Students often begin their MOA career as docents, undergoing a rigorous docent-

training program (developed and administered by senior students), and then providing tours to K-12 students from around the region. Many enroll in Anthropology 3310, *Introduction to Museum Studies*, which requires students to interact with legislators, write a grant proposal, conduct research on a MOA object, write a press release for a museum event, and complete a final project benefiting the museum.

Anth 3310 often triggers a desire to earn a 24-credit Museum Studies certificate, a multi-disciplinary program of study launched in 2006 for undergraduate and graduate students (Appendix 7a). Four-dozen bachelors, masters, and Ph.D.-level students have earned or are earning certificates, in the humanities disciplines of American studies, anthropology, folklore, and history, but also in humanistic social sciences, life sciences, and education. Because the certificate is so unusual and requires two real-world internships, it has proved highly marketable. Graduates hold paid positions at Utah's American West Heritage Center, Arches National Park, Brigham City Museum, Dead Horse State Park, Hyrum Museum, Living Planet Aquarium, This is the Place Heritage Park, Treehouse Museum, and Zion National Park; and at Boston's Museum of Fine Arts. USU anthropology students have leveraged their museum experience into jobs in archaeology's private sector, and both museum studies and anthropology undergraduates have been awarded generous financial aid packages to attend top graduate programs.

In addition to formal educational opportunities in anthropology and museology, the MOA offers unique learning opportunities to other students too, most representing the humanities. USU English professors take their classes to the MOA each term and ask students to write about an object that inspires them. USU Honors professors require students to research a museum object, Spanish professors ask students to listen to our audio interpretations in Spanish to hone their language skills, and Anthropology professors assign museum-based labs. In fall 2009, USU Technical Writing professor Rylish Moeller taught a class called "Specialized Documents," which focused on grant writing. His students spent the term researching and writing a draft of this very proposal, learning in the process about NEH, fundraising, museums and anthropology. The same students are enrolled this spring in "Professional Editing" and continue to use this proposal as their case study. Like every MOA object, every exhibit, every program, and like the Barn itself soon, this proposal carries the indelible fingerprints of engaged USU students.

Public Programs

The greatest strength of the MOA educational model rests in its cascading teaching model. Our USU students enjoy unparalleled real-world learning opportunities that permit them to educate the MOA's community audience. Through their efforts and infinite creativity, the MOA offers a remarkable array of exhibits and programs that teach visitors of all backgrounds about cultural variability across space and through time. We offer 16 tours, each designed by a USU student and responsive to the state of Utah's core educational curriculum (<http://www.uen.org/core/>). The link to the required curriculum makes it possible for public school teachers to bring their classes to the museum without sacrificing class time needed to communicate core concepts. We tailor our tours to different age groups to ensure that as students advance and repeatedly visit the museum, they experience different material each time. Because admission to the MOA is free, teacher demand for our programs increases as school budgets decrease.

In addition to hosting 1,600 school kids at the museum each year, USU students have also created five teaching trunks that area teachers can check out and use in their classrooms at no charge. Each trunk contains objects, activities, and lesson plans that again meet Utah core curriculum standards, but that provide the means for teachers to approach topics in novel ways that include a heavy dose of multicultural education. The trunks, which focus on Great Basin archaeology, Africa, Egypt, Music, and the Inca, are in high demand; four of the five are currently being rehabilitated by grant-supported USU student teams.

In summer 2007, the MOA launched its most successful student-run program to date: *Saturdays at the Museum of Anthropology*, featuring different programs and activities every weekend (e.g., Appendix 8). Previously, limited funding permitted the MOA to open only during regular business hours, when it is impossible to find public parking near our building. Moreover, many adults work and kids are in school at this time, making community outreach difficult. *Saturdays* addresses this problem, with ample parking available on site on weekends. However, we find ourselves challenged by our own success: more and more people join us every week, and we must increasingly jam 200 or more visitors into our small gallery on popular Saturdays like *Medieval Madness*. This makes for physical discomfort, creates safety concerns (a visitor cracked a glass case a week ago), and adversely impacts learning.

The Barn

The MOA strives to offer humanities programs and activities of the highest possible quality and to accept only those objects with significant humanities research and interpretive value. It is fitting, then, that our new space should itself embody humanistic values, in this case historic preservation. The Barn is not currently eligible for listing on the National Register of Historic Places (NRHP). During its Art Barn phase in the 1960s, the third-floor painters dramatically altered the Barn's windows to customize the illumination required to create their artworks (Appendixes 5 – 6). The PI concluded early on that the Barn lacked the integrity necessary for NRHP listing, a view confirmed in July 2009 by the Oliver Conservation Group, which conducted a historic analysis as a first step in the architectural planning process (Appendix 9). Chris Hansen (Preservation Planner), Cory Jensen (Architectural Historian and Utah coordinator of the NRHP), and Wilson Martin (Utah's State Historic Preservation Officer) visited the Barn in winter 2010 and concurred that it is not currently eligible for NRHP listing (Appendix 10).

That said, the plans for the Barn entail returning it to its Horse Barn-era exterior (Appendix 5a), with only three small diamond windows at the north and south ends. This will at once provide an appropriately low level of illumination to the third-floor gallery, protecting displayed objects from damaging ultraviolet light, and possibly, according to the Utah State History delegation, restoring the Barn's eligibility to the NRHP. Consistent with that goal, we will remove '70s-era additions on the north and east, as well as two exterior fire escapes, and we will restrict expansion to a complex that touches the Barn only via a glass bridge (Appendix 2). The glass will minimize the appearance of any attachment. If we succeed architecturally in restoring integrity, we will make a case for NRHP eligibility under Criterion D (yielding information important to history) at the local level of significance.

We are well on our way to understanding the architectural, landscape, and human histories of the Barn through an educational initiative—and another example of the intimate involvement of humanities students in every museum undertaking—launched in January 2010. Museum director and proposal PI Pitblado, together with Elaine Thatcher, Mountain West Center director, are mentoring a team of five graduate students from the USU history, landscape architecture, and folklore programs as they gather data

about the Barn. Our history student has spent his time combing through historic documents archived in USU's Special Collections. He has located W.L. Skidmore's original 1919 blueprints, cost estimates to turn the Horse Barn into the Art Barn, and much more information that places our Barn within the broader context of agriculture in early 20th-century Cache Valley. In March 2010, he presented his research-to-date at the 2010 USU Intermountain Graduate Symposium. Less than a month later, he won a \$1,000 scholarship from the Cache Valley Historical Society to continue his Barn research next year.

Our landscape architecture student is situating the Barn within the evolving cultural landscape of USU. She has poured over student newspapers and yearbooks to explore how the Barn functioned in the lives of three generations of Aggies. When she and our historian encounter the names of people with ties to the Barn, they forward them to their folklore teammates, who are gathering oral histories of the Barn. We also solicited Barn stories through the Logan newspaper, and the response has been gratifying. Each of our three oral historians has so far interviewed five people and will interview more this summer and next year thanks to an April 2010 grant from the Utah Humanities Council. They have documented the tales of a woman who as a girl snuck rides on a horse generally regarded as too mean to approach; a man who posed nude (well, nearly nude; local standards required a Speedo) for art students while Viet Nam protestors encircled the nearby student union; and a woman whose art professor—fired for flaunting the Speedo policy—later appeared on *The Tonight Show* as a California body-building champion. We created a “Barn Blog” (<http://usubarn.blogspot.com>) where we post our findings for all to enjoy, and we will incorporate them into a Barn grand-opening exhibit in 2012.

The Barn is a special and significant place, iconic in the minds of many Cache Valley residents and thousands of Aggies. Architect Skidmore ensured that it represented cutting-edge barn technology, and it consequently influenced Barn-building trends in Cache Valley. As the Art Barn, the structure housed the largest ceramics program in the West and launched the careers of many successful artists, a number of whom (e.g., Glen Edwards, Jerry Fuhrman, and Roy Purcell) painted and sculpted artwork evocative of the indigenous occupants of the region. That particular thematic focus, along with others, will carry on as we write the Barn's newest chapter as home to the Museum of Anthropology.

Long-Range Plans

Institutional Commitment to the Project

The Barn renovation plan finds strong support throughout the administrative hierarchy at USU, for some reasons that are shared by all and for others unique to the problems the project solves for different USU units. The impacts the renovation will have on these units will be enumerated later, but we reinforce here that the lead donor for the project, Richard L. Shipley, is a member and past chair of the USU Board of Trustees, a former member of the College of HASS Advancement Board, the current chair of the Barn's Advancement Board, and ardently supports anthropology at USU. President Stan Albrecht enthusiastically backs the project because once condemned, the Barn became a bricks-and-mortar liability not readily remedied. Members of the USU and broader community alike love the Barn and our strong local lobby of historic preservationists would have mightily resisted a plan to raze it; yet an obvious occupant did not present itself until President Albrecht read and quickly embraced the MOA's proposed plan for the space.

Ross Peterson, Vice President for University Advancement, historian, author of the 1985 NEH Challenge Grant proposal, and the first director of the Mountain West Center funded by that grant, supports the project as a former USU history professor and as the university's lead fundraiser. He saw the project from the beginning as one that would engender support from many quarters, even when times are tough for those soliciting development dollars from agencies, foundations and individuals. With the imminent founding of the College of Humanities and Social Sciences, newly hired Dean John Allen, a sociologist with a career focused on outreach to rural communities, likewise recognizes the importance of carefully shaping the new college's identity. The restored historic Barn, housing anthropological content that represents the humanities and humanistic social sciences, captures the essence of our new college.

Advancing and Disseminating Humanistic Knowledge at USU and Beyond

USU and the Regional Community

Rehabilitating the Barn to serve as the new Museum of Anthropology will substantially advance the generation and dissemination of humanistic knowledge at USU and beyond. After moving to the Barn, the MOA will function as a dedicated repository for archaeological collections from Cache and Rich Counties, northern Utah. This will ensure that material culture representing our heritage will remain close to home and accessible to scholars and the public. Recent enhancements in the USU Anthropology Program, discussed below, ensure that the new collections will not only be appropriately housed in perpetuity, but will also spur new humanities-based research and outreach by anthropologists, museum professionals, and USU students. Our current space is inadequate to house *any* new collections, period.

In fall 2009, the USU Anthropology Program welcomed its first cohort of masters students to a program focused on the archaeology of the Intermountain West. At around the same time, the Program launched a spin-off cultural resource management business called Utah State University Archaeological Services, Inc. (USUAS). The firm generates royalties that financially support the Anthropology Program and the MOA, and it generates local archaeological collections that we will curate in the Barn. USUAS employs our new graduate students, providing them with valuable field experience. In the larger MOA, we will similarly teach them to curate and analyze the material they collected in the field, giving them marketable skills. Opportunities for our graduate students to work with the collections housed in the new museum will yield masters theses and ultimately, translation of those academic documents into visitor-friendly exhibits and programs by museum studies students. Our current space cannot support any of this.

In addition to creating repository space, the Barn renovation plans (Appendix 2) call for construction of a visiting scholar's office. With the expansion of our collections, the museum will recruit external scholars to focus in-residence research projects on those collections. Like our graduate students, visiting scholars will generate humanistic knowledge that can be variously published and disseminated. They will also bring to USU their research agendas to be shared through brown-bag presentations, workshops, formal lectures, and other venues. The ability to host visiting scholars will lead to fertile collaborations between USU faculty members and those from other places, and to opportunities for USU students to interact with and learn from a rotating cadre of scholars to whom they would not otherwise

have access. These sorts of interactions through our short-term *Saturdays* programming have already led our students to external internships and jobs, and with more sustained contact, this will increase.

Our renovation plans call for construction consistent with American Association of Museums (AAM) standards for accreditation. The MOA is currently accredited by the state of Utah, but AAM accreditation has been out of reach. With our new facility, this will change, and upon move-in, we will embark on the AAM self-study that initiates the process. Achieving AAM accreditation will accrue benefits over the long-term in fundraising (as a leveraging tool) and, significantly here, scholarship. National accreditation affirms a museum's commitment to excellence and high professional standards of operation. We know that we operate this way even today, but with an AAM "seal of approval," others will immediately recognize it as well. This will help us recruit top-notch visiting scholars and provide our students with the added cachet of having obtained a museum education in an accredited facility.

The State of Utah (and beyond)

Our new Barn-based MOA will serve as a center for museum education not only at USU, but for the state of Utah and beyond. The MOA has already begun working its way into this role, in part purposefully and in part as a result of unforeseen events. Proposal PI Pitblado not only directs the MOA, but is a member of the Utah Office of Museum Services (OMS) board. In 2009, OMS sustained severe casualties during a fiscally challenging legislative session. Both OMS staffers, the director and assistant director, experienced position elimination. The OMS board now reports to Division of Arts and Museums director Margaret Hunt, who reports to Palmer DePaulis of the Department of Community and Culture. The change created a dire void in educational opportunities for Utah museums and their staffers.

USU's RCDE (Distance) program seemed to Pitblado to offer a solution, because it can reach people across Utah (e.g., 9,000 RCDE students) through a broadcast system, and across the nation via online delivery. In April 2010, OMS and RCDE finalized plans to jointly fund a new position for a museum professional who will oversee a Distance-based museum certification program. The new hire, who will offer both broadcast and online courses tailored to different audiences, will share an office with

the MOA curator starting July 1, 2010 but will move to a Barn office after renovation. He or she will report to the MOA and to OMS and will encourage partnerships between Utah museums and RCDE students in their communities. The students will benefit, as will the state's 250+ museums-cum-learning labs. The MOA will thus help advance and disseminate humanistic knowledge—new courses will include *History of Museums; Museums, Cultures and Community*; and twelve one-credit workshop-style classes (see Appendix 7b for draft curriculum)—across Utah and the nation. We could not and would not have pursued this exciting collaboration without the promise of Barn space to house the new hire.

Grant Impact

Impact on the MOA, Anthropology, Museum Studies, the College, USU, and the Community

While we do not deny and do in fact argue below that an important impact of the proposed MOA expansion will be the ability to improve and expand the exhibits and programs we already offer, we emphasize that the most profound impacts of the larger Barn space will derive from the entirely new humanities-rooted undertakings it supports. These include, as discussed in our long-range plan, the ability to accept donations of new collections that spur fresh humanities and humanistic social science research, education and outreach, and the physical ability to host visiting scholars and the aforementioned museum-studies hire. Dedicated centers for learning for adults and kids will also make it possible to more *effectively* educate people of all ages. Finally, our not merely expanded, but different-in-kind exhibit space and media—including digital exhibits in the welcome center and silo walls for a USU culture-through-time interpretation—will offer cutting-edge learning opportunities for the USU students who create the exhibits and the visitors who view them.

From the time Pitblado assumed the MOA directorship in FY2002 through FY2008 (the last year for which we have totals), annual museum visitation increased from 2,647 to 6,051 people (129%). Total visitor contacts, figures that reflect instances where we take the museum to our visitors through teaching trunks and other outreach tools, jumped to 13,256 over the same period, a 400% increase. In 2008, the total population of Cache County, Utah (home to USU) and the surrounding three counties (Rich County,

UT; and Bear Lake and Franklin Counties, ID) was 133,073 people, which means that our small museum is already serving about 10% of the population of the region each year.

However, we reiterate that we cannot house any more collections, can barely squeeze through our doors the many community members who attend *Saturdays* events, and our 24 student workers labor at tables crammed into our gallery. We cannot accommodate more growth in the space we have, yet our growth is accelerating because we have hit critical mass in campus and community awareness of the MOA. Our ability to impact lives through the communication of anthropological knowledge has never been greater, but we cannot fully capitalize on our hard-won visibility. In a new NEH-supported space, we can house more collections; host more *Saturdays* guests; provide student work- and exhibit-prep space; recruit and house visiting scholars; and attain AAM accreditation. All of this increases our capacity to generate and share humanistic knowledge, as discussed previously and below.

A facility five times the size of our current space will make it possible for more humanities students to serve as docents for the more K-12 kids who will visit with the increased accessibility of the Barn to buses and expanded parking (see map, Appendix 11). New collections will offer fresh fodder for student-produced exhibits and public programs, and opportunities for our anthropology masters, honors, and undergraduate students to write collections-based theses. In March 2010 the MOA and partners received a half-million-dollar National Science Foundation grant to purchase equipment to gather, interpret and disseminate anthropological data. NSF reviewers cited the MOA's forthcoming space and increasing research and outreach capacity as proposal strengths, and indeed, the Barn will house a grant-funded 3-D scanner, large-format color printer and a mount press. We will use the scanner to create virtual versions of our objects for study by our RCDE students and for electronic exhibits that reach a world-wide audience. The color printer and mount press will permit us to complete exhibits in-house and will offer opportunities for our students to gain experience using them. These are all new humanities-related activities that the Barn will support, but our current museum never could have.

The impact of the new facility and an NEH grant that helps build it on members of the regional community comes in part through increased accessibility to the MOA and its offerings (Appendix 14).

The Barn is located at the heart of campus, facing 7th North, the only route for vehicular traffic through USU. Immediately adjacent to USU's largest block of metered visitor parking and to a large surface lot and parking garage, the new space will accommodate all who visit by car or bus. Visitors invariably mention their frustration with parking on MOA assessment forms. When the MOA moves to the Barn, that problem resolves, visitation will increase if our assessment data are accurate, and dissemination of humanistic knowledge will increase along with it. As a side note, the parking lot abutting the Barn also serves the University Inn and Taggart Student Center, both of which will feed visitors to the MOA. Similarly, because a new USU Welcome Center fronts the Barn and will serve as a first-contact destination for all campus visitors, from prospective students to people wanting to buy basketball tickets, the MOA will see visitation from people who, by definition in many cases, are new to USU.

The timing, again, of the Barn-MOA project coincides with the founding of USU's College of Humanities and Social Sciences. Although USU is best-known for its world-class space science, water, agriculture, and engineering programs, the humanities and humanistic social sciences at USU have for years quietly excelled in research and teaching. This is largely thanks to the highly regarded Mountain West Center that unifies so many of USU's humanities fields and resources, including the MOA. As the fine arts leave our college—as USU's fine artists once left the Barn—they take with them the structures that once served as our joint college's "storefront:" a world-class performance hall, the Morgan Theater, and the Nora Eccles Harrison Museum of Art. Fortuitously, however, the emerging College of Humanities and Social Sciences will have the historic Barn and the anthropology museum it houses to serve as its own storefront. Finally, the Barn and museum will welcome *everyone* to campus, sending the not-so-subtle message that the humanities are an integral part of a Utah State University education.

Grant Expenditure Plan

As part of our fundraising strategic plan, we developed a timeline for raising the funds for the Barn rehabilitation and for construction. The fundraising component is detailed in that section, below. In terms of expenditures, our timeline calls for us to have the necessary funds in hand to begin Barn

rehabilitation in March 2012, with the project scheduled for completion by the end of that year. Because this is a capital project, we will expend both NEH funds and matching funds as required by the architect and contractors, beginning *ca.* January 1, 2012 and concluding *ca.* December 2012. Given that the 2010 NEH Challenge Grant period extends from December 1, 2009 – July 31, 2015, our timeline builds in a significant buffer for expending grant funds. We do not expect to need extra time for the fundraising component of the project, but we recognized that construction projects often take significantly longer than anticipated. If Barn construction proceeds more slowly than planned, it is still a sure bet that it will be completed during the nearly 2.5-year cushion provided by the 68-month tenure of NEH Challenge Grants.

We note too that a “push” factor is in place to ensure that the MOA moves to the Barn as scheduled. The NSF-MRI grant, referenced above and for which the clock has begun ticking, calls for renovation of the museum’s *current* Old Main space into a spatial analysis lab that will house many of our new instruments plus networked computers. The move-in date USU pledged to NSF is March 2013, a date coincident with the end of that grant’s tenure. The certainty reflected in making that pledge to NSF is an independent indicator of the strength and depth of USU support for the Barn rehabilitation.

Assessment Plan

We propose to rehabilitate a historic building and to expand the size of the MOA more than five-fold. Assessment of project success, therefore, must focus both on infrastructure and on the programs supported by that infrastructure. We have an established history of conducting rigorous assessment of both at the MOA. In fact, the results of past assessment exercises undergird this proposal, and because they worked so well to help us understand our needs and plan for our future that assessment of our use of the rehabilitated Barn will follow a similar trajectory to—we believe—equally excellent effect.

In 2003 and 2005, the MOA received Institute of Museum and Library Services Conservation Assessment Program (CAP) and Museum Assessment Program (MAP)—Public Dimension grants. The CAP grant brought New Mexico-based Geoffrey Brown to the MOA to evaluate our collections care and physical space, while the MAP grant paid for Keni Sturgeon (Brown University’s Haffenreffer Museum

of Anthropology) and Rick Moss (Oakland's African American Museum and Library) to assess public outreach efforts and community awareness of the MOA. Brown's final report (2004, p. 23) stated that "the museum needs additional space so that the collections storage is both dedicated and protected, to provide adequate space for exhibit preparation and other student work, and to provide utility storage for non-collections materials." Sturgeon and Moss (2007, p. 3) noted that "our recommendations concentrate on the museum becoming outwardly focused and responsive to the needs of its communities and audience." The conclusions of both assessments have guided, as feasible, every move we have made since we received them. For example, we launched *Saturdays at the Museum* and our bilingual programming initiative in response to Sturgeon and Moss's suggestion that we find ways to reach the broader community. The move to the Barn will address those suggestions that require additional space.

Because these external assessments were so valuable to us, we propose to undertake them—and perhaps others of the three additional MAP assessments (collections management, institution, and governance)—again in our new space. A museum may receive CAP and MAP funds every seven years, which means that in 2012, we will be eligible to reapply for both. Based on our previous experience with the programs, we are confident that these assessments will help us identify what we have done well in our new Barn space (which will be a long list, because we have the original assessments and their very concrete suggestions to guide our transition) and how we can continue to improve. American Association of Museum accreditation standards will also guide rehabilitation of the Barn to serve as the new MOA. We chose AJC Architects to draft our conceptual plans and will hire them to guide construction precisely because they have experience building museums (such as Mesa Verde's new facility) to AAM standards. When we are through, the AAM self-study that initiates the national accreditation process will provide an additional, powerful mechanism for assessing our new facility and to direct necessary improvements.

We will also continue assessment of programs in our new space, both those that we continue and refine and those we launch afresh. We have three assessment instruments that we already use and adjust to fit any given event: a long form, a short form, and a Spanish-language form (Appendix 12a-c). The forms inquire about museum accessibility, advertising, staffing, and programming content, and invite

ideas for future offerings. The resulting qualitative and quantitative data, which we have collected and analyzed for years, have clearly identified our programmatic needs and highlighted problems our Barn project will solve (e.g., how genuinely difficult and frustrating our lack of parking is to patrons). We will continue to administer these forms to visitors in our new location, adding questions specific to the new space and the exhibits and programs offered therein. We will also create new assessment instruments to help us craft the best possible visiting humanities scholar program, RCDE Museum Studies certification program, digital welcome center exhibits, and other new offerings that our expanded space supports.

Fund-Raising Strategy

Overview

In January 2010, Pitblado wrote a detailed strategic plan to guide fundraising for the Barn (Appendix 13). Joachim Nyoni (lead fundraiser for the College), Kent Clark (USU Director for Principal Gifts) and Ross Peterson (USU Vice President for Advancement) reviewed and helped perfect the plan, which we collectively adopted that month. The plan, intended to provide project detail to major donor prospects, includes background details outlined here, but it also identifies a five-pronged approach to raising funds for the Barn, specifies target dollar figures for various donor prospects, and sets a fundraising timeline. That document, importantly, identifies the same \$3.99M figure for the bricks-and-mortar Barn rehabilitation and construction project that is the subject of this NEH proposal. However, the plan also identifies other long-term museum needs in the areas of staffing and the endowment of popular programs. We are clear in the plan that our primary goal is to “Raise the Barn” (that is our campaign slogan), and that with \$3.99M we can do that and staff the new facility. But we also recognize that the museum will not stop growing with the move, and that some will prefer to fund non-capital expenses. The document offers donors the opportunity to help in the way that most appeals to them.

Our fundraising plan specifies appointment of a Barn Advancement Board that will convene four to six times per year. The 9-person board has been appointed and held its inaugural meeting on March 3, 2010. The board includes Chairman Richard Shipley (the lead donor for this project and an avocational

archaeologist), best-selling fiction author Chris Stewart, Cache Valley Historical Society member Bernice McCowin, historic barn expert Lisa Duskin-Goede, Idaho Falls Representative Linden Bateman, attorney and historic preservation aficionado Gary Anderson, and other diverse, talented, well-connected people. The board is working as I write to contact individual and corporate donor prospects and to speak to Utah legislators they know to make them aware that this project will appear before them next January. They distribute a two-sided fundraising flier MOA staff developed for this purpose (Appendix 14).

The fundraising timeline includes these goals: May 2010 (submission of NEH Challenge Grant proposal); July 2010 (secure up to \$1M in anchor donations from private and corporate entities); September 2010 (request \$2.6M from the Utah legislature); October 2010 (begin Kresge Foundation application process); November 2010 (secure up to another \$1M in private and corporate anchor donations); January 2011 (begin grassroots fundraising campaign evoking an era when all joined together to help raise a neighbor's barn); November 2011 (secure up to another \$1M in private and corporate donations); March 2010 (Barn ground-breaking); December 2012 (project completion and MOA move-in). The fundraising document also specifies Barn space-naming opportunities, and assigns each to a giving tier. We will use these to recruit corporations and individuals to donate to obtain positive public exposure or in the case of individuals, to honor someone special. For example, the glass "Bridge from Yesterday to Today" has been identified as a naming opportunity for someone who shares NEH's and the MOA's appreciation of the need to bridge cultures across space and time.

Fundraising Targets

Our fundraising strategy targets the following entities: granting agencies (\$1.4M goal); foundations (\$1.5M); corporations (\$1M); individuals (\$1M); and the Utah legislature (\$2.6M). Please note again that the total target exceeds the \$3.99M needed for Barn rehabilitation and construction for reasons discussed above. What this means for the NEH proposal, which targets only the bricks-and-mortar Barn-raising, is that there are many ways for USU to reach the \$2.99M in required match, and that when all is said and done, we may significantly exceed that figure.

We are limited in terms of granting agencies to which we can direct a capital request; NEH's Challenge Grant program is one of the few to fund them. We explored applying for a Save America's Treasures grant; however, these are restricted to properties listed on the NRHP at a national significance level. We will, of course, continue to apply for grants to support our programming initiatives, targeting agencies with which we have a strong track-record of success, such as the Utah Humanities Council, Utah Office of Museum Services, and Institute of Museum and Library Services, although such grants will not be part of our NEH match total. Foundations and corporate philanthropy, on the other hand, will be important sources of Barn/MOA funding. The goals of our project align particularly well with the Kresge Foundation's values governing giving priorities, and dozens of other foundations privilege projects that focus on diversity, culture, education, and historic preservation—all elements of our undertaking. We also see companies such as Monsanto, a multi-national agricultural corporation with a phosphorous plant in nearby Soda Springs, Idaho, as excellent donor prospects. A Monsanto-sponsored silo enabling universal access to the MOA strikes us as eminently saleable.

Just as many foundations and corporations preferentially support cultural, educational and historic preservation projects, so too will our Barn renovation allow us to appeal to donors with varied interests and passions. Our Barn Blog, noted earlier, is identifying dozens of people sufficiently bonded to the Barn that they want to share their stories with us. One of them, a woman who grew up in the Barn and shared her story of a horse named U-Dandy, wrote to Pitblado on Easter Sunday, saying "Bonnie! The Barn Blog is GRAND. One of the pictures shows right where U-Dandy's paddock was—WOW! I've sent the blog address to Steve (Stephen Merrill—our USU library is named after his dad) in Washington DC and to friends and relatives who know the USU connection. Thank you for all of your good energy and work on this project. As the old saying goes, 'you make my heart sing!'" Alice Cardon Crockett, who rode U-Dandy, was a stranger to us six months ago, and we have yet to meet her in person. But her passion and that of the many others we are finding through our Blog and other media *will* Raise our Barn and link us thereafter to an entirely new pool of supporters and donors.

We are also connecting to the many people in our largely rural community who have grown up collecting or observing archaeological objects. The PI directs an archaeological program called “The Southeastern Idaho and Northern Utah Paleoindian Research Project” (SINUPP). We work closely with local farmers, ranchers, and other outdoor enthusiasts to record sites, and we host museum events inviting them to bring collections from their property to learn more about them. This long-term research project is in its third year, and we just published our second annual newsletter, directed to community members (http://www.usu.edu/anthro/SINUPRP_2_%202010.pdf). We distribute 1,000 copies per year through the mail and at 21 libraries and museums in northern Utah and southeastern Idaho, and we will continue to do so henceforth. The response has been very positive, with people calling to thank us for sharing our knowledge with them, to offer new information, to ask questions, or just to chat about archaeology. Our outreach efforts are well publicized in area newspapers, and they open the door to people who may not have thought about USU in a long time, if ever. A few of the people we have met this way are solid prospects for donating to a Barn that will house the kinds of collections they so appreciate.

Finally, we will request funding from the Utah legislature. As a museum, our capital request can be submitted as part of USU’s higher education budget and through the Office of Museum Services, which prioritizes capital requests from all Utah museums submitting them. Palmer DePaulis, director of the Department of Community and Culture (the umbrella organization for OMS), supports our Barn project wholeheartedly. As the former mayor of Salt Lake City, he knows many legislators and is already actively working to alert them to the project. Stan Albrecht, USU President, also supports the project, and signaled his willingness to commit to its funding when he approved Richard L. and Joyce Shipley’s gift agreement endowing programming at USU and leveraging support for the Barn project in the process. He and our USU lobbyist Michael Kennedy will work with the Barn Advancement board and members of USU Advancement to ensure that the Barn renovation request reaches the legislature with clear support from the university. We may not receive funding this next fiscal year, although state revenues are on the rise, but we certainly think the prospects for a state appropriation for this low-dollar, high-impact capital request are quite high given a two-year time frame.

Summary

Utah State University is thrilled to have embarked on a campaign to rehabilitate a beloved historic campus structure, provide much-needed new space for our Museum of Anthropology, and create a welcome center for the university. Benefits will accrue to myriad campus entities for a variety of reasons, but the USU humanities will reap the most significant of these. The space, more than five times larger than that of the MOA today, will increase the museum's ability to accept ethnographic and archaeological collections that reflect our own heritage and that allow us to honor and understand the heritage of others. The enhanced collections will provide new opportunities for humanities-based research, education and outreach on the part of USU anthropologists, students, and visiting scholars. Community members will gain physical access to the museum every day of the week, and they will appreciate the new student-produced exhibits and programs the larger facility will support.

The new museum will serve as the face for the new USU College of Humanities and Social Sciences, conveying to every visitor that USU intrinsically values the humanities and supports their study. We will save a Barn that since its condemnation has become in a practical sense a liability, but that encapsulates our history and our future. We are the Aggies, and we are proud of our 113-year-old tradition of excellence in agricultural research, education and outreach. We are also a Carnegie Research Extensive university that excels in space science, education, engineering, and *yes*, the humanities that will henceforth be represented by and in the rehabilitated Barn. The Barn's historicity and the studies we are undertaking of its architectural, landscape and human history are all rooted in a humanistic tradition. The collections we will accept will generate myriad new humanities-based research and educational programs.

Fast-forward to Saturday, March 30, 2013, another sunny spring day at USU. The restored Barn, its 94 years of stories and Aggie essence secure, presides over hundreds of visitors moving between the MOA exhibit gallery, learning center and Barn lawn. They dance to the sweet notes of a dulcimer without banging an elbow on a wall, admire newly accessioned objects, and the young set dress as knights in the children's center. Museum visitors now have physical space to move and, consequently, the emotional space to reflect on the value of cultural diversity across space and through time. And they do.