

# **Final Report**

## **University of Texas at San Antonio**

### **Institute of Texan Cultures**

**San Antonio, Texas**

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# **SECTION 1   EXECUTIVE SUMMARY**

# INTRODUCTION

## M. Goodwin Associates Inc. Work Process and Deliverables

In August, 2009, M. Goodwin Associates, Inc. (MGA) was retained by the University of Texas, San Antonio (UTSA) to prepare a long-term strategic plan, and a facility and space needs statement for the Institute of Texan Cultures (ITC). These documents and the primary supporting documents for these plans and statements are enclosed within this report.

The ITC is a UTSA-owned and -operated museum located in HemisFair Park in downtown San Antonio. As a space and strategic planning consultant for museums, MGA developed the study to address the following needs and concerns:

- 1. HemisFair Park Master Planning Participation.** UTSA owns a campus of just under fifteen acres in HemisFair Park. The majority of the remaining portions of the Park are owned by the City of San Antonio, and the United States Federal Government. Today, the UTSA HemisFair Park campus is little changed since HemisFair Park opened to the public in 1968, yet over the past 40 years, the HemisFair Park site overall has increased greatly in civic importance, community presence, and financial value. The City of San Antonio is now looking to redevelop the entire Park, and UTSA looks to redevelop its own portion of the Park. UTSA seeks to achieve a meaningful and successful redevelopment project for its acreage while contributing to the overall success of the entire Park. To this end, a HemisFair Park Master Plan is now (late 2010) being developed. The Park Master Plan will be organized and managed by the HemisFair Park Area Redevelopment Corporation (HPARC). This independent agency, chartered in conjunction with the City of San Antonio and the State of Texas, is authorized to plan and redevelop the entire HemisFair Park area. To succeed in this joint redevelopment process, UTSA needed to determine its requirements and priorities for the long-term use of the UTSA HemisFair Park campus. To this end, MGA was retained to assist UTSA in determining the ITC's long-term strategic goals, programmatic and staffing needs, institutional priorities, and its space needs.

For these purposes, MGA worked with the ITC Executive Director, the ITC senior staff, the UTSA senior administration, in particular the Campus and Management Operations Committee (CMO). Throughout the project MGA worked regularly with the Business Affairs office. We also observed planning sessions with the UTSA Libraries senior administration, and the UTSA campus architect. MGA met once with: The UTSA Faculty Chairs, the UTSA faculty and students, the ITC volunteers and docents, selected City representatives, and members of the general community. The process was wide-ranging and inclusive, all to the end of preparing the museum's long-term strategic plan, and site and space needs. This 2010 long-term strategic plan is enclosed in this report book.

- 2. ITC Strategic Plan.** The ITC's Strategic Plan focused upon the long-term period, one which starts five (5) years from today, and lasts until approximately 2020. We will call these the long-term goals and objectives. Additionally, MGA's work offered a "ramp-up" approach to the long-term, through a series of short-term objectives which will take place in the period of the present to five (5) years from today.

During our initial sessions, the ITC's senior staff planning group developed a revised mission statement for the museum:

*The Institute of Texan Cultures, through its research, collections, exhibits and programs, serves as the forum for the understanding and appreciation of Texas and Texans.*

MGA's strategic planning work covered many areas, and the strategic plan MGA prepared with the ITC senior staff includes goals and objectives for the following topics: Image and Identity; Audiences; Accreditation; Public Education Programming; Research and Scholarship; Constituencies; Collections; Exhibits; Policies and Plans; Staffing; Finances; and Building and Site. The full strategic plan can be found in Section 2 of this report.

The strategic goals and objectives have short- and long-term implications for the ITC's site and facility needs, all of which have been incorporated into MGA's site and facility needs statements, and the potential project timeline (See Section 5 of this report).

Since the strategic plan's completion in February 2010, the ITC staff has achieved a great deal of progress in accomplishing many objectives. The ITC staff is now preparing an implementation plan for the strategic goals and objectives, which will include short-term and long-term timelines for accomplishing these goals and objectives. Because these objectives are a dynamic continuum of achievement and repositioning, the staff will now regularly update the strategic plan implementation timeline.

- 3. UTSA HemisFair Park ITC Space Needs Statement.** By utilizing the ITC's new long-term strategic plan as a foundational document, MGA then worked with UTSA senior administration and ITC senior staff to develop long-term space and site needs statements for the museum. These space and site needs statements incorporate several elements summarized below (which are included in Sections 4 and 5 of this report):

- A. Existing Facility Review.** A preliminary, discussion-based review of the ITC's existing facility, built originally in 1968 as a public attraction, the Texas Exhibits Building, for the 1968 HemisFair World's Fair. MGA's preliminary review was not a formal due diligence study, and did not involve the work of outside architects or engineers, but MGA worked with UTSA facilities staffers, ITC facilities management staff, and selected senior UTSA administrators to assess the facility's current structural and mechanical condition. MGA also reviewed the ITC's current and future facility requirements by utilizing museum professional standards and acknowledged museum-planning criteria. UTSA had previously developed several facility review assessments and studies, and the findings of all were incorporated within MGA's planning work. UTSA is now utilizing MGA's planning information and data to define the University's needs and priorities for its participation in the HemisFair Park Master Planning process.

MGA then developed several documents for the ITC's long-term future:

- B. Space Needs Spreadsheet.** A space needs statement for the ITC as it might exist in a new building to be built on a new location on the HemisFair site. This statement is a spreadsheet defining each of the future rooms needed as they are now envisioned.
- C. Construction Needs Spreadsheet.** This spreadsheet outlines, on a room-by-room basis for the rooms defined in Item B above, the general construction and mechanical/electrical/security requirements for the future museum.
- D. Space Adjacency Bubble Diagrams.** MGA prepared over a dozen space adjacency "bubble" diagrams, showing the desired grouping for future spaces, based upon common program areas, and functional needs.
- E. Site Needs Statement.** This document outlines the museum's future site needs and exterior circulation considerations and requirements.

**F. Diagrams of Potential Configurations.** MGA prepared two diagrams showing how the future ITC might be configured on its site. One diagram illustrates what MGA considers to be the minimum possible footprint for the future ITC (a smaller footprint means a building with additional floors); the second diagram shows a possible configuration if the ITC is allowed a larger footprint.

**G. Potential Project Timeline.** This timeline outlines the steps the University may encounter as it initiates the development of the ITC as a real estate project, with the goal of building a new museum facility within the HemisFair Park site.

## **Statements of Future Needs**

MGA's work initially considered two potential options for the ITC's future facility needs:

**Option 1.** To remain within the existing ITC facility, built in 1968 as a World's Fair attraction.

**Option 2.** To develop a sense of the ITC's needs vis-a-vis an abstract, non-site-specific approach. This means while MGA has determined no specific site for the future ITC, MGA has developed space needs adjacencies, priorities, and requirements which allow the University to better understand the appropriate nature of any potential candidate site.

These foundational project goals were modified when it was determined that the existing building structure could not support the museum in the future, and it poses serious considerations for the museum's operations in the present. Please see pages 13 and 14 of this introduction for further details.

It was agreed that the projected total square footage for future needs would not exceed the ITC's current total square footage of 186,000 gsf, although allocations for various purposes would likely vary between current and projected use. MGA's work included preparation of a space needs spreadsheet, a construction needs spreadsheet, and a series of space adjacency "bubble" diagrams. All of these deliverables are included in this report. MGA's site and facility reviews can be found in Section 4 of this report. Section 5 of this report contains the space needs spreadsheets and related documents.

MGA's deliverables were developed in conjunction with a committee of senior UTSA administrators: Pamela Bacon, Julius Gribou, Doug Lipscomb, Dan Gelo, and Timothy J. Gette. MGA held additional meetings with other UTSA administrators, ITC senior administration, the UTSA Chairs Committee, faculty members, graduate students, and the general public. In addition, MGA made two presentations to UTSA's CMO. Please see the end of this executive summary section for a more complete listing of MGA's meetings over the course of the project.

## **Summary of Findings**

MGA's work with the ITC covered many subjects. The most profound change that has come to the University and the museum through this planning work has been the sense of a more clearly focused identity for the museum, expressed above in the new mission statement. This newly focused identity states two mandates:

1. To serve UTSA's communities in the largest sense, with a primary emphasis on the academic community.
2. To serve the general public throughout Texas and the nation.

## **UTSA's Mandates for the ITC**

As a result of this revisited identity, the university has determined two key mandates for the ITC.

1. Expanded academic connections.
2. Financial stability via increased revenue production.

A third, parallel, and pre-existing mandate has been, and will continue to be, that the ITC will continue to serve the general public audience. The ITC's public programs bring the general public into closer contact with UTSA, and thus greater support for UTSA in the community, and greater revenue-generation opportunities at the ITC. The museum's service to the general public, and attendance by the general public, are key factors to institutional success in revenue-production and financial stability.

Each of these mandates has broad implications for the ITC's programs, its organizational structure, its facility needs, and its audiences.

# THE ITC'S NEW IDENTITY AND STRATEGIES: A SUMMARY

## 1. Expanded Academic Connections

UTSA's first mandate for the ITC is to develop expanded academic connections. Developed in 1968 as the Texas State Exhibits Building at HemisFair, the ITC was originally a World's Fair attraction, not a university museum. After HemisFair closed, in 1969, "the Institute of Texan Cultures and the Texas State Exhibits Building at HemisFair 1968, and all lands and improvements related thereto . . . [were] . . . transferred to the Board of Regents of the University of Texas System" by the Texas State Legislature. UTSA was founded in June of 1969. In February 1973, the ITC officially became a component of UTSA. Thus the two organizations have been linked together almost since their respective foundings.

In its 40 years, UTSA has expanded significantly and now has three primary campuses, plus the medical campus. UTSA is working to achieve Tier One status, which would then provide recognition and validation of the university's importance as a major university with national credentials and acclaim. While UTSA has been expanding its facilities, increasing its student body, and achieving international recognition for the faculty, it has been expanding the scale, range, and prestige of its programs and academic activities. Parallel with this progress toward academic distinction, the ITC is now ready to be more fully integrated into UTSA's academic life. The ITC will be a major asset in the university's bid toward Tier One status.

Key to the ITC's integration with UTSA's broader life is a refreshed understanding of the ITC's mission and identity. The ITC is a university museum. It is a cultural museum with a focus on Texas' past 150 years, and it functions as the cultural museum of the people of Texas.

The ITC has always been a division of UTSA, but until recently has operated somewhat independently of the university's academic mission and programs. It is to the advantage of both organizations to integrate and coordinate more fully the respective programs, goals, resources and research of the University and its museum. The ITC offers many opportunities for academic connections. UTSA is now engaged in structuring new programs for interdepartmental and cross-disciplinary research and teaching. These new cross-disciplinary initiatives can benefit greatly from the ITC's extensive resources. In addition, the ITC's "Library" (in actuality these are extensive archives including three million photographs) will now be intellectually and administratively synchronized with the UTSA Library. The ITC "Library" and the UTSA Special Collections presently share adjacent, but separate, spaces in the ITC building. In the future, the ITC can offer extensive research and academic learning opportunities within the exhibits, the education programs and the archives. The potential for success in these endeavors is particularly enhanced if the museum's extensive programming activities are coordinated through the academically-oriented Provost's office. The ITC can also offer a wealth of internship and work-study opportunities to UTSA students in the ITC library, including projects related to cataloging, development, marketing, special events, exhibits, educational programming, etc.

The basic concept behind all of the Strategic Goals outlined in this report is the acknowledgement that the Institute of Texan Cultures, is, first and foremost, a university museum. As a university museum, the ITC can and should act as a major feature within UTSA's academic structure. As part of ITC's contribution to the University's academic mission, the ITC seeks to greatly expand its presence in interdisciplinary teaching, research, and educational activities, and to have these activities represent the full range of the University's academic units. The ITC has developed this strategic plan within a larger goal of bringing the museum to a central position within the full breadth of UTSA's activities.

How can the ITC's success be measured? The primary criteria for measuring the ITC's success will be in its ability to strengthen its relationship with the university, as evidenced by the number of



undergraduates, graduate students, and faculty who participate in ITC programs and activities. The ITC is now working to develop new ways to promote involvement by, and to develop engagement with, the undergraduate and graduate student body. Over time, the scale and extent of these efforts will be a key indicator of success for the ITC. The ITC seeks to develop cross-disciplinary connections to other departments, while increasing its presence and availability for all UTSA students, faculty, and staff, and all of UTSA's non-academic activities.

The museum's academic opportunities extend well beyond pure research. Many people, including members of the university's Campus and Management Operations Committee (CMO), see the ITC as a unique opportunity to extend the University's presence to the broader regional San Antonio and Texas educational communities, to create new research and teaching opportunities within the multi-campus university, and to offer a strong, positive image of the university to the general public. We offer in this summary a single example, the creation of new opportunities for internships: If UTSA and the ITC collaborate to define mutual opportunities for museum projects which will need student workers and to outline potential university internship funding resources, the result will be numerous opportunities for student internships. In our planning, all team-members saw the mutually beneficial nature of any shared enterprise. MGA notes that nearly all university museums have internship programs for research, archival and curatorial activities, and for marketing programs and exhibit design, as well as for development and fundraising, community outreach and public education programs. Such internship programs offer young people amazing job-training opportunities, to gain valuable experience through professional-level work experiences. These professional-level opportunities also provide students with a broadened sense of prospective career options. Over the long term, new ITC-UTSA interdepartmental programs will be developed, including at the shorter term, certificate studies in museum management. Other similar disciplines can benefit from work study collaborations. The faculty's response to such possibilities has been positive.

In the ITC's new building, when the appropriate lecture hall, auditorium, and seminar rooms are available, UTSA faculty and graduate students will be able to participate in national and international seminars and conferences. In our meeting with the Department Chairs, the faculty leaders expressed a strong desire for the new ITC building to provide public lecture and conference spaces where they can participate as leaders or collaborators in presentations and conferences on subjects related to the ITC's mission. The faculty also wish to be able to use the ITC as an attractive "host" destination, where experts from around the world can participate in conferences on ITC mission-related topics. Given the ITC's inclusive mission, MGA notes that a brief sampling of the range of potential topics for presentations and conferences might span subjects as diverse as immigration to oil. The potential cultural presentations are infinite, and could cover, for example, the experience of Vietnamese Texans, or Jewish Texans. The museum seeks to offer all visitors expanded hands-on experiential activities, showcasing the culinary traditions of any and all Texas cultural groups, and Texas folkways.

As the ITC extends its academic connections with UTSA, and enhances its own academically-grounded presence, UTSA may wish to look to other university museums as organizational models for the University's relationship with the museum. The ITC currently is a division of the University's Community Services area, and the ITC's Executive Director reports to the Vice President of Community Services. Nationwide, it is more common for an Executive Director of a large-scale museum to report to a Provost, or in some cases to report to the University President

The Provost's office may also be uniquely qualified to advance and sustain the increased academic connections desired by both UTSA and the ITC. The Provost, as head of the faculty and the University's academic endeavors, is uniquely positioned to create a bridge between UTSA's academic life and the ITC.

As a part of the University of Texas at San Antonio, the ITC seeks to employ museum best professional practices to support UTSA in its emergence as a Tier One major research university.

In this regard, increased academic connections between the ITC and the University can also help advance a key UTSA goal: Achievement of Tier One status. Not all universities have museums, but all Tier One universities have museums. Most of the larger university museums (over 25,000 gsf) are accredited, a goal which the ITC strives to meet, and towards which it has made significant progress to date. The ITC, with its emphasis on cultural studies, easily lends itself to cross-disciplinary academic programs and studies. The ITC's collections and mission offer the potential to advance a broad variety of academic disciplines, particularly in the humanities. A more vibrant ITC can be an anchor for the expanded slate of new multi-disciplinary humanities programs at UTSA, thus offering an excellent counterpoint to the University's already-strong math and science resources. The more well-rounded the University, the stronger its bid for Tier One status.

Fulfilling the University's academic mandate requires a variety of new, specialized spaces within the new ITC building: A lecture hall or auditorium, seminar rooms, increased special collections and collections study space, expanded classrooms. The ITC's current building and existing configuration cannot provide these spaces. A new building can satisfy these goals and more.

### **Research Needs and Opportunities**

The ITC strategic planning team came to the conclusion that the strengthened and expanded relationship with UTSA also entails acknowledgement of the University's and the museum's responsibilities for the collections housed within the ITC building. Currently there are three types of collections housed in the ITC building:

1. The ITC "Library" (in actuality this is an archive, or a special collections archive, held and managed by the ITC but owned by UTSA) which includes three million photographs from regional news sources and private photographers. This is a 2-D collection, primarily of works on paper.
2. The UTSA Libraries Special Collections. A large portion of the UTSA Libraries Special Collections are housed within the ITC's building. The UTSA Library now has stated that it wishes to coordinate, incorporate, and possibly manage or jointly operate the ITC's "Library" within UTSA's larger library plans for research accessibility and collections preservation. The UTSA Library Special Collections are quite extensive, with some presently housed in new spaces at the John Peace Library, and others located at the ITC. This is primarily a 2-D collection of works on paper.
3. The various artifacts and objects related to ITC's exhibitions and education programs. These artifacts tend to be 3-D artifacts. Most of these objects are significantly older than the 40-year anniversary of the ITC's creation, and were originally collected because at the time exhibits were designed, the HemisFair staff and exhibit planners perceived these objects to have little or no value. Over time however, what were once ephemeral, low-value artifacts have now become more important and have increased in value. Some of these 3-D objects and artifacts are now used in the exhibits, and some are located in ITC collection storage, either on- or off-site. These items are owned by UTSA, and are held and managed by the ITC.

The university has expressed a priority goal for the consolidation of finding aids for UTSA's archival (2-D) collections with the ITC Library's 2-D archival collections. This consolidation would be achieved within the single master finding aids system used by the UTSA Library. If this single-point research finding approach can be implemented, it would bring the riches of UTSA's extensive 2-D archival collections to every student and faculty member via a single, simple set of online protocols. This streamlined research access system would bring the riches of the ITC to a significantly wider audience.

In addition to the new approach to finding aids and greater accessibility to the ITC's collections, our strategic planning team found that all research users (both the ITC's and UTSA's) wish to have single-stop shopping for all research programs. This means that in the future there will be no need to replicate the separate, parallel, and redundant collection storage and access spaces and the duplicate access and management protocols now existing between the ITC Library and the UTSA Special Collections Archives. In the future, these now separate spaces can be consolidated to a single large visitor research study center, which would be located within the ITC's future building. Such a centralized, streamlined and enlarged research and study center will greatly enhance UTSA's stature in its bid towards Tier One status. A research and study center of this type will also bring new acclaim for the ITC's collections, because many more people can then be welcomed in for research and study.

In the long-term future, perhaps ten to twenty years, the ITC and the UTSA Special Collections will also need to consider how to accommodate their growing collections. As the museum becomes more prominent, with an enhanced reputation, it will likely be the recipient of a new generation of donated objects, archives, etc. Additionally, as the museum's mission is being reevaluated in the planning for the future exhibits and programs, and as the museum acquires more archival objects, the collection will grow. The ITC should plan now to understand how to accept such future gifts. At the same time it must provide for the long-term management and storage of these new collections. The same need for collection growth planning holds true for the UTSA Library's Special Collections. UTSA's Dean of Libraries has described extensive large-scale plans for collections growth as the Library and the University move toward Tier One status. A (shared) collections growth and management plan may be a next step toward successful fulfillment of the Library and the ITC's mutual goals.

Over the past two years the ITC has worked carefully to achieve accreditation from the American Association of Museums (AAM). In fulfillment of a key strategic plan goal, the museum now has multiple opportunities to improve its professional practice, so that the ITC staff, building, programs and exhibits can be acknowledged as being on a par with other nationally-recognized large-scale university museums. In a new building, the museum will be best equipped to conserve and house the collections, to present engaging, professional quality exhibits, and to offer a wide range of programs and activities commensurate with its new position as one of the nation's leading museums.

The primary features of this coordinated accreditation and Tier One achievement program are:

1. The re-organization of the ITC's collections management program to be able to catalog and ultimately access the more than three million ITC-related archival collection items through the University's academic findings aids program
2. The preservation, stabilization and conservation of the ITC's important collections
3. The much-needed improvement of the collection-storage environment
4. The development of a unified research study center, which would be built as a key component of the future ITC facility.

These four features will round out a series of academic and professional achievements sought by UTSA and the ITC.

## Financial Stability and Revenue Production

As indicated above, UTSA has also indicated a strong desire to see the ITC become more financially stable and self-sustaining. Financial support for the ITC may come from foundation, corporate, and individual donors, as well as from UTSA and the State of Texas. The ITC's revenue will also be generated through revenue-generating activities such as admissions, memberships, paid-admission programs, special events, festivals, lecture series, classes, gift shop sales, food service, etc. All revenue-generation requires enthusiastic attendance, participation, and support from the general public. To succeed financially, the ITC will need to greatly expand its linkages and relationships with the general public audience, thus allowing the museum to develop a base from which to generate sufficient revenue.

One of MGA's planning studies, completed in our course of work, was to analyze the optimal location for the ITC, among a potential position at one of UTSA's three campuses. Our evaluation (included in Section 4 of this report) showed that the best location for the ITC is in HemisFair Park. After 40 years of public service, the ITC has become a major fixture in the minds of most San Antonio-area residents. The museum wishes to continue to maintain a highly visible public and civic presence. It is able to achieve this high visibility in large part because of its central location, which is easily accessed by the general public, including tourists. UTSA and the ITC are quite mindful that with the museum's excellent location in the center of the most publicly-visible (and visited) area in downtown San Antonio, it has an excellent prospect for high public visitation.

While the ITC has now outlined many new goals and initiatives related to UTSA and its academic mandate, the ITC's approach to public visitation will be expanded with a host of new programs, activities, exhibits and a much more active and interactive online presence. The ITC well understands that it could not fully succeed without substantial public presence and high general visitor attendance. This continuing emphasis on general visitation is supportive of all academic mandates because faculty members, undergraduates, and graduate students are also members of the general public, and members of any UTSA component may wish to attend bringing friends and family.

The ITC's future financial stability will spring from a greatly expanded audience who are actively engaged with the museum, who visit often, and who attend events, buy memberships, and participate in the museum's community. And by offering a wide variety of smaller, much more frequent events and programs, the ITC can supplement and greatly extend the once-a-year income it currently generates from its two very large festivals (the FolkLife Festival and the Asian Festival). New income will be generated from regular museum events all year 'round, and will thus be a more reliable contribution to the organization's bottom line. In addition, such regularly occurring events attract repeat visitation to the museum, thus increasing the ITC's admissions revenue. Further, visitors who attend the museum frequently, and who often attend special events or programs, will likely consider becoming ITC members. For most museums, membership is another significant income stream. Membership income is discussed more fully in a memo in Section 2 of this report.

In order to attract and support increased public visitation and more frequent events, the future ITC will need an array of revenue-producing spaces, such as a multi-purpose special event space, increased indoor space for smaller festivals and events, and an auditorium or lecture hall capable of accommodating a minimum of 300 paid attendees for lectures, film screenings, etc. The current ITC facility lacks these spaces. MGA's report work discovered that the existing ITC structure cannot accommodate spaces of this type. Our facility review team noted that even if the building were to be renovated and reconfigured on a large scale, it could not successfully support the necessary spaces. Only a new building will supply revenue-producing spaces of the configuration and type needed.

## **A New Mission, A Refocused Identity, and the General Public Audience**

With the ITC's revised mission for academic relevance came a renewed and more focused sense of the museum's future audiences. These future audiences include a new emphasis on UTSA and its communities, most especially the academic community. However, the academic community will contribute to the museum's overall general public audiences, rather than replacing the museum's primary, day-to-day audience visitation. In this context, the general public should be understood to exist in the broadest frame of reference. The general public audience comprises local residents, Texas residents, tourists, online audiences, educators (both throughout South-central Texas and in every corner of Texas), as well as specialized cultural group audiences.

In fashioning the ITC's vision for its future audiences, the planning team realized that the ITC offers something unique, special and dearly cherished, namely a broad sense of what it means to be Texan. In the future, the museum can explain, illustrate, illuminate and investigate this question by addressing the following questions and more: Who are Texans? Where did they come from? What is culture? Who are the cultural groups that comprise Texas? How do these cultural groups interrelate? How do they relate to the geography of Texas? How do people come to Texas and change as a result of Texas' unique mix of culture and geography? Who are the individuals who in the past and in the present best represent great achievements or who have provided great contributions to the State of Texas?

The planning group also defined the organization's future mission as looking at Texan cultures in a contemporary or holistic, interdependent sense, rather than in the separate ethnicity ("silo") approach that was utilized 40 years ago for the original, individual, ethnic-based HemisFair exhibits. Several of the UTSA Chairs academic planning team members stated that ethnicity is obsolete. They noted that it is preferable for the museum to study mutual influences and interdependencies between cultures, rather than viewing any culture as fixed and unchanging. This set of insights was key to our project planning. Texas is a dynamic, changing, and vital place. Its people are also constantly changing, dynamic and vital. As a result, the UTSA/ITC planning team discovered that the ITC's new goals for the over-arching intellectual approach are singular and unique. The ITC will thus be able to achieve this new approach based upon a solid academic foundation. In museums, uniqueness helps support success. As a result, if the ITC is the only place in the world that offers these exhibits and programs, it is not replicable, and it is thus more of a special destination.

Indeed, it is this contemporary dynamic of change upon change that makes the ITC truly special. Rather than functioning as a conventional history museum, or a traditional anthropology museum, whose emphasis may be upon a background view, the ITC offers a unique meta-point-of-view by presenting the cultures as being as vital and dynamic as the State of Texas and offering numerous contemporary linkages. While some of our team at first thought this approach might limit the ITC's mission, it actually broadens it. For the general public this new vision will bring relevance and engagement. The new mission also provides the ITC with nearly limitless potential subjects for exhibits, programs, festivals and events.

In MGA's research, only a few other institutions are comparable to the ITC in terms of subject matter and size. Indeed, in our memos on comparable institutions (to be found in Section 2), the reader can see that there are no direct comparables. As mentioned above, rather than considering this lack of comparable institutions to be a liability, it is indeed an extremely positive asset. The primary aspirational peer MGA has discovered is the Canadian Museum of Civilization in Quebec, which addresses Canada's myriad cultures in a lively and comprehensive fashion. Another comparable institution is the Asian Civilizations Museum in Singapore. Both look at the cultural mix that comprises their geographical area (Canada on the one hand, Singapore on the other). Each manages to create a lively, fun, memorable, educational, professional, engaging experience for visitors. Both institutions offer extensive education programs for the general public, and both offer scholarly

research opportunities. The Canadian museum is associated with a local university, but it not owned by that university.

What makes the ITC unique is the fact that, rather than solely looking backward to the past, it looks at the present and forward. The ITC engages the stories of all the cultural groups that have come to Texas, and the individuals who have created and who comprise the physical, intellectual, emotional and cultural territory we call Texas. The focus is on recent history, rather than a paleontological early history, or primitive cultural history, thus the potential for contemporary engagement and relevance is great. And, without the ITC, these stories of Texans, their cultures, their lives and beliefs, would not be told in a comprehensive, comparative fashion.

The museum's new mission is intrinsically dynamic, fascinating, alive and engaging. In MGA's work with the UTSA faculty, and with the museum's supporters and the general public, everyone present expressed a strong desire to collaborate with the museum as it moves toward these new goals. The stakeholders see great value and creative opportunities in participating in the museum's creation of a new idea of Texas and its people.

MGA's meeting with the Chairs Council took place on December 9, 2009. In this meeting, we met with representatives from the following academic departments: Anthropology; Architecture; Bicultural-Bilingual Studies; Educational Psychology; English; Health and Kinesiology; History; Interdisciplinary Studies; Philosophy and Classics; Political Science; Sociology. On January 12, 2010, MGA held a meeting open to faculty, and attendees represented the departments of: Anthropology; Education; English; History; and Music, as well as the Center for Archaeological Research, the College of Education and Human Development, and the UTSA Career Center. A special meeting was held for UTSA students. MGA also met with selected City representatives, and with HemisFair Park neighbors. MGA also met with the ITC's stakeholders, members and docents.

## The ITC Facility

The current ITC facility sits in the center of UTSA's HemisFair Park Campus. HemisFair Park, created in 1968, at the same time as the ITC, has not seen significant change or redevelopment since its inception as a World's Fair. Likewise, the ITC building is much as it was in 1968 when it functioned as the Texas State Exhibits Building. The museum's existing facility presents a number of challenges and impediments to the ITC's successful operation. These challenges and impediments are described more fully in Section 4 of this report.

The MGA/UTSA planning group discussed the possibility of renovating the existing ITC facility, and ultimately concluded this approach was not desirable, because even if extensively renovated, the ITC facility could not fully support the spaces needed now and in the future for increased academic connections and increased financial stability. (See details below.)

This decision came about because once MGA began our study, including the determination of the ITC's revised mission, and once MGA began to address the strategic goals for programs, collections, administration, etc., the UTSA planning team came to the early conclusion that the existing ITC facility was decidedly inappropriate for the organization's long-term needs. Many factors contributed to this early determination. Among these factors were:

1. The general building systems, after 40 years, were all nearing collapse. To repair them was not financially feasible; they all required expensive replacement.
2. The existing facility structure lacks the structural load capacity sufficient to hold the museum's current and future collections and activities. Only a major reconstruction would slightly ameliorate this deficiency, but it could never be fully addressed.
3. The existing facility does not support or offer opportunities for professional-level museum loading and receiving activities. Portions of the building would have to be demolished, expanded, and rebuilt to offer these spaces and to support these activities. Without this capacity, the museum will be unable to be accredited.
4. The ceiling heights of the existing facility are, for the most part, inappropriately low, insufficient to hold the needed future programs and activities. No amount of reconstruction would be able to remedy this.
5. The water table under the site does not permit storage of, or access to, archival or museum collections on the bottom floor, because the bottom floor is located at a level below the water table. Only by demolishing the bottom floor and rebuilding it could this be remedied. Such a construction program would not be feasible.
6. The building's column grid does not allow the large open spaces the museum needs for an auditorium special event space, etc. This problem cannot be remedied.
7. Renovation would require the ITC to vacate the building, likely putting its collections into dark storage for three to five years while renovations were completed. At that point the ITC would have to move everything back into the renovated facility. This double-move is much more time consuming and expensive than a single move into a new facility. If the organization were to be "in storage" for a lengthy period of time, the ITC's success would be greatly limited as it would be unable to provide public programs. If the ITC were unable to provide public programs, it would disappear from the public's attention and it would not earn the necessary revenue. To return to the public's attention, and thus financial success, after such a period, would require significantly more expense and work.

Thus if the existing facility were to be renovated, the ITC would have to vacate the site, relocate the staff and collections, and close down or minimize operations for several years during renovation. The museum would be unable to earn income during such a relocation period, and would be sorely challenged to sustain the income necessary to survive.

It was the determination of the planning group that even if the facility were to be renovated, it could never offer the necessary and appropriate professional environment for the future ITC. Instead, the planning group determined that building a new facility would cost less money, and require less downtime. Thus MGA's assumptions are that any future construction related to the ITC would be solely focused on a new facility built specifically for the ITC's needs as a contemporary public museum and as an academic museum.



## OVERVIEW OF MGA MEETINGS

### 1. Team Meetings for Project Organization

These meetings were held monthly from August 2009 through April 2010. From May 2010 through September 2010, MGA and the UTSA project management team maintained contact via email and conference calls.

The core project organization team consisted of Julius Gribou, Pamela Bacon, Dan Gelo, Doug Lipscomb, and Tim Gette. Aaron Parks and Guy Bob Buschman also participated in some meetings.

### 2. Team Meetings for Strategic Planning

Strategic Planning meetings began in September 2009 and continued for one week each month through February 2010. The meetings covered a broad variety of topics in depth, and with multiple participants representing the ITC's broad constituencies.

These meetings were led by MGA, and included the participation of the ITC's Executive Director, the ITC Senior Staff, and a representative from the UTSA Archives. MGA also participated in related meetings with senior and mid-level staff from various ITC departments (such as collections, facilities, etc.) to supplement and expand our understanding of the ITC's future needs.

### 3. Individual Meetings

- A. **Chairs Council.** MGA met with the faculty Chairs Council in December 2009.
- B. **City of San Antonio Office of Cultural Affairs.** On November 17th, MGA, along with Tim Gette and Doug Lipscomb, met with Felix Padron, San Antonio's Director of Cultural Affairs.
- C. **Community Services.** MGA met with Dr. Valdez, Vice President of Community Services, and his representatives on several occasions, in November 2009, December 2009, January 2010, and April 2010.
- D. **HemisFair Park Redevelopment Area Corporation.** On November 19, 2009, MGA and Julius Gribou met with Madison Smith of Overland Partners, to discuss the HemisFair Park Master Plan.

### 4. ITC Development Board.

MGA was available to meet with this group in September 2009, November 2009, December 2009, and with Development Board leadership in February 2010, March 2010.

### 5. Campus Management and Operations Committee (CMO) Meetings

MGA met with the CMO on October 19, 2009 and February 10, 2010.

### 6. The Provost's Office.

MGA, Julius Gribou, and Tim Gette met with the Provost in January 2010.

Over the course of the project, MGA also met with representatives of UTSA's Advancement Department, UTSA Business Affairs, UTSA Libraries, and with key leadership at UTSA's Center for Archaeological Research (CAR).

## **7. Town Hall Meetings**

In September 2009, MGA met with the full ITC staff, to explain our project and work scope.

In January 2010, MGA led Town Hall meetings for the UTSA faculty, UTSA graduate students, and the general public.

## **8. Team Meetings for Space Planning**

These meetings were held in February, March and April 2010.

Participants included the ITC Executive Director and ITC senior staff, as well as the UTSA Campus Architect, and UTSA's Director for Space Utilization and Director of Business Operations. Key leadership from the UTSA Libraries also participated in some discussions.

## **SECTION 2    STRATEGIC PLANNING MATERIALS**

## **2.1 THE NEW ITC MISSION STATEMENT**

### **The New ITC Mission**

The Institute of Texan Cultures, through its research, collections, exhibits and programs, serves as the forum for the understanding and appreciation of Texas and Texans.

## 2.2 THE NEW ITC VISION STATEMENT

### The New ITC Vision

The ITC strives to become the nation's premier institution of contemporary cultural and ethnic studies focusing on Texans and the diverse cultural communities that make Texas what it is. It will do this by developing innovative programs and exhibits that engage UTSA, Texas and the nation. The ITC approach encourages interaction, collaboration and study, thus developing a new vision of contemporary cultural studies for both the general public and academic audiences. We will achieve this through exhibits, research, public and academic programs and events, a focused collecting program, and active opportunities for use of material culture objects and archives of distinction.

## **2.3 ITC STRENGTH, WEAKNESSES, OPPORTUNITIES, THREATS (SWOT)**

The enclosed compilation of impressions about the ITC builds on work completed earlier this year with Tim Gette and the ITC staff. MGA has also incorporated some of the homework comments, as well as our own observations from our first meetings. We hope that this document can serve as a platform for our upcoming, October 20th 2009, discussion focusing on the creation of a new, revised vision and mission for the ITC.

We know there are some things that have been omitted. We look forward to hearing your contributions at our meeting.

## STRENGTHS

1. It's a story as **big** as Texas.
2. **University** affiliation.
3. **Human resources:** A dedicated body of staff, volunteers and docents.
4. Nearly 59% of the budget is supported by the State and UTSA, and **41% is derived from earned income**, donations and other.

### Site:

5. **Site.** A wonderful location that has civic, tourist & public presence, as well as direct, immediate freeway access.
6. **Location:** It is two blocks from the Alamo, the #1 tourist attraction in Texas.
7. The original supporters who created the ITC are still alive (such as Jack Blanton). Many older people remember **HemisFair** fondly and have memories of creating the original ITC.
8. The ITC has been around for **forty years** and is now a fixture of the San Antonio cultural landscape.

### Collections:

9. Extensive **Collections**, including a repository of 3 million photographs, plus hundreds of objects.

### Programs:

10. **Texas Folklife & Asian Festivals** are established traditions that are a feature of the local cultural scene.
11. **Exhibits:** The ITC senior staff has recently committed to discontinue the practice of presenting exhibits curated, generated and separately funded by special-interest groups.

### Education:

12. **Educational programming:** Numerous teacher resources and connections to local schools have been developed.
13. Locals older than 10 are familiar with it from their elementary **school tours**.

## WEAKNESSES

### Building:

1. The building's **initial use** was as a World's Fair exhibit, thus it is designed and built as a 60's attraction (open plan floors) and not a museum.
2. The facility is substantively **unchanged** in forty years, thus has deteriorated, is in very poor repair and appears dated.
3. The **building** does not facilitate a variety of contemporary public programs, lectures, films, etc., and does not encourage a range of revenue-producing activities.
4. The **exhibit floor** layout is dysfunctional and obsolete.
5. The total square footage of the ITC (188,000 gsf) represents 15% or more of UTSA's total **deferred maintenance** issues.

### Site:

6. **Access** to the site is difficult from every direction and site is remote from the Main and Downtown UTSA campuses.
7. The **site** has not been adequately developed nor maintained to support and encourage public visitation. The site appears shabby and forlorn, and lacks visitor access from downtown, adequate signage and adequate parking.

### Collections:

8. The State created the ITC as a **non-collecting institution**, and it is not allowed to collect unless there is a legislative change. Yet the ITC is charged with the responsibility to maintain an enormous research and photograph collection and to hold and monitor a wide variety of objects for the exhibits.

### Mission/Identity:

9. Lacks a clear **identity**.
10. The **organization's name** has little to do with its mission, functions and audiences. It is not an institute. It is a museum but lacks the title. It has "cultures" in its name, thus creating a perpetual source of confusion for PR, identity and audiences, who sometimes confuse cultures with cultural (i.e. opera, art, etc.).
11. Lacks a clear **academic mission** and has few, if any, academic or intellectual connections to UTSA.

### Staff:

12. Number of **staff insufficient** to fulfill mission, especially in education.
13. Lack of experienced museum **personnel**.



## WEAKNESSES (cont.)

### Exhibits:

14. The exhibits lack contemporary **relevance**, and are separated into ethnicities as per 1968 demographics.

### Funding:

15. Lack of **funding overall**, including PR and Marketing.
16. The inadequate size of **the Development Board** hampers fundraising and momentum. The Board is frustrated by a lack of coordination and prioritization with the UTSA Advancement Office.
17. Repeated lapses in follow-up on major **fundraising opportunities**.
18. Missed **opportunities** to take advantage of UTSA resources by the ITC, such as internships, work-study student labor, etc.

### Accreditation:

19. Numerous impediments to **accreditation**.

## OPPORTUNITIES

### Mission/Identity:

1. To connect with the **academic mission** of the university, with its numerous intellectual resources and broad potential audiences and participants.
2. Can offer **new interpretations** of the mission and collection.
3. There is a strong potential to create a **UTSA Museum Studies** program based at the ITC.
4. ITC can be a **major cultural feature for UTSA** as would be seen on any first-tier university campus, i.e. similar to the Ransom Center's renovations and new pre-eminence at UT-Austin.
5. The ITC can help to provide all **Texans with a new sense of identity** by redefining the essence of who/what Texans are.
6. The ITC can create a **new sense of identity for UTSA** students and faculty, and can be a student gathering place, both for academic and non-academic use.
7. The ITC can offer San Antonio a **new sense of downtown identity**, most particularly as a participant in the new Downtown, and with the historic, dynamic King William district, which is just two blocks away, as well as the restored, historic La Villita, the Alamo, the future Briscoe Museum, Artspace, etc.

### Resources:

8. The ITC can create a **stronger community presence for UTSA** via the ITC's programs, exhibits, and online presence which will encourage greater UTSA support.

### Site and Access:

9. More complete utilization of the **Hemisfair Park site** and the downtown location to increase tourist visitation.
10. The ITC may be able to work with City and University officials to develop a more **effective transit** route to ITC and the Hemisfair Campus from the Main and Downtown Campuses.

### Programs:

11. Programming changes will allow the ITC to reinterpret Texans' histories, ethnicities and cultures within a **contemporary viewpoint**, rather than the more dated or, in some cases obsolete, 1960's approach.
12. To connect with a **broad variety of visitors** on multiple levels, via lectures, films, other kinds of events, seminars, and to experiment with new kinds of exhibits.
13. The ITC can create new paradigms in education programs for cultural, ethnicity and history studies through **collaborations** with a broad spectrum of UTSA's departments, including, for example, the Department of Interdisciplinary Learning and Teaching, and numerous other academic colleges and departments, such as Education, Architecture, etc.
14. The **Smithsonian affiliation** allows an opportunity to bring in new, larger, more exciting national shows.

## THREATS

### Funding:

1. State **funding may potentially be reduced**. It may be difficult to obtain funding sufficient to implement all of the ITC's dreams or even to satisfy its core needs.
2. UTSA's **funding priorities** and future growth plans may not include the ITC or may not be adequate to support an ITC turn-around or renewal.

### Building:

3. **Failure to renovate** or build a new facility.

### Future Planning:

4. Plans for the **future of Hemisfair Park** by the City of San Antonio may not be supportive of the ITC's mission and needs.
5. There may be plans by the **UTSA Library** to move their collections elsewhere in the future.

### Competition:

6. The **Bob Bullock Texas State History Museum** was created ten years ago, in nearly direct competition to the ITC. It was created by the same sponsoring entity, the Texas State Legislature.
7. There is much competition for visitors from other San Antonio **attractions downtown**, including the Alamo, the Riverwalk and the Tower of the Americas.
8. Competition with **other local museums**, especially the Witte Museum.
9. Among audiences, there is strong and continuing **competition for leisure time**, with learning and entertainment opportunities at home and elsewhere.

### Public Opinion:

10. There is a potential for **alienation of various ethnic groups** when the ITC shifts its exhibit content and interpretative approach.
11. There may be strong adverse reaction from the public regarding any **visible changes to the ITC**. Some members of the local public may have a desire to keep it frozen in the 1960's.

## **2.4 ITC STRATEGIC PLAN**

### **2.4.1 INTRODUCTION**

#### **2.4.1.1 INTRODUCTION TO THE STRATEGIC PLAN**

The enclosed report constitutes the ITC's long-range strategic plan. The plan's development was necessitated by several factors.

1. In 2008, the university embarked on a large-scale master planning project for its three campuses. Prior to the initiation of the campus master plan, the ITC prepared a concept plan as a component of the overall strategic plan for the University Division of Community Services. This strategic plan will complement that earlier effort by looking at the next 15 years. This plan also gives a voice to the University and its constituent communities. This plan addresses long-term wishes, hopes, and concerns for the ITC and demonstrates how the ITC supports the UTSA 2016 Strategic Plan.
2. The ITC has implemented many significant changes in the past 18 months. Most notably, the ITC hired a dynamic new executive director who is guiding the institution toward more professional practices and policies. The director installed a new leadership team that is eager to contribute their ideas to the organization's long-term vision. This strategic plan was prepared as a roadmap to address these needs.
3. The ITC's facility has not had a full complement of maintenance and repair in several years. The imminent failure of the HVAC units for the exhibit floor and escalating deferred maintenance costs have led UTSA to consider the value of retaining the building versus demolishing it and building anew, or utilizing the existing building or property for a different purpose. This strategic plan was prepared to assist in answering the long term questions related to these considerations.
4. The property value of the HemisFair site has dramatically increased in the time since the ITC was built in 1968. UTSA senior administration is now evaluating how it wishes to address the site overall. This strategic plan was prepared at the request of the University to lend the perspective of professional museum and cultural arts planners.
5. The entire HemisFair Park campus, including the Henry B. Gonzalez Convention Center, is being reevaluated and reappraised as an active component of the civic affairs of downtown San Antonio. A separate city-sponsored initiative is now underway to develop a master plan for city-, federal-, and state- (UTSA) owned portions of HemisFair Park. A HemisFair Park Area Redevelopment Corporation (HPARC) has been established to develop a comprehensive HemisFair Park master plan. UTSA looks forward to collaborating with the City on this master plan.

The University would like to answer three primary questions:

- What is the highest and best use of the HemisFair Park Campus property?
- What is the highest and best use of the ITC building?
- What is the highest and best use of the ITC as an organization?

Completion of this strategic plan is step one toward answering these questions and addressing the ITC's organizational needs.

This strategic plan outlines numerous ways in which a refreshed image and identity for the museum can serve Texas, UTSA, and the ITC for the long-term. The ITC is a much-loved fixture within San Antonio's larger community. Indeed, most residents MGA has spoken to in the course of our work carry with them a deep fondness for and connection with the ITC's central goal, which is interpreting the stories of Texas and its people.

Fundamental to the planning process and UTSA's long term development decisions is the fact that the ITC is a university museum. It is a component of UTSA and will remain as such. As a university museum, the ITC must now bring its academic mission to greater prominence while retaining and enhancing its civic mission.

This strategic plan deals establishes a roadmap for the long-term. A polestar for the organization, this plan focuses the organization's attention upon several specific goals and provides short- and long-term objectives for each goal.

The museum's academic connections must be explored and addressed further. These connections are oriented toward both UTSA research and academic opportunities for UTSA's larger community. The ITC is now committed to enhancing and extending its collaborations with the larger UTSA community. The university has been supportive and responsive toward this expansion of the ITC's mission.

The ITC's collections demand immediate attention if the museum is to successfully preserve elements of Texas' long-term legacy.

The university expects the ITC to be more self-sustaining financially. This plan identifies space allocations MGA believes are necessary to fully support earned income and revenue generation.

Many of the ITC's exhibits are much as they were when first installed 40 years ago. It should be noted that the normal life cycle for a permanent exhibit is seven years maximum. All future exhibits, both permanent and changing, should bring the ITC into the 21st century. The ITC seeks to avoid outdated concepts of ethnicity or "individualizing" the approach to cultural studies with separate presentations about ethnic groups. The new focus will approach culture overall, with consideration of cultural interaction and what constitutes culture.

New funding will be needed to support this renewed focus on exhibits, programs, research activities, and public presence of the ITC. This fundraising can best be done via a series of steps which are outlined in the enclosed strategic goals. A key need is greater integration of the ITC within UTSA's advancement department and the broader UTSA/UT system. It will take some time to develop and implement the fundraising program for the ITC's new vision.

Any development program for a project of this magnitude will necessarily be a major civic statement. Ideally a project such as this would be funded from multiple sources, including federal and/or state funding, regional foundations, private and corporate donors, and even a bond issue or tax-increment funding from the HemisFair redevelopment project.

The project is eminently doable and worthy. It offers UTSA a new gateway to the general community within which it can spotlight the achievements and talents of UTSA's faculty and staff, and place these innovations within the larger context of the stories of the people of Texas.

### 2.4.1.2 THE ITC AND THE UTSA 2016 PLAN

As a university museum, the Institute of Texan Cultures inherently incorporates all three of UTSA's foundational themes of *diversity*, *globalization*, and *transformative leadership* as defined in the UTSA 2016 Strategic Plan. The ITC's very mission, to serve "as the forum for the understanding and appreciation of Texas and Texans," is rooted in promoting diversity among Texans, and society as a whole. The ITC utilizes a global perspective as it examines cultures from around the world that have had and continue to have an impact on Texas and its citizens. As the world expands to know itself more intimately, the ITC has all of the tools necessary to provide a cultural foundation for the UTSA community and the public at large, to learn about, to experience, and to understand global cultures. Future programs and exhibits planned at the ITC will illustrate the kind of capable, visionary leadership expected by the University in all its endeavors. These three themes, of diversity, globalization and transformative leadership, are well demonstrated in a recent exhibit at the ITC, "Race: Are We So Different," which explores topical issues on race relations in the United States. In addition to this exhibit, the ITC's formal affiliation with the Smithsonian Institution adds a national, more global aspect to the ITC's resources and reach.

The plan outlines 12 long-term strategic goals for the ITC that directly support the five over-arching strategic initiatives articulated in the document "UTSA 2016: A Shared Vision:"

1. Enrich educational experiences to enable student success
2. Serve society through creativity, expanded research, and innovations
3. Promote access and affordability
4. Serve the public through community engagement
5. Expand resources and infrastructure.

The 12 long-term strategic goals point to the ITC's role in supporting its parent institution's mission that is "...dedicated to the advancement of knowledge through research and discovery, teaching and learning, community engagement and public service."

The UTSA 2016 Strategic Plan further identifies five areas of collaborative excellence:

1. Health
2. Security
3. Energy and Environment
4. Human and Social Development
5. Sustainability.

While the ITC's research activity, public education and exhibit programming will encompass all five of these areas, we expect that the ITC's long-range goals will likely emphasize the three UTSA-designated areas of Energy and Environment, Human and Social Development, and Sustainability. A wide range of partnerships and collaborations within the public sphere will comprise the ITC's future commitments. Within UTSA, however, the ITC will be most directly involved with the faculty and students at the Colleges of Architecture, Education and Human Development, Honors, Liberal and Fine Arts, and Public Policy.

## **UTSA Strategic Initiative I: Enriching Educational Experiences to Enable Student Success**

Several ITC Strategic Plan goals directly support this initiative:

- Goal 1: Image and Identity
- Goal 5: Research and Scholarship
- Goal 8: Exhibits
- Goal 12: Building and Site

The exhibitions, programs and, most importantly, research center capabilities of the ITC will serve to strengthen and enhance student educational experiences. The new permanent and changing exhibits focusing on Texas' diverse cultures will support UTSA's desire to create a sense of place and belonging for the undergraduate and graduate student population, and the University community at-large. This is also particularly true for potentially disenfranchised and under-served student population in multiple regions throughout Texas. The first ITC Strategic Goal, "To promote the museum's identity as a major university museum and research center for the study of Texas cultures historical and contemporary," will strengthen the bond between UTSA and the museum. The ITC will continue to offer substantive educational programming for grades K-12 throughout Texas. As the ITC continues this work and as the public better understands the ITC's greater connections with the University, UTSA will also benefit from a tremendous advance recruiting opportunity. The ITC frequently provides these young scholars with their first introduction to UTSA. This ITC introduction will showcase opportunities for future study at UTSA, where early in their young lives, they will be introduced to the prospects and goals of a UTSA education and degree. The State of Texas goal for "closing the gap" also speaks to this ITC goal.

Renovation or redesign of the ITC facility is expected provide a more inviting, and desirable community gathering spot for UTSA students and faculty, with multiple opportunities for informal learning, new contacts and learning experiences, and relaxing in a different kind of university setting; one that is fun, yet intellectually stimulating.

## **Strategic Initiative II: Serving Society through Creativity, Expanded Research and Innovations**

All university museums speak to this strategic initiative. This is in part, the definition of what every university museum is mandated to achieve. The following ITC strategic goals support this initiative:

- Goal 3: Accreditation
- Goal 5: Research and Scholarship
- Goal 7: Collections

**Goal 3: Accreditation.** University museums have a challenging role, with the expectation that they address their academic audience while providing accessible programming to the general public. The ITC is no exception to this notion. In order to best serve the community and the university, it is imperative that the ITC pursue, secure, and maintain accreditation by the American Association of Museums. This accreditation process will assure that the ITC establishes, and is recognized for, museum-standard professional practices and policies. The majority of the ITC's long-term strategic goals are dependent upon first establishing museum best practices and the expectation of professional standards among the staff, and then achieving accreditation.

**Goal 5: Research and Scholarship.** This goal outlines the ITC's aim to be the nationally-recognized center for research and scholarship related to Texan cultures. The ITC can achieve this goal by developing a first-rate research center for the UTSA community. The Museum also seeks to create partnerships with other museums, organizations, and institutions, and to establish a research and scholarship consortium with the ITC serving as a single focal point that would provide direction for

further research.

Goal 7: Collections. The ITC strives to build, conserve, catalog, interpret and expand collections that reflect the stories of the people of Texas and the related social and cultural changes in Texas. The collections provide the platform for innovative research and create new educational formats. Collections-based original research can lead to new discoveries that result in ground-breaking exhibits, publications and programs.

### **Strategic Initiative III: Promoting Access and Affordability**

As the bridge between the academic world and the general community, the university museum is in a unique position to serve as an intersection for ideas and audiences. The ITC is committed to realizing this strategic initiative through the following goals:

- Goal 2: Audiences
- Goal 4: Public Education Programming
- Goal 10: Staffing
- Goal 12: Building and Site

The ITC Strategic Goal 2: Audiences, is dedicated to building and sustaining multiple audiences, and to the provision of multiple forms of learning and communication to reach these audiences.

Goal 4: Public Education Programming, mandates an ongoing educational outreach effort. In combination with this effort, the ITC will continue to target the statewide citizenry of Texas and new audiences as identified in an audience analysis.

Goal 10: Staffing, addresses the need to have an adequate number of trained museum professionals to meet the needs of these ever-changing audiences. This goal also outlines a priority for new internships that can provide entry-level opportunities for people interested in education, independent research or a career in the museum field.

Goal 12: Building & Site, addresses the need to have a physically accessible facility that is inviting to all, and which functions in a way that best serves UTSA, the ITC's core mission and the general public.

### **Strategic Initiative IV: Serving the Public through Community Engagement**

Museums like the ITC are all about engaging audiences, both within the University and the broader community. The ITC, as UTSA's only museum, serves as a critical link between the University and the community. The purpose of museums, especially those within a university setting, is to engage the museum's audiences, to expand civic dialogue about important social topics, and to uniquely contribute to an expanded learning environment. The ITC goals that address this initiative are:

- Goal 6: Constituencies
- Goal 8: Exhibits

Goal 6: Constituencies, is about establishing relationships with the museum's communities and constituents. These include groups which have a vested interest in ITC programs and its mission. These groups have an interest in seeing the ITC (and UTSA) achieve its full potential.



Goal 8: Exhibits, speaks directly to engaging the community in an open dialogue that encompasses new ideas and sometimes challenges conventional thinking. Exhibits are the ITC's most publicly visible activity. The ITC's exhibits program is the perfect venue for achieving an ongoing and lively atmosphere of community engagement and enhancing the ITC as a gateway for UTSA to the general public.

### **Strategic Initiative V: Expanding Resources and Infrastructure**

The ITC's final four Strategic Goals address the very important initiative of expanding resources and infrastructure.

- Goal 9: Policies and Plans
- Goal 10: Staffing
- Goal 11: Finances
- Goal 12: Building and Site

Goal 9: Policies and Plans, outlines policies the ITC must develop and implement to function as a fully professional museum. To adequately prepare and plan for the growth necessary to support the ITC mission, the museum's policies must be in place and must exist in concert with UTSA's policies. To succeed administratively and financially, these policies must be observed.

Goal 10: Staffing, addresses the fact that adequate staffing and professionally-trained personnel are critical to the future success of the ITC. The museum's ambition to be more fully integrated within the academic life of the university will be enhanced by an administrative outlook that is based upon sound planning and policy.

Goal 11: Finances, makes clear that a new plan for long-term revenue production will help sustain the ITC for decades to come, and will ensure a firm financial standing far into the future.

Goal 12: Building and Site, acknowledges that form and function go hand in hand. The museum needs to be equipped with the appropriate range and types of spaces in the appropriate adjacencies, to best support revenue-production. These spaces must be able to accommodate exhibits, education, programs, research, and events among other purposes.

For purposes of this report, the "objectives" listed with each goal are similar in purpose to the action items and key indicators or metrics utilized in the UTSA 2016 Strategic Plan to measure success in achieving each stated goal.

### **2.4.1.3 THE ITC'S ACADEMIC MISSION**

As a part of the University of Texas at San Antonio, the ITC seeks to employ museum best professional practices to support UTSA in its emergence as a tier one major research university.

#### **Contribution to the academic mission of the University of Texas at San Antonio**

The foundation for the Strategic Goals outlined in this report is the acknowledgement that the Institute of Texan Cultures, is, first and foremost, a university museum. As a university museum, the ITC can and should act as a significant feature within UTSA's academic structure. As part of ITC's contribution to the University's academic mission, ITC should expand greatly its presence in interdisciplinary teaching, research, and educational activities across the full range of the University's academic units. The ITC must become central to the activities of UTSA.

The primary criteria for measuring ITC's success in strengthening its relationship with the university will be the number of undergraduate and graduate students as well as faculty participating in ITC programs and activities. The ITC should focus on developing new ways to promote involvement and develop engagement with the undergraduate and graduate student body. The ITC seeks to develop cross-disciplinary connections to other departments, while increasing its presence to and availability for the non-academic activities of all UTSA affiliates-students, faculty, and staff.

Specifically, the ITC's success in supporting UTSA's academic mission can be achieved through the following initiatives:

- Establish an Academic Coordinator/Liaison position(s) to interact with, and reach out to, students, faculty, and administrators across all UTSA and UT System colleges and departments, with the goal of increasing and sustaining the ITC's contributions to the Systems' educational mission.
- Strengthen the role of the ITC within the academic community, with an emphasis on engaging UTSA undergraduate and graduate students.
- Maintain and enhance ITC's object-based teaching and research capabilities.
- Improve and make known the accessibility of the collections to UTSA students, faculty and researchers.
- Improve and expand ITC's ability to communicate information and interpretation about the ITC's collections, activities, and programs.
- Develop a welcoming environment throughout the ITC for students and faculty via the site, facilities, circulation, signage, event notifications, special sponsored transportation, parking, admissions, etc.
- Expand ITC's staff capable of holding dual ITC staff/faculty appointments and develop a program for the ITC's staff teaching activities. This is to be done by the ITC staff, in collaboration with UTSA's faculty and administration.
- Strengthen and expand the Internship programs at ITC and re-establish the Fellows program.
- Clarify and focus the ITC's role in training museum professionals and fostering the study of the history, practice, and methodology of museums.
- Initiate a certificate program in museum studies.

- Plan, prepare and submit future proposals for the UTSA Provost's Core Values Initiative that demonstrate the ITC's ability to showcase the university's core values of integrity, excellence, inclusiveness, respect, collaboration and innovation.

## **2.4.1.4 THE NEW ITC MISSION, VISION & CORE VALUES**

### **The New ITC Mission**

The Institute of Texan Cultures, through its research, collections, exhibits and programs, serves as the forum for the understanding and appreciation of Texas and Texans.

### **The New ITC Vision**

The ITC strives to become the nation's premier institution of contemporary cultural and ethnic studies focusing on Texans and the diverse cultural communities that make Texas what it is. It will do this by developing innovative programs and exhibits that engage UTSA, Texas and the nation. The ITC approach encourages interaction, collaboration and study, thus developing a new vision of contemporary cultural studies for both the general public and academic audiences. We will achieve this through exhibits, research, public and academic programs and events, a focused collecting program, and active opportunities for use of material culture objects and archives of distinction.

### **Core Values for the ITC**

- Integrity
- Excellence
- Inclusiveness
- Respect
- Collaboration
- Innovation
- Stewardship

## **2.4.2 STRATEGIC GOALS AND OBJECTIVES**

### **GOAL 1. IMAGE AND IDENTITY**

**GOAL 1: To promote the ITC's identity as the museum of the people of Texas.**

**Image:**

**To be recognized as a major university museum and research center for the study of Texas' cultures, historical and contemporary.**

**Identity:**

**To be recognized as the authority and primary center for the interpretation of Texas Cultural Studies.**

#### **SHORT-TERM OBJECTIVES**

1. Initiate a branding and identity program. Study the effectiveness of the museum's name. Implement a marketing program that will identify target audiences.
2. Engage in a re-branding exercise. Clarify the museum's identity as a university museum of Texas cultural studies.
3. Develop a research/resource staff position to act as a definitive source of information related to the ITC's core mission and identity.

#### **LONG-TERM OBJECTIVES**

1. Develop and obtain a budget for a PR and marketing program to support image and identity.
2. Coordinate this new PR and Marketing budget with the Membership Department and any future capital campaign initiatives.
3. Ensure that the ITC Public Relations Department coordinates and supports the new image and identity.
4. Coordinate with UTSA Communications, Public Relations and Marketing Departments to support the museum's image and identity.

#### **BACKGROUND**

Through this Strategic Planning process many issues have arisen related to the ITC's image and identity. First is that it is not an institute (closed to the public for research only), it is a museum, and more specifically it is a university museum, a division of UTSA. Second is that as a university museum, it holds dual responsibilities to the general public and to the University. Third is that because little about the ITC has changed in the past 40 years, it will be necessary to revitalize the institution's brand and image to outline the clarified mission.

Next is the larger issue of coordination of the UTSA "brand" with that of the ITC. This is a major point, and as progress on this is further developed, it should always be noted that while the ITC will have greater academic and research responsibilities, the success of its public image and presence is essential to its financial and operational success. The organization's name must announce that it is a

museum, fully open to the public. Its name must also define its mission. While Texas and Texans are the museum's story, the exact wording brings challenges to all.

Several members of the larger planning group (some ITC senior staff, UTSA faculty, and UTSA Senior Administration) acknowledge that the word "cultural" offers varying connotations. To some members of the general public, the word references "high art" or "elitist" culture. The ITC planning group seeks to avoid that specific connotation. In the branding and identity development process, our planning team wishes to examine the organization's future identity in its multiple aspects. Once the museum's understanding of its future audiences and constituents is complete, the branding program can incorporate ways to reach each audience and constituency component.

## GOAL 2. AUDIENCES

In order to be successful in the future, ITC will need to cultivate a diverse audience, with wider geographic, economic, ethnic, age level, and cultural representation.

### **GOAL 2: Identify, cultivate and sustain appropriate audiences.**

#### **SHORT-TERM OBJECTIVES**

1. Establish a budget for audience analysis, development and marketing.
2. Undertake an audience study and analysis. Coordinate this study with the new branding and identity analysis.
3. Create an audience development plan to attract new audiences while still serving core audiences, i.e. UTSA audiences including the UTSA student population, elementary students, educators, tourists, residents.
4. Develop a program for social networking that supports all audience-related programs.
5. Expand the website to offer components for various audiences (i.e. web portals).
6. Create a special program in conjunction with the UTSA Advancement Department to cultivate the donor audience.
7. Develop a program to identify various constituencies who may become ardent supporters as collection donors, or other supporters who may represent specialized interest groups (ethnic, cultural, social, etc.)
8. Build the membership audience via additional member programs, activities and benefits.
9. Expand audiences via shared programming with other area museums and organizations.
10. Create and develop audiences for a new research and study center at the ITC.

#### **LONG-TERM OBJECTIVES**

1. Establish a PR & Marketing liaison position (part-time) to work with UTSA to address the UTSA general and academic audience.
2. Create an audience development plan for the future facility to attract new audiences while still serving core audiences, i.e. UTSA audiences including the UTSA student population, elementary students, educators, tourists, residents.
3. Expand the ITC's PR & Marketing relationship with the San Antonio Convention and Visitors Bureau to address the tourist market.
4. In addition to the ITC's existing 4th and 7th-grade programming, expand it to include K-3, 6th, and 8th-grade special platforms to enhance interest.
5. Plan and develop programs for college-level audiences in collaboration with students. Include alliances with non-UTSA students, i.e. Trinity University, University of the Incarnate Word, Our Lady of the Lake University, St. Mary's University, Wayland Baptist University, etc.

## **BACKGROUND**

We will enhance and extend ITC audiences to include a new focus on UTSA and the larger academic community. ITC will need to do a more detailed audience study and audience plan to define how we must serve these audiences. This plan will coordinate exhibit planning, education, interpretation and fundraising, with the audiences the ITC wishes to target. This could be developed within, for example, Randi Korn's future audience survey and statements which would utilize the information from this strategic plan.

The ITC intends to conduct further research to determine the types of offerings the university audience will want the ITC to provide. This includes: academic offerings, as well as new concepts in exhibits and programs which relate to faculty educational initiatives. This approach will foster and sustain a new sense of community for UTSA's broader community of faculty, graduate and undergraduate students, and the administration.



## **GOAL 3. ACCREDITATION**

**GOAL 3: Achieve and surpass AAM accreditation standards.**

### **SHORT-TERM OBJECTIVES**

6. Undertake the MAP I process (Museum Assessment Program, funded by a grant and operated through the auspices of the American Association of Museums [AAM]).
7. Initiate steps to complete a collections evaluation study. Develop a long-term assessment and plan for the care, maintenance of, and access to, the collections.
8. Develop a list of policies that are needed to achieve full accreditation, and then create the policies.
9. Coordinate the policies (listed in objective 3 above) with UTSA's broader university-focused requirements.

### **LONG-TERM OBJECTIVES**

1. Develop a new program for access to the collections in collaboration with the UTSA Library.
2. Improve environmental conditions for the collection storage on site.
3. Initiate steps to develop a new interpretation program as part of the accreditation process.
4. Develop a staffing plan to support and sustain full accreditation with professional-level performance criteria.

### **BACKGROUND**

Accreditation is the hallmark of excellence in the museum profession. To be a museum of any reputation or stature, a museum must be accredited. Over the past year the ITC has engaged in the initial steps of the accreditation process. This multi-step, multi-year process covers institutional self-study, as well as institutional examination by an AAM peer review group. All aspects of the museum, governance, facilities, finances, collections, staffing, exhibits, strategic planning and institutional accountability are considered within the accreditation process. Once accredited, the museum must undergo periodic review to retain accreditation.

The accreditation process can be particularly challenging for university museums. It requires university administrators to support the museum's efforts to attain the high standards established and acknowledged by the profession. Most university museums are non-degree granting units of the overall university, therefore they struggle to achieve parity with the other academic units. It takes an enlightened University governing board to acknowledge that a professionally-run museum is a tremendous asset to the university or college for the long term future, and serves as the public gateway between the general public and the campus community.

## GOAL 4. PUBLIC EDUCATION PROGRAMMING

**GOAL 4: Develop and provide innovative programming to educate the ITC's audiences and inspire them to learn more about themselves and their community.**

### **SHORT-TERM OBJECTIVES**

1. Create an interpretation plan which focuses on the general public and school-age children.
2. Develop an ongoing docent training program for the Visitor Services Department.
3. Continue to develop and refine K–12 programming, including a review and update of the TEX KIT program.
4. Continue to develop and expand Summer Educator Workshops and Teacher Workshops.
5. Continue to develop and expand collateral materials and programs that accompany each exhibit.
6. Develop online educational materials including virtual museum exhibits and long-distance learning programs, including video conferencing.

### **LONG-TERM OBJECTIVES**

7. Research best and current practices on how to reach the full range of diverse audiences.
8. Create education and interpretation plans that account for and include the full range of peoples and traditions that have contributed and are contributing to the life and culture of Texas.
9. Coordinate an education and interpretive plan with the exhibits narrative plan.
10. Establish a variety of academic *ad hoc* groups (drawing from both UTSA and non-UTSA communities) to advise on specific subjects relating to the museum's education and interpretive plans.
11. Expand the museum's statewide education presence.
12. Conceptualize, develop and implement community outreach programs which may include a vehicle that can be used as a mobile exhibit forum which would take small scale exhibits throughout the state. These traveling mini-exhibits would constitute a distance-learning program which can serve communities with little access to the ITC and will also act as a remote PR program for the museum.
13. Continue to expand and refine scheduled interpretive programs.
14. Provide opportunities to extend learning beyond the exhibit texts and to research subjects in greater depth. Design changing and permanent exhibits in ways that entice visitors to seek more knowledge while offering specific resources to create these learning opportunities.

## **BACKGROUND**

The ITC's original 1968 mandate included statewide K–12 education. A 1986 addendum encouraged ITC to pursue academic partnerships with UT System components, specifically in the area of teacher preparation. As a university cultural history museum, the ITC seeks to fulfill its educational mandate on all levels.

## **GOAL 5. RESEARCH AND SCHOLARSHIP**

**GOAL 5: Be the nationally–recognized center for research and scholarship related to Texan cultures.**

### **SHORT-TERM OBJECTIVES**

1. Establish regular internship programs for two constituencies: UTSA students and the non-UTSA college student community.
2. Re-vamp the website to provide greater access for online exploration of ITC research materials.
3. Work with the UTSA Library to develop a program that defines and synchronizes the range of finding aids needed to expand and enhance ITC collections accessibility for the research audience.
4. Support research and study opportunities for UTSA's academic colleges and departments, in particular the College of Liberal and Fine Arts, the College of Education and Human Development and the College of Architecture.
5. Offer UTSA students and faculty access to study and research programs based upon the ITC collections and the UTSA Archives.
6. Work to appropriately manage and inventory ITC collections to ensure their enduring academic legacy.

### **MID-TERM OBJECTIVES**

1. Offer research and study opportunities as above while adding lectures, seminars and study storage in a new facility.
2. Offer museum studies classes including a certificate program (possibly in the new building).
3. Offer study and research programs based on the ITC's collections and exhibits.
4. Offer interdisciplinary programs and exhibits that engage departments and colleges to work with faculty on the development of new exhibits.

### **LONG-TERM OBJECTIVES**

1. Create an education plan for the academic audience.
2. Create partnerships with other museums and institutions to establish a research and scholarship consortium. Establish a policy for creating a research and scholarship consortium.
3. Create a timeline for development and implementation of a research and scholarship consortium.
4. Re-establish the museum's Research Fellowship program.
5. Re-establish the publications program to highlight the scholarly research made possible through research facilities at the ITC.

6. Work with a faculty committee to define the ITC's research priorities.
7. Develop a long-term series of UTSA-based educational programs directly related to faculty classes and initiatives.
8. In collaboration with faculty, initiate an annual series of conferences that highlight academic subjects and initiatives.
9. All of the above plus offer academic programs at the ITC.
10. Offer a museum studies program, with an undergraduate or graduate degree.
11. Continue to offer academic resources as above, and expand them.

## **BACKGROUND**

Over the past 40 years the ITC and UTSA have held at the ITC a vast array of object- and artifact-based collections. While these collections are available for research by students and the general community, the ITC has not created a research center *per se*. Provision for the research center concept is basic to the success of the ITC's strategic plan. MGA's interviews and Town Hall meetings with Departmental Chairs, the general UTSA faculty and students have outlined the need for a defined central research center with a "transparent," user-friendly access system. This access system incorporates every level of research; University library finding aids, appropriate, easily accessed areas for research and study, greater opportunities for scholarship and faculty/curriculum connections, and a greater emphasis on the ITC's management of its collections as a research resource that is fully synchronized within the UTSA library's finding aid system. This new plan will require changes in the ITC's staffing plan, and an overall re-allocation and re-organization of the collections-related research spaces.

## GOAL 6. CONSTITUENCIES

### GOAL 6: Establish relationships with constituent groups.

#### SHORT-TERM OBJECTIVES

12. Identify the ITC's constituent groups. A *constituent group* in this context refers to a collection of individuals who have a vested interest in the success of the ITC. Constituent groups for the ITC may include (but are not limited to): UTSA Alumni, UTSA students, faculty and staff, ITC volunteers, Asian & Texas Folk-Life participants, donors/collectors, K-12 educators, State of Texas historians, San Antonio architectural preservationists, San Antonio Virtual & Interactive Geometry (S.A.V.I.G.) fans, local and state tourists, Greater San Antonio Chamber of Commerce, the Downtown Alliance San Antonio, Smithsonian Institution members, HemisFair fans, various Texas cultural identity/affinity groups, etc.
13. Participate in more community events and programs to give ITC staff and the institution greater visibility.
14. Encourage staff participation in academic and professional circles that directly relate to the ITC's mission.
15. Expand the ITC's visibility by participating more frequently as a vendor or information booth at other local festivals and events.
16. Develop a Speakers Bureau utilizing the best of the museum's and the university's resources.

#### LONG-TERM OBJECTIVES

17. Identify the ITC's constituent groups. A *constituent group* in this context refers to a collection of individuals who have a vested interest in the success of the ITC. Constituent groups for the ITC may include (but are not limited to): UTSA Alumni, UTSA students, faculty and staff, ITC volunteers, Asian & Texas Folk-Life participants, donors/collectors, K-12 educators, State of Texas historians, San Antonio architectural preservationists, San Antonio Virtual & Interactive Geometry (S.A.V.I.G.) fans, local and state tourists, Greater San Antonio Chamber of Commerce, the Downtown Alliance San Antonio, Smithsonian Institution members, HemisFair fans, various Texas cultural identity/affinity groups, etc.
18. Assess and identify the mutually beneficial needs between each constituent group and ITC.
19. Where feasible, develop programs which address particular constituent group needs and the ITC mission.
20. Build partnerships with constituent groups to develop future programming.
21. Hold periodic meetings with constituent groups that may encourage additions to the ITC's photography collection.
22. Plan the facility so it can become a center for all community constituencies.
23. Partner with other museums or organizations (both in- and out-of-state) on occasional collaborative projects.

24. Develop a series of recurring and one-time special events that have strong educational components to serve the various constituent groups.

## **BACKGROUND**

The special challenge for the ITC is its dual mission: Service to the UTSA academic community and to the general public. The museum serves broad local, state and national constituencies. Within the university, it must address permanent and visiting faculty members, the graduate and undergraduate student body, visiting scholars, university administrators and staff. Beyond the university community, the ITC needs to be responsive to all regions of Texas, with natural emphasis on the immediate San Antonio metro area and the greater Central and South Texas region. Attention to the Texas statewide constituency cannot be overemphasized. Finally, the ITC has a responsibility to address university and scholarly audiences nationally, as well as its national museum constituency. Each audience and constituent group must be clearly identified and prioritized. A plan must then be established to develop relationships with each constituent group at its appropriate level.

## **GOAL 7. COLLECTIONS**

**GOAL 7: Build, conserve, catalog, interpret, and expand collections that reflect the ITC mission. Make these collections accessible to all.**

### **SHORT-TERM OBJECTIVES**

#### **Collections Management**

25. Create a plan to provide greater access to collections and coordinate the ITC's collections management with UTSA's academic access needs and standards.
26. Create a policy that clearly outlines and establishes the museum's digital, image, and audio rights (copyright, rights & reproductions) for all future acquisitions.
27. Create a focused acquisitions policy for all future acquisitions, including donations and targeted gifts. Make sure this conforms with professional standards.
28. Create a policy for de-accessioning objects not central to the core mission, and plan and initiate a program to address the return of long-term loaned objects. Coordinate this policy with the legal department at UTSA.
29. Revise or create a formal loan policy for all ITC collections items and for objects and artifacts borrowed from other institutions.
30. Retain a collections management consultant.

#### **Collections Preservation**

1. At the earliest possible date undertake a full conservation assessment of the object and photograph collections. This will require retaining two consultants: an objects conservator and a photographs conservator. Each conservator will need to assess both the environmental climate conditions as well as the object or photograph conservation work necessary.

### **LONG-TERM OBJECTIVES**

#### **Collections Management**

1. Develop a plan for a more simplified and transparent collections registrarial system which will facilitate research access to the collections database, via the UTSA protocol. Find a way to achieve this reciprocally with the UTSA Library.
2. Define a policy and program to establish "user-transparency" (facilitated accessibility) within the collections database and management technologies available to both the UTSA Library and the museum.
3. Create a plan to determine whether (or how) copyright to the photo archival collections can be obtained.
4. Develop a collections plan that establishes a collections acquisition priority list which is geared to support a wide range of future narratives for the permanent and temporary exhibits.



5. Create a collections manager position.
6. Provide spaces for collection research, study, lectures and academic use.

### **Collections Preservation**

7. Provide appropriate media-specific climate and environmental conditions to allow for fully professional long-term collections preservation.
8. Establish adequate separate collection storage and work areas for:
  - Conservation, maintenance and care of collections objects
  - Evaluation of incoming and outgoing collections objects
9. Create a policy and program for the collection, preservation and storage of all digital holdings.

### **BACKGROUND**

For many years there was uncertainty as to whether the objects, artifacts, photographs, oral histories, and documents held by the ITC could be fully considered part of the organization's collections. The ITC has now been assured by UTSA senior administration that it should function as a collecting institution. A collection management plan has been devised and is being implemented.

Collections under the ITC's stewardship, excepting those on loan from other entities, constitute a permanent collection and, as such, will be cared for and preserved in a professional manner. The overall holdings include a variety of collections. The artifact collection (primarily 3-D objects) grew primarily as a result of items acquired as exhibit or educational material. Future acquisitions will be guided by the collection policy and will directly support the growth of the ITC as a research facility and a venue for exhibition of objects that support educational goals. Prior to significant expansion of the artifact collection, the current collection requires an immediate evaluation and analysis of conservation and preservation needs, as well as an assessment of registration status for each object and implementation of a standardized cataloguing system to consolidate all records. The photographic archive is a major asset of the ITC and consists of approximately 3 million images. A small percentage has been catalogued, digitized, and placed online. The Collection is recognized by scholars of Texas history as a significant state archive. Efforts are being made to obtain funding that will support the continued processing and preservation of the collection. The ITC's Oral History Collection, established in the 1970s, is a repository of oral histories collected throughout Texas documenting a wide range of topics, with emphasis on local and regional history, important individuals and events, and Texas traditional lifeways. Currently, the archive preserves over 600 oral histories, some of which have been digitized and made available online. Expansion of the program to encourage greater participation of UTSA faculty and students is planned. As a matter of professional ethical responsibility, and as part of the accreditation process, the collections' objectives outlined for both the short- and long-term must be initiated as soon as possible to ensure the long-term preservation of the ITC's unique historic assets.

## GOAL 8. EXHIBITS

**GOAL 8: Develop exhibits of high intellectual quality that accurately tell the Texan story in a format that is accessible and emotionally resonant to ITC audiences.**

### PERMANENT EXHIBITS

**GOAL 8A: Develop an approach to the permanent exhibits that enables the ITC to carry out its mission to address both the university and the general public audiences.**

#### Short-Term Objectives

1. Retain an exhibit design firm to create a permanent exhibit master plan.
2. Establish budgets for permanent and changing exhibit design and production.

#### Long-Term Objectives

3. Establish an interpretive narrative plan for the permanent exhibit floor.
4. Retain a contract project manager for management of the permanent exhibit design and fabrication.
5. Create a long-term renovation matrix or change-out schedule for permanent exhibits.
6. Coordinate the permanent exhibits master plan and permanent exhibits interpretive or narrative plan with the future collections acquisitions plan.
7. Work throughout the State of Texas with educators, historians, anthropologists, cultural leaders, geographers, etc. to define the full story of the permanent exhibit narrative. Achieve this objective via the development of a series of *ad hoc* subject-based “advisory” committees based on the range of key subjects highlighted in the interpretive narrative plan.
8. Develop support groups to assist in the funding of specific permanent exhibit areas.
9. Develop and coordinate the permanent exhibit master plan in conjunction with the building design program for new construction.
10. Expand the curatorial and education staff to be able to plan and coordinate the full exhibit design program (permanent, changing and traveling) on a professional and economically appropriate basis.

### CHANGING EXHIBITS

**GOAL 8B: Present a continual program of changing exhibits that address contemporary approaches and culturally-related developments, and showcase new research by university scholars.**

#### Short-Term Objectives

1. Develop a plan of changing exhibits that targets new audiences and encourages return visits from established audiences.

### **Long-Term Objectives**

2. In collaboration with the *ad hoc* exhibit advisory groups, make sure each changing exhibit has multiple points of view to ensure an ongoing dialogue among visitors.
3. Collaborate with UTSA faculty and other university scholars to develop temporary exhibits that highlight or showcase the latest thinking in a particular academic field that has resonance with the ITC collections or mission.
4. Seek out guest curators to develop exhibits that are responsive to current events.
5. Periodically create or seek out exhibits that challenge conventional interpretations on subjects relevant to the ITC mission and/or collections.

### **TRAVELING EXHIBITS**

**GOAL 8C: To be well-known by national museum professionals as an important venue for traveling exhibits.**

**GOAL 8D: To be acknowledged as a nationally-recognized producer and distributor of museum exhibits and educational and digital resources\* related to the stories of the people of Texas.**

*\*Digital resources include, but will not be limited to: Photography, archival resources, video & DVD, streaming video, audio, graphic design, print publications, public relations, print/broadcast media, website, web publications and development of digital education materials.*

*Digital resources are also licensed and sold, and may be licensed or sold by the ITC or others.*

### **Long-Term Objectives**

6. Develop a small number of high quality, affordable traveling exhibits that can be offered to other museums (initially Texas institutions and other university museums) to generate a new, ongoing income stream.
7. Collaborate with UTSA faculty and/or graduate student scholars to develop exciting, thought-provoking traveling exhibits that highlight the advanced scholarship and research generated by UTSA, and would be appropriate to travel to other institutions.
8. Work with UTSA collaborators to pursue outside funding to cover traveling exhibit development costs.
9. Develop a long-term, multi-year program of traveling exhibit planning, design and development.

## **BACKGROUND**

There are three types of exhibits: Permanent, changing and traveling. Permanent exhibits are large-scale, comprehensive and are usually in place a minimum of one year and a maximum of seven years. Changing exhibits are smaller in scale and are mounted on a regular, short-term basis, usually 3-4 months. These exhibits are produced by staff, or perhaps rentals from other institutions, or they may be produced by varying combinations of staff, outside consultants or outside institutions. Traveling exhibits may be generated by the ITC staff and its consultants and often provide revenue for the ITC via rentals to outside institutions. All exhibit types will be integrated within the ITC's mission, its collections, and its connections to UTSA's faculty, as well as to anyone creating important scholarship about the people of Texas, for example: cultural historians, anthropologists, demographers, and literary or artistic leaders.

## GOAL 9. POLICIES AND PLANS

**GOAL 9: Develop management and operational policies necessary to guide the organization as it expands its professional profile and establishes a deeper, more integral relationship with the UTSA community of faculty, students and administration.**

### SHORT-TERM OBJECTIVES

The following policies need to be created in the short-term (years 1–2).

#### **Administrative:**

- Human Resources Plan and Policy (review & revise current policy) and Administrative Policies
- Staff Job Descriptions, Training and Development Plan
- Board/Staff/University Communication Policy
- Staffing Plan & Orientation
- Volunteer Profile & Plan Handbook
- Public Relations Policy Handbook
- Code of Ethics
- Facilities Rental Policy
- Plan for UTSA Archives & ITC Library connection/collaboration
- Financial Management Policies (in coordination with the UTSA Business Affairs Office)
- Business Plan
- Operations Plan

#### **Board-Related:**

- Donor Recognition Policy (in conjunction with the UTSA Advancement Office policies)
- Development Board Profile and Board Responsibility Policy
- Development Board Plan – Handbook

#### **Collections-Related:**

- Collections Policy for Accessioning and De-accessioning of Objects (compliant with State of Texas policies)
- Copyright and Rights & Reproduction Policy

- Intellectual Rights/Copyright Use Policy
- Object/Media Conservation Policies
- Archives Management Policy
- Exhibits Plan and Exhibits Development Policy
- Education Policy and Plan
- Partnerships Plan and Policy
  - Academic
  - Community relations
- Statewide Education plan

#### **Accreditation-Related:**

- Professional Practices Policy
- MAP Coordination Plan
- Accreditation – required plans
- Accreditation – required policies

#### **LONG-TERM OBJECTIVES**

10. Implement a system to review and, as necessary, revise, policies that address the professional operation and management of the museum. Coordinate all policies within the broader UTSA policy rubric. All museum policies must be compliant with the AAM accreditation standards as mentioned under Strategic Goal 3.
11. Establish an effective and influential *ad hoc* museum policy Advisory Committee composed of local and regional museum professionals.
12. Establish several other policy-specific *ad hoc* committees for specific policy areas which may need professional advice.
13. Establish a national advisory board with high profile Texans who reside outside Texas.
14. Expand the ITC Development Board. Instill an “esprit de corps” among Development Board members who understand the organization’s fundraising challenges, and are willing to play a critical role in making the project succeed. Allow sufficient time to accomplish this board expansion.
15. Develop a Board Profile. Work with the UTSA Vice President for University Advancement and Executive Committee of the Development Board to determine who should and can be nominated for a position on the ITC Development Board.

## **BACKGROUND**

Continuous review of policies and plans listed here are essential to the organization's long-term success. Many of these policies are key to the accreditation process. All will support the ITC as it seeks to be a better-managed organization. To achieve this successfully will require establishing a working relationship with the UTSA legal department to insure compatibility of the ITC Development Board's goals and practice with university and state policy.

## **GOAL 10. STAFFING**

**GOAL 10A: Ensure the staff of the ITC can adequately and effectively meet the organization's short- and long-term needs.**

### **SHORT-TERM OBJECTIVES**

1. In both the short- and long-term staffing plan, develop a revised staff organization chart, and new staff job descriptions.
2. Develop a plan and a budget for ongoing professional staff development, both for ITC staff and for UTSA personnel that have regular ITC duties (e.g. Security and Maintenance).

### **LONG-TERM OBJECTIVES**

3. Create a long-term staffing plan which includes a review of the staffing needed to implement the strategic goals and objectives.
4. Develop a long-term management and coordination plan for the portion of the UTSA-managed ITC staff which is responsible for security, maintenance, and facilities.

**GOAL 10B: Ensure ITC volunteers can adequately and effectively meet the organization's short- and long-term needs.**

### **SHORT-TERM OBJECTIVES**

1. In both the short- and long-term volunteer staffing plan, develop a revised volunteer job descriptions. Identify positions best suited to volunteers versus paid museum staff.
2. In cooperation with internal staff, assess volunteer needs for programs and special events.

### **LONG-TERM OBJECTIVES**

3. Create a long-term volunteer staffing plan which includes a review of the volunteers needed to implement the strategic goals and objectives.
4. Develop a plan and a budget for ongoing volunteer development.

### **BACKGROUND**

The ITC senior staff is currently developing both a short and long-term staffing plan. The staff organization must reflect the institution's long-term needs, and should also reflect current professional museum practice. Many of the museum's future needed staff positions did not exist when the ITC was founded. Today, most museums work in staff teams to develop all of the programming, exhibits, events, educational resources, publications and web presence. The museum staff works together toward a single goal. For example, a recently-identified position is digital services. This position did not exist in 1969. Digital services now comprises content, design, and production in a unified fashion.

In addition, to achieve accreditation, these staffing changes will be necessary. Once the new staffing plan is complete, another key issue will be the clarification of job descriptions, as well as the respective expectations, responsibilities, and management of the ITC-based UTSA facilities, security, and maintenance staff.



If the ITC is to achieve its long-term goals for revenue-production, both the UTSA and the ITC staff will need to be reorganized to work together in a concerted fashion.

An equally important staffing issue revolves around the museum's volunteer program. Every year, ITC volunteers commit more than half a million dollars worth of service in support of museum research, collections, exhibits, programs, and special events. Stated plainly, the museum would not be able to function without its volunteers. As the museum's long-range staffing plan evolves, a volunteer staffing plan must also be developed to ensure the museum is positioned for success. The volunteer plan must include job descriptions, and it should outline the types of training that will be necessary for each position. It should also take into account museum best practices and UTSA policies regarding volunteers in cash handling roles. Finally, the plan must address volunteer compensation. As "unpaid staff," volunteers seek other benefits: a sense of belonging, recognition, learning opportunities, and access to museum functions to name a few. It is important that the museum remain competitive in its care and handling of the volunteer program.

# GOAL 11. FINANCES

**GOAL 11: Periodically analyze, clarify and develop the ITC's needs and revenue-producing capacities to ensure firm financial standing.**

## **SHORT-TERM OBJECTIVES**

1. In conjunction with the UTSA Business and Legal offices, develop a system of policies which allow/encourage the ITC to be more financially self-sustaining.

## **LONG-TERM OBJECTIVES**

2. Create a long-term revenue production plan for future revenue-producing areas and subjects including:
  - Admissions
  - Museum Store
  - Festivals
  - Special Events
  - Conferences
  - Food Service
  - Catering
  - Education Programs, Materials and Classes
  - Lectures
  - Rentals
  - Tours and Travel
  - Product Licensing
  - Rights and Reproduction
  - Changing and Traveling Exhibits and Associated Underwriting
  - Web/Internet Sales
  - Membership, Etc.
3. Develop a revised financial management plan, with greater emphasis on revenue generation.
4. Develop a plan for increased staffing for the ITC Financial Department.
5. In conjunction with UTSA, develop a plan for long term major and minor capital repair and maintenance.

## **BACKGROUND**

The UTSA senior administration has indicated that to survive and succeed long-term, the ITC must develop additional earned income and revenue sources. The museum's strategic planning has been done with this goal in mind. If the strategic plan is implemented, if the staff can gradually be reorganized and slightly expanded, and if the new facility can be built to support revenue-production, then the ITC will be well on its way toward greater financial self-sufficiency.

## GOAL 12. BUILDING AND SITE

**GOAL 12: Define the scope and type of facilities which best support and promote the ITC's Strategic Goals.**

### **SHORT-TERM OBJECTIVES**

1. In the existing facility, create a new special events space with an appropriate catering kitchen.
2. In the existing facility, create a series of education spaces which will allow the ITC to present ongoing education programs for all audience sectors, including both the general public and the UTSA academic audience. ITC should be able to charge for the public educational programs and earn income from them, equipped with current multimedia technology.

### **LONG-TERM OBJECTIVES**

1. Implement a building design that will attract new visitors via its design and layout.
2. Develop a facility with fully professional climate control and environmental standards to care for and preserve the collections and exhibits.
3. Develop the facility as an environmentally sound and energy-conscious operation.
4. Develop the facility to have optimal physical circulation and thoughtfully zoned access that is responsive to both security zone and climate zone requirements.
5. Create a series of spaces that allow the ITC to host (or offer) rentals on an active, regular ongoing basis.
6. Determine the appropriate schedule for events, i.e. allowing available spaces for UTSA events and ITC events so they can be balanced appropriately.
7. In the future facility, create a new special events space with an appropriate catering kitchen.
8. In the future facility, create a series of education spaces which will allow the ITC to present ongoing education programs for all audience sectors, including both the general public and the UTSA academic audience. ITC should be able to charge for the public educational programs and earn income from them, equipped with current multimedia technology.
9. Create a new lecture hall/auditorium with new projection and digital systems. It should also be equipped with a raked floor, which will allow the museum to charge separately for auditorium presentations.
10. Create a new visitor orientation multi-media experience theater which could develop revenue as a separate ticketed experience.
11. Reconsider all exterior site use for festivals and programs in light of the new interior public use spaces.
12. Develop parking sufficient to accommodate high public visitation and greater UTSA access and use.

## **BACKGROUND**

The pressing need for renovation, rehabilitation and change in the ITC's facility and site has been the impetus for this strategic plan. Despite the existing facility's limitations, in the past few years the ITC has managed to draw over 170,000 annual visitors. This attendance is about average for a museum of 186,000 gsf. It should be noted that as a rule-of-thumb, museums should draw at least one annual visitor per gross square foot of building space. If the facility is renovated or rebuilt, and if the exhibits are new and fresh, and if the site entry, signage, parking, updated building profile is visible, attractive and inviting, and the site is well-maintained and well-landscaped, the ITC can easily attain 220,000 or more annual visitors with no additional square footage. Thus any renovation/rebuilding can easily support the Museum to better sustain itself, as well as to better implement its mission for service to UTSA.



## 2.5 COMPARABLE INSTITUTIONS

M. GOODWIN ASSOCIATES, INC.  
Consultants to Museums

**DRAFT**

October 15, 2009

To: ITC Strategic Planning Committee

From: Marcy Goodwin

**RE: UTSA - ITC Comparable Institutions**

On the following pages we have compiled a variety of mission statements from cultural heritage and history museums, many of which are affiliated with academic institutions. We have also included some Texas museums which seem to focus on at least a portion of the ITC mission. These mission statements are in italics and taken directly from the respective websites. In some instances they have a one-sentence statement (The Texas Heritage Museum) while others, such as the Mathers Museum of World Cultures, is six paragraphs long. If the museum included a vision and values statement we've listed that as well.

Among museums affiliated within academic institutions, there tends to be a split between those run by directors with professional museum experience, and those museums which are run by a professor/curator.

# UTSA – COMPARABLE INSTITUTION MISSION STATEMENTS

## UT System Mission Statement

*The mission of The University of Texas System is to provide high-quality educational opportunities for the enhancement of the human resources of Texas, the nation, and the world through intellectual and personal growth.*

## UTSA Mission Statement

*The University of Texas at San Antonio is dedicated to the advancement of knowledge through research and discovery, teaching and learning, community engagement and public service. As an institution of access and excellence, UTSA embraces multicultural traditions, serving as a center for intellectual and creative resources as well as a catalyst for socioeconomic development for Texas, the nation and the world.*

## Institute of Texan Cultures, University of Texas at San Antonio, TX

*The mission of the Institute of Texan Cultures is to engage lifelong learners in the understanding and celebration of Texas cultural heritage.*

## STATE PRESERVATION BOARD DIVISION

### The Bob Bullock Texas State History Museum, Austin, TX

[www.thestoryoftexas.com/the\\_museum/about.html](http://www.thestoryoftexas.com/the_museum/about.html)

*The Bob Bullock Texas State History Museum engages the broadest possible audience to interpret the continually unfolding Story of Texas through meaningful educational experiences.*

### Values

*The Texas State History Museum will:*

- \* Pursue excellence in public service.*
- \* Support education of school-aged children by creating and providing learning experiences with exhibits and programs inside and outside of the Museum environment.*
- \* Create an environment in the Museum that encourages experiential learning.*
- \* Understand the changing concerns and interests of the community to address the needs of both local and state-wide audiences.*
- \* Ensure the Museum's content and mission are accessible to the broadest possible audiences through diverse programming and the latest technologies.*
- \* Be an innovative, non-collecting institution that collaborates to provide dynamic accessible interpretations of Texas history.*
- \* Ensure stewardship of fiscal, physical, cultural and human resources through entrepreneurial approaches.*
- \* Communicate the Museum's mission to build public awareness.*

## OTHER UT SYSTEM MUSEUM MISSION STATEMENTS

### **Harry Ransom Center, The University of Texas at Austin**

[www.hrc.utexas.edu/about/mission/](http://www.hrc.utexas.edu/about/mission/)

*The central mission of the Ransom Center is to advance the study of the arts and humanities. To this end, the Center:*

- \* Acquires original cultural material for the purposes of scholarship, education, and delight*
- \* Preserves and makes accessible these creations of our cultural heritage through the highest standards of cataloging, conservation, and collection management*
- \* Supports research through public services, symposia, publications, and fellowships*
- \* Provides education and enrichment for scholars, students, and the public at large through exhibitions, public performances, and lectures*

### **The Texas Natural Science Center (Texas Memorial Museum) at the University of Texas at Austin**

[www.utexas.edu/tmm/](http://www.utexas.edu/tmm/)

*To encourage awareness and appreciation of the interplay of the biological, geological and environmental forces as they have shaped, are shaping and will shape our world.*

### **The Blanton Museum of Art at the University of Texas at Austin**

[www.blantonmuseum.org/about/history\\_overview\\_mission.cfm](http://www.blantonmuseum.org/about/history_overview_mission.cfm)

*As the art museum of a major research university, The University of Texas at Austin, the Blanton Museum of Art is committed to being a center of excellence, knowledge and learning, building the finest collections possible, and serving as a vital resource for teaching in a broad variety of disciplines. As the principal art museum in a major metropolitan area and state capital, the Blanton is committed to be a welcoming place for all visitors, building a lively and engaged community of art lovers of all ages, and serving as a gateway between the University, the city of Austin, and the state.*

### **The Dolph Briscoe Center for American History at the University of Texas at Austin**

[www.cah.utexas.edu/](http://www.cah.utexas.edu/)

*Through stewardship, scholarship, and outreach, the Dolph Briscoe Center for American History increases knowledge and fosters exploration of our nation's past.*

*As a leading history research center, we collect, preserve, and make available documentary and material culture evidence encompassing key themes in Texas and U.S. history. Researchers, students, and the public mine our collections for a wide range of academic, professional, and personal uses. Our collections also inspire our own projects, including books, exhibits, programs, films, and educational materials. The Dolph Briscoe Center for American History is an organized research unit and public service component of The University of Texas at Austin.*

### **Lyndon Baines Johnson Library and Museum, University of Texas at Austin**

[www.lbjlib.utexas.edu/johnson/Aboutus.hom/aboutus-home.shtm](http://www.lbjlib.utexas.edu/johnson/Aboutus.hom/aboutus-home.shtm)

- To preserve and protect the historical materials in the collections of the Johnson Library and make them readily accessible;*
- To increase public awareness of the American experience through relevant exhibitions and educational programs;*
- To advance the Lyndon Baines Johnson Library and Museum's standing as a center for intellectual activity and community leadership while meeting the challenges of a changing world.*



The LBJ Library is located at the UT Austin campus but administered by the Office of Presidential Libraries, National Archives and Records Administration, who administer all the Presidential libraries (there are currently thirteen of them).

## **TEXAS COMMUNITY COLLEGE MUSEUM MISSION STATEMENTS**

### **Star of the Republic Museum, Blinn College, Washington-on-the-Brazos State Historical Park, TX**

[www.starmuseum.org/aboutthe.htm](http://www.starmuseum.org/aboutthe.htm)

*The Star of the Republic Museum was created by the Texas Legislature and is administered by Blinn College as a cultural and educational institution. Its purpose is to collect and preserve the material culture of the Texas Republic (1836-1846) and to interpret the history, cultures, diversity, and values of early Texans. The Museum strives to inspire interest, understanding and appreciation of Texas heritage for students, teachers, scholars, and the general public through exhibits, tours, programs, web activities, and outreach.” (approved by the Blinn College Board of Trustees, 2007)*

The Star of the Republic Museum, located in the 300-acre Washington-on-the-Brazos State Historic Site, was created by the State of Texas and opened on Texas Independence Day, March 2, 1970. House Bill No. 634, of the Sixty-first Legislature, in regular session, transferred the control and custody of the Museum to Blinn College, Brenham, Texas in Washington County. The museum was named a Smithsonian Affiliate in 2008.

### **Texas Heritage Museum, Hill College, Hillsboro, TX**

[www.hillcollege.edu/museum/index.php?dept=104](http://www.hillcollege.edu/museum/index.php?dept=104)

*The Texas Heritage Museum’s mission is to explore Texas and Texans during wartime and how those experiences affect us today.*

The Historical Research Center is “a nationally recognized Civil War repository.” The collection includes personal items donated by Hill College graduate Bob Bullock during his term as Lieutenant Governor of Texas. Awarded a second MAP grant (Museum Assessment Program) for Collections Management.

## **OTHER UNIVERSITY CULTURAL HERITAGE MUSEUMS**

### **Mathers Museum of World Cultures, Indiana University, Bloomington, IN [Tier I university]**

[www.indiana.edu/~mathers/about/mission.html](http://www.indiana.edu/~mathers/about/mission.html)

*The William Hammond Mathers Museum is Indiana University’s museum of world cultures. Through its collections, exhibits, and programs, the Museum is dedicated to preserving and promoting knowledge of the world’s cultures. In all of its activities, the Museum strives to further its audiences’ understanding of both the diversity of the world’s specific cultures and the underlying unity of cultures as a human phenomenon.*

*The William Hammond Mathers Museum fosters Indiana University’s role as a public and research institution by holding specialized collections of material culture in trust. Proper use of the collections is the core of the Museum’s mission, which may be described in terms of preservation, research, and communication.*

*To preserve knowledge of the world’s cultural heritage, the Museum acquires and conserves collections of material culture. The Museum acquires only collections that serve its stated purpose. The Museum strives to meet the highest standards of conservation in maintaining its collections, so that they may be preserved*

*for future generations. The Museum applies the same standards of stewardship to the documentation of the objects in its collections and seeks constantly to expand and improve that documentation.*

*The Museum's collections are available to scholars, students, and interested members of the public for research. The Museum also emphasizes two other aspects of its research mission. First, the Museum trains students to conduct research on material culture, so that knowledge and understanding of the world's cultural heritage may be enhanced in future generations. Second, the Museum is committed to improving informal education by making its exhibits and programs available to faculty and students doing research on methods and results of informal education.*

*The Museum's communication mission is three-fold. First, through exhibits and educational programming, the Museum provides audiences of diverse ages and backgrounds with opportunities for informal, non-classroom education about the world's cultural heritage. Second, the Museum enhances classroom teaching, both at Indiana University and in other Indiana schools at all levels. To achieve this end, when the prerequisite of conservation has been met, the Museum makes its collections available for coursework, along with the expertise of its staff. Third, the Museum helps train students for careers in museums by providing classes in museum studies and other opportunities for experience in museum work.*

*In all activities, the Museum serves its diverse audiences by providing educational experiences that meet the highest standards of scholarship and, within the Museum's means, the highest attainable standards of presentation. In turn, the Museum serves Indiana University by making the university's research and teaching about the world's cultures accessible to the broadest possible audience.*

**Burke Museum of Natural History and Culture, University of Washington, Seattle, WA [Tier I university]**

[www.washington.edu/burkemuseum/info/mission.php](http://www.washington.edu/burkemuseum/info/mission.php)

*The Burke Museum is dedicated to creating a better understanding of the world and our place in it. The museum is responsible for Washington State collections of natural history and cultural heritage, and for sharing the knowledge that makes them meaningful. The Burke welcomes a broad and diverse audience and provides a community gathering place that nurtures life-long learning and encourages respect, responsibility, and reflection.*

**Vision**

*The Burke Museum will be recognized as the premier natural and cultural heritage resource in the Pacific Northwest. It will be renowned for its authoritative and relevant information, its timely and responsive educational programs, and its commitment to community efforts to preserve, appreciate, and cultivate responsibility for the world around us.*

**Values**

<i>Inspiration</i>	<i>We inspire curiosity and promote engagement in scientific and cultural discovery.</i>
<i>Excellence</i>	<i>We conduct research, develop programs, and build exhibits recognized for their integrity, relevance, quality, and creativity.</i>
<i>Stewardship</i>	<i>We acquire, preserve, conserve, and hold in trust the Washington State collection of natural and cultural objects and information.</i>
<i>Community</i>	<i>We engage a diverse community in ways that encourage their active participation and honor their contribution to our shared heritage.</i>
<i>Respect</i>	<i>We strive to inspire in all a respect for human life, nature, and the environment.</i>

**The William R. and Clarice V. Spurlock Museum, University of Illinois at Urbana–Champaign, IL [Tier I university]**

[www.spurlock.illinois.edu/policy/missionstatement.html](http://www.spurlock.illinois.edu/policy/missionstatement.html)

*The Spurlock Museum celebrates our shared humanity by collecting, preserving, documenting, exhibiting, and studying objects of cultural heritage. The Museum's primary function is education in service to students, scholarly communities, and the general public, interpreting the diversity of cultures through time and across the globe. Its collections constitute a public trust to be responsibly maintained for future generations as a permanent record of the cultural world.*

Recently completed two-day visit from AAM Accreditation Committee and currently await the final decision on receiving accreditation. On their website they include a link to their policies page, a good example of what has to be created in advance of any accreditation visit.

**The Rosemary Berkel and Harry L. Crisp II Museum, Southeast Missouri State University, Cape Girardeau, MO**

[www.semo.edu/museum/mission.htm](http://www.semo.edu/museum/mission.htm)

*The Crisp Museum provides the university and area communities with opportunities to:*

- \* Expand understanding of the fine arts*
- \* Deepen knowledge of contemporary and historic cultures*
- \* Enrich perceptions of the complex and essential relationships between humans and their material cultures*
- \* Promote appreciation of the contributions of diverse peoples, cultures, and historic periods*
- \* Engage in experiential learning and thereby realize increased self-understanding and knowledge*

*The Crisp Museum serves as a repository for significant historical and cultural objects of regional and national importance. In this capacity the museum house, preserve, exhibit, interpret, augment, and refine its collections of art, historical objects, and archaeological artifacts.*

## **MUSEUMS NOT AFFILIATED WITH ACADEMIC INSTITUTIONS**

**The Field Museum, Chicago, IL**

[www.fieldmuseum.org/museum\\_info/mission\\_statement.htm](http://www.fieldmuseum.org/museum_info/mission_statement.htm)

*Preamble: Serving The Public As Educator*

*The Field Museum is an educational institution concerned with the diversity and relationships in nature and among cultures. It provides collection-based research and learning for greater public understanding and appreciation of the world in which we live. Its collections, public learning programs, and research are inseparably linked to serve a diverse public of varied ages, backgrounds and knowledge.*

*Subject Matter Focus: Living Together On The Living Earth*

*Combining the fields of Anthropology, Botany, Geology, Paleontology and Zoology, the Museum uses an interdisciplinary approach to increasing knowledge about the past, present and future of the physical earth, its plants, animals, people, and their cultures. In doing so, it seeks to uncover the extent and character of biological and cultural diversity, similarities and interdependencies so that we may better understand, respect, and celebrate nature and other people.*

*Collections: World-Wide Knowledge Database*

*The Museum holds encyclopedic collections of biological and geological specimens and cultural objects as the data needed to understand the nature of - and conditions affecting - environmental and cultural change. In support of these collections, we also hold significant collections of books, periodicals, photographs,*

illustrations, computer data, archival and instructional material. Like a great research library, our collections of more than 20 million items are a crucial part of the world's knowledge database for the sciences, humanities and the arts. The Museum holds the collections in trust for future generations. Over time, new knowledge is gleaned from the collections. Accordingly, the Museum must manage the collections to provide for both long-term conservation and access and make strategic additions to the collections pursuant to clearly defined objectives. In discharging its collection trusteeship, the Museum recognizes the special relationship it has with the people whose cultures and habitats are represented in the collections. We will nurture these special relationships so together we can enhance greater understanding of cultural traditions and environmental surroundings for the benefit of all humankind.

#### Public Learning: Offering Greater Understanding About Environments And People

Unlike schooling, learning in a museum is self-motivated, self-directed, and can be lifelong. Unlike print and electronic media, information is communicated primarily through real, tangible objects. Museum learning usually takes place during leisure time and without the direction of a teacher. The exhibit is the principal avenue of learning. Exhibits are augmented by people-mediated programs and a visitor-oriented museum-wide staff which reaches out to assist all visitors. Services to schools and communities extend the museum experience to people beyond our walls. To stimulate a public sense of inquiry, curiosity and delight, our exhibits and programs are not only informative, but also entertaining and inspiring. We focus on critical environmental and cultural issues which are engaging and relevant to the public's daily lives and civic responsibilities. We must be a vital educational and recreational destination for both our local and world-wide communities.

#### Research: Explaining The Patterns And Processes That Shape The Living Earth

The Museum maintains a vital program of basic research that continually stimulates active and pioneering uses of the collections. Seeking new knowledge and deriving new syntheses about the dynamic physical, biological and cultural patterns and processes that shape the living earth, Museum research centers on anthropology and the natural sciences of evolutionary and environmental biology and geology. All of the research programs are focused on the interrelationships among the earth, its environments, life and cultures and how they change over time. Our research methods use advanced technologies and encourage an interdisciplinary approach which combines the Museum's disciplinary breadth and small research staff into a uniquely imaginative and focused whole. Our basic research has direct linkages to research about conservational, ecological, biomedical and multicultural issues. The Museum and its staff communicate our research findings and ideas about the history of the planet by means of scholarly and general papers, oral presentations to scientific and public audiences, public exhibits and other learning programs.

#### Publics: Reaching Out

Field Museum serves diverse publics ranging from children, adults and families to the national and international research community. We reach out to our diverse publics and their changing educational needs. We have a special responsibility to reach out to the people of Chicago, neighboring communities and the State of Illinois. Our visitors should reflect the cultural, educational and economic diversity of the Chicago metropolitan area. We must work collaboratively and sensitively with the people in our locality, country and world whose cultures and habitats are represented in our collections, research and public programs. In reaching out, the Museum must build on its long-standing tradition of "outreach" which takes its resources and programs to schools, parks, and communities.

#### Linkages: Working With Others

The Field Museum is a unique educational institution in a network of nearby and international educational institutions. We must work closely with neighboring schools, colleges, universities and research institutions to strengthen the quality and effectiveness of our collection-based research and public learning. We need to collaborate with other museums, environmental, cultural and recreational groups and organizations to fulfill our educational mission. The Museum has an obligation to seek out and collaborate with researchers and teachers who reside in the areas from which our collections come.

#### Center Of Understanding And Mutual Respect: Listening To Each Other

*The Museum subject matter directly relates to the great issues of the present and future: environmental and cultural diversity and their interrelationships. There are differing scholarly and public viewpoints on these concerns. While the Museum does not take institutional positions on these issues, it must serve as a center of free inquiry, a marketplace for multiple points of view on these matters. In doing so it serves as a forum where relevant controversy can be aired. In this way the Museum can be a “door in the wall” of our differences and inspire greater knowledge, understanding and respect for our varied natural environments and cultural heritages.*

#### Public Service: Our Commitment

*We - the trustees, staff and volunteers of The Field Museum - are dedicated to public service. Together and individually we share a commitment to provide services and opportunities to our many publics. As an institution devoted to the study of diversity and relationships, we will practice diversity in our public contacts and staffing. We will nurture an environment of mutual respect which will extend to the public we serve. We will act ethically in our relations with the public and with each other. Collectively and individually we are committed to the mission of the Museum and our public service responsibilities.*

Additional information about the Field Museum:

#### **Research & Collections: Academic Affairs**

[www.fieldmuseum.org/research\\_collections/academic\\_affairs/default.htm](http://www.fieldmuseum.org/research_collections/academic_affairs/default.htm)

Academic Affairs at The Field Museum is primarily responsible for the care and building of the Museum's collections, maintaining active research programs and publishing research results, addressing environmental conservation issues, and furthering cultural understanding. High priority is placed on contributions to developing public education and exhibits programming.

Academic Affairs includes Anthropology, Botany, Geology, Zoology, the Office of Environmental and Conservation Programs, and the Center for Cultural Understanding and Change. The library, computer services, photography, biochemistry laboratory and scientific illustration further support information and scientific services within the Museum.

#### **The Center for Cultural Understanding and Change**

[www.fieldmuseum.org/research\\_collections/ccuc/default.htm](http://www.fieldmuseum.org/research_collections/ccuc/default.htm)

The Center for Cultural Understanding and Change (CCUC) at The Field Museum uses problem-solving anthropological research to identify and catalyze strengths and assets of communities in Chicago and beyond. In doing so, CCUC helps communities identify new solutions to critical challenges such as education, housing, health care, environmental conservation, and leadership development. Through research, programs, and access to collections, CCUC reveals the power of cultural difference to transform social life and promote social change.

#### **The Center for Cultural Understanding and Change: Cultural Connections**

[www.fieldmuseum.org/research\\_collections/ccuc/ccuc\\_sites/culturalconnections/](http://www.fieldmuseum.org/research_collections/ccuc/ccuc_sites/culturalconnections/)

Museums and cultural centers are essential resources for learning about our diverse cultures and interwoven histories. This year, twenty-two Chicago-area cultural resources have partnered with The Field Museum's Center for Cultural Understanding and Change to bring you an eighth season of Cultural Connections – a dynamic exploration of Chicago's communities' histories, perspectives, and cultural changes.

Cultural Connections offers you a unique opportunity to explore Chicago's communities and uncover connections among people of diverse cultural backgrounds. Program participants experience Chicago in a new way by becoming “urban anthropologists” who use a comparative framework (Common Concerns, Different Responses) and the technique of participant-observation

to deepen their understanding when they travel to partner museums and cultural centers. As a program participant, you will observe first voice presentations and performances, examine museum collections, participate in fascinating discussions, and uncover the reasons for cultural differences. As you explore and get to know your neighboring communities through their cultural organizations, you will uncover your cultural connections and deepen your appreciation of the value of Chicago's cultural diversity!

Eight Cultural Connections events take place during a program year that extends from late September to early June. Joint events are developed around an annual theme; this year's is entitled The Language of Looks. Under this theme partners will explore the different ways we send messages about ourselves through aspects of our appearance. For example, some of the questions partners will consider include: How and when does their appearance reveal a person's place of origin? Who determines what is appropriate appearance? And why do people sometimes deliberately take on the appearance of others?

Each event is a comparative collaboration between two or more Cultural Connections partners.

**The Balch Institute for Ethnic Studies, Historical Society of Pennsylvania, Philadelphia, PA**  
[www.hsp.org/default.aspx?id=554](http://www.hsp.org/default.aspx?id=554)

*The Historical Society of Pennsylvania collects and shares stories of the peoples of Pennsylvania and their contributions to American history. Conserving and disseminating knowledge spanning the 17th century to the 21st, HSP opens minds.*

#### Vision

*The Historical Society of Pennsylvania envisions a world of people who delight in knowing the past and our many heritages to forge an enlightened future. HSP enables the path-finding research, engaged discussion, and far-reaching dissemination of knowledge that connect people to history and to one another. We are open to students, teachers, scholars, genealogists, preservationists, artists, and others with a passion for history.*

#### HSP Core Values

1. *We have a passion for history and the responsibility for sharing it with others; we are motivated by our belief that history must come off the shelves and into the everyday lives of people*
2. *We are committed to professional excellence, providing the best standards of care and conservation for the materials in our custody*
3. *We are devoted to stimulating, rigorous, and critical discussions and interpretations of history*
4. *We promote respect and reciprocity between staff and board, colleagues, users, members, stakeholders, and the larger community*

The Balch Institute for Ethnic Studies opened its doors to the public in 1976, the year our nation celebrated its bicentennial birthday. The Institute, however, has its roots in the generosity of Emily Swift Balch, 1835-1917, whose will stipulated that the family estate should be used to establish a library in the Philadelphia area if her sons died without heirs. In accordance with her wishes the library was to be named for the family whose ancestor, John Balch, arrived in America from Somerset, England, in 1658. As of January 2002, the Balch has merged into The Historical Society of Pennsylvania, located at 1300 Locust Street, Philadelphia, Pennsylvania.

While the former Balch Building at 18th S. 7th Street was sold in early October 2004, the mission and collections of the Balch have been fully integrated into the HSP.

Since the merger, educational activities have focused on providing professional development materials

to classroom teachers and other educators, on topics such as ethnic history and new immigrants, in the form of curricular supplements and teacher workshops.

### **Skirball Cultural Center, Los Angeles, CA**

[www.skirball.org/index.php?option=com\\_content&task=view&id=14](http://www.skirball.org/index.php?option=com_content&task=view&id=14)

*Its mission is to explore the connections between four thousand years of Jewish heritage and the vitality of American democratic ideals. It seeks to welcome and inspire people of every ethnic and cultural identity in American life.*

#### *A Reflection on the Philosophy of the Skirball Cultural Center*

*The Skirball Cultural Center defines itself as a Jewish institution in an American context. Our focus is on Judaism as a historical and cultural phenomenon, singular in ancestry but plural in expression. We are inspired by the parallels between Jewish values and American democratic principles. The Skirball's programs, exhibitions, curricula, and communal initiatives seek to convey these ideals to a wide public.*

*In their long history, Jews have never existed in a vacuum but in symbiosis with other cultures. A link between civilizations enriches both. In the uniquely hospitable climate of the United States, Jewish life has flourished. The Skirball stands at the intersection of Jewish and American history. It is where the encounter between the two is appreciated, cultivated, and celebrated.*

*In this place of meeting, the Skirball seeks to build a community including every ethnic and cultural identity, where public discourse is civil and the dignity of each person is respected. In this place of meeting, the Skirball community seeks to affirm that each life has meaning when it ennobles other lives. In this place of meeting, the Skirball community seeks to express the sanctity of life. We see these aspirations as fundamental Jewish values.*

*While the Skirball respects the role of religion in society, our approach resists theological or "vertical" formulations of human experience, where meaning is conferred from a divine source. Our orientation is "horizontal," referring to the human encounter, to life with others, to the task of building a society in which all of us can feel at home. This aspiration, too, we see as an expression of Jewish conviction: emphasizing the life of this world, and striving to make it more just and more compassionate.*

*Since its establishment in 1996, the Skirball has welcomed more than five million visitors. They have included people as various in their ancestry and heritage as the population of California and indeed, the entire globe. In this new millennium, here on the Pacific Rim, a new American community is emerging, as old ethnic and cultural boundaries are rapidly transformed. The Skirball views this social dynamic as a compelling challenge: to preserve a distinctive Jewish heritage, while embracing the American promise of democracy.*

*At the Skirball, we perceive no conflict between the particular and the universal. While retaining historic memories, traditions, and beliefs, the Jewish people has journeyed across continents and centuries, encountering multiple civilizations and learning from all of them. We have thrived as a distinctive thread in the multicolored fabric of the human family. The Jewish thread is no more precious—and no less—than any other.*

## 2.6 COMPARABLE INSTITUTIONS TABLE UTSA/ITC

### Which other institutions are comparable to the ITC?

The ITC is a University museum which educates the public about the history/stories/cultures/lives/achievements of the people of Texas.

It has a 188,000 gross square foot museum building on 14.9 acres in Downtown San Antonio.

It has a “collection” of over three million photographs and tens of thousands of objects it uses for education.

	University of Texas Museums	College/University Museums with Academic Components	San Antonio Museums	Cultural History (Anthropology) Museums	History Museums in Texas	Libraries/Archives	Texas Art Museums	State History Museums	Attractions or Entertainment Centers
The Alamo			X		X				
Amon Carter Museum, Fort Worth					X		X		
Blanton Museum, UTA (TIER ONE)	X	X					X		
Bob Bullock Texas State History Museum, Austin					X			X	X
Casasola Museum/Museo Casasola, El Paso				X		X			
Centennial Museum, UTEP	X								
Dallas Museum of Art							X		
The Dolph and Janey Briscoe Western Art Museum, San Antonio (Scheduled to open in 2011)			X				X		
Dolph Briscoe Center for American History, UTA (TIER ONE)	X	X			X	X			
El Paso Museum of Art							X		
Fort Bend Museum, Richmond					X				
Harry Ransom Center, UTA (TIER ONE)	X	X				X			
Institute of Texan Cultures, UTSA	X	X	X	X	X	X		X	
Kimbell Art Museum, Fort Worth							X		



	University of Texas Museums	College/University Museums with Academic Components	San Antonio Museums	Cultural History (Anthropology) Museums	History Museums in Texas	Libraries/Archives	Texas Art Museums	State History Museums	Attractions or Entertainment Centers
Lyndon Baines Johnson Presidential Library and Museum, Austin (National Archives)					X	X			
The McNay Art Museum, San Antonio			X				X		
Meadows Museum, SMU							X		
Modern Art Museum of Fort Worth							X		
Museum of Fine Arts, Houston							X		
Museum of North Texas History, Wichita Falls					X				
Museum of Texas Tech U., Lubbock		X		X	X	X	X		
Museum of the Big Bend, Sul Ross S.U.		X							
Museum of the Coastal Bend, Victoria		X		X	X				
Museum of the Gulf Coast, Port Arthur		X		X	X				
National Archives and Records Administration (NARA), Austin						X			
National Cowgirl Museum and Hall of Fame, Fort Worth					X				X
Plano African American Museum				X	X				
Sam Houston Memorial Museum, Huntsville		X			X				
San Antonio Museum of Art			X			X	X		
The Sixth Floor Museum, Dallas					X				
Star of the Republic Museum, Washington-on-the-Brazos State Historical Park	X			X	X	X			
Texas Beyond History: The Virtual Museum of Texas' Cultural Heritage, UTA	X			X	X				
Texas Heritage Museum, Hillsboro		X			X	X			

	University of Texas Museums	College/University Museums with Academic Components	San Antonio Museums	Cultural History (Anthropology) Museums	History Museums in Texas	Libraries/Archives	Texas Art Museums	State History Museums	Attractions or Educational Centers
Texas Natural Science Center, UTA (TIER ONE) (Formerly Texas Memorial Museum)	X	X				X			
Texas Ranger Hall of Fame and Museum, Waco					X				X
Texas Seaport Museum, Galveston				X	X				
Tigua Cultural Center, San Antonio			X	X	X				
UTSA Library Archives at ITC						X			
Witte Museum, San Antonio				X	X				
Agua Caliente Cultural Museum, Palm Springs, CA				X					
Appalachian Cultural Museum, Appalachian State University, Boone, NC		X		X		X			
Historical Society of Pennsylvania Balch Institute for Ethnic Studies, Philadelphia				X		X			
Burke Museum of Natural History and Culture, University of Washington, Seattle (TIER ONE)		X		X		X		X	
Crisp Museum, Cape Girardeau, Missouri		X		X					
Field Museum of Natural History, Chicago				X		X			
Fowler Museum at UCLA		X		X		X			
Harvard Museum of Natural History		X		X		X			
Louisiana State Museum–Baton Rouge				X	X			X	
Mathers Museum of World Cultures, Bloomington, Indiana		X		X		X			
Peabody Museum of Natural History at Yale University		X		X		X			
Skirball Cultural Center, Los Angeles				X		X			
Spurlock Museum, University of Illinois Urbana-Champaign (TIER ONE)		X		X		X			



## 2.7 TIER ONE UNIVERSITY MUSEUMS TABLE



M. GOODWIN ASSOCIATES, INC.  
Consultants to Museums

August 31, 2010

To: Pamela Bacon  
Julius Gribou

From: Marcy Goodwin

**Re: Museums at Public Tier One Universities**

Following please find a table which MGA prepared, listing the museums at all Tier One public universities. This listing does not include any private universities which have Tier One status.

Please note that this listing has not been exhaustively fact-checked. All information was obtained on the internet in a two-week research period. It is possible that some facts have changed since we prepared the table. MGA has done our best to provide a sense of the museums under the supervision of each university. MGA has also indicated special collection holdings which seemed particularly relevant to the ITC, but these special collections listings are neither thorough nor comprehensive. They simply offer the reader a sense of some of the varied holdings at each university. Not all universities indicate the sub-components of their special collections, however, so there may be additional collections which are relevant, and since MGA prepared this document, universities may have received additional gifts.

There are, of course, many universities and many museums, even many university museums, but not all are comparable for the ITC. There are a variety of museums which offer feature or aspects comparable to the ITC. But if anything, there is no direct comparable to the ITC. MGA considers this lack of a direct comparable to be a tremendous asset for the ITC. All of this means that the ITC is truly unique and its programs, collections, and services do not duplicate the efforts or offerings of any other institution.

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## SELECTIVE LISTING OF TIER I PUBLIC UNIVERSITY MUSEUMS

The following chart lists the museums at the public institutions considered Tier One as defined by their membership affiliation with the Association of American Universities (AAU). These universities are listed here in sequence as they appear on the AAU website's listing of member institutions (<http://www.aau.edu/about/article.aspx?id=5474>).

The Institute of Texan Cultures is a university museum which educates the public about the history/stories/cultures/lives/achievements of the people of Texas. It has a 186,000 gross square foot museum building on more than 13 acres in Downtown San Antonio. It has a "collection" of over three million photographs and tens of thousands of artifacts and objects it uses for educational and exhibit purposes.

PUBLIC UNIVERSITY	UNIVERSITY MUSEUMS	OTHER	SPECIAL COLLECTIONS
Georgia Institute of Technology	Robert C. Williams Paper Museum		Georgia Tech Design Archives
			Center for Information on Women in Engineering
			Olympic Village Photograph Collection
Indiana University, Bloomington, IN (Flagship among 8 campuses)	Mather Museum of World Cultures	School of Fine Arts Gallery	Archives of Traditional Music
	IU Art Museum (I.M. Pei building)		Elizabeth Sage Historic Costume Collection
	Wylie House Museum		Kinsey Institute for Research in Sex, Gender and Reproduction
			Lilly Library
Iowa State University, Ames, IA	Christian Petersen Art Museum	Art on Campus Collection	Archives of Women in Science and Engineering
	Brunnier Art Museum	Elizabeth and Byron Anderson Sculpture Garden	Grant Wood Murals
	Farm House Museum	Digital Art on Campus Project	Japanese American Concentration Camp Art

PUBLIC UNIVERSITY	UNIVERSITY MUSEUMS	OTHER	SPECIAL COLLECTIONS
Michigan State University, East Lansing, MI	Michigan State University Museum	Abrams Planetarium	MSU University Archives & Historical Collections
	Kresge Art Museum	Public Art on Campus	
	Entomology Museum, Albert J. Cook Arthropod Research Collection	MSU Herbarium	
		Clarence E. Lewis Landscape Arboretum	
		MSU Bug House	
	Wexner Center for the Arts	OSU Urban Arts Space	Historic Costumes & Textiles Collection
The Ohio State University, Columbus, OH (Flagship among 5 campuses)	University Museum	The Arts Initiative	
	Orton Geological Museum	Hopkins Hall Gallery	
	Jack Nicklaus Museum	Lawrence and Lee Theatre Research Institute	
	Franklin W. Hale Jr. Black Cultural Center	Bricker Hall Lobby Area, 1st & 2nd Floors	
	Palmer Museum of Art	HUB Robeson Galleries and Art on the Move	
		Patterson Gallery	
The Pennsylvania State University, University Park, PA [Flagship among 20 campuses]		Zoller Gallery	
		The Center for Arts & Crafts	

PUBLIC UNIVERSITY	UNIVERSITY MUSEUMS	OTHER	SPECIAL COLLECTIONS
Purdue University, West Lafayette, IN [Flagship among 5 campuses]		Robert I. Ringel Gallery	George Palmer Putnam Collection of Amelia Earhart Papers
		Stewart Center Gallery	Butler Women's Archives
		Patti & Rusty Rueff Galleries	Psychoactive Substances Research Collection
	Jane Voorhees Zimmerli Art Museum	Asian American Cultural Center	
Rutgers, The State University of New Jersey, Piscataway, NJ [Flagship among 3 campuses]		Center for Latino Arts & Culture	
		Paul Robeson Cultural Center	
	Pollock-Krasner House	University Art Gallery	Melville Library Special Collections
Stony Brook University-State University of New York, Stony Brook, NY [Flagship among 3 campuses]	Museum of Long Island Natural Sciences	Tabler Center Art Gallery	
		Lawrence Alloway Memorial Gallery	
		Student Activities Center Art Gallery	
		Charles B. Wang Center (Asian & American Cultures)	
		Latin American & Caribbean Studies Center	
		Staller Center for the Arts	
		Japan Center	

PUBLIC UNIVERSITY	UNIVERSITY MUSEUMS	OTHER	SPECIAL COLLECTIONS
Texas A&M University, College Station, TX [Flagship among 10 campuses]	George Bush Presidential Library and Museum	MSC Visual Arts Committee Exhibits	L.T. Jordan Collection
	Cushing Memorial Library and Archives	Outdoor Sculptures	
	Sam Houston Sanders Corps of Cadets Center	VizaGoGo (Texas A&M Visualization Laboratory)	
		M. Benz Gallery of Floral Art	
		MSC Forsyth Center Galleries	
		J. Wayne Stark University Center Galleries	
		Center for the Arts	The Poetry Collection & Literary Archives
University at Buffalo, The State of University of New York, Buffalo, NY		Electronic Poetry Center	Love Canal Collections
		UB Art Center	
	Arizona Historical Society	Arizona Folklore Facility	Ecology and Evolutionary Biology Collections
The University of Arizona, Tucson, AZ	Arizona State Museum	Boyce Thompson Arboretum	Center for Creative Photography
	Flandrau: The UA Science Center	Campus Arboretum	East Asian Studies Collection
	Mineral Museum	Kitt Peak Observatory	Herbarium
	Museum of Art		Middle East Collection
	Pharmacy Museum		Poetry Center



<b>PUBLIC UNIVERSITY</b>	<b>UNIVERSITY MUSEUMS</b>	<b>OTHER</b>	<b>SPECIAL COLLECTIONS</b>
University of California, Berkeley, CA	Berkeley Art Museum & Pacific Film Archive	University of California Botanical Garden	Walter Resources Center Archives
	Berkeley Natural History Museums	Hastings Natural History Reservation	Environmental Design Archives, Library, Visual Resources Center
	Museum of Vertebrate Zoology	University & Jepson Herbaria	Earth Sciences & Map Library
	University of California Museum of Paleontology	Berkeley Language Center	C.V. Starr East Asian Library
	Essig Museum of Entomology	Berkeley Seismological Laboratory	
	Lawrence Hall of Science		
	Phoebe Hearst Museum of Anthropology		
	The Design Museum	The Richard L. Nelson Gallery and Fine Arts Collection	Campus Community Book Project
	The Carl N. Gorman Museum	The MU Art Lounge	The California Cultures Initiative
		The Craft Center Gallery	
University of California, Davis, CA		The Mondavi Center for the Performing Arts	
		Beall Center for Art & Technology	Southeast Asian Archive
		Art Gallery	
University of California, Irvine, CA		Arts Plaza	

<b>PUBLIC UNIVERSITY</b>	<b>UNIVERSITY MUSEUMS</b>	<b>OTHER</b>	<b>SPECIAL COLLECTIONS</b>
University of California, Los Angeles, CA	Fowler Museum of Cultural History	Botanical Garden	Biomedical Library History and Special Collections
	Hammer Museum	Sculpture Garden	Clark Library
	UCLA Athletics Hall of Fame	Planetarium	East Asian Library
			Performing Arts Special Collections
			Air Photo Archives
			Cuneiform Digital Library Initiative
			Ethnomusicology Archive
			Film & Television Archive
			Folk Medicine Archive
			Catalog of Digitized Medieval Manuscripts
University of California, San Diego, CA		University Art Gallery	Southworth Spanish Civil War Collection
		Art Works for Change	Melanesian and Pacific Island Studies
			Latin American Studies
			History of Oceanography

<b>PUBLIC UNIVERSITY</b>	<b>UNIVERSITY MUSEUMS</b>	<b>OTHER</b>	<b>SPECIAL COLLECTIONS</b>
University of California, Santa Barbara, CA	University Art Museum	Women's Center Gallery	California Ethnic and Multicultural Archives
	Cheadle Center for Biodiversity and Ecological Restoration (CCBER)	Gallery 1434	Cylinder Preservation and Digitization Project
			Writings of Henry D. Thoreau
			Vinyl Records Collection
			Artists' Books
			Alexandria Digital Library Project
University of Colorado at Boulder, CO	CU Museum of Natural History	CU Heritage Center	Medieval and Early Modern Manuscripts
	CU Art Museum/Visual Arts Complex	Fiske Planetarium	Mountaineering
		Sommers-Bausch Observatory	Women poets of the Romantic Period
University of Florida, Gainesville, FL	Samuel P. Harn Museum of Art	College of Design, Construction and Planning Gallery	Belknap Collection for the Performing Arts
	Florida Museum of Natural History	University Gallery	Latin American Collection
		Focus Gallery	
		Grinter Gallery	
		Art in State Buildings	
		Center for World Arts	

PUBLIC UNIVERSITY	UNIVERSITY MUSEUMS	OTHER	SPECIAL COLLECTIONS
University of Illinois at Urbana Champaign, IL	Spurlock Museum	Allerton Park and Conference Center	John Philip Sousa Collection
	Krannert Art Museum and Kinkead Pavilion		Rare Book and Special Collections
	Japan House		
	University of Iowa Museum of Art	Center for the Book	Iowa Women's Archives
The University of Iowa, Iowa City, IA	Museum of Natural History	UHC Project Art	Neogene Marine Biota of Tropical America
	Old Capitol Museum		Alternative Traditions in the Contemporary Arts
	Medical Museum		Paleontology Repository
	UI Athletics Hall of Fame		College of Pharmacy Collection
			Calvin Photographic Collection
	Spencer Museum of Art; Printroom	Dole Institute of Politics	History of American Education
The University of Kansas, Lawrence, KS [Flagship among 7 campuses]	Natural History Museum	Art & Design Gallery	The Irish Collections
	Wilcox Classical Museum	KU History Galleries	History of Science
	Booth Family Hall of Athletics	Hallmark Symposium Series	Literary Collections, 19-20th C.
		The Art Gallery	The David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora
University of Maryland at College Park, MD		Consortium on Race, Gender and Ethnicity	Maryland Institute for Technology in the Humanities
		Stamp (student Union) Gallery	

PUBLIC UNIVERSITY	UNIVERSITY MUSEUMS	OTHER	SPECIAL COLLECTIONS
University of Michigan, Ann Arbor, MA [Flagship among 3 campuses]	Exhibit Museum of Natural History	Mattaei Botanical Gardens	Stearns Collection of Musical instruments
	Kelsey Museum of Archaeology	Nichols Arboretum	The Donald Hall Collection
	Museum of Art	Herbarium	Gerald R. Ford Library
	Museum of Anthropology	Detroit Observatory	Kresge Business Administration Library
	Museum of Paleontology	Robbins Gallery	William L. Clements Library
	Museum of Zoology	Slusser Gallery	Kerlan Collection, Andersen Library: Children's literature research collection
	Sindecuse Museum of Dentistry	Work: Detroit	
		Institute for the Humanities Gallery	
		M Arts Portal	
	Weisman Art Museum	Larson Gallery	
University of Minnesota, Twin Cities, MN	Bell Museum of Natural History	Nash Gallery, Regis Center for Art	
	The Goldstein Museum of Design	Reedy Gallery	
		Heritage Gallery, McNamara Alumni Center	
		Coffman Art Gallery	
	Enns Entymology Museum	Bingham Gallery	State Historical Society's Art Collection and Exhibits
University of Missouri, Columbia, MO	Museum of Art and Archaeology	MSA/GPC Craft Studio Gallery	Western Historical Manuscripts Collection
	Museum of Anthropology		

<b>PUBLIC UNIVERSITY</b>	<b>UNIVERSITY MUSEUMS</b>	<b>OTHER</b>	<b>SPECIAL COLLECTIONS</b>
University of Nebraska, Lincoln, NE	Sheldon Museum of Art	Eloise Kruger Gallery & Kruger Collection	Digital Collection of Government Comic Books
	University of Nebraska State Museum & Mueller Planetarium	Mary Riepma Ross Media Arts Center	Willa Cather Archive
	International Quilt Study Center & Museum	Lentz Center for Asian Culture	Woodrow Wilson Archives
	Great Plains Art Museum	Robert Hillestad Textiles Gallery	The John McConihe Correspondence
	Larsen Tractor Museum	Eisentrager-Howard Gallery	Prairie Schooner History
		Botanical Gardens and Arboretum	
	Ackland Art Museum	Coker Arboretum	Southern Historical Collection
		North Carolina Botanical Garden	Southern Folklife Collection
			North Carolina Collection
			Hugh Morton Photograph Collection
University of Oregon, Eugene, OR	Jordan Schnitzer Museum of Art	Pine Mountain Observatory	Northwest Digital Archives
	Condon Museum of Geology	Campus Arboretum	Historic and Contemporary Photograph Collections
	The Oregon State Museum of Anthropology	The LaVerne Krause Gallery	
	The Museum of Natural History	The Jacobs Gallery	

<b>PUBLIC UNIVERSITY</b>	<b>UNIVERSITY MUSEUMS</b>	<b>OTHER</b>	<b>SPECIAL COLLECTIONS</b>
University of Pittsburgh, PA [Flagship among 5 campuses]	Partnership with Carnegie Museums of Pittsburgh:	University Art Gallery in Frick Fine Arts Building	African American Collection
	Carnegie Museum of Art		Alliance College Polish Collection
	Carnegie Museum of Natural History		Eduardo Lozano Latin American Collection
	Carnegie Science Center		Buhl Social Work Collection
	Andy Warhol Museum; Mattress Factory		
The University of Texas at Austin, TX	The Jack S. Blanton Museum	Lady Bird Johnson Wildflower Center	Dolph Briscoe Center for American History
	Texas Natural Science Center (Formerly Texas Memorial Museum)		H.J. Lutchter Stark Center for Physical Culture and Sports
	The Harry Ransom Center		Benson Latin American Collection
	Lyndon Baines Johnson Library and Museum		
	Sam Rayburn Library and Museum		
University of Virginia, Charlottesville, VA	John Nance Garner Museum		
	University of Virginia Art Museum	Newcomb Hall Gallery	Thomas Jefferson Papers
	Kluge-Ruhe Aboriginal Art Collection		Jorge Luis Borges Papers
			Lord Alfred Tennyson Papers

<b>PUBLIC UNIVERSITY</b>	<b>UNIVERSITY MUSEUMS</b>	<b>OTHER</b>	<b>SPECIAL COLLECTIONS</b>
University of Washington, Seattle, WA	Burke Museum of Natural History and Culture	Center for Digital Arts and Experimental Media	Pacific Northwest Collection
		Jacob Lawrence Gallery	The Senator Henry M. Jackson Web Portal
		Henry Art Gallery	Book Arts Collection
University of Wisconsin-Madison, WI	Chazen Museum of Art	Design Gallery	Helen Louise Allen Textile Collection
	Geology Museum	Wisconsin Union Gallery	UW Glass Lab
	Virtual Museum of Minerals & Molecules	734 Gallery	Stem Cell Archives Project
	L. R. Ingersoll Physics Museum	7th Floor Gallery	Little Magazines Collection
	Zoological Museum	Class of 1973 Gallery	Cairns Collection of American Women Writers Before 1920
		Visual Culture Center	



## **SECTION 3    INGREDIENTS FOR SUCCESS**



## 3.1 INGREDIENTS FOR SUCCESS

M. GOODWIN ASSOCIATES, INC.  
Consultants to Museums

April 17, 2009

To: Carl Gromatzky

From: Marcy Goodwin

**RE: UTSA - ITC Ingredients for Success**

### GOVERNANCE

For the ITC within UTSA's master plan, it is important to make at least a cursory review of the ITC's governance. Governance means (put simply) who owns this place? How is it funded? How are decisions made? Who has a stake in determining the organization's direction?

Simply put: Is the ITC going to continue to be a division of the University's community services programs?

If the answer is yes, certain other questions may need to be clarified:

- Going forward, what is the ITC obligated to the university to do or achieve? (For example: serve students, faculty, research and/or the community, break even in finances, collaborate with other campus departments, collaborate with other local colleges, collaborate with local K-12 schools? Serve a minimum number of visitors, users, etc?)
- What are the performance criteria for the (minimum) success that the college considers to be achievable and desirable?
- What are the ingredients that would make the ITC more successful? (Below we discuss aspects that are crucial to the success of any "museum-like" organization.)
- Will the ITC always want/ need UTSA subsidies, and if so, how much is the University willing to put into it?
- What (if any exist) are the UTSA's limits regarding funding or support for the ITC?

On the other hand, as the alternative, if no is the answer, would UTSA ever expect or want the organization to be a separate non-profit?

Or would UTSA wish to partner with any other local entities (for example the Texas State Tourism Board, etc., as the Bob Bullock was created, and in reflection of the original, HemisFair-era mandate of the ITC) to achieve its goals for the ITC?

Would the UTSA administration ever be willing to strengthen the ITC board so that it can be empowered to do more effective fundraising? Would its governance ever be modified to encourage donors and fundraising?

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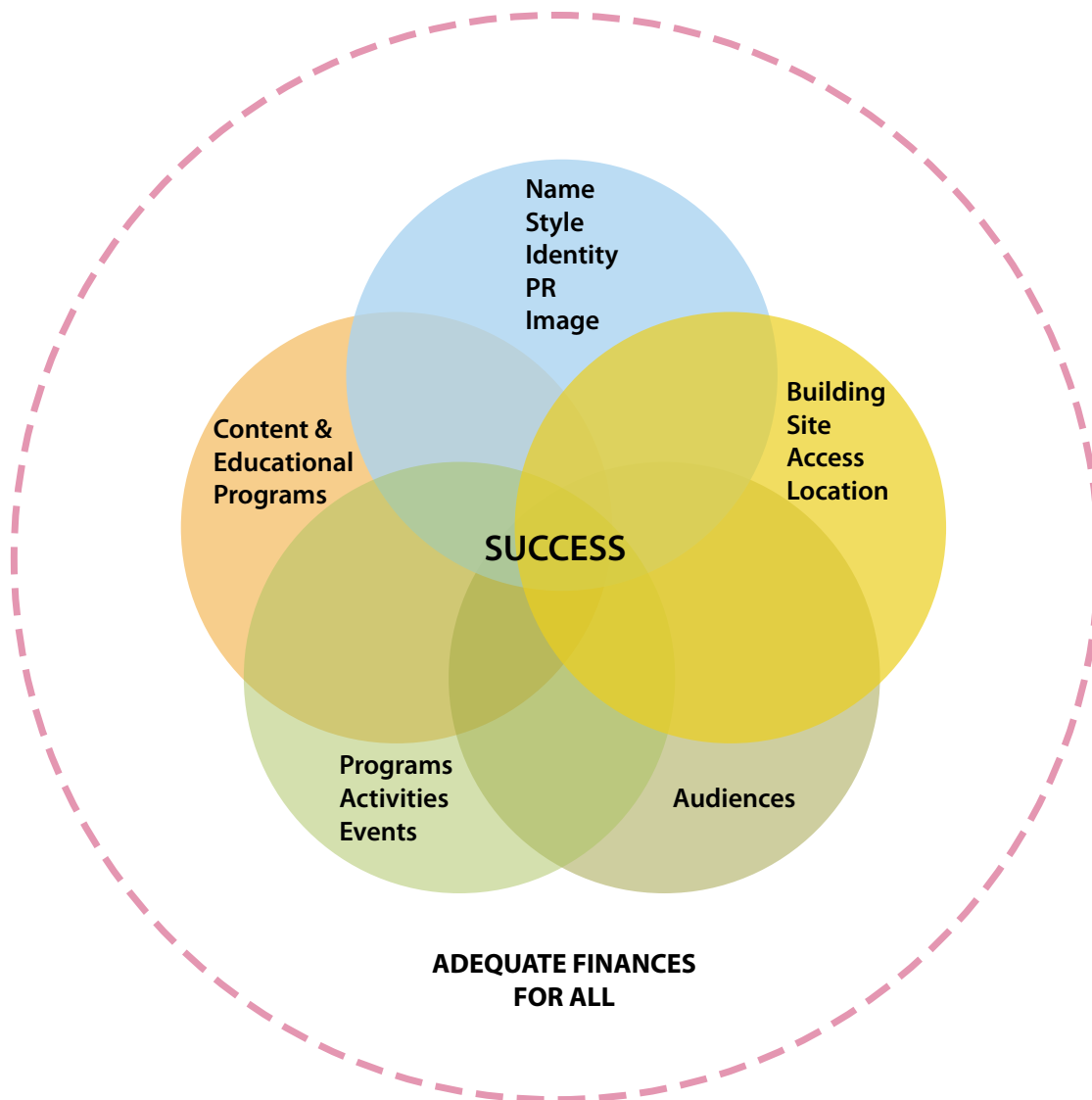
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Please note that at this date MGA has not yet been able to see the results of the ITC's earlier governance, strategic planning and exhibit planning studies. If allowed to develop this project further we would need to review which documents have been developed, when the studies were made, and we would ask, do these studies currently pertain to the future of the institution for the next 40 years, will they continue to be relevant? What were the assumptions under which these studies were developed?

Below is a diagram which illustrates how various elements must combine for an organization to achieve success:



## WHAT ARE THE INGREDIENTS FOR SUCCESS?

Success for a museum, science center or cultural center is based upon the optimal balance of several ingredients:

- Location (and site)
- Mission
- Collections (if the organization has collections)
- Exhibits and Programs
- Finances
- Audiences

### Location, Site and Facility

The site must successfully announce the center, its mission and its programs to the general public. It must be easily located, seen and accessed by someone arriving at the center via any form of transportation, whether car (freeway or street), bus, lightrail, etc. Pedestrian activity throughout all of the site must be simple, enjoyable, attractive, safe and inviting. For high visitation days circulation throughout the site must be simple, clearly understood and efficient. The site must be in a location that all local residents would feel comfortably visiting. It must be safe, community-based and conducive to a morning or afternoon of enjoyable recreation or leisure.

The site must have mutually supportive neighbors, their activities being in concordance with those of the center. For example, an auto repair shop or wrecking yard is a poor neighbor, while another publicly-accessible educational institution, a library, museum, performing arts center, cultural center, zoo, park or botanical garden, etc. would be an excellent neighbor. The hours of operation of the adjacent/neighboring facilities are also crucial issues for success.

The site must appear to be prosperous, in the sense that it is generative of new business, activities and economic benefits. The site must appear civic or “cultural” rather than industrial, residential or commercial. The facility must appear to be an attractive civic building, rather than an office, shopping center, residence, etc.

The facility must be in good repair, relevant to contemporary life and interests, and supportive of all of the center’s activities, exhibits, special events, public programs, festivals, etc. The facility must facilitate funding by presenting an attractive destination, acknowledged as a civic partner to a wide variety of groups and community leaders who choose to attend its programs and exhibits and possibly rent its facilities for events.

The building’s exterior form is its largest sign. By its exterior form it must appear relevant, contemporary, inviting and appropriate to the organization’s mission. It should be a feature of local pride and of clean-cut, attractive institutional identity.

The site must allow (on a regular, ongoing basis) for large- and small-scale exterior programs and activities organized by the center. This means festivals (food, dance, crafts, music, seasonal, etc.). The site must offer sufficient low-cost or free parking, and convenient bus drop-off for all visitors, particularly on days of high visitation. The site entry must be clearly marked, signed, visible and (for cars) easily accessibly from the nearby interstate exit.

The site must have perimeter security offering visitors a feeling of safety within and allowing the center to continually economize on security costs.

The facility must have an interior circulation pattern and layout which clearly divides the public access areas from the private work and support areas. The facility's interior layout should clearly guide visitors through the desired public areas and exhibit sequences without a battery of signs and avoiding the need for exterior security personnel.

The facility should comply with all current building codes and fire and life safety requirements: Smoke detectors, smoke alarms, sufficient and appropriate exits, security system, fire reporting annunciator, emergency lighting, seismic reinforcement, structural fire walls (usually two to three hours), electrical codes, hurricane- and tornado-proof, roofing, etc.

The building should comply with all occupancy requirements for a Type A public occupancy building. The building should offer appropriate, code-compliant spaces for work areas, such as exhibit preparation, carpentry, crating, etc.

The building should be free of hazardous materials, such as asbestos.

The building must have a secure loading and receiving area that is away from the visitor's sight and away from pedestrian and vehicle traffic.

The building should allow collections and exhibits to be held/shown in an appropriate climate and security environment. For archival collections this means a secure, 24-hour museum-quality climate control system with the appropriate fire suppression and building vapor barrier throughout all areas.

The facility must be able to be accredited by the American Association of Museums (AAM).

The facility must encourage and support a donor fundraising/donor recognition policy.

## **Mission**

The organization must have a clear, appropriate statement of purpose, along with commensurate values, goals and objectives. The educational mandate must be easily comprehensible.

## **Collections**

These are the center's object-based resources used to educate, inform and illustrate. Programs for collections-related collaboration, conservation, management, research, access, study and exhibition must be developed and fully funded. Please see Collections questions below.

## **Exhibits and Programs**

Whether temporary or permanent, exhibits are a fixed, expensive and ongoing "program". The ITC's other programs are necessarily changing, varied. It is only through a balance of both that the audiences can be reached. Exhibits actively utilize the collection and some staff time. The organization's programs will continually utilize the staff as a resource. The production of both exhibits and programs is necessary for success. Exhibits and programs must be clearly related to the institutional mission, while both will regularly be required to reach out to new audiences and audiences already included in the center's bases while offering a set of experiences that are continually intriguing, inviting and enticing new audiences.

## Finances

The organizations' finances are dependent upon its governance. Its ability to be successful reflects how well it is able to support its site and facilities, its mission, its collections and its exhibits and programs.

The institution's finances usually derive from a variety of sources:

- Endowment income
- Admissions revenue
- Memberships
- Earned income (class tuition, travel programs, gift shop, catering, licensing and rights & reproductions, special events rentals, etc.)

All other income must derive from the fundraising and development program. The endowment income should customarily provide at least 10-20% of the annual budget. If the organization is successful, the admissions income should be 30-45% of the annual budget. Membership should provide at least 10% of the annual budget.

The building and site must encourage support and sustain donor interest, community support, the support of civic leadership, exhibits, programs and income-producing activities such as rentals and special events.

## Audiences

Audiences are the final determination of the institution's success. The organization will fail to be successful unless it reaches the appropriate audience. Thus, all of the factors:

- Location, site and facility
- Mission, vision and goals
- Collections
- Exhibits and Programs

have to be continually adjusted to meet the ever-changing needs and desires of the audience. Today museums face a great deal of competition for the audience/general public's time and attention. For most of the general public, museums constitute a recreational activity. The museum must compete for the audience's valuable recreational time against the internet, the economy (and today's lack of funds), movies, TV, tourist attractions (Six Flags, Disney World, etc.) and family and personal needs.

In addition, a museum must make the case to the general public that the organization's mission is relevant and crucial. Why visit us? Why not go somewhere else? The mission must be viewed in terms of direct personal relevance to each and every member of the general public.

The organization's programs must be continually made attractive, regularly changing and varied enough that all audience sectors will be attracted and want to visit repeatedly. The audience votes with its feet. If they like you they show up. If not, well . . .

All of the organization's mission and programs must target specific audience sectors by the tone of the exhibits, range of activities, level of education required to appreciate the existing activities and programs, special interests, language capabilities (for example, multi-media, with bilingual programs and/or labels, etc.) and geographical home location.

The organization's programs must be continually responsive to changing audience demographics, current themes, and to key contemporary events and issues.

To the audience the site must appear central and convenient, no matter from where they are originating their visit. The more the site appears to be on the periphery, the lower the visitation. To the audience, the site must appear safe for families and children, free of personal hazards either physical or social. The site must appear culturally safe for all people from all cultures. The site should encourage strong long-term community participation, support and identification. It must be seen as being at the center of their lives, not the periphery.

The San Antonio Convention and Visitors Bureau says of the city that "From the Alamo to the renowned River Walk [visitors can] experience a vibrant mix of culture, cuisine, art, architecture and history." The organization should be part of this "vibrant mix".

## **QUESTIONS TO ANSWER**

### **Facility and Site**

The facility's space needs are dependent upon the sum of its goals, capacities, resources and financial capabilities. Thus, if the organization is an attraction and needs to generate millions of visitors, it will need a very large facility. And if it is a division of UTSA, it will need to offer a full range of programs, activities, exhibits and community services to serve all of its audiences.

Over the past few years, the San Antonio citizens, and now Mayor Phil Hardberger, are looking at the ITC site to see if the site can serve the following interests:

- The Historic Lavaca neighborhood
- The University of Texas San Antonio
- The Conservation Society
- The City of San Antonio's Historic Design and Review Commission

It is crucial that UTSA develops its own plans for the ITC before this committee develops a plan for the site.

The City's 13-member HemisFair Park citizen committee is now creating a plan of its own for the entire HemisFair Park site. Among their ideas are a mixed-use neighborhood better connected to nearby neighborhoods, and better connections to the RiverWalk and other downtown landmarks. They are suggesting that a local government corporation (LGC) be created to acquire property (redevelopment), issue bonds and issue contracts. In addition, the City of San Antonio recently completed a master plan for the stretch of Broadway north of Downtown and south of the interstate.

The LGC could be the ideal conduit for obtaining funds to rebuild/renovate the ITC. However, the neighborhood goals for mixed-income housing and residential areas may not be the optimal neighborhood framework for the ITC's expansion of its public presence and audiences.

These issues should be explored in the proposed BGK master plan study for UTSA's HemisFair Park Campus. The study should seek to reconcile the ITC's needs with those of UTSA, the surrounding community, and the city-wide community.

## The Name and Mission

The ITC is currently called the Institute for Texan Cultures. Is it an institute? Is it about Texan Cultures? What does it wish to be in the future? Does it wish to continue to tell the story of the people(s) of Texas and their communities and histories?

What about this mission has changed since 1967-68? If the mission stays the same, what new communities will need to be represented? What documents, archives, collections and artifacts would need to be acquired to tell these “new” stories? How does the introduction of the “new” stories change the telling of the “traditional” stories? How accurate should the ITC be in telling these stories? What responsibilities to the “new and old” Texan cultures does the ITC have as it changes and attempts to be relevant to today’s audiences and today’s diverse cultures?

Please note, if the ITC is an attraction, historic accuracy and thoughtful depictions of cultural issues may not be a priority when balanced against the need to create audience excitement, entertainment and “action”.

## ITC Collections

What are our goals for our collections?

**1. The Collection’s Purpose.** To what purpose is the collection held? What are the ITC’s priorities in regards to the following questions?

Is it for research? By UTSA, by other local colleges, by researches national and international?

Is it for education? For UTSA students, faculty, local K-12 students, statewide (Texas) education, other local colleges and universities?

**2. Relationship between the ITC, its Collections and the UTSA Library and Archives.** In the future, under what relationship will the UTSA archives and the UTSA library administration relate to the ITC and its collections? Will the ITC archives/library continue to be a co-tenant at any venue the ITC operates? How would the UTSA library archives wish to see the future ITC offer its research/library resources?

**3. Collection Access.** What access to collection items on display/in storage will the future ITC desire or prefer? How does this relate to the University’s library and archive access policies?

**4. Collection Preservation/Conservation.** What sort of conservation/preservation policy and plan does the ITC have? Has the ITC prepared a collections conservation study? Has it created a conservation policy and plan? If not, what obstacles have prevented the preparation of such a policy and plan?

The collections plan usually includes:

- A conservation review and assessment of the condition and preservation requirements of the full range of the collection’s holdings.
- Review of all ITC collections management techniques and technologies.
- Collections registration/inventory
- Collections management software review
- Collections storage environment statement (including HVAC, climate control, security, pest control, fire suppression, etc.)
- Collections handling policy
- Collections insurance policy/program for insuring the collection



- Collections digitization program including access to the ITC website
- Collections access policy
- Collections preservation plan to stabilize objects seen as “of concern” which may include leather, paper, organic objects, video and audio tapes, digital media, etc.
- Recommendations for preservation/conservation techniques/actions
- Outline of personnel responsibilities for the collections preservation program
- Preliminary cost statement for a collections preservation program

**5. Collection Growth.** What are the current strengths of the ITC collections? What are the weaknesses? (Period, media, subject, etc.) Please note that to develop a successful range of future exhibits and education programs, the ITC will need to develop a collections strategy. This is always part of the collections plan. What collection “holes” need to be filled? Does the collection pretty much stop at 1970? What approach is needed to bring the collections to the appropriate status for an extensive redevelopment of the exhibits in 5-6 years? What collecting has been taking place over the past 30-40 years? Does the ITC have an accessions/acquisitions policy? If so, does it need to be revised? Does the ITC have a deaccessions policy? If so, does it need to be revised?

It should be noted that a vital, vibrant cultural museum organization usually collections/acquires objects on a regular, ongoing basis. For such an institution the collection will gradually occupy more and more space as time goes by. What are the ITC’s policies/plans for this?

Once the ITC develops its revised mission, vision and values, and then its audience plan, it will be able to develop a pragmatic visitor services plan and an exhibits plan. Most likely the collections will be needed to support/frame the exhibits. If the collections now have no contemporary representation, they will still need contemporary representation in order to develop the exhibits.

Even if the ITC becomes an edutainment/attraction venue, it must still utilize objects from the collection to tell the stories it will need to tell. E.g., note the Bob Bullock’s exhibits and their utilization of collection objects and artifacts.

## **Exhibits**

What are our goals for exhibits? How do we determine these goals? The goals of the exhibits are based upon our assumptions for governance, audience, finances, education and collections. For the exhibits the key factor is this: Is the ITC a separate, stand-alone organization responsible only to itself, or is it a division/department of UTSA, and thusly responsible to UTSA’s overall goals, values, needs, priorities and finances?

At a later date, an exhibits plan will need to be developed in order to succeed. This plan must be comprehensive, and must include consideration of the organization’s future square footage, future staff size, future annual budget, future collections size, holdings and goals, the future attendance goals (based closely upon a combination of facility size, annual budget, staff size, strategic goals, education and outreach goals, relationship to the local community, etc.)

The exhibit plan must outline a narrative which wraps together the organization’s mission, vision and values, the collections, the institution’s capacities (staff, facilities, finances, etc.) with what the staff and the exhibit designers determine is a viable framework to tell the ITC’s stories while being continually able to attract new and existing visitors. The exhibit plan must outline deadlines, or a plan for the continuing renovation and replacement of the exhibits (Please note the customary refurbishment cycle is 7-10 years. 40 years is considered moribund.) while retaining space, staff and funding to continually create temporary exhibits to regularly bring fresh attention (and visitors) to the Institute.

The exhibit plan should outline a plan for funding the continual refurbishment of the present exhibits while the plan should provide a budget to both generate new exhibits and to obtain exciting or meaningful exhibits on loan from other institutions. The plan should consider that the installation period for installing new exhibits may be three to six months (or more) and public attendance may necessarily go down while the new exhibits are being installed.

## **Finances and Budget**

What, in the future, will be the annual budget for the ITC? How will this budget be determined? How can the organization plan to sustain itself successfully? What investments are needed (facilities, site, exhibits, staff, PR and marketing, collections, etc.) to allow the organization to successfully pay its own way on a continuing basis?

If the ITC is a division of UTSA, what “governance infrastructure” will facilitate its ability to fund itself, attract new audiences, retain existing audiences and attract donors?

If the ITC is a division of UTSA, its budget should include both revenue generated from programs and admissions, but it should also include grants and gifts from foundations, individuals, corporations, etc. It should also have revenue from special events and catering.

If the ITC is an attraction, its revenue would originate from corporate sponsorships or corporate identity programs, ticket sales and food, beverage and gift shop sales as well as special event rentals.

## **Audience**

Most large-scale public history or cultural museum organizations have multiple audiences. Depending upon the decisions made regarding governance, the institution then fashions its view towards the audiences it needs/wishes to serve. What outreach relationships will the ITC have in the future?

If the ITC is a division of UTSA, it may find that it will seek to serve a few primary audiences in (perhaps) these priorities:

- The in-house academic audience (UTSA students, faculty, researchers)
- The outside academic audience (the members of other institutions of higher learning in the San Antonio/Austin region)
- The K-12 audience within perhaps a one-hour drive of San Antonio
- The local neighborhood
- The San Antonio general population (families, seniors, singles, etc.)
- The tourist audience (both from Texas and from all over)

If the ITC is an attraction, it will likely seek to serve an audience in (perhaps) these priorities:

- The tourist audience (both from Texas and from all over)
- San Antonio's general population
- The San Antonio (1-hour travel region) K-12 audience
- The outside academic audience (which would then include the UTSA audience)



## 3.2 UTSA, THE ITC AND TIER 1 STATUS

**M. GOODWIN ASSOCIATES, INC.**  
Consultants to Museums

October 16, 2009

To: Participating UTSA Administrators in the ITC Strategic Planning Meeting Oct.20 (10 am)

From: Marcy Goodwin, M. Goodwin Associates, Inc.

**RE: UTSA, The ITC and Tier One University Status**

### 1. Background

- UTSA and ITC were founded at nearly the same time, in 1969 and 1968. The original offices for UTSA were in HemisFair Park. The ITC has been bound up with UTSA since their dual inception.
- UTSA has grown exponentially, and is now poised to pursue Tier One University status. The ITC, however, was never incorporated within the UTSA infrastructure via a fully considered, thoughtful, long-term approach.

### 2. The Relationship of a University Museum to Tier One Status

When a university comes under consideration for Tier One status all of its prestige-enhancing aspects come into full scrutiny. Museums lend gravitas on a level that few other university components can. The presence of the university museum's collection, its academic research, staff curatorial expertise, collaborations with the university's professors, and the museum's access to donors, all lend legitimacy and stature to the university's overall position. A university with a strong museum and an in-depth collection can attract more prestigious faculty.

With the ITC's mandate clarified and expanded, it can provide important programmatic and intellectual support for the humanities at UTSA, especially since UTSA will need both prestigious humanities facilities and prestigious science research facilities. A professionally-run, university museum creates a nucleus for recognition, by connecting work from a variety of separate departments, thus encouraging and sustaining interdisciplinary excellence.

### 3. Characteristics of a Museum at a Tier One University

- Museums at Tier One universities support, in a unified fashion, their programmatic and facility expectations, as well as their multiple audiences and resources.
- The museum of a Tier One university understands that it needs to present two types of exhibits: Long-term, or "permanent" exhibits to provide long-term sustainability, and temporary exhibits to bring in new audiences. However, even "permanent" exhibits do not last forever, but are customarily changed out on a multi-year cycle. In order to maintain its relevance the museum must constantly change, adapt and reinvent itself for perpetuity. Even successful permanent exhibitions in any museum, university or otherwise, seldom have a life expectancy over seven years. Physically, the exhibit materials themselves break down or show serious wear and tear within this time frame. Intellectually, the interpretive

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content of an exhibit is usually obsolete within seven years and must be revised to reflect current research. And practically speaking, over that time the exhibit becomes stale and is no longer interesting to audiences.

- The best university museums acknowledge the imperative to remain relevant and up-to-date. Thus they have long-term exhibits which address their stated core mission and its related subject matter in a comprehensive, holistic fashion, while temporary exhibits can present corollary and timely subjects.
- University museums serve multiple audiences. The exhibits are open to both the public and to students and faculty. Museums at Tier One universities are distinguished by innovative, timely concepts and presentations as well as the ability to provide a unique point of view directly relevant to their university's community, while inviting the general public into the dialogue.
- University museums must present programs that connect its exhibits, collections and mission to both the university and to the general public.

#### **4. The Museum and its Collections**

Museums are always collections-based institutions. Indeed, accreditation by the American Association of Museums is largely focused upon how the institution handles its collection, its level of collections-management, professionalism, etc. For students, faculty and scholars, the collection offers a constant font of new insights and observations, and thus must be perennially relevant.

However, just as in order to maintain Tier One status the *university* never ceases to grow, so the *museum* has to continually expand and become contemporary in order to maintain pace with the university. It is almost impossible for a museum's collection, even if tightly focused, to be truly comprehensive. New items worthy of inclusion are always needed for the museum's collection. Further, collections must be of a scale and breadth commensurate with the larger university. If the collection is unable to maintain growth parallel with the university and its academic community, the museum is perceived with less respect and thus may compromise the university's reputation.

The two parties, university and museum, are continually in parallel dialogue, and must remain in tandem to maintain excellence. It's not that the collection needs to grow for its own sake, but it grows to remain contemporary and responsive to ongoing developments in anthropology, economics, sociology, history and myriad other subjects encompassed in its mission.

#### **5. Research and the Tier One University Museum**

Museums of the caliber of Tier One universities can attract and obtain major research grants. The museum is often the home of work done on these major research grants. Such grants may be proposed by specific departments, or by the museum itself. Fulfillment of such research projects typically involves collaboration between academic departments and the museum. Many university museums publish their own scholarly journals to showcase ongoing research. The very existence of the university museum enhances the Tier One university's ability to receive research funding.

#### **6. Investment and Funding**

While the museum offers to the university enormous benefits in reputation, the university must perceive the museum as a form of intellectual infrastructure which requires support on a continuing basis. Most universities question, in some way, and at some time, the scale of their financial commitment to their museums, because everyone, from Harvard and Yale to the UT System, must deal with limited financial resources. However, all acknowledge the major benefits of maintaining

the museum as a long-term investment.

To provide a university museum with a new or fully-renovated building requires a significant amount of money at a single time. However, it is important to understand that the museum is not a commercial, for-profit entity, and thus a one-time renovation is the first major step in the museum's long-term funding needs. The full scope of university investment required includes not only the initial facilities construction, but an endowment for ongoing operations, maintenance, programs, and collections.

At the same time, the museum also works to generate its own revenue on a sustaining basis. A university museum can generate revenue in many ways. It may offer rentals to alumni for special events, and to local corporations and businesses for corporate recognition events. Museums offer individual, corporate and other memberships, and will then provide events and programs for these groups. That said, no university museum is ever fully financially self-sustaining. For this reason the university must always maintain a substantial endowment or operating contribution and must always provide regular facility maintenance, renovation and expansion.

## **7. The Academic Mandate**

The distinction between a university museum and a general public museum is the term, *the academic mandate*. This mandate defines how the museum is to serve the university. The mandate incorporates cooperation and/or collaborations with faculty and academic leaders to consider the possibilities of new programs. The academic mandate also confirms the availability of the collection for research and study by students, faculty and outside researchers (and potentially, availability of the collection online for the general public).

The museum of a Tier One university must have an active, successful collections management program which emphasizes access, thus encouraging use of the collections as an academic resource. Collections access stipulates a need for direct, experiential encounters with the collection and educational programs familiarizing students with the concepts underlying the exhibits and collections. For instance, professors may create a course based upon original research materials in the collection, thus encouraging students to do original research.

In university museums, certain higher-level museum staff positions may hold a co-appointment within the faculty. These people are retained to work for the museum, and their professional expertise operates within the museum. Such staff may have dual appointments as faculty, or there may be faculty who have interests or affinities with the ITC's collections and programs, and who wish to utilize the ITC spaces.

## **8. The Museum and Campus Life**

The academic mandate also involves using the museum as a center for university community life. It may not be "the" center of campus life, but it must have, at minimum, an ambition to be "a" center of campus life. This means the museum will provide timely, up-to-the-minute programs, will present events for the academic community and the general community, and the university acts to encourage the museum to be a "home" for university presentations such as university recognition events, acknowledgements of university achievements, hosting advancement programs, etc.

In many Tier One universities the museum is used as an orientation point for prospective students and their families and, once the students are enrolled, the museum serves as an orientation point for students in their first month of college. The museum also becomes an attractive, ongoing center for student activities. Parallel to these event-based activities there is a full understanding between the university and the museum that the museum should offer student internships, and encourage student and campus volunteers. Interns or volunteers can serve the museum in a variety of roles,

from collections cataloging, or collections-based resource development, to acting as gallery guides or festival hosts and hostesses, curatorial assistants, education aides, etc.

## **9. Experiential Learning**

All museums involve experiential learning. Contemporary museums allow hands-on, tactile, alternatives to the more conventional didactic classroom environment. Museums encourage imagination and new perceptions. They allow subjects to be connected in new ways that might not previously have been perceived as possible. They provide a context for new associations and connections between subjects. While much academic instruction may be linear, museums often encourage non-linear instruction. This is primarily because museums, by utilizing immediate contact with actual objects, archives and artifacts, bring many more levels of consideration into play than would be able to be discussed in a conventional, primarily verbal academic discussion.

Museums at Tier One universities encourage in-depth research and study, by offering research resources such as the Harry Ransom Center does at UT Austin. The understanding of many subjects can be enhanced by morphological study in addition to chronological study. Morphology, the study of form, moves research beyond the study of objects, into more dynamic consideration of cultures, values, behaviors, beliefs, technologies and customs, which together create artifacts. When dealing with the multiple cultures of Texas, each facet of the story is not necessarily a linear subject.

## **10. The Academic Mission and Entertainment**

Many in the general public confuse a university museum's academic purpose with exhibits or installations they may have observed at a popular-interest public attraction. Often people imagine that in order to attract the public, the museum must offer entertainment with a capital-E, a spectacle. This approach downplays educational content.

Maintaining an academic mission is not exclusive, but can be inclusive of entertaining, exciting programs and exhibits. However, the university museum must always offer solid content regardless of the exhibit or programmatic style. The public must be considered, but in all university museums the academic mandate comes first.

## **11. Academic Spaces Within the Museum**

At the museum of a Tier One university, a variety of academic courses utilize specialized spaces such as seminar rooms, lecture halls, and an auditorium, in which university classes are held on a regular basis. A broad variety of programs, seminars, lectures, and study programs take place in a series of spaces available to museum staff/faculty as described above. All of these academic spaces serve to support the university museum's academic mandate. These spaces are conventionally missing from a public museum, but serve as the core of an academic museum's service to the academic community.

The museum at a Tier One university will likely also have multiple study rooms in which faculty can conduct classes which directly relate to collection materials, allowing students supervised direct encounters with the collection. This is especially true for museums with large collections of works on paper.

In addition to the spaces common to public museum buildings (galleries, lobbies, a lecture hall, etc.) a museum at a Tier One university may also include one or two very small focus galleries for professors to present rotating exhibits of a few specific objects needed for direct study by students enrolled in their classes. These are very small, "alcove" galleries of perhaps 400sf each.

The physical size and arrangement of the university museum's collections storage, research and access spaces and the layout of these collection storage areas must be designed to fully facilitate student and faculty research and study.

## 12. Collections Management

*UTSA already holds enormous artifact and object-based collections, both within the UTSA Archives and in the ITC archives and collections. These resources are now incredibly valuable and will increase in value over time. However, at present these are perhaps under utilized. Students, faculty and staff are not readily aware of these resources available to them.*

The ITC's current State mandate as a non-collecting institution is a paradoxical contradiction in mission, as well as a contradiction between practice and need. We can only guess why the legislature placed this restriction upon the ITC. They were likely attempting to restrain costs. Yet even the original exhibits included hundreds of artifacts and objects that are neither accessioned nor fully documented. Ownership of these objects is in some cases in question.

The ITC currently acknowledges holding over three million photographs, but this is only part of the story. There are hundreds, if not thousands, of uncataloged, unacknowledged objects and archives now used in the exhibits and other programs. The absence of a catalog is considered detrimental to the organization and if this situation is allowed to continue, it endangers the objects, encouraging theft, offering opportunities for lawsuits from donors or lenders, and tacitly forces the museum to neglect necessary conservation actions.

For a successful research program, all of the objects must be catalogued and inventoried with the appropriate research indices, so that researchers can find and use them. This essential process has not been funded at the ITC for over 25 years. *The staffing for the ITC's collections and Library are currently insufficient to fully support long-term development of the collection as a research resource.* Until the collecting mandate issue is resolved, the ITC will not be able to develop its full potential as a research institution. We understand that changing the legislative mandate may take a year and a half or more. But as consultants and museum professionals, we advise that if this collecting problem can't be solved, the museum's progress will be arrested and the museum will not be able to fully support the university as a Tier One educational entity.

## 13. A Unique Academic Mandate for the ITC

In 1986 the Board of Regents urged UTSA to determine a more definitive, higher education mission for the ITC in the UT system, including a better-defined role in support of teacher training. While since then, the ITC has emphasized teacher training, neither the facility nor the organization has been reevaluated for its broader, university-focused academic mandate. The university museum, in order to succeed, must be perceived as a core academic and research component of the university. Even the ITC's teacher training programs may be improved with further collaboration with the School of Education and other university divisions.

ITC has a great opportunity to stake a claim to a unique territory. This is because almost all of the other cultural anthropology museums in the United States view cultural anthropology in a "Margaret Mead" fashion, focusing on non-Western, pre-contemporary cultures. Many older museums are mired in the idea of "exotic cultures" which exist in isolation. These museums have a "cabinet of curiosities" approach of these cultures as the "other." This approach is outdated, egocentric, and somewhat colonial. By happy contrast, the ITC is the only museum which deals with *contemporary* cultural anthropology subjects. It addresses the subject of cultures *today*, while also addressing who we are and how we came to be this way.

The ITC was founded to exhibit, examine and present the stories related to the cultures of all Texans. However, since the ITC's original founding, and the Board of Regents' 1986 initiative, the professional approaches to analyzing and interpreting the cultures of Texas are now radically different. And the State's demography has also changed dramatically since 1968. Thus the question of determining an appropriate approach to presenting the cultures of Texas offers a completely different prospect today than was possible forty years ago.

In order to maintain relevance, and because its mandate deals with the peoples of Texas and their cultures, the ITC must change continually to respond to these issues as they change in the future. And in order to remain relevant to new scholarly research, the exhibits must change regularly as well.

The continual change required of a museum commensurate with a Tier One university is built into the mission of the ITC. The ITC tells the whole story of Texans, and the whole is transformed every year, because new cultures arrive, adding their own contributions, yet the story of these cultures is always a two-way street, a dialogue, as the newly arrived affects the resident and vice-versa. In this way ITC is completely unique in its potential to tell a story of great relevance to today's young people..

In our recent discussions at the ITC we have defined a new approach. It will bring the organization up to date, while creating a new vision for the study of contemporary cultures, a vision that no other organization or university has yet presented. By a multi-disciplinary approach, using many of UTSA's disciplines, (and of the UT system's) we can make the ITC a distinguished museum that is one-of-a-kind, one which offers a contemporary identity that gives UTSA national leadership and reputation. The ITC can serve as a cultural laboratory, an ongoing laboratory, able to examine cultures as they interact and influence one another. The ITC's emphasis on diversity and its ongoing dialogues is uniquely suited to that of UTSA, a university which emphasizes diversity as one its greatest assets.





### 3.3 ITC IDENTITY

**M. GOODWIN ASSOCIATES, INC.**  
Consultants to Museums

August 9, 2010

To: Pam Bacon, Administrative Vice President, Business Affairs  
Julius Gribou, Executive Vice Provost  
John Frederick, Provost

From: Marcy Goodwin, M. Goodwin Associates, Inc.

**RE: ITC Identity, Branding, and Visitor Experience – Ingredients for Success**

#### **Successful Identity and Branding**

The success of a museum depends greatly on the museum's ability to offer a clear-cut mission, public identity and branding. Museums can be "subject-based" brands (e.g. Texas and Texans), or they can be destination brands, where, on the strength of the public's knowledge that there is a range of exciting, interesting events, experiences, and exhibits to be enjoyed at the museum, the museum then becomes a "destination" for the general public. Which of these two types of "brands" should the ITC aspire to be? Ideally, the ITC will be a mixture. As a university museum, it will be a subject-based museum, focused on Texans and Texas cultures. At the same time, the ITC also desires to become a destination museum, which locals are eager to visit frequently, and one which tourists are keen to experience when they are in San Antonio.

How can the ITC achieve a successful identity and branding?

It must do several things:

1. Develop and maintain a clear, unique, mission-based identity.
2. Ensure the institution's name accurately reflects the mission and the product.
3. Stay relevant.
4. Develop a sophisticated, consistent and unique visual and graphic identity.
5. Offer an engaging visitor experience.

In the following pages, we will expand upon each of these four goals, and then describe the brand that MGA believes the ITC should develop and present.

#### **1. Develop and maintain a clear, unique, mission-based identity.**

The ITC is a university museum focused on culture, in particular the cultures of the people of Texas. To succeed, the ITC must stick to its core mission, and not deviate from it. If the museum's mission is to be a museum about Texans, this means the storyline should include full coverage addressing a variety of answers to the question, "what is culture?" The words "culture" and "cultures" offer a complexity of meanings. However, the definition of culture can include, but is not limited

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to: The relationship of all Texans to Texas, the identification of Texas' individual and collective cultures, and the continual evolution of cultures as a whole (including the study of these cultures outside Texas. The meaning of the word "culture can even incorporate the examination of the concept of cultural mergers, cultural extinctions or eclipses, personal and social histories, cultural origins, cultural artifacts and materials, etc. In many ways, the subject of culture as it is likely to be shown at the ITC relates more closely to contemporary society than it does to historic events. For the ITC, it is important that all exhibits, lectures, programs etc. offer relevance to this full spectrum of contemporary cultural components in a meaningful and supportive framework. And it is essential that the museum's programs and exhibits stay on message. A thoughtfully focused approach allows the ITC to maintain a clear, mission-based identity in the mind of the public.

The ITC must also maintain an identity unique from all other museums. To its audiences and visitors, the ITC should always appear one-of-a-kind. The museum should avoid any resemblance to more conventional natural history, archaeology, or political history museums. The ITC is about "who we are as people, how we got here, and who we used to be," rather than a study in distant or extinct cultures, as many "anthropology" or cultural history museums choose to present their stories. The ITC is a museum with a focus on the present, or the more recent historical period, in contrast to most anthropology and archaeological museums, which emphasize either pre-historical periods, or primitive cultures. As a contemporary cultural museum the ITC is unique and thus should capitalize on this special marketing opportunity.

In all of MGA's research on comparable institutions, when considering other museums with similar subject matter, there is only one that we feel is directly relevant. That museum is the Canadian Museum of Civilizations (CMC) in Gatineau, Quebec. The CMC is large-scale museum that studies and presents the histories, stories and context of the cultural diversity of the peoples of Canada. It is also a research institution. In addition to being one of North America's oldest museums, the CMC is also the most popular and most-visited museum in Canada. The CMC is one of the ITC's primary aspirational peers. As a direct comparable in terms of subject and mission, the ITC should look closely at how the CMC achieves its success.

The ITC's refreshed identity will develop from several factors. The first factor is an internal one, meaning, the ITC's increasing awareness of its own unique, mission-driven character. The other factors are all external aspects of the ITC's interactions with its audiences. The museum's name, its exhibition and program offerings, its visual identity and logo, and the unique quality of the ITC visitor experience are all external factors to achieve success. All should be "designed" to reflect the ITC's identity as a one-of-a-kind, attractive, fun, and intellectually-stimulating place. The following sections examine these external aspects of the museum's identity.

## **2. Ensure the institution's name accurately reflects the mission and the product.**

The ITC's rebranding should begin with consideration of its name. Does the museum's name, the Institute of Texan Cultures, accurately reflect the museum's unique identity? The name *institute* was originally given to an organization that had not yet been formed. Institutes are not museums. Institutes are closed-to-the-public, research-focused organizations. Institutes are typically not visitor-friendly. The ITC is not an institute; it is a museum. A museum is an open, welcoming venue for public attendance and participation. Museums offer education, intellectual stimulus, experiences and interactive learning. These days, most museums and science centers are interactive. Most people know what to expect from a place called a museum. Soon it will be the time to remove the word *institute* from the organization's name, replacing it with the word *museum*.

### **3. Stay relevant.**

The ITC's subject matter has the potential to be compelling, entertaining, lively, and contemporary. Just as cultures evolve, so the ITC's offerings should regularly change to be fresh and topical. As a cultural museum, the ITC has the freedom to exhibit and present a wide variety of programs related to Texas' diverse cultures. The cultures of Texas are an intrinsically interesting subject, as they offer a broad spectrum of subjects relevant to every Texan, and to every visitor to Texas. The story is us today, who we are, and how we got here. The museum's balance of programs and exhibits should accent contemporary relevance.

Again, the CMC in Quebec achieves a high degree of entertaining, informative and topical contemporary relevance, without ever appearing to be patronizing or superficial. The CMC does this via consistent engagement with the values, issues, challenges and triumphs of each of Canada's diverse cultures. It treats visitors as collaborators in a series of conversations about Canada's cultural "streetscape."

### **4. Develop a singular, sophisticated, consistent and simpler visual and graphic identity.**

Why is a singular, sophisticated, simple, visual identity important? The graphic design products of the organization are as critical to its success as are any of its verbal or text presentations. Audience members, throughout their visits, continually "read" information about the museum, whether consciously or unconsciously. Every visual aspect related to the museum is a fundamental statement about the ITC's identity, its intended products, and delivery methodology. This means that all of the ITC's identity messages should be well-coordinated, sophisticated, fun, and appropriate to a major public museum. The museum's "style" should assist the ITC in eliciting ongoing public interest from its potential audiences. The museum's possibilities for branding/identity formats extend well beyond its logo, also including all graphic materials, exhibit design, exhibit labels and text, brochures, instructional and facility signage, program signage, event signage, fundraising materials, educational materials, website design, social media communications, etc.

All ITC media and graphic products should offer a sophisticated layout format, as well as University-approved typefaces etc. But a major question remains, to what degree must the ITC blend, or relinquish its identity, within the larger UTSA-corporate-logo program? To succeed, the ITC must be allowed a slight latitude in developing its logo and identity. (See Item 1 above re: identity.) Ideally the museum would coordinate "indirectly" (somehow) with other UTSA identity signage and graphics, but would not be subsumed literally, nor completely, within UTSA's identity as a public university.

The museum's public information programs should have clear-cut graphic standards. Graphic standard programs are standard practice in museums. Nearly all major museums, whether university or civic, have graphic identity programs of this type. When implemented properly, the ITC's newly coherent and sophisticated brand, seen via its graphic products, programs, activities, etc., will be a sophisticated PR tool. To succeed in this brand identity program, the museum will need an on-staff graphic designer who has extensive experience in sophisticated museum graphics programs. The museum will also need a UTSA-approved graphic identity/branding program developed by a nationally-known graphic/branding designer. (Some examples of this type of designer are Carbone/Smolan (NYC), Pentagram (NYC), AdamsMorioka (Beverly Hills), Mark English (Austin) or Jerome Cloud (Philadelphia).)

To function successfully, the museum should develop a pre-arranged, pre-approved (with UTSA) format for all of its potential graphic products. Success for the ITC's public information programs will also demand a streamlined process for the approvals of new text/content with the University administration. Otherwise, delays and indecision will damage the museum's ability to work within its budget, and will limit its capacity to be successful within accepted museum professional operating standards. While the University may delegate a special quick-response team to review and approve

the ITC's critical PR and marketing statements or work products, a sophisticated program of pre-approved guidelines can reduce, or limit, the need for a lengthy review and approval process by the UTSA senior administration. This graphic standards and identity program will also need a streamlined coordination and communication protocol between the University marketing department and the museum's marketing department.

The capital campaign is an excellent time to roll out the new identity. Indeed, it is more supportive of the campaign to reposition and rethink the museum's identity and branding before the campaign rather than during or after the campaign. Switching identity mid-campaign is highly counter-productive to a capital campaign.

## **5. Offer an engaging, high-quality visitor experience.**

The visitor's impression of a museum's quality has multiple aspects: intellectual content and authenticity, singular vision, contemporary relevance, the presentation of a product that matches the user's perception of quality and, of course, the "fun" factor. Quality is often judged by visitors in terms of whether their time at the museum was spent in entertaining, educational and memorable experiences. Building the general public's sense of the museum's quality can take a great deal of time (months and even years). The museum will need to offer a broad range of mission-related exhibits, programs and events on a consistent basis, in order to solidify its brand and reputation in the public's mind. The ITC will need to avoid the temptation to function solely as a crowd-pleaser, and should avoid "edutainment" presentations selected solely for the sake of drawing crowds. Instead, the ITC must develop informative, interactive, insightful, and engaging exhibits and events which will draw large audiences while reinforcing the museum's mission.

A successful museum offers:

1. A great, public museum location: a civic presence, safe, accessible, a positive setting, an easy-to-visit site. Prestige is always a positive visitation factor.
2. Adequate, low-cost parking, in a safe, convenient, well-maintained situation. If the combined cost of parking and ticket purchase is too high, it can be a major disincentive for visitors.
3. A handsome, distinguished building that is easily recognized, with a prominent entry that is easily identified, "visitor-friendly" and simple to access.
4. Simple, easy to understand ticketing, with little or no waiting in line, and with low-cost ticket prices pegged to the cost of a local, first-run movie ticket.
5. A clearly organized circulation path through the building, exhibits and public amenities, without any visitor backtracking.
6. Security staff and docents who are unobtrusive yet helpful, while knowledgeable in a fashion that is meaningful and approachable to the visitor.
7. Convenient, clean and safe support services such as restrooms etc.
8. Full provision for excellent, sophisticated, well-prepared food service, while offering meals at a price point perceived as affordable by budget-conscious visitors.
9. A museum gift shop with a unique range of inventory and a customer relations style that is targeted towards the core demographic of the museum's audiences.
10. Multiple opportunities for the museum to be perceived as an open, celebratory, civic center for the broader public and the local community, while making available one-of-a-kind, intellectually stimulating, memorable and insightful experiences.
11. Sophisticated, easy to use, collections-based research programs. Most larger civic museums have collections-based research programs. All university museums have collections-based research programs. The museum's collections should be acknowledged as a learning resource by all of the ITC's academic communities, and all of UTSA.

## 6. What brand should the ITC develop and present?

The ITC should develop a brand focused on its mission:

The Institute of Texan Cultures, through its research, collections, exhibits and programs, serves as the forum for the understanding and appreciation of Texas and Texans.

Through its connections with UTSA, and the university's full range of academic disciplines and resources, the ITC is uniquely poised to develop truly informative programs, events and exhibits, which are grounded in scholarship, and thus can provide intellectual content, authenticity, and scholarly authority to visitors.

## 7. How to assess visitor satisfaction?

UTSA and the ITC will need to develop standards for achieving and evaluating visitor satisfaction. If the ITC can maintain "brand loyalty," it can increase its audiences. The success of "brand loyalty" or visitor support can be determined by the following indicators:

- A. Visitor Satisfaction.** As mentioned earlier, visitors expect something unique, stimulating, fun and enlightening. They expect regularly changing programs ("always something new") and they expect high-quality food service and a well-stocked museum store.
- B. Surveys.** Within the Visitor Services Department, the museum will need to establish a staff position that is focused on researching and understanding the audience's responses to the museum's offerings, and then informing the staff when programs are successful, as well as how some offerings may need to be changed.
- C. Attendance Numbers.** Attendance and ticket sales at the ITC are powerful indicators of visitor support. Increased visitation indicates that visitors are satisfied with the ITC's offerings.
- D. Membership Numbers.** If the museum is a success, local visitors will wish to attend museum events and exhibits on an ongoing basis. Memberships facilitate repeat visitation, and membership levels are a direct indication of institutional health. It is important to note that membership revenue is independent of the general revenue from visitor admissions. If successful, membership revenue can be a major revenue source. The ITC needs a successful membership program.
- E. Media Coverage.** This includes articles in local and national papers, TV news coverage, websites, web reviews, and social media engagement, etc. If the media are covering the ITC, it means the museum is on the public's radar.
- F. Internet Hits.** As the ITC develops its connections with UTSA, it can expect more visitors to its website in search of its academic, archival, and collections offerings. The ITC will also see increased web traffic from the general public in conjunction with expanded program offerings, mission-based exhibits, etc.
- G. Education Visitors.** The number of "education visitors" is another indicator of success. The museum's mandate for education is multiple: Public education both local and statewide, higher education via UTSA linkages, higher education via programs with other Texas colleges and universities, and a broad range of educational programs for families, children, seniors, people with special needs, specific cultural groups, etc. All of these audience sectors can be partners in success with the ITC.

To succeed, the ITC will need a minimum of three staff positions dedicated to serving these education audiences.

- For the K-12 Texas statewide programs
- For local families, children, and adults
- For academic relevance and coordination with UTSA faculty and students.

Please note that this list of potential criteria for measuring success is representative, but not exhaustive. On the whole, success in museums is often measured by word-of-mouth. When the community says the ITC is cool, everyone buys in. Often, when the community wants to be there, and when people choose to visit the museum over a choice to attend other options (other museums, films, shopping, etc.) the museums will definitely be considered to be successful.



## 3.4 ITC MISSION AND AUDIENCE EMPHASIS

M. GOODWIN ASSOCIATES, INC.  
Consultants to Museums

November 10, 2009

### RE: Options for ITC Mission and Audience Emphasis

#### 1. Introduction

Thus far, in our meetings with ITC staff, docents and supporters, the ITC Development Board, some faculty, and the UTSA senior administration, we have found broad agreement that the ITC has a three-part agenda:

1. Educating the general public
2. Teaching students and teachers
3. Offering research opportunities.

Fulfilling this agenda means serving both the general public and the academic community. At one extreme, if, in the future, the ITC were to solely serve the general public, then it would be much as it is now, a museum for the general public without significant academic connections. At the other extreme, if the ITC were to exist solely for the academic community, then it would become an institute, dark to the general public while available to researchers and scholars. What we are proposing is some point in-between which allows a significant public access and public education component, yet also offers opportunities for university research and education. We have not yet heard that the planning groups desire an approach which is exclusively either public or academic. Our task this month is to determine what proportion of our services, programming, (and ultimately our facilities) might be allocated to the public or to academic users.

The choice of the appropriate balance between service to the public and service to the academic community is a complex one. This memo attempts to outline the wide array of implications from any of the choices.

#### 2. Serving the Public

The ITC has always emphasized service to the general public, including school groups. Today the balance of ITC's public/academic mix is perhaps 90% public and 10% academic. (The current academic component is via the UTSA Archives and the ITC Library and Collections.) The ITC now serves the public through its exhibitions, special events, gallery tours, festivals, and programs, as well as through teacher training. In the future, the ITC will also offer other additional programs for the general public such as lectures, conferences, film programs, seminars, etc. It may also present other multi-day public events, and special travel programs.

#### 3. Serving the Academic Community

Our discussions to date with the ITC staff and the UTSA Senior Administration have indicated enthusiasm for building closer connections and relevance between UTSA and the ITC. This memo takes our discussions a step further, beginning to clarify and quantify what sort of future relation-

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ship these academic components might engender. We also note that UTSA is enthusiastically focused upon achieving Tier One status and our strategic planning teams see a vital role for the ITC in assisting UTSA to achieve Tier One status through enhanced, improved and clarified services and research opportunities.

Increased service to the academic community might, in the short-term, include lectures, conferences, and seminars connected with specific university colleges, departments, programs, and courses. Also in the short-term, internships and work study programs can be initiated. The collection always plays a major role in museum-university relationships and the ITC-UTSA relationship is no exception. New ways of using the collection for teaching and research can be developed. The collection can be a forum for cross-disciplinary study. In its future building, the ITC also might develop small focus galleries, ideally utilizing materials in the ITC collections, to present shows created by and for UTSA faculty and students. In the future, a museum studies program and exhibit design classes can be developed.

#### **4. Defining Success**

Many factors will contribute to success for the ITC. Among these factors are appropriate staffing, revenue generation, greater academic connection with UTSA, facility size and functional components, program offerings, etc. UTSA and the ITC will likely prioritize some factors over others in defining what success will look like for the ITC.

Please note that all three options discussed below require more funding from UTSA than the ITC currently receives. This is because the ITC's status quo is not sustainable. Indeed, it will need more funding regardless of which path it pursues in the future. Please also note that each of the three options listed below includes an academic component, and each option represents a significant increase in academic emphasis over the current approach.

#### **5. The Options**

This month, our strategic planning must determine the proportional emphasis for each others' participation and mutual support the ITC and UTSA wish to develop. We need to determine the ITC's priorities for its two primary audience components: The general public and the academic community. There are dozens of options, but after our discussions to date, three primary options have emerged:

- **Option 1.** Primary emphasis on the general public. (Perhaps 65-70% general public vs. 30% academic) Of these three options, this one is closer to the current practice, but adds a major series of programs, events, research, and linkages to the academic community.
- **Option 2.** A rather equal emphasis on the general public and the academic community. (Roughly 50%-50%)
- **Option 3.** Primary emphasis on the academic community (perhaps 60% academic vs. 40% public) with a focus on research and academic teaching.

We have necessarily divided these options into arbitrary proportions, so that we may demonstrate each as a paradigm. These three options outline three very different approaches to the question of how the ITC might operate in the future. They also represent points on a continuum, a sliding scale, each offering a different balance of emphasis between the general public and the academic community. The three options outlined in this memo are simply starting points for discussion. Our planning teams are free to choose any point on this continuum. However, the decision is not a simple one: Each of the above options carries with it a series of very distinctive implications about management, costs, operations, income, resources and audiences.



We also note that any shift in emphasis will take time to implement fully. The ITC can't increase overnight its emphasis on the academic community from the current 10% to a possible 30%, 50% or more. It may take years to complete this shift.

We need to decide what are the ITC's desired priorities. And we must also understand the consequences of each choice for revenue and earned income, the amount of subsidy needed, the staffing required, the scale of the future facility, operational considerations, the potential audiences, university interface, etc. This memo takes a holistic approach to presenting these intertwined, interdependent aspects of the various options.

## **6. The Current Situation**

The Institute of Texan Cultures opened in 1968 as part of HemisFair. Originally designed to showcase the cultures of Texas and encourage Fair visitors to venture out into the rest of Texas, the ITC was built as a public attraction, a kunsthalle, or a large, flat-floor, open exhibit hall. Since little has been changed since 1968, there is little or no provision for collection study and access areas, or for seminar, lecture, and auditorium spaces. The original museum was built to serve the general public and no provision was made for service to the UTSA academic community. Today all of the ITC's programming is still geared toward public visitors, including public school groups, who constitute perhaps 90% of the ITC's audience. Funding generated by the ITC from earned income and donations (all earned from or related to public visitation) now comprises some 41% of the ITC's budget. The ITC currently has a gift shop which produces revenue; however the ITC does not offer any type of food service to the general public. While it does offer room rentals for events, the ITC is not now set up to offer its services as an event center, which can charge for catering or other event services.

Although its current emphasis is on the general public, over twenty years ago the Texas State Legislature conveyed the ITC to the supervision and ownership of UT San Antonio. Together, the State and UTSA fund 59% of the ITC's "direct" budget. In addition to this direct budget, UTSA also provides considerable "off-budget" support in the form of facilities-related maintenance, security, etc. for the ITC. Currently the only academic linkage between the ITC and UTSA are the Library/Archives at the ITC. Since UTSA and the ITC are joined, our planning groups have stated that it makes sense to develop stronger academic linkages.

Nearly every university museum has a built-in university audience, whether this audience exists within one department or college which has developed programs to utilize the collection and/or the research material. The museum's curators then become arbiters of preservation and interpretation. If UTSA had a cultural heritage program (likely developed around the cultural heritage in the Southwest and in Texas), that would be a logical connection to the ITC's substantial resources.

The paradigm under which the ITC now operates, emphasizing the general public, is now, given its relationship to UTSA, out of balance. This current approach is unsustainable regarding the ITC's operations and business approach, its relationship with UTSA, and its programs and services with the general public.

## **7. Options for the Future**

### **Option 1.**

This option, the closest to how the ITC currently operates, emphasizes the public audience, with perhaps 65-70% of the emphasis on the general audience, and then adds a new complement of activities, perhaps 30-35% for university audiences. Please note that this option still represents a significant increase in priority for the academic community compared with the ITC's current operations. This option has the highest potential for attendance.

Option 1 assumes there are major, attractive, well-maintained and supported galleries with timely exhibits that are maintained and changed on a regular basis. It also requires spaces adequate to present an ongoing, income-generating, event rentals program for the general community. ITC would develop programs for UTSA and host spaces allocated towards seminars, lectures, conferences, etc., which can also be used for UTSA-coordinated classes, seminars, and programs. However, in this option ITC's primary focus would be upon the general public, with the economic benefits of general attendance and support from the general community.

In Option 1, the State and University contributions would need to be expanded somewhat from the present levels, but neither the State nor UTSA would be responsible for the majority of the annual budget. The ITC would become responsible. However, UTSA would continue to provide funding for facility maintenance, security, and major repairs, but ITC would now have the ability to generate a larger proportion of its income on its own. To that end, the ITC would need to have a full component of exciting new exhibits, all of a high professional level that is attractive to the general public, an exhibit repair and change-over budget, plus regular indoor events in the auditorium, lecture hall and special events space. It would also require an annual budget for marketing and public relations that is sufficient to generate major attendance. Option 1 also envisions a fully professional larger-scale membership and development program, that is well-staffed, and capable of maintaining a constant funding presence with the general public. This means regularly leading in soliciting donors, sustaining donor commitments, developing programs to support donor commitment and leading in the membership programs. In addition, a major push toward regional and statewide grant and foundation funding would be necessary in this option.

## **Option 2.**

This option offers an approximate balance between the university (50%) and public (50%) audiences. This allocation of 50-50 is purely hypothetical. In reality, it will be more of a give and take between the two sides.

Option 2 requires development of both public and academic spaces. Some spaces are flexible, used for both university and public functions. To serve the public audience, the ITC must develop public spaces that can be rented out for special events, by either the public or by UTSA. The public programs component includes much that is similar to Option 1, with exhibits both permanent and temporary, galleries, special events spaces, lecture halls, public classrooms, and public education program spaces near the galleries. However, expansion of the academic audience means the ITC must greatly expand the utilization of its archives and collections to become a major research resource. Option 2 will need to develop a much larger component of seminar and lecture rooms to sustain university classes, teaching and research programs, as well as collection study and research. The ITC would also need to retain additional staffing and secure other resources needed to sustain the academic audience and programs.

Financially, in Option 2 there is an implicit assumption that approximately 50% of the annual budget must be generated from public sources such as admissions receipts, gift shop, special event rentals, tickets to lectures and film series, public education programs and festivals. This option also assumes that ITC management would continue to be in charge of day-to-day programming and would be able to exert leadership in terms of building maintenance standards, hiring and firing of personnel, and would be responsible for the budget allocation, once the overall annual budget is determined. Similarly, in this option approximately 50% of the budget is generated from State and University sources. Thus both the State and university appropriations would have to increase. Even though approximately 50% of the audience is academic this option still relies upon the ITC's fundraising and revenue generation. Thus the ITC must be allowed to create its own event schedules, and to work directly, actively, and energetically with donors on development and fundraising. In short, the ITC must be allowed to generate its own revenue.

In Option 2, UTSA would necessarily need to provide a larger percentage of the ITC's overall budget. What does it receive in return for this investment? It will have expanded humanities programs to support its pursuit of Tier One status. It will have more opportunities for new formats in teaching, research and scholarship between and among disciplines. It will also have more handsome special events spaces which the university and its leadership can utilize to host events, including donor receptions, department special events, alumni events, etc. UTSA will also have an attractive gateway to the general public which acts as a notable identity program for UTSA.

### **Option 3.**

This option emphasizes the academic audience, with an emphasis of perhaps 65-70% on UTSA and the academic audience component, and 30-35% on the general public. In Option 3 the spaces might be smaller overall. The exhibits would not need to be as large as they currently are, because they would not serve a general public audience of the same size. While there would still be public programs in Option 3, they would diminish since they would not be the majority focus. The major focus in Option 3 is on serving UTSA's academic community. The archives and library are the priority component of this option, the exhibits are secondary. There would be a broad series of the spaces necessary to support the UTSA academic community, with a larger academic staff to support these uses, programs, and spaces.

Since the focus would thus be on serving the students, faculty researchers and so on, annual funding in this option comes primarily from UTSA. The ITC's revenue-generating capacity and development/fundraising are much diminished. Thus, Option 3 strongly requires UTSA financial support because the generation of revenue and fundraising are directly attached to community activities, presence, and support. This option has many fewer public spaces, exhibits, and education programs available to the general public than in Option 1 or 2.

If the ITC is not allowed to generate and receive its own revenue, then we must default to Option 3, the academic emphasis option, in which UTSA (and the State of Texas) provides the majority share of funding.

Thus Option 3 has diminished expectations for public use and activities, and it presents fewer and smaller exhibits. Attendance is much lower than the other two options. In Option 3 the ITC becomes more of a resource for academic and research programs and activities. While it may not be the preferred destination for student and faculty life outside the classrooms, there are numerous opportunities for academic life within the ITC. There are some limited spaces for faculty to present programs, but they are not as dynamic as in Options 1 and 2.

We note that in this option, some might wish that the ITC physically split its collections (and collection access and research) and its public areas, with collection-related spaces housed in a separate location. While any facility-planning approach is possible, the organization/staff/budget is profoundly weakened if the collections are stored off-site. One of the problems is that the staff is then split in multiple ways. For example, the curatorial staff (of which none truly exist today) and the preparation staff would have to travel back and forth to access the collections and to remove and return objects for display in galleries, classes and seminars. This necessarily results in higher costs and a larger staff, because two sets of preparation and registrarial staff would be necessary, one set at each location. The staff's functional capability would be greatly reduced, since they would always be shuttling between campuses. Students may have difficulty accessing the remote portions of the programs.

In Option 3 overall costs may be lower because less is attempted or attained. The collection is the mainstay, and efforts to attract the public are not the primary priority. We have not yet developed a cost concept for future operations. In this option UTSA benefits from even more academic connections than in either Option 1 or 2.

## **8. Features All Options Share**

Although there are fundamental differences between the three options, there are common features.

All options would require:

- A building built to current professional and environmental standards for archival preservation and exhibition
- Access to significant public parking (to be explained further in a separate memo)
- Availability of public bus transportation or public transit
- Increased emphasis on the academic community via specialized study and education spaces, research resources, etc.

In terms of programming, all three concepts assume that there is some sort of public education program being offered. In Option 1, there is a very strong public education component, Option 2 still has a rather strong public education program, but in Option 3, the public education component is limited in comparison to Options 1 and 2. Further, all three options would have extensive state-wide teacher training components, including a major website presence, and a slate of education-related activities, including on-site seminars, workshops, and conferences. These programming components would be offered in all of the options, but in varying levels. The teacher-training components could be integrated with expanded academic connections, and could expand from current levels.

## **9. Features Shared by Options 1 and 2**

Options 1 and 2, both require a “civic” site which fronts upon a major civic, public thoroughfare, and has easy visual identification and access, as well as simple one- or two-turn direct physical access from any local highway. They also require:

- Assurance of adequate funding for professional staffing levels, as needed to assure successful professional programs, management and activities.
- A long-term maintenance and capital repair fund to assure that the facility not only has regular daily, monthly, and annual maintenance but also has significant maintenance review and major repair/renovations at 5, 10, and 15 year intervals.

Options 1 and 2, each with an emphasis on the general public, will require a significant budget for PR and Marketing, and a significant budget for development and fundraising. Alumni development will be an ongoing goal and challenge for UTSA, since it is a young university and its alumni are still relatively few in number (as compared with institutions that have been granting degrees for much longer, such as UC Berkeley or UT Austin). The ITC, with its Texas-wide outlook, is well positioned to connect with alumni who no longer live in San Antonio.

## **10. Audience**

Although all three options include attendance by the general public, the composition of the public audience differs in each.

### **Option 1.**

This public emphasis option might have 65-70% or more of the total audience comprised of tourists, public school tour groups, local residents, convention center visitors, etc. Accordingly, this option

has the most public spaces: Exhibits, special events, community areas, and public education program spaces. In this option the ITC is an attractive public destination and is seen as a place that tourists and regional visitors wish to include in their stay in San Antonio.

## **Option 2.**

This option presents spaces which can be used flexibly between the general public and UTSA's academic community. School tours are still offered in Option 2. While tourists will visit Option 2, they will possibly not visit at the levels seen in Option 1 because the general public is not the number one audience priority. Thus the general public audience in Option 2 might be weighted towards San Antonio regional residents rather than tourists.

## **Option 3.**

The academic community emphasis (75% or more) in this option implies a number of changes at the ITC which may negatively impact public attendance. First, in Option 3 the ITC is not making the same extensive effort to attract the general public as in Options 1 or 2. And the "destination" capacity of the ITC as an attractive public destination has been reduced dramatically. The smaller public attendance definitely limits the nature of public programs and exhibits. School tours are limited since public school teachers may see this as less than a "destination". This is because school tour groups wish to offer their students the most extensive, thorough, sophisticated experience possible. In this age of limited funding for bussing, and limited time for field trips, museums compete heavily to attract school tours.

Further, emphasis on the academic audience requires a host of spaces (such as additional research and collection study rooms, smaller exhibit areas for small academic focus shows, and areas built to support or host university special events) that are not available for use by the general public. As a result, Option 3 reduces the total square footage for general public areas, exhibits, and other public functions. While residents of San Antonio would still be invited to visit the ITC, both the local public and tourist attendance would be reduced because there will be much less to see and do at the ITC. The public component would be a sidebar. The ITC would not necessarily seek out tourists in this option.

## **11. Location**

The future location for the ITC is completely intertwined with the notion of its mission, purpose and audiences. As a result, depending upon the option selected, certain locations may or may not be optimal.

HemisFair Park is the preferred location for Option 1, the primarily public option. If the ITC pursues Option 1 but is relocated away from HemisFair Park, then UTSA's downtown campus would be the next most desirable location, because it is still very close to the downtown center of tourist activities and hotels. The Main 1604 campus is a possibility, but much less attractive or accessible to the general public. Also, the Main 1604 campus does not have the civic or public attraction identity of the downtown area, nor the correlated supporting attractions such as the Alamo and the Riverwalk, both of which are near HemisFair Park.

The preferred location for Option 2 (50-50 public-academic) is either within or directly adjacent to the UTSA downtown campus, or in HemisFair Park. HemisFair Park is only desirable if reliable transportation can be developed between the downtown campus and HemisFair Park. Such a program would be required to sustain student traffic between the three campuses.

The preferred location for Option 3 (primarily emphasizing the academic community) is either at the downtown UTSA campus or at/adjacent to the 1604 campus. The current location in HemisFair Park is less desirable for this option because it is separated from the primary centers of UTSA's student and academic activity.

## **12. Staffing**

All options will require museum-experienced professional staff for collections management, education, and development. The staffing for Options 1 and 2 would be rather similar, because both assume high levels of public and university activities. While Option 3 might still have staff for public activities, this staffing would be much less extensive than in Options 1 and 2, since in Option 3 the exhibit areas are smaller and public programs are fewer. However, even in Option 3, the heavily academic option, the ITC will still need people to manage the collections, but the collections might be stored with more limited access, thus offering fewer exhibit opportunities, and would focus on collections-based research activities.

## **13. Capital Project Development Funding**

The prospects for capital project development funding differ for the 3 options.

In Option 1, the primarily public option, the building might be funded (in the majority) by the Texas State Legislature while donations from private individuals, foundations and corporations would support the endowment and other costs. The exhibits might be funded through donations from foundations, corporations and private individuals. The potential for donor fundraising is strongest in this option. It should be noted that if UTSA/ITC wish the State/government to be a major donor to capital programs this is only fully viable if the ITC has an emphasis on public programming. What UTSA receives in this option are the benefits of tripled or quadrupled academic activities as compared to today, plus a handsome civic community presence, and more prestige, which assist in the pursuit of Tier One status.

In Option 2, the 50-50 public-academic option, a large portion of the building funding might come from the Texas State Legislature, but some additional funding would need to be from UTSA. The exhibits might also be funded by private individuals, foundations, and corporations. Again, for the State to fund any portion of the building or ongoing programs, the ITC must be able to show that it is serving the interests of all Texans by serving the general public.

In Option 3, with its focus on the academic community, the ITC building would likely have to be funded primarily through the University. As discussed above, the exhibits would be limited, and they would likely be funded by the University and/or private individuals or foundations. Private and corporate funding for exhibits would be harder to secure in this scenario.

## **14. Revenue/Funding**

ITC's fundraising and revenue programs are integrated with its operating format. The operating assumptions affect all revenue-production potential.

Public support is essential to fundraising for a variety of reasons. It is essential for foundation grants, essential for city support and the possibility of city funding, and essential for other State, governmental support and/or the possibility of regional or local governmental funding.

Also, support from the public education community is intertwined with the ITC's operating format and the audience emphasis. The operating format can encourage or demolish the potential cultivation of future audiences. Public support is essential when the ITC undertakes a building or expansion plan. Public support will also be necessary to have the building plans approved. And of course,

public support is essential to sustain attendance at lectures, festivals, and the exhibits.

In the first two options, membership programs and revenue are another important financial building block for the ITC's revenue-generation. If the ITC is able to fund staff and resources to actively cultivate membership, for example, by offering benefits and programs, then the ITC can reap membership revenue. Membership income is terrific, because it's a bit like a gym membership: The ITC gets the income whether members visit or not. Thus membership income is key to financial independence. Yet membership is supported via enthusiastic word of mouth, and community support (word of mouth) is essential to any organization. Most museum initiatives require extensive community support, whether for facilities, programs, budgeting, etc.

Option 1, the mostly public option, has the highest visitation and thus the greatest potential for revenue generation. If the appropriate spaces are developed, the appropriate staffing retained, and the appropriate marketing budget available, the ITC will be able to have income/revenue from the following: Admissions, memberships, festival ticketing, special event space rentals, education department program income (including class tuition, lectures, films, ticketable events), program sponsorships, food service income (if food service is available), gift shop income, rights and reproductions, and tours and travel. We caution, however, that development of these revenue sources is dependent upon the ITC having the funding autonomy to implement these revenue-producing programs and events. This means the ITC must be allowed to prioritize its own scheduling to commit to revenue-producing events. If UTSA has first dibs on the schedule (and use of the ITC's spaces) then the ITC will be hobbled in terms of revenue production. Further, the university must allow the ITC to benefit from and utilize the revenue it receives.

Option 2, the 50-50 split, has a mid-level potential for visitation. Please note: Less visitation means fewer opportunities for revenue generation. Income from rights and reproductions, and from tours and travel programs, will likely be comparable with Option 1. However, in comparison with the primarily public option described above, Option 2 has less admissions revenue, less membership revenue, less festival ticketing, fewer special event space rentals, less education department program income, and fewer program sponsorships.

Option 3, the primarily academic option, has the lowest visitation potential in terms of pure numbers and broader demographics. It thus has very little admissions or membership revenue. Since the education department is reduced in scope, program income for this department is also limited. There is limited income from lectures, films, and ticketable events because these are usually free to the academic community and the academic community is the target audience. Program sponsorships would decline, or perhaps would not exist in this option. Festival ticketing might be limited because there would be fewer opportunities to interact with the general public and fewer staff to support festivals. In this academic option, the public may expect such festivals to be free, in a situation like the Festival of Books at UCLA, which is an annual UCLA-based festival free to all visitors. Revenue from special event space rentals is limited in this option because the ITC spaces may be prioritized for university use. Option 3 has very limited food service income because the food service is less extensive than in Option 1 (probably just a coffee stand) and the academic audience is less likely to purchase food, or may be required to use a University-contracted food service. In Option 3 there may not be a gift shop, or it may be very limited; thus gift shop income is very low. Instead of a gift shop, there may be a bookstore, but its revenue would not equal the revenue of a gift shop in Options 1 or 2. The ITC could still offer tours and travel in Option 3, but the revenue might be less because marketing would be focused on the academic audience. However, this audience could expand as UTSA alumni increase. Revenue from rights and reproductions would continue to be high.

The more presence, influence, and usage UTSA wishes to achieve, the more funding will be required. Thus if the ITC can address the general public (not just in terms of regular admissions, but in terms of a broad range of special events as outlined above), it will then be enabled to raise funds from the general public (including the State legislature, foundations and corporations). The more the ITC can

achieve funding from the State, the general public, foundations and corporations, then there will be less pressure on UTSA to provide financial support.

For UTSA one consideration is how much funding it wishes to contribute to the ITC budget as a dollar amount, but another equally important consideration is: What percentage of the total ITC budget does it wish to provide? All three options require UTSA to contribute a larger dollar amount than it contributes now, because as noted above, in order to operate successfully in any of these three paradigms, the ITC will require more funding than it currently receives. However, the three options depend upon UTSA for varying percentages of their overall budget. In Option 1 the ITC has the greatest potential to generate revenue on its own. In Options 2 and 3, as the ITC shifts its focus more and more exclusively towards the academic audience, its ability to generate revenue from the general public declines, and the ITC must rely on UTSA for an ever greater percentage of its total funding.

The UTSA administration may ask, “Why would UTSA have a museum that is primarily public?” We answer that many universities do. In this case, the ITC has already existed as a public audience institution for 40 years. The question is how it can both sustain itself financially and serve the university’s academic affairs in the future. If we offer a format to allow the ITC to sustain itself financially, develop a positive public image for itself and for UTSA, and serve UTSA’s academic mandate, we will be able to develop a creative place for cross-university disciplines and scholarship. Such an institution would foster great prestige for UTSA in both the academic and the general public communities.





### 3.5 UNIVERSITY MUSEUM FUNDING

M. GOODWIN ASSOCIATES, INC.  
Consultants to Museums

April 12, 2010

To: Julius Gribou, Executive Vice Provost, UTSA

From: Marcy Goodwin & Susan Braun, M. Goodwin Associates, Inc.

RE: **Public/Private Joint Funding for University Museum Construction Projects**

Generally, university museums have an invisible breakpoint between:

12. museums which are funded primarily between the university and a private donor, and
13. museums which are funded by a variety of sources, including bond, issues, state or federal funding.

The breakpoint is the scale of funding needed, particularly in relationship to the university's donor base and scale of annual fund-raising. Consequently, museums below the total cost range of \$15-20M tend to be funded exclusively by the university and private donors. However, once the museum gets to a larger point in size, then the composite fundraising and funding takes place. It should be noted that of all the university museums in existence, *most are in the very small scale of \$20M and below*. This is for all universities in the US. However, the university museums attached to state universities tend to be significantly larger.

The other aspect of funding for museums tends to be related to the museum's mission and subject matter. Most university museums are art museums. Of the large-scale university art museums built in the last 20 years, the great majority had a dramatic combination of university funding, individual donors, foundation funding, and, in many cases, state and/or federal grants. In the case of university museums which are associated with history, anthropology or science, these tend to be funded primarily by the university, foundations and the federal and state government. However, the conventional paradigm for this type of museum, i.e. like the ITC, is that one key or lead donor who is usually an individual then obtains naming rights.

The funding for university museums also varies depending upon the location of the museum and the museum's civic visibility. Many university museums are buried within the university's campus. Thus they have diminished capacity for civic presence. In the case of the Blanton Museum, a strategic decision was made by the university at the outset. This was to create a civic presence by placing the Blanton facing the state capitol and Martin Luther King, Jr. Boulevard, the university's primary face to the Austin community. It should be noted that the decision to place the Blanton in this location was made slightly before the site for the Bob Bullock was announced. However, the schedule for construction allowed the Bullock to precede the Blanton. The Blanton received funding from the university and significant private donations from Longhorns around the U.S. A minority of the Blanton's funding originated in Austin. Organizations such as the Houston Endowment, the Sid Richardson Foundation and the Meadows Foundation were significant donors.

Because the ITC will be located not only in a major civic location, but in a redevelopment district, it will be highly eligible for funding via either TIF increment funding and/or a bond issuance via the HemisFair LGC. The potential for collaboration with the LGC on funding is a major prospect

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that must not be ignored nor allowed to drop. Madison Smith said on more than one occasion he perceives a strong potential for funding via the HemisFair Park LGC.

The fact is, very few university museums are located in redevelopment districts. There are few comparables in this category. MGA has worked on at least six major projects that were located in redevelopment districts and which received significant funding via the redevelopment agency. None of these were university museums; they were all civic museums.

City funding is unusual for a capital campaign. Municipal governments, however, can often direct funds to support programming related to the city's interest, such as education.

Typically, university museums receive a substantial portion of capital project funds for a new or renovated facility from public entities. Both public and private university museums are eligible to receive federal monies through various grant programs (National Endowment for the Arts, National Endowment for the Humanities, National Science Foundation, Institute of Museum and Library Services). Additionally, especially for public universities, a sizable chunk of funding often comes from the state, through legislative appropriation. In rare instances, city and/or county entities will also kick in funds, depending on whether the museum is part of, or contributes to, a redevelopment project.

Some various examples of partnerships and creative funding mechanisms for university museums include:

- The Eli and Edythe Broad Art Museum, Michigan State University, Lansing, MI: Zaha Hadid was selected from among 30 firms in a design competition. It will be planned to have two front doors: one facing the campus and one facing the community. It will be a world class museum (46,000 sf over 3 levels) focusing on modern and contemporary art through the generosity of a \$26M gift from the Broads. Eli Broad is an MSU alumnus. According to the website (<http://broadmuseum.msu.edu/about/gift.php?about>):

*“The total project cost for the museum is \$30 million. The Broad gift includes \$18.5 million for construction, with the remaining \$7.5 million funding art acquisitions and endowments for exhibitions and operations. MSU has raised an additional \$6.5 million toward the construction project, including a \$2 million gift from Edward and Julie Minskoff.”*

Elsewhere on the website the total project cost is estimated to be \$40 to \$45M including site fees, etc.

- University of Michigan Museum, Ann Arbor, MI: Reopened in March 2009 after a major restoration of the 46,000 sf Alumni Memorial Hall and new 53,000 sf addition of the Frankel wing by Brad Cloefil, Allied Works Architecture. The project cost is listed as \$41.9M, and located in the center of the campus. The fundraising was part of a larger university capital campaign, as described on the website ([www.umma.umich.edu/giving/recent\\_campaign.html](http://www.umma.umich.edu/giving/recent_campaign.html))

*The Museum Reimagined, the Museum's fundraising campaign to support the building project and endowment growth—an integral part of the University's Michigan Difference campaign, which raised more than \$3.2 billion—was truly historic in scope and scale. Among the leadership gifts to the building was a \$10 million gift from the Maxine and Stuart Frankel Foundation of Bloomfield Hills, Michigan, recognized in the naming of the new 53,000 square foot wing after the Frankel family, and a key anonymous donation of \$5 million announced at the kickoff of the campaign that mobilized subsequent major support. During UMMA's campaign, the Kresge Foundation of Troy, Michigan—a national leader in building institutional capacity in nonprofit organizations—awarded the Museum a challenge grant of \$1.5 million toward the expansion and*

*restoration of its facility, which motivated an additional \$8.5 million in gifts to the building and encouraged wider community involvement in securing the institution's future vitality.*

- Berkeley Art Museum and Pacific Film Archive, University of California: Originally the university had a major program to build a new art museum and film archive for \$200M, and had raised nearly \$100M but because of the funding problems in the UC system and the State of California, this project has been put on hold. The Japanese architecture firm, Toyo Ito & Associates, was selected in 2006 to design the museum that was to be located in the center of downtown Berkeley. In Nov. 2009 the university announced plans to modify and greatly reduce the project due to "economic uncertainty." In January 2010 the announced plans to repurpose the 47,857 sf 1939 building at Oxford St., the former UC Printing Plant. The university is now working with the local architecture firm of record, and is no longer working with Toyo Ito.
- The Burke Museum of Natural History and Culture, University of Washington, Seattle: This is the most directly comparable project in the U.S. to the ITC. It is a very large scale project which involves both renovation of existing building as well as new construction. We do not know the funding sources nor the capital campaign details for this project. This would take some additional research.
- Museum of Anthropology, University of British Columbia, Vancouver: Another recently completed project that involves both existing structure as well as new construction. From the website (<http://www.moa.ubc.ca/renewal/overview.php>):

*In order to extend its role as a public and research institution, we have just completed a major renovation and expansion project, increasing our size by 50%, and creating unprecedented opportunities for research, teaching, and public enjoyment. Budgeted at \$55.5 million, the Renewal Project received \$34.4 million in funding from the Canada Foundation for Innovation and British Columbia Knowledge Development Fund (\$17.2 million each), plus from The University of British Columbia, UBC Faculty of Arts, and the Museum itself. Recently, MOA received a major gift of \$5.5 million from the Koerner Foundation, Toronto, towards the Project. Approximately \$5 million remains to be funded through public sector donations to ensure the project's overall success.*

- Institute for Visual Arts, University of Alabama, Birmingham: According to the architect, Randall Stout, the new building is intended to be funded at a 70% private /30% state university mix. The building will combine both gallery space and education space. The project is currently on hold. The University is requiring that at least 51% of the total project cost be *in-hand* from the private donors before they give approval to advance to the next phases. Here is their statement on the website: ([www.uab.edu/art/campaign\\_iva.php](http://www.uab.edu/art/campaign_iva.php))

*The Campaign for the Institute for the Visual Arts was launched in 2008 with a projected construction start-up date of mid-2010, and building occupancy in December 2011. Architectural renderings were completed in 2008 to assist the fundraising campaign in meeting its construction and occupancy dates. To meet these benchmarks, we continue to seek support for the Institute for the Visual Arts.*

- CU Art Museum, University of Colorado, Boulder: A newly built 178,000 sf, structure which also houses the Visual Arts Complex, including the Department of Art & Art History, designed by Kallman, McKinnell and Wood. (Academic spaces opened Jan. 2010; museum slated to open in fall.) Cost was \$63.5 million, funding sources include private and state money, with support from a fee students approved to raise money for capital projects:

*In 2004, CU's student government -- faced with slashed state funding -- approved a capital-construction fee, providing money for four large-scale projects on the campus and costing students up*

to \$400 a year. The fee reached its peak this school year.

*Around \$30 million for the Visual Arts Complex will come from the student fee; the rest of the funding comes from sources including state money and donations. (Read more: CU's \$63.5M Visual Arts Complex opens on Boulder campus - Boulder Daily Camera [http://www.dailycamera.com/ci\\_14130016#ixzz0kpouMFQn](http://www.dailycamera.com/ci_14130016#ixzz0kpouMFQn))*

- Harvard Art Museum, Cambridge, MA: Harvard is currently renovating and expanding their museum site at 32 Quincy St. (104,000 gsf renovation and 100,000 gsf new construction by Renzo Piano Design Workshop). Their funding includes a \$359,000 matching grant application to the Commonwealth of Massachusetts Cultural Facilities Fund (they applied for a little over \$1M). Major contributions include \$25M designated from a \$100M gift to Harvard from David Rockefeller and a separate gift of \$45M from Emily Rauh Pulitzer. HAM's overall construction/renovation budget was previously estimated at \$350-400M.
- The Sterling and Francine Clark Art Institute, Williamstown, MA: An interesting blend of a public art museum and research and academic programs, partnering with Williams College. The Clark is using Massachusetts HEFA tax exempt bonds for their Stone Hill Center expansion (Tadao Ando, Architects and Reed Hilderbrand Associates, Landscape Architects). A description of the HEFA bonds from their website ([www.mhefa.org](http://www.mhefa.org)):

*The largest issuer of tax-exempt revenue bonds in the Commonwealth, HEFA has provided more than \$38 billion of private investment capital to nonprofits, saving these organizations billions of additional dollars. Last year alone, HEFA financed 63 projects for hospitals, colleges and other nonprofit institutions across the state that totaled more than \$3.2 billion - and saved them more than \$600 million in debt service costs.*

- The Institute of Museum and Library Sciences (IMLS) published a 164-page report in Dec. 2008, Exhibiting Public Value: Government Funding for Museums in the United States. The report is worth reading and can be downloaded in pdf format at: [www.imls.gov/pdf/MuseumPublicFinance.pdf](http://www.imls.gov/pdf/MuseumPublicFinance.pdf). There are chapters on state funding and local funding for museums.
- Many university museums do double-duty as their state's "official" (art/history/science/cultural heritage) museum. That kind of designation helps keep the money flowing from their respective legislatures. The Burke Museum, for instance, was designated as the Washington State Museum in 1899 by its state legislature. It was renamed the Burke when it received a bequest from an estate in 1962 which, along with funds from a National Science Foundation grant, enabled it to build a permanent home of the museum.
- Other universities that are worth looking at are:
  - Arizona State University, Tempe, AZ, which has several museums, including the ASU Art Museum, part of the Herberger Institute for the Design and the Arts.
  - Florida International University, Miami, FL, which has taken on several large scale cultural building projects, including the Patricia and Phillip Frost Art Museum, and the Wolfsonian.

Certainly, partnerships are the name of the game these days for all museums, public and private, university or otherwise. More university museums are reaching out to donors to establish endowment funds for operations. UTSA should seriously consider the opportunity to realize some capital funding through the GLC, in addition to looking to private donors.

If UTSA would like more specific in-depth information regarding public and private partnerships for university museum capital funding, we are happy to accommodate this request as additional services. It is currently outside the scope of our work agreement.



## 3.6 EXHIBIT PROGRAM BALANCE

**M. GOODWIN ASSOCIATES, INC.**  
Consultants to Museums

June 15, 2010

To: UTSA CMO

From: Marcy Goodwin, M. Goodwin Associates, Inc.

**RE: Facility Implications for Exhibit Program Balance at the Future ITC**

The purpose of this paper is to allow the CMO to select a HemisFair Park Campus Master Plan development option for the ITC. Barnes Gromatzky Kosarek, Architects (BGK) will then study the chosen option in their HemisFair Park Campus Master Plan.

### Dual Mandates

In presenting the three development options listed on the next page, MGA has followed the dual primary mandates established by UTSA for the future ITC:

1. The ITC must be more financially self-sustaining than it is now.
2. The ITC must develop greater academic connections with UTSA.

First and foremost, the Institute of Texan Cultures is a university museum. By greatly expanding its presence in interdisciplinary teaching, research, and educational activities, the ITC can and should act as a significant forum and resource for UTSA's academic community. Our strategic planning work has determined that the ITC must become more central to the activities of UTSA, bridging across the full range of the University's academic departments.

In the future, how will the ITC address its dual mandates of financial sustainability and academic connections? How will exhibits and programs be balanced at the future ITC? Will the ITC emphasize exhibits, will it emphasize programs, or must it achieve a balance between the two? How do these decisions impact space needs, revenue-generation, and academic connections?

All museums must balance exhibits (permanent and temporary) and programs (lectures, storytelling, musical performances, concerts, conferences, seminars, film screenings, classes, festivals, family events, workshops, etc.) Over the past 20 years, nearly all new, large-scale civic and university museums (similar to the ITC) have chosen to provide a suite of public education and community interaction spaces as well as exhibits. For example, the Blanton, the Harry Ransom Center, and the University of British Columbia Anthropology Museum, each have a major commitment to this dual approach for academic and community interaction. All of these museums must have the ability to generate revenue. While some older museums still have facilities which emphasize exhibits, and some newer buildings emphasize programs, most strive for a balance between the two. The current ITC facility and programming emphasize exhibits. MGA recommends that, in the future, the ITC strive for a balance between exhibits and programs.

Financial sustainability requires a series of public presentation and special event spaces designed and sized to generate revenue. University museum financial sustainability also implicates the need

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for spaces which can sustain a constant variety of mission-based program offerings in addition to the exhibits. All of these spaces are necessary to continually engage museums with their various communities. These spaces furnish many benefits, by encouraging attendance at ticketed events, and by generating a higher level of paid memberships, all the while helping to develop community support, and offering new opportunities for revenue, donations and sponsorships.

Greater connections with UTSA can be accomplished through a wide range of approaches. For example, departmental leaders can assist the museum by acting as intellectual advisors or resources. Professors can participate with the museum's staff in educational program conceptualization. The ITC can be a national forum for hosting academic conferences. Student orientation sessions can be held at the future ITC and the ITC's collections research center can be a model for Texas research opportunities. Because of its center-city HemisFair Park location, the ITC can also extend connections between UTSA and the larger San Antonio community. And via a parallel slate of innovative, engaging, thoughtful and dramatic performances, films, lectures, etc., the ITC can achieve much broader outreach with the general community, thus increasing the ITC's political capital along with that of the University. Greater community connections all immediately benefit the museum's financial picture in terms of visitation, earned income, donations and grants.

### **Option 1. The Exhibit-Driven Approach.**

Option 1 places an emphasis on exhibits, while reducing other public interaction spaces. This space allocation approach is similar to the ITC's current presentations, with the majority of the museum's overall public space allocated for exhibits. Option 1 proposes 33,000 nsf for permanent and temporary exhibits combined. Please note that in an exhibit-driven approach, the resulting capacity for education programs, public programs, activities, and indoor events is limited, because there are limited venues to handle such events. The resulting public, non-exhibit spaces are quite small and often less than functional for revenue-generation. Space limitations thus restrict the scale and variety of programmatic offerings, which in turn results in very limited audiences and revenue-generation capability. Option 1 in our program documents originally offered a small auditorium of 2,400 nsf and 165-170 seats, with a slightly smaller main entry lobby of 2,200 nsf. This approach or option deletes the orientation theater (possibly picked up within the exhibit areas in a minimum fashion) and has no coatroom. A small specialized special events space of 1,600 nsf would seat 100 for a dinner. There would be a small cafe.

While a continuing focus on exhibits could increase, in a limited format, some academic connections with the University (via the exhibits exclusively), the full component of spaces requested by the Chairs Council (spaces for lectures, seminars, conferences, workshops, etc.) would then be extremely limited and could not support the programmatic approach requested by the Chairs and the Faculty. Opportunities for interdepartmental programming would also be limited. Without dedicated revenue-generating spaces (such as a cafe, a special events space capable of handling at least 160 for a seated dinner, etc.) this approach would not generate sufficient operating income

MGA does not recommend Option 1.

### **Option 2. The Program-Driven Approach. THIS OPTION WOULD NOT BE STUDIED, AND IS NOT UNDER DISCUSSION.**

Option 2 offers heavy programming and events, but minimizes the exhibits. This approach would be dominated by the museum's revenue-generating activities, since separate admission fees can be charged for festivals, screenings, and other special events, along with a larger complement of special event rental spaces. The exhibit areas might be reduced to perhaps 20,000 to 30,000 gsf. This media- and event-intensive option would be more like the Bob Bullock, offering a separate, introductory multimedia immersion "experience theater." This multimedia intro space would have separate ticketing, and could offer a 4D, surround-sound entertainment experience to draw in high general visita-

tion, including tourists. The full slate of events, programs, classes, etc. would be a draw for membership. However, if the ITC is skewed too strongly towards programs, it will have fewer opportunities for a counterbalance of thoughtful, in-depth exhibits which regularly connect the ITC's mission with its programmatic offerings. This option would make fulfillment of the ITC's mandate for greater integration with UTSA difficult, and would slightly diminish its capacity for achieving intellectual integrity.

MGA recommends against Option 2. The ITC staff agrees, and this option would not be studied by BGK.

### **Option 3. Exhibit-Program Balance.**

Option 3 offers adequate space for both programs and exhibits. This approach provides 32,000 nsf of exhibit space, almost as much exhibit space as the 33,000 nsf in Option 1. However, the real difference between Options 1 and 3 is that Option 3 also provides a series of public interaction (and revenue-generation) spaces such as a 4,800 nsf, 299-seat raked-floor lecture hall/auditorium, a 2,600 nsf, 162-person special event space (for banquet dinners), a 2,500 nsf lobby, plus a parcel storage/coatroom, adequate catering facilities, a small 60-person, sloped floor orientation theater, and a small cafe of the same size as in Option 1, but much expanded kitchen facilities to support both the larger catering events and the cafe. In addition to a solid range of spaces that can present exhibits, Option 3 allows multiple opportunities for lively interaction with UTSA's communities and the general community. Option 3 supports an expansion of both the ITC's and UTSA's community presence, via extensive education and interpretation, and a wonderful setting for successful rentals, conferences, and special events. These broader offerings also contribute to expanded membership, and will generate expanded revenue. This approach allows the ITC to fulfill the dual mandates of revenue-production and academic connections.

MGA strongly recommends Option 3.

### **Fulfilling the ITC's Mission via a Balance of Exhibits and Programs**

Option 3 responds to the desire for the ITC to engage with UTSA deeply and on multiple levels. If developed as Option 3, the ITC will be a venue fully commensurate with Tier One status, and a location of great pride for UTSA. Further, increased public, civic and academic engagement opportunities will offer recognition for the ITC as an academic resource, as a place that will be a center for campus life for UTSA, and as a place where UTSA can host university advancement events and recognition ceremonies.

In the recent strategic planning process with MGA, the ITC senior staff developed proposed wording for the ITC's mission and vision for the future.

#### **Mission:**

The Institute of Texan Cultures, through its research, collections, exhibits and programs, serves as the forum for the understanding and appreciation of Texas and Texans.

#### **Vision:**

The ITC strives to become the nation's premier institution of contemporary cultural and ethnic studies focusing on Texans and the diverse cultural communities that make Texas what it is. It will do this by developing innovative programs and exhibits that engage UTSA, Texas and the nation. The ITC approach encourages interaction, collaboration and study, thus developing a new vision of contemporary cultural studies for both the general public and academic audiences. We will achieve this through exhibits, research, public and academic



programs and events, a focused collecting program, and active opportunities for use of material culture objects and archives of distinction.

Both statements include a mandate for exhibits and programs. The ITC's mission, serving "as a forum for the understanding and appreciation of Texas and Texans" means that it must develop and sustain academic connections and academic credibility, while remaining fully accessible to the general public. In fact, via its location in HemisFair Park, the ITC has a unique opportunity to bring academically-grounded offerings to the broadest public, thus further enhancing UTSA's reputation among the general public.



## 3.7 MEMBERSHIP AND FUNDRAISING

**M. GOODWIN ASSOCIATES, INC.**  
Consultants to Museums

August 30, 2010

To: Pam Bacon  
Julius Gribou

From: Marcy Goodwin, M. Goodwin Associates, Inc.,

**RE: The ITC Membership & Fundraising**

### **Increased Revenue Production, Community Support, and Future Donors**

The ITC has the opportunity to increase its membership base significantly. The ITC currently has 230 members. As a general rule of thumb, a successful museum has roughly one member per 10 square feet. By this rule, the ITC, with 160,000 to 186,000 gsf, might aim for 16,000 to 18,600 members.

As an example, if the ITC had 2,000 academic members and 2,000 senior members at dues of \$35.00 per year, 8,000 general and family members at dues of \$75.00 per year, and 1,000 members at a "premium" level of \$150.00 per year, the ITC could count on \$890,000 per year of ongoing income.

A great membership base does three key things for the museum:

1. It offers the museum a very strong, assured source of income.
2. It offers a political base in the museum's local community that it could not get any other way.
3. It creates future high level donors and further deep commitment, via all the components of membership, such as membership to support education programs, and participation in education programs.

### **Developing a Sense of Community**

Membership and development are a dynamic form of communication and interaction between the museum and the community. At its core, membership and development are about solidifying the mutual relationship between the museum and its audiences. The goal of this relationship is to develop mutual commitment. As with all development efforts, every action the museum makes, including the shape of, or changes to, the museum's spaces and identity, fuse together to either support or subvert the membership and development programs. The mutual relationship and commitment between the museum and its audiences leads to a larger, beneficial sense of community.

Every museum aims to increase contact between the museum and its audiences. This is especially important for the ITC, which is working to improve its reputation with the general public. The ITC wishes to become a more dynamic destination for San Antonio residents and visitors, for the UTSA community, and for Texans as a whole. To achieve this new priority, the ITC must engage

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multiple new audiences while energizing its existing audiences. The more the ITC can connect with its existing and potential audiences, the more the ITC can develop a broader, more substantial base of support. It is this relationship with its audiences and members that offers the museum a network of advocacy, which will support it in whatever endeavors it chooses to follow.

While many of the museum's potential communities perceive the museum solely as a venue for exhibits, to succeed long-term the museum must be a cultural powerhouse. The museum's audiences must consistently expect and enjoy rewarding experiences via the museum. As an example of this, in an ideal framework, a potential audience member considering the subject of Texas and Texans should know that at the ITC, there always will be a changing, interesting, imaginative and insightful experience. Enjoyable visitor experiences may happen through lectures, films, seminars, and exhibits. Or, some audiences may enjoy direct research and study in the collections. Enjoyable experiences may also come through meeting other people, for example community members who share a love of Texas and Texans. The ITC can offer visitors new insights into parts of the Texas story that they could not have imagined. To this end, the future ITC should offer a wide variety of community events in which the focus is on community members becoming aware of a larger group of like-minded or like-interest fellow citizens.

### **Transitioning from a Casual Visitor to a Committed Member**

How does someone make the transition from a casual visitor to a committed member? The more one visits, the more one feels committed to the institution. The more one participates, the more one feels an affinity to the institution's values, methodology and goals. Becoming a member of the ITC formalizes a visitor's commitment to the ITC's community. By the choice of a membership level, audience members can choose their level of financial commitment. Each membership level also offers benefits which encourage participation in the ITC's communities.

In the future, the ITC may wish to have multiple, differing affinity groups. As MGA understands it, the ITC does not currently have affinity groups. For instance, in Los Angeles, the Los Angeles County Museum of Art has a Costume Council, Friends of Photography, a Friends of French Art, etc. Affinity groups require membership at a level higher than a basic membership, and are often a way for the institution to groom future major donors and Board members. The ITC could, for instance, have a costume council, which hypothetically might be a group interested in the costumes, garments and styles of dress related to Texas's cultural groups and history. Or as a different approach, there could be an affinity group for people interested in Texas historical archives and in Texas history. Other potential areas of audience interest that could be developed into affinity groups include food, music, and dance. Since the ITC is about the cultures of Texas, food, music, clothing, and history are key components of the ITC's story.

Membership is also one of the ways in which the museum speaks to its community on a regular basis.

Membership is a way the museum can gauge how well it is doing. In this instance, membership levels offer an excellent audience survey test. Members are more inclined to tell the museum what they think. A great museum consistently asks its members what they think and what they wish to "see" next. In this fashion, dialogue is a major factor in the commitment process between member and museum.

While some people perceive membership as strictly a revenue source, MGA feels that it is kind of like a really successful marriage. It is about the two parties, the audience member and the museum. When the museum has developed a membership base, it will know better how to satisfy the base. Thus a feedback loop can be established between the museum and its audiences.

## What Does the Museum Need to Provide to Its Members?

To be successful, the ITC's visitor experience should be perceived as a high-quality, unique experience. While momentary bursts of advertising may offer limited, brief success, a long-term success is achieved via the combined effect of all of the museum's offerings as a whole: exhibits, education programs, special events, etc. The preferred approach to achieving high-quality visitor support is to emphasize the museum as a broad-platform presenter, rather than a venue for a single line of presentations, for example, an exclusive emphasis on exhibits, or on festivals alone.

How is quality defined or perceived by visitors and the general audience? It is through powerful, direct experiences with the museum's imagination, sparkle, integrity and authenticity.

Successful membership programs are often based upon membership benefit opportunities for reduced costs to see exhibits, attend special events, participate in festival programming, museum food service, museum gift shop discounts, etc. Some of the membership benefits members usually expect are:

1. Exciting temporary exhibit programs. Membership makes it cheap for visitors to have repeat visits for each new exhibit program. Temporary exhibits always encourage repeat visitation.
2. Regular programming of exciting and interesting lectures, films and theatrical presentations, special events, etc. The museum has an obligation to perceive a broad spectrum of the local community as its audience. To support and sustain the capital campaign and, at a later date, annual operations, the museum should offer regular programming events that designed to attract local residents, meaning the general public and the UTSA community, within this vision of the community. For the ITC to be successful, there should be strong support and buy-in by a majority of the local audience. Local audiences create positive (or negative) word of mouth about the museum. The museum needs all of its local audiences. If the museum can develop a broader local constituency, and preferably younger local constituencies, it can be more successful.
3. The case for support for the new building can be made in timely presentations which outline the new building's dramatic potential for more exciting, more varied ongoing programming. However, consideration should be given to the concept that the ITC may experience funding difficulties if the fundraising case statement promises that beneficial aspects happen only *after* the new building is built. The evidence for the need for new programming must also be made via the vitality and relevance of all current programming and exhibits.

The ITC should offer a wide range of event types, and with varying scales of presentations which include frequent, small- to medium-scale events, in addition to the ITC's two ongoing large-scale annual festivals. A range of smaller events will allow the ITC to target specific audience sectors, thus effectively building and widening the museum's support base.

4. Quality food service and a large, sophisticated gift shop are essential for any visitor services or membership enhancement program; however, at the ITC these aspects may have to wait until the new building is complete.
5. Interesting, lively education classes and programs. The education audience is complex and extensive. With funding sufficient funding for its education programs, the ITC can attract a wide variety of audiences, young and old, general public and academic,

supporters of specific ethnicities and cultural groups, families or singles: all can appreciate the museum more intensively via its education programs. If, in the new building, the museum can offer high-quality, appealing classes, it can serve as a source of ethnic and cultural “information” that all will remember for a long time.

6. Acknowledgement as a center for University life. The University community incorporates a broad spectrum of interests and interactive formats from academic to social. In a community with multiple campuses and a student body emphasizing commuters rather than on-campus residents, the ITC can offer a vital forum as an informal meeting and social center for all of UTSA’s communities. This forum for University life can include the ITC as a center for events for the President’s office, for faculty and student recognition programs, for campus orientation events, etc.
7. The ITC can be a campus show place for the University as an important venue for showcasing University initiatives and achievements. As the ITC is able to extend its relationships with UTSA’s broader communities, the opportunities for new collaborations will also expand. These opportunities for collaborations can create a major benefit of the ITC’s brand as an innovative center for discovery, and the ITC’s identity can be enhanced by its diverse partnerships.

Clearly, fulfilling the expectations of the community and the museum’s members will require a complement of spaces which the ITC does not currently possess in a fully viable format. The following community-related, or public interaction spaces are possibly the most important to support the ITC’s need to enhance and expand its relationship with its members. Without the availability of the following spaces, the museum has no way to host the programs, presentations and activities it needs to succeed, and the members have nowhere to congregate and confirm their relationship with the museum.

These public interaction spaces include:

1. **Special Events Space.** In this space the museum regularly (perhaps several times a month) offers programs for members. These programs may be free, or at a reduced cost. Event programs may also function as benefits for the museum if existing or future donors participate. The special event space is a gala community gathering space that is acknowledged by all as a wonderful destination and a point of community pride. Special event spaces need to be able to accommodate music, lectures, dinners, dances, casual events, even a sleepover.

The multi-purpose special events space may also be available to members (at specific giving levels) as a rental space, where they can host their own celebrations. These rentals engender mutual pride: The member is proud to have this venue to use for their own purposes, and the museum is proud to have members who wish to show it off to their friends and colleagues.

Several potential models for the special events space are: The new lobby at SFMOMA (although the long-term success of this space has now been slightly eclipsed by the museum’s rooftop garden); the New York Public Library’s special event space; the Stock Exchange room at the Chicago Art Institute; the special event spaces at the Walker Art Center; and the dramatic new special event space at the Milwaukee Art Museum.

2. **Auditorium and Lecture Hall/Theater.** This presentation space should allow visitors to sit in comfort for films, lectures, seminars, dances, concerts, etc. The auditorium should have great sightlines and terrific acoustics. Seating capacity should be about 300. The Ransom Center’s auditorium only holds 150 people, and the staff is emphatic that they wish they had built a larger auditorium of perhaps 300 people.

Visitors and members will come to the auditorium and lecture hall to hear insightful lectures from UTSA faculty and outside scholars, see a topic film series, or a film series related to exhibits in the temporary galleries, the newest dance programs, etc. The Fowler Museum at UCLA is a good example for the ITC in terms of membership programs and education programs; the Fowler presents terrific, high-quality cultural programming, and they include the UCLA academic community within most of their programming.

Theaters and auditoriums offer opportunities to develop content that is not fully able to be shown in an exhibit. The auditorium also allows relevant, timely programs such as seminars, workshops, etc. With an auditorium of perhaps 280 to 299 people, the museum has more opportunity for two-way, or even multi point of view dialog. In contrast, exhibits usually function as a one-way dialog (exhibit speaking to visitor) which is an inherently more static approach than interactive programming. For this reason, and to bring a greater dynamism (partly because not everyone appreciates presentations of exhibits exclusively without interpretive activities), the exhibits are usually paired with auditorium presentations of some type. Auditorium presentations allow the museum to constantly appear lively and dynamic.

There are many models for the ITC's future auditorium or lecture hall: The Seattle Art Museum; the Blanton at UT Austin; the conventional (not 4-D) theater at the Bob Bullock; the Eiteljorg Museum in Indianapolis; the Indiana State Museum; the North Carolina Museum of Art has several; the VMFA has a wonderful, flexible small auditorium in its new addition. The Museum of Anthropology at the University of British Columbia in Vancouver also has an excellent auditorium.

3. **Education Spaces.** The number of education classrooms is dependent on the museum's communities, the scale of them, and the museum's mission. The ITC's education programs will continue to address K-12 students. Soon, once the ITC has more classrooms available for the education programs in the new building, the education offerings will be expanded to address and attract college students, senior citizens, and families. Right now the ITC is quite handicapped by a scarcity of spaces where education classes can be presented.

Models of comparable education spaces for the ITC are the new education classrooms at the California Science Center, and the classrooms in the VMFA's recent expansion. Both of these examples present beautifully-designed, brand-new classrooms which utilize the latest technology. All education spaces should be very friendly, welcoming, well-organized and well-equipped. The education spaces will require technical support for extensive digital learning programs (on site and via the Web) as well as distance learning. Both the VMFA and the California Science Center have responsibilities for statewide education, and thus offer extensive capacity for statewide and distance learning. Again, these technical learning features also make these two museums good aspirational peers for the ITC.

In talking with the ITC's current Director of Education, she has stated that the future ITC should, as a priority, accommodate an emphasis on cuisine. MGA agrees completely. As part of its suite of education spaces, the future ITC should include a demonstration kitchen. This kitchen, distinct from the special events catering kitchen, might be near the galleries or in the education classroom suite. In this space the ITC could offer cooking classes, as well as special presentations from guest chefs whose recipes might be featured in the cafe

4. **Food Service.** Food service is a key benefit for expanding membership. Offering food service on-site also increases the average visitor length-of-stay at the museum, while increasing revenue. When most people think about the *people* of Texas they think about the *cuisines* of Texas. This is especially important for a museum devoted to the people and cultures of Texas. Each culture in Texas is expressed, and some may say *best* expressed, by its cuisine.

This cultural-culinary expression isn't limited to the past; Texas is one of the world's leaders in nouvelle cuisines.

The location, the size, and the styling of the food service is extremely important. The ITC may consider offering a dual-price cafe. This food service center could present a budget-conscious cafeteria, with affordable, high quality food representing the cultures of Texas. The other side of the food service center might be a full-service, sit-down dining area which has a higher price point, and a smaller space, allowing more elegant special luncheons, supporting members' dining or enhancing the ITC and UTSA advancement benefits, luncheons and dinners with a destination "restaurant." Members might see this venue as a regular destination.

The food service is also a complementary component of the special event program. If these areas are linked together as adjacent spaces, the museum and its members will benefit.

## **SECTION 4    FACILITY REVIEW, LOCATION REVIEW AND SITE NEEDS**





## 4.1 REVIEW OF EXISTING ITC FACILITY

**M. GOODWIN ASSOCIATES, INC.**  
Consultants to Museums

DATE: February 3, 2010  
TO: UTSA Campus Management & Operations Committee  
FROM: Marcy Goodwin, M. Goodwin Associates, Inc.  
RE: **Preliminary Review of the Existing ITC Facility—Structural & Physical Challenges to Success**

In order to succeed, the ITC must meet several goals. It must be able to:

1. Sustain itself financially. This requires gifts, grants and sponsorships. It also requires a physical layout that maximizes revenue generating opportunities (admissions, retail, facility rental, food service, theatres, etc.)
2. Offer research, exhibit, program, event and education opportunities to all of its constituencies, which include the general local and Texas communities, the UTSA academic community, the Texas K–12 educational community and the tourist community.
3. Achieve accreditation from the American Association of Museums.
4. Manage, maintain, protect and preserve ITC and UTSA collections and archives, and objects and artifacts which are temporarily at the ITC on loan from others.
5. Serve as an intellectual and research resource for the academic, non-profit, and business leadership communities.
6. Act as a dynamic gateway between the general public and UTSA's campus life.
7. Inspire "ownership" by the general public who the ITC and UTSA will approach, as potential donors of artifacts, funds, time, energy, and support.
8. Act as a source of civic pride and identity by the local, regional, and statewide community, including the government community.
9. Serve as an intriguing and attractive destination for visitors to San Antonio, who wish to learn something special about the South Texas and Texas in general.

All museums represent themselves to their public via four primary aspects:

- Location—Civic presence
- Building—Architectural, functional presence
- Programming and exhibits—Social, cultural and intellectual presence
- Mission and business affairs—Organizational/institutional/financial presence

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The ITC must have, in total alignment, its location, building design, programming, mission and business affairs. This memo outlines the issues related to the ITC's existing building that in our opinion will hinder ITC's ability to meet the established goals for success.

The ITC wishes to operate within professional museum operational and facility standards. Currently the facility does not meet these standards. If the facility does not support these standards long-term, the ITC will not achieve its bid for accreditation. The following is our preliminary review of the primary issues. In a few cases these major issues can be partially remedied, but in most cases the issues are so major (and basic), that it may be simpler and more cost effective to build a new building.

*Please note—The ITC has three (3) floor levels:*

- *The bottom floor is now called Floor 1, it is now used for staff work and meeting others, a small exhibit space and a multipurpose exhibit space.*
- *The middle floor is now called Floor 2.*
- *The top floor is now called Floor 3.*

#### **Primary Issues That Cannot Be Remedied Easily (Or At All) (detailed information follows)**

1. **Floors 2 and 3 have insufficient floor load capacity** (100 to 150 lbs. per sf live load—the existing estimated live load). Further study is required on this matter and a licensed structural engineering firm should review the existing live load situation. The current floor load capacity is insufficient for the load capacity required for collections storage or exhibition installation equipment. Galleries require 200–250 lbs per sf live load, collections storage requires 250–300 lbs per sf live load, as specified by collections storage equipment manufacturers in their warranty documentation. The floor load capacity is insufficient to hold collections.
2. **The building lacks a museum-quality vapor barrier** and cannot sustain professional standards for environmental control for temperature and humidity. Without these environmental controls the UTSA and ITC collections and loan objects are at risk of partial or full deterioration.
3. **Floor 1 is located six feet (6') below the water table**, and is thus susceptible to water intrusion, high humidity, mold, or at the extreme, flooding. This is not acceptable for collections storage, display or research. The water problem is intrinsic from below the hard Floor 1 slab. The ITC's pumps operate 24 hours a day, evacuating over 200,000 gallons a day from beneath the site. If the electricity is cut off and redundancies fail, water will quickly seep in from the ground below. Additionally, the area is also subject to flooding from the exterior, since the building is built at the bottom of a large pit.
4. **The structural ceiling height on Floors 1, 2, and 3 is too low for use as collection storage, object handling, exhibition or public presentation purposes.**
5. **The column grid on Floors 1 and 3 is too closely spaced** to support a re-design for standard practice museum uses, which include loading and receiving, collections storage, a 299-seat auditorium, additional public access, etc.

While the above-mentioned items constitute the primary issues that would need to be addressed, the structural ceiling height, the column grid and the floor structural load are all basic structural issues that cannot be modified. A vapor barrier could be introduced, but please note it must be introduced on the perimeter of *all* floors and throughout all perimeter roof/ceiling areas, at or below the Level

1 floor, as well as at all windows, doors or building apertures. This problem could be remedied, but would incur great cost. Additionally, the problem of Floor 1's location below the water table could have further electrical safeguards introduced to partially mitigate flooding, but professional museum standards require that no museum collections or loaned objects be located in an area subject to flooding or water intrusion. The location of the loading and receiving areas on this level means that artifacts and objects should not be received, packed or loaded on this floor. In the near future, if the Museum wishes to obtain loans of important exhibits to attract more visitors, it will be unable to secure valuable or important loans as long as this situation exists.

## **General Descriptions of Physical Limitations of Existing Facility:**

### **1. Insufficient Structural Live Load**

In general, the building should have a minimum of 200 lbs per sf live load at each floor used for general public and exhibit areas. For collections handling and storage, or for loading, receiving and support areas, 275 to 300 lbs per sf live load is required. Loading and receiving requires 275 lbs per sf live load at the interior portion of the dock and 300 lbs per sf live load at the exterior portion of the loading dock. Offices require only 140–150 lbs per sf live load. Event spaces require 200–250 lbs per sf live load.

### **2. Lack of a Vapor Barrier**

The vapor barrier must be installed throughout the building perimeter to ensure stable temperature and humidity. While the UTSA Facilities Department is now installing new HVAC units for the exhibit floor, the lack of a perimeter vapor barrier and the presence of the open multi-floor stairwells will limit the amount of climate control possible, since the climatized air will be exchanged continuously with non-climatized air.

### **3. Bottom Floor 6' Below Water Table**

Museums in cities such as Houston and New Orleans are familiar with problems related to loading and receiving at points below the water table. Most museums address this question by placing the loading dock at, or above, ground level (above the water table). Once this has been achieved, the Museum must ensure that all collections storage is located well above the highest potential flood point. This is the case in Houston at the Menil collection and the Museum of Fine Arts, and in New Orleans at the New Orleans Museum of Art. In all three of these museums, loading is at grade or above, and collection handling or storage is all done on the building's upper floors. The University of Iowa in Iowa City did not take these precautions and was totally destroyed by flooding in 2008. What remains of its collection is now housed at other museums.

### **4. Insufficient Structural Ceiling Height**

*The guidelines that follow are based upon our professional experience over the past 30 years, as well as the recommendations of exhibit designers and collections storage consultants with whom we have worked:*

Level 1 (or bottom floor) and the top level (or floor 3) are both floors with low ceilings, thus making collection storage and access problematic and difficult.

For all exhibit and gallery areas the ceiling height must be a minimum of 20' clear span from the top of the finished floor to the bottom of the lowest light.

For a lecture hall the ceiling must be a minimum of 28' high.

For an event space, the ceiling should be at least 22'–24' high, depending upon the size of the event floor space.

For collection storage areas the ceiling must be a minimum of 14' high, clear span.

For all public entry (lobby) areas the ceiling must be a minimum of 18' high, however any amount higher is always preferable.

For the offices a clear span of only 11' minimum height is needed.

For all loading and receiving areas a clear span of 18' minimum is needed from the top of the finished floor to the bottom of the lowest point in the ceiling, including ductwork and sprinklers.

For the carpentry and preparation areas a clear span of 14' minimum is required. For all circulation to and from the exhibit areas and inside the loading dock (and the loading dock doors) a clear span of 16' is required (including the freight elevator interior). The dock exterior (truck parking area requires 18' clear span minimum, plus a raised dock back with a scissor lift.

## **5. Column Grid**

The minimum column grid required is 28 feet open span between column centers, but the columns need to be spaced at a much wider grid within the exhibit, auditorium, public assembly and event areas.

## **Summary of Other Existing ITC Facility Deficiencies Which Will Need to be Addressed In Any Building Program:**

### **1. Public Entry Sequence**

The public entry must accommodate large-scale visitation both for those entering as well as exiting the building. Visitors exiting should do so at a slightly different exit door portal than those arriving to present visitor logjams. A shared portal creates difficulty in moving people through the space, as well as security problems, and a need for increased staff to maintain order. Once inside, the entry lobby should be a large open lobby space with restrooms, as well as a coat room directly adjacent.

Also next to the front lobby, and visible from, or fronting onto the exterior, should be the Museum Store. The Museum Store should be fully accessible to visitors *before* they purchase a ticket. Museum shops are usually located on the right of the visitor's exit path. If the Museum Store is not located as indicated, store revenue will suffer.

A food service option should also be accessible without a ticket, so the museum can serve people who come solely to eat, as well as visitors, thus enhancing revenue. The ITC has no current provision for food services (vending machines excluded), despite the fact that one of the core aspects of cultural transmission (and appreciation!) is food! At present all visitors must leave the Museum site if they wish to eat anything.

The Museum food service should be coordinated with and adjacent to the special events space, the catering kitchen and the auditorium/lecture hall. Most of these spaces require high ceilings and a wide column grid. They also require a direct adjacency to the front lobby, and direct adjacency to the public restrooms. They require an indirect adjacency to the Museum loading and trash areas.

### **2. Auditorium or Lecture Hall**

The single future space most requested by UTSA faculty is the auditorium/lecture hall. This would be a 299-seat auditorium with a raked floor, and full AV and digital multimedia capabilities. This space could be used both for ITC programming (education programs, lectures, festivals, conferences, seminars, films, etc.), and would also act as a revenue-producing space for outside rentals. ITC events presented in this space could, if desired, be ticketed separately from the general admission, thus creating additional revenue. Entrance to this space should be off the main entry lobby via a mini-lobby for the auditorium and a sound vestibule. The auditorium will also need directly adjacent, back-of-house spaces. The ITC building currently lacks any space that could be used in this fashion, and the existing column grid does not allow for simple flexibility of development. This space will require vertical footprint development over a minimum of two higher ceiling floors.

### **3. Orientation "Experience" Theater**

Many other similar museums (the Bob Bullock, for example) have an "experiential" orientation theater that offers a "wow" experience. This requires a separate theater with sophisticated projection and sound capacities, and possibly 3-D or 4-D capacities. This type of space is often a separately ticketed venue. It can also present changing media presentations. Often the "experience theater" is a visitor draw in itself. As an orientation show, the existing Dome Show is located in the wrong place, and sound and movement from the Dome interfere with the gallery experience.

The ITC lacks any potential space for this, and lacks the potential for the 2-story “loft” space required, which is often 60 feet total in (vertical) height. The orientation “experience theater” would typically be a raked-floor multimedia theater, smaller than the auditorium described above. In 2010 terms, the technology for this type of experience is oftentimes called a 4-D Theater. By the time this theater is built, the technology will likely have changed from what we can imagine today. However, experience theater spaces usually have the following qualities: sound baffles at entry and exit, steeply raked floor, full sound and light insulation from all adjacent spaces and full sound and light control within the space. This type of “immersion theater” usually holds 60 to 95 people, often seated in tiered, vertical rows.

#### **4. Exhibit Areas**

The ITC will need two types of clearly separate, but potentially flexible conjoined exhibit spaces: permanent and changing. The permanent exhibits must be able to be built as potentially separable sound and light “environments” to sustain interactive exhibit design. On a separate note, the contemporary styles of changing exhibit spaces must be able to be separated and locked off if, for example, a high-value loan show is installed. The two sets of spaces must be able to flexibly “borrow” from each other on a short-term basis. Both spaces should be easily visible and accessible from the Museum lobby and allow the option for a separate ticket for a high-value changing exhibition.

Restrooms sufficient for high attendance should be available to both spaces. The Museum currently has no restrooms on the public exhibit floor, and only limited restrooms on Level 1.

#### **5. Academic Mission.**

The collections now held in the ITC building (both the UTSA archives and the ITC’s library and collections), lack the appropriate adjacencies, study, research, lecture and collections care spaces. These will need to be developed in the building revision.

- a. Inadequate access to archives and collections.** The current configuration isolates both the UTSA archives and the ITC Library.
- b. Inadequate classrooms.** Despite its primary educational mission, the ITC has, until recently, lacked appropriate classroom spaces, the ITC staff is now beginning to address this problem.

#### **6. Inadequate loading and receiving areas.**

The existing loading area is not suitable for artifact and object handling, storage, receiving, transfer or pest control. These are all major issues for accreditation. At present there is no formal loading dock. However, the existing drive dock area has a ceiling height far too low for a professional receiving and truck dock. A delivery truck (especially an 18-wheel tractor trailer) cannot get close enough to the entry door. The entry doors open directly into the back lobby and the downstairs Level 1 exhibit space. There should be a separate, secure transitional area where objects can be received and then inspected before moving further into the building. In addition, the trash dock should be separate from any other loading and receiving areas that are used to ship or receive artifacts. This separation protects objects and artifacts from debris and vermin.

#### **7. Impaired Visitor Access.**

Every museum is dependent on visitors for its success. Not only must museums attract visitors, they must easily guide visitors into and through the building. The current ITC facility and site do not fulfill this obligation.

- a. **Site Access.** Where and how to enter the site should be clear to any visitor. This is not presently the case. The logical entry to the site is from Durango, but visitors cannot turn left from Durango into the ITC site. They must either proceed to a dangerous U-turn, or drive around the neighborhood trying to find a way into the site.
- b. **Parking.** The ITC currently has very limited visitor parking. There are only 16 visitor spaces, not including handicap spaces. The parking lot is in need of repaving, since its current surface presents numerous trip-and-fall hazards. The current layout of the parking inhibits entry to the building.
- c. **Entry and Lobby.** We have been told that the original 1968–69 visitor entry was adjacent to a drop-off point and terminus for the HemisFair’s waterway boats. Now visitors must find a place to park and navigate on foot past the visually forbidding “moat,” and over a narrow, inhospitable draw-bridge to reach the front entrance.

The building was never designed to have a formal lobby area. It was designed to quickly move large numbers of people through the building. At a minimum there should be a welcoming entry lobby area, with restrooms immediately adjacent, from which visitors can see the enticing orientation area and exhibit halls.

- d. **Inappropriately located orientation space.** There is no appropriate sequencing of visitor entry through the spaces. Good museum design encourages visitors to proceed through the lobby, then to either the orientation area, or to exhibits. At the ITC, although the Dome serves the function of an orientation space, it is dysfunctional because it is located in the center of the exhibits, and visitors must pass through half of the exhibit hall to reach it.
- e. **Inadequate restrooms.** Visitors should have access to restrooms as soon as they enter a museum. At the ITC, the only restrooms available to visitors are located on Floor 1, the basement level. The location is poor, and the number of facilities very inadequate. Fully adequate restrooms, designed to meet the ITC’s future public space needs, must be provided.

## 8. Inadequate Spaces for Revenue-Generation

Any successful museum depends upon dedicated spaces for revenue generation. These spaces can be used for lectures, seminars, performances, parties, and other special events. The ITC lacks many of these spaces, and the few that exist are not located in the appropriate places, nor in a successful size or configuration.

- a. **Reliance on outdoor areas for public events.** Currently the ITC holds two huge outdoor festival events annually because it lacks adequate interior, year-round spaces for such programming. These outdoor events are held subject to vagaries of the weather. The outdoor festivals also place a huge demand on the size of the site needed. Interior spaces would not be subject to the weather forecast, and could be programmed year-round. Additionally, if the ITC had indoor event and performance spaces, it could continuously present multiple smaller scale events, such as a wide variety of cultural events, including dance and music performances, lectures, conferences, etc.
- b. **Lack of a lecture hall/performance space.** The most important indoor performance space needed is a 299-seat lecture hall or auditorium. This should be located immediately adjacent to the lobby so that it is easy for visitors to access, and so that it can be used outside of regular museum hours. This type of lecture hall would create a handsome venue for presentations with faculty, host conferences and special events. The ITC is now prevented from offering more sophisticated productions because it doesn’t have an adequate public presentation space. If the ITC can sell separate tickets to these events, the lecture hall/

performance space would greatly assist fundraising efforts.

- c. **Inability to separately ticket different portions of the experience and/or site.** The lack of a full suite of event/performance/food-service spaces and the eccentric distribution of the few existing spaces mean that the ITC's capacity for self-sustaining revenue production is sorely compromised.
- d. **Lack of a catering kitchen.** All major museums have a catering kitchen. This space is used to support the ongoing program of special events, rentals, parties, etc.





## 4.2 REVIEW OF ITC FACILITY LOCATION

### M. GOODWIN ASSOCIATES, INC. Consultants to Museums

Date: February 9, 2010  
TO: UTSA Campus and Management Operations Committee  
FROM: Marcy Goodwin, M. Goodwin Associates, Inc.  
RE: **ITC Future Facility Location Review Summary**

This paper describes the primary criteria for success in defining the ITC's future location. There are three primary general locations where the ITC could be located in the future.

10. HemisFair campus  
This would be within the existing UTSA –owned site, but possibly at an alternate position on the site.
11. The UTSA Downtown Campus  
No specific location has been defined, but it would be likely located on the open parking lot site facing the highway
12. Main Campus (1604)  
Again, no specific site identified, but this site may be on or adjacent to the 1604 Campus.

The criteria for success in the facility location are very different from those for success in the academic mission. Not all of the four criteria listed below are equally “loaded.” All four criteria must reinforce the museum's operational and functional success. These criteria must contribute as well to the success of any capital campaign to pay for the new building.

#### 1. Mission-Based criteria

The museum's building and site should both be emblematic of its mission-based goals. The ITC is both a public and a university museum. The ITC has dual service goals for both the general public and the UTSA general community. In reviewing the ITC's long-term goals (for the next 10-20 years) the UTSA administration has defined the desired mission-based audience and service mix goal as possibly 70% general community and 30% UTSA. This would move the ITC from its current mix of 5-10% service to UTSA and 90-95% service to the general community. The UTSA faculty leadership has stated that it may take some time to achieve a higher proportion of UTSA academic connections within the overall ITC audience service mix. This extended approach for greater integration within UTSA's academic departments may take twenty to forty years, thus achieving at the end of that period a possible mix of 50 to 60% general public and 40 to 50% academic.

#### 2. Financial-Related criteria

The university has stated its need for the ITC to develop greater sources of revenue and revenue production, thus helping its finances to be more self-sustaining. The financial-related priorities include a need for the museum to develop additional revenue sources. The financial picture also

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includes the creation of a successful approach for funding any capital renovations or construction costs within a successful capital campaign. In addition, ITC's finances include the need to create a platform for successful long-term annual ITC fundraising, and provisions for future gifts of major collections.

If the ITC is to meet its financial goals and needs it must be capable of generating a higher proportion of its annual budget. It must also be able to develop additional sources of earned income. To do so requires higher visitation, and expanded revenue via facility rentals and programming. The ITC must present a more prestigious, entertaining, intellectually stimulating, and enjoyable experience. The museum must offer greater community relevance, and timely, changing programs, and a continuous series of new events.

The ITC now generates slightly over one-fourth of its total annual budget. (Please note, these figures are as per the university's summary analysis and will require further clarification.) This total budget includes the university's indirect costs for ITC-related facilities, police, and maintenance, as well as staff benefits. The summary UTSA budget statement also includes approximately \$50,000 in interest earnings from the state appropriation and other sources. The ITC's full 2009 annual budget, including ITC-generated revenue, and the direct and indirect UTSA and State of Texas support, is now an approximate total of \$5.5 million. This does not include any funds donated to the ITC via the Advancement Departments of UTSA or the ITC.

The museum's future location will define greatly its ability to generate income and donations. And, the future location will define the ITC's ability to generate funds sufficient to pay for any new facility construction program that may be needed.

Potential earned income sources include:

- Admissions
- Memberships
- Special events, festivals, etc. (organized by the ITC)
- Conference rentals, lectures, films, etc.
- Food service and catering
- Museum store (in-store and online)
- Rights and reproductions fees
- Teacher kits, workshops, programs, etc.
- Publications, including digital media, print, etc.
- Space rentals by outside entities (e.g., members)
- Sponsorships

Potential donation or gift income sources include:

- Private individuals
- Corporations
- Foundations
- Grants

Other funding sources may include:

- The City of San Antonio
- Bexar County
- The State of Texas
- The U.S. Government
- HemisFair LGC/TIFF funding

### **3. Audiences & Users**

If the ITC's future audience and users conform to the desired 70/30 split, the site must be public, civic, safe, attractive, convenient and prominent. Even though extension of the scholarly mission is a priority, the ITC's scholarly or research users will never constitute the numeric majority of visitors. The majority of visitors will always be the general public. The ITC's audiences will comprise:

- Local Residents (paid admissions)
- Regional school groups (partially funded, or paid reduced admission)
- Tourists (paid admission)
- Students and UTSA staff (free or subsidized admission)
- Conference and educational groups (paid admission and/or fees for conference participation)

It should be noted that in discussions to date with the UTSA Libraries and Archives have indicated that their preferred location is within the HemisFair site. Visitors to the UTSA and ITC libraries and archives will include both UTSA researchers as well as scholars from other institutions and the international community

### **4. Institutional Image/Site**

Institutional image is one of the basic ways a museum creates an environment for success in operations, programs, finances and mission. The museum's site and its institutional image together form its potential for success. The site must be culturally prominent, offering ease of physical and social access. It must have primary accessibility from a major highway. A successful site defines itself as a civic location, i.e. something that is shared by all in the community. It must have an easy, pleasant, social ambience that encourages community attendance, pedestrian activities, ease of parking, enjoyment of food service, and the feeling that this is the best the community has to offer. The site must avoid the appearance of a back-door location. It should never appear closed or unwelcoming to the public's impromptu visitation. It can never appear to have any question of safety. The site should connect with or frame a proximity to other civic, public attractions. The site must allow the public to perceive the museum as a destination, and an entity in itself. While the museum is clearly a division of UTSA, it must have its own building, front door, and unique public identity. The ITC should have an iconic site and building. The building doesn't have to be a radical icon, but an iconic image is needed to create the necessary sense of destination.

Criteria Number		HEMISFAIR CAMPUS	DOWNTOWN CAMPUS	MAIN CAMPUS (1604)
<b>1.</b>	<b>Mission-Based Criteria</b>			
	Supports the ITC Mission	Yes	Yes	Yes
	Fosters Community Support	Yes	No	No
	Perceived Civic Cultural Prominence	Yes	No	No
	Public Visibility	Yes	Limited	No
	Serves Public through Community Engagement	Yes	No	No
	Can be a San Antonio Community-wide Gathering Place	Yes	Limited	No
	Offers Prestige to the Community	Yes	No	No
<b>2.</b>	<b>Financial Criteria</b>			
	Supports ITC's General Fundraising Efforts	Yes	No	No
	Supports ITC's Capital Campaign Goals/ Efforts	Yes	No	No
	Supports ITC's Revenue-Generation Needs; Encourages Community Rentals/ Use	Yes	Limited	Limited
	Supports UTSA's General Fundraising Efforts	Yes	Yes	Yes
<b>3.</b>	<b>Audiences and Users</b>			
	Well Located for the General Public	Yes	Limited	No
	Well Located for the UTSA Community	Limited	Yes	Yes
	Well Located for Research Scholars	Yes	Yes	Yes
	Well Located for Tourists	Yes	Limited	No
	Offers an Enjoyable, Dramatic Destination for School Children	Yes	No	No
	Located Near Other Historic San Antonio Sites (e.g., the Alamo)	Yes	Limited	No
<b>4.</b>	<b>Site Criteria</b>			
	Ease of Access from Highway	Yes	Yes	To Be Determined
	Available Parking	To Be Determined	To Be Determined	To Be Determined
	Other Food Service Availability Nearby	Yes	Yes	To Be Determined
	Offers Exterior Areas for Festivals	Yes	Limited	To Be Determined
	Proximity to Urban Core	Yes	Limited	No
	Supports Necessary Footprint Size & Configuration	Yes	Limited	To Be Determined
	Partnering Opportunity with City's LGC (including financial and site)	Yes	No	No
	Promotes Accessibility to UTSA Programs	Yes	Yes	Yes
	Reassures Visitors with a Feeling of Safety	Yes	No	Yes



## 4.3 ITC SITE DEVELOPMENT REQUIREMENTS

**M. GOODWIN ASSOCIATES, INC.**  
Consultants to Museums

June 18, 2010

To: Pam Bacon, UTSA  
Julius Gribou, UTSA  
Carl Gromatzky, BGK

From: M. Goodwin Associates, Inc.

### RE: ITC SITE DEVELOPMENT REQUIREMENTS

#### Basic Assumptions

The ITC will be permanently and prominently located on the HemisFair site in a new building. By our current preliminary estimate, the ITC's basic site may need to be between 4.5 and 5.5 acres.

#### Overview of Site Issues

The ITC's general location and its position on the site have a direct impact on the museum's capacity for successful visitation, public visibility, fundraising, public relations and community support. The selected site position will also have a strong effect on the success of the capital campaign.

To support the museum successfully, the site must:

5. Have, within the site, sufficient free (or low-cost) parking for visitors and staff, or on an adjacent or nearby parcel. Free or low-cost parking is crucial for success. The economics of ticket purchase for visitors presents the visitor's choice of whether or not to visit the museum. This choice is a consideration of the combined price of *all* related payments to visit the museum, which include parking charges.
6. Present a high quality, cultural, civic image (I.e., not as a retail site, and especially not a "budget-conscious shopper" site). The site must be capable of being perceived as a civic location appropriate for an important cultural institution. "Civic" in the sense of a museum means civic engagement, the connections the museum has and wishes to maintain and expand with all of its broader communities. "Civic" can also refer to a community focal point. From the primary access street (Durango), the site must appear open, public and civic, not "closed," as for a private office complex or a non-public situation. The building must be highly visible to all visitors, with the entry drive presenting a clear-cut, logical entry path, with excellent signage and a direct drive to parking.
7. Be highly accessible to current and future mass transportation. A bus or light rail stop should pick up/drop off visitors directly in front of the museum. It is best if the stop can be named for the museum.
8. Offer visitor entry points, access paths and directional signage that is aesthetically pleasing and easily identified from Durango, the museum's parking lot and from public transit.

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9. Be adjacent or near, other museums, civic, cultural or historic sites.
10. Be highly visible when viewed from the street (Durango). The ITC building and site should not be buried inside another organization's building or programs (E.g., if it were to be located as an adjunct to any of HemisFair's other buildings). The museum must have its own uniquely prominent front door which directly faces the primary public access drive for all museum visitors. Fundraising is highly dependent upon the ITC's ability to present its unique, distinctive mission, identity and style via its building design and site, thus the proposed location, style and accessibility will dramatically affect funding.
11. All exterior and site signage for the museum should support the ITC's mission and branding. The building will need to be the museum's "billboard" or identity. The museum will also need to have prominent signage on Durango announcing current events.
12. Be of a size and configuration sufficient to allow architectural excellence. The architectural design should be contemporary in reference to the context of HemisFair's newest buildings as well as presenting a vision of the future through contemporary architecture.
13. Support the ITC's Phase 1 space need of a building area of approximately 170,000 to 180,000 gsf, plus a minimum of one and a maximum of two additional acres of outdoor events/exhibits and school lunch areas. This would indicate a possible minimum site footprint need of 4.5 to 5.5 acres.
14. Provide easy access for visitors, school and group tour loading, and large-scale truck loading and unloading, general service and deliveries as well as deliveries for parties and special events, exterior performances and festivals. A site that restricts or prohibits regular, ongoing large-scale truck loading cannot support the ITC.
15. Provide a welcoming main entry portal which from the exterior can serve as an inviting central museum orientation point; extensive amount of lobby glazing encourages visitors to have a sense of expectation as well as a pleasurable anticipation of the enjoyable expanse inside, via dramatic views into the lobby interior and the people moving around inside. Once inside the entry lobby, visitors can raise their expectations with enticing views into the permanent and temporary exhibit entry areas. This main lobby area should be visually exciting from the exterior as well as the interior.
16. Provide a secure and attractive site perimeter fence, both to protect the ITC from potential general liability (for example, unsupervised persons injuring themselves when the ITC site is not open to the public), and to protect the ITC's exterior exhibits, visitors and staff from harm. The exterior site program must include security staffing supported by the central security headquarters inside the building, electronic cameras, monitors and surveillance devices, ample outdoor night lighting, and well-lit pedestrian and vehicular access into the park.
17. Provide a fully accreditable, professional museum security program for the ITC interior and exterior areas throughout the site.
18. The site and the facility must present a public image encouraging the visitor's personal safety. This includes safe pedestrian access from all parking to the ITC entry, excellent street and parking garage lighting and general street maintenance. To the general public, if the site appears dangerous or ill-maintained, there will be no visitors.
19. Avoid sharing any building exterior or interior spaces with any outside owners, institutions, businesses, organizations, etc. The ITC will need to manage and operate its own spaces within its own securable, prioritized security envelope.

## **UTSA SITE DEVELOPMENT GUIDELINES**

### **A. ITC Mission**

The Institute of Texan Cultures, through its research, collections, exhibits and programs, serves as the forum for the understanding and appreciation of Texas and Texans.

The ITC is a public institution, a division of UTSA. It offers educational programs, events, exhibits, research and activities for the general public and the UTSA academic community.

### **B. ITC/UTSA HemisFair Site Shared Use Goals**

In the future the ITC is likely to share the HemisFair site with commercial entities or organizations whose mission is quite different from the ITC's mission. If the ITC shares the site with commercial or retail entities, conflicts or friction may arise because the purpose and governance of the two organizations differ. The primary question in the ITC site development planning is how to arrange a mutually-supportive framework for shared use and operations. As long as the ITC is "separate" from the other organizations, meaning with a separately dedicated and secured site, independent signage, separate governance, administration, staff, and finances, the ITC will be supported in its bid for success. This "independence," however, will still require a framework for sharing certain site-related features: parking, access roads, etc. The ITC will need to have its building, loading and service drive, entry drive and access sequence to be fully independent of the other HemisFair site tenants.

### **C. Ticketing and ITC Entry: Philosophy and Physical Context**

The site master plan and the design of the building entry sequence will vitally affect the ITC's financial operations. It is for this reason the ITC must have its own front entry drive. This front entry drive should provide access to the ITC's main visitor entry and the shared parking lot. All ITC public visitors will enter via ITC's main entry.

The following are the ITC's core assumptions:

1. The ITC will be an "independent" UTSA-owned professional museum entity, on a site shared with other users/tenants who may or may not be public cultural or educational entities.
2. The ITC has its own visitors who will be independent of HemisFair's visitors and vice-versa.
3. The ITC may have visitors who at times, but not in the majority of instances, patronize the museum primarily due to its location on the HemisFair site (I.e. because they are visiting other entities on the site), thus these are HemisFair site "shared" visitors.
4. The ITC will have its own front entry at grade. This main front entry will be designed to be welcoming to visitors, encouraging them to approach and enter the ITC. The ITC main entry cannot be shared with any other entity or building. This ITC-exclusive entry will allow the ITC visitor the ability to patronize the museum without having to transit other buildings or entities on the site. This is especially the case if museum visitors have limited time for their visit.
5. The ITC may present, on a regular basis, exterior events or festivals which require exterior facilities. This means that the museum may at times need an exterior ticket purchase kiosk. This kiosk might be located at one or two exterior locations: for example,

the future HemisFair central visitor information center, the ITC's main front entry plaza, or within the ITC entry lobby. The front entry plaza ticketing kiosk and the HemisFair ticket center should have an exterior ticket machine or an electronic ticketing station. For example, ticketing may utilize an electronic ticket machine similar to those used for light rail in the Portland and San Diego tram systems. These machines would allow visitors to purchase festival or museum tickets with a credit card or cash, without interface with a museum staffer.

6. The museum's designated parking structures/lots will need to be configured to facilitate museum visitor entry to these structures. In HemisFair Park, most museum visitors will visit only the museum, and it may be their only stop or destination in the Park. Thus museum visitor parking should always be situated on the first bottom levels of the parking structure, not on the distant top levels.
7. The ITC's sequence and floor stacking will encourage an open, ticket-free zone at the entry plaza/entry lobby. Once a ticket has been purchased, the visitor will enter a more secure zone which defines the entry to the exhibit areas.
8. Visitors should be able to purchase tickets for any and all regularly scheduled ITC interior events including exhibits, special events, lectures, performances and films, at one of two locations: an exterior ticket kiosk, and for walk-ins, inside the main entry lobby. Online tickets should also be available. Special events tickets will be sold in the ITC lobby. The ITC currently has no plans to allow free admission to any part of the exhibit and event areas. The education entry, however, will always exist as a non-ticketed entry.
9. Memberships to the ITC will be sold in the ITC's main lobby. This is a major revenue source. The membership desk should be located in a prominent position.
10. The ITC will set its own hours and will present programs independent of any other HemisFair entities' programs. At times, for ITC events or rentals, the ITC building, programs, and facilities may be open until 10:00 or 11:00 p.m. The ITC will be open to the public a minimum of one night per week. It is very likely that on one or two other nights per week the museum will be open for private events or special events (rentals, fundraisers, etc.). Associated with these ITC events may be amplified music, lighting, crowds, etc. The museum cannot offer exterior events without these concurrent aspects. No restrictions on these aspects can be placed on the museum's event productions.
11. Any planning for the ITC entry sequence should consider several aspects of the visitor experience at the ITC site:
  - a. The ITC must have its own singular, independent identity. Each additional, future building at the UTSA site will also have its own identity. The ITC should be perceived by the public as a separate, signature civic destination.
  - b. Pedestrian and vehicular movement into and throughout the HemisFair site should be guided and modulated via extensive, easily viewed directional signage to the museum and to museum parking.
  - c. San Antonio has very hot, humid weather for nearly half of the year (from May to October). Visitors will likely not want to walk directly in the sun or heat. Thus pedestrian walkways should always be shaded. Exterior exhibit areas will need to be shaded, and may also utilize misters. The exterior performance plaza will need shading.



- d. The ITC visitor will generally prefer to park directly adjacent to the ITC's front door. Forcing visitors to park at a distance will discourage visitation. The parking structure pedestrian entry/exit portal must be very near the museum's front door.
- e. Many of the ITC's visitors will arrive by bus. Scheduled bus tour groups will primarily be school tour groups. These bus tour groups will need a bus unloading area very close to the ITC's plaza level front entry (maximum 150 feet). A large bus unloading/loading area must be provided near the education entry.
- f. The same holds true for the ITC's handicapped visitors, or families arriving with small children and strollers, or seniors. A separate dedicated valet park drop-off and handicap drop-off zone will need to be created directly near the museum front entry.
- g. All of the ITC's public interior spaces must be designed to center around the main entry/front door lobby ticketing point. After the space plan/building design strategy is completed and the building built, the ITC will not be able to turn itself around. All building interior design must be based upon planning for an extensive sequence of spaces which begin with the main entry lobby, and which follow in succession throughout the building.
- h. The ITC's visitors each arrive with a unique array of interests, agendas and amount of time available for the visit. The visitation sequence at the ITC must incorporate a facilitated short tour: A design for brief, one-hour visits, as well as the full tour through all the exhibits. Thus the full exhibit tour should also offer a 2- to 4-hour visit.

#### **D. Relationship between ITC and the HemisFair Site**

The ITC is bringing many assets to the site: its credentials, its audiences, its funding and backing from UTSA, etc. It will not be accepting a "free ride" from UTSA, the City, or "charity."

1. A HemisFair management or site management authority should be created which coordinates mutual approvals regarding alternative or contemporary uses, tenants, signage, publicity, image etc. For events held outdoors and indoors on the site, the ITC's future event schedule and event timing will require a collaborative management approach with and the other collaborating tenants. If there is shared tenancy, festivals or high visitation events will need to be scheduled collaboratively.
2. Development guidelines will be necessary for both the ITC and the HemisFair Park tenants. These guidelines may include some of the points or items discussed in this memo.
3. The relationship between the ITC and the HemisFair site tenants must be collaborative. All UTSA-related components (owned, operated, and/or funded by UTSA), must observe site management values which are regularly adjusted for "alignment." However, for commercial tenants at HemisFair, the lease and development agreements for each should provide for and support the ITC's ability to sustain its visitorship and professional activities on a fully professional basis, without infringement by commercial concerns or considerations of competition. This includes the museum store or gift shop and other revenue-producing activities of the museum.
4. The ITC may need to maintain a right of approval on possible major changes of use on the remainder of the HemisFair site (E.g. other major HemisFair site tenants). The image of the ITC and its exterior (landscaping and signage) must be kept to the standard of a national- or world-class museum, or arboretum. The ITC's goal in the right of approval would be

not to refuse any bona fide tenants or uses. However, it will always be concerned to create minimum standards to support the museum's beneficial image, visitation and financial needs.

#### **E. Timing of Development Project**

1. The ITC should be developed as Phase 1A of the HemisFair site project. If a typical university-led development schedule is followed, the building may be complete and open to the public around 2019–2020. Thus the entire project may take 8 to 9 years, beginning today. The museum's building construction should not be linked or tied to the financing, design or construction of any other building on the site.
2. During the majority of the construction program period, all new-building-related construction work for the ITC must provide ongoing visitor access to the existing ITC museum building. This access to the open museum during construction should not be constrained.
3. The existing ITC museum building will need to continue use of all utilities, driveways and immediate exterior support areas during the full construction period.
4. UTSA's HemisFair Development Project and the ITC will each need to share prioritized checklists for their respective site use plans far in advance of the final ITC HemisFair site operations agreement. This site use agreement will be a statement of the site use policy representing both parties. Both the ITC and UTSA will need to share statements of their mutual expectations. This final document outlining the site use expectations and guidelines may also be called a Memorandum of Understanding (MOU). Included in this document are the assumptions necessary to comply with any State bond issuance guidelines, as well as the University of Texas's budgeting, operational and funding requirements.
5. UTSA and the ITC will need to clarify all of their potential issues related to shared site use. This is customarily done via a position document.
6. The ITC's senior staff and UTSA will need to agree upon a timeline for discussion and resolution of the shared HemisFair site use issues, with performance, yes/no dates. This timeline will greatly affect the building design and construction process.

#### **F. Ownership of ITC Site, Properties, etc.**

1. The future ITC site should be legally independent of the rest of the project, and treated as a separate parcel. Access to the future ITC site will need to be permanently entitled (99 years) and should not be revokable to another tenant or entity, unless nonperformance takes place on the part of the ITC. The required ITC museum access includes provision for museum visitors, service, emergency and loading access for the museum.
2. We propose that the ITC site tenancy agreement be treated as a 99-year site use program, with full rights to the site to be renewed OR to be fully owned by the ITC. This is typical of most US museums in similar situations if they have lease or occupancy agreements.
3. All fundraising for the ITC is dependent upon the clear, permanent, non-changeable right to occupy the site for the longest possible time. If this is not given, or if the occupancy period is less than 50 years, no funds for the project can be raised.
4. Once the ITC's building construction program is complete, full participation by the ITC in all major HemisFair site management decisions, via participation in a central HemisFair Park management authority, will be necessary.

## **G. ITC Contributions to the HemisFair Project and UTSA**

1. The ITC will enhance HemisFair Park visitation. The ITC will draw hundreds of thousands of visitors to the site and to the neighborhood. Retail shops in the immediate neighborhood (the five to ten block area) will benefit from the ITC's projected 190,000 to 250,000 visitors per year. (Based upon a 180,000 gsf building) Thus the ITC will also add a corollary economic benefit to any of the other site tenants if these tenants offer public events or programs.
2. As a major cultural venue, the ITC will contribute to San Antonio and to HemisFair Park. The ITC is highly appropriate to the site's historic nature, and could also function as a visitor's center for HemisFair Park and for the Alamo.

## **H. Utilities and infrastructure**

1. All ITC infrastructure and utilities will need to be in place before construction begins. Thus the HemisFair Park Master Plan must consider the relocation of utilities for the future ITC.
2. The ITC must have utilities which are separately metered and monitored.
3. Often a City, County, State or private Developer will pay for a museum's site utilities and infrastructure as a portion of their contribution to the public good/museum project development. UTSA should enquire to see if this is possible.

## **I. Site**

1. The ITC site will need to be 4.55 acres to 5.5 acres overall. The existing ITC building alone is nearly an acre and a half.
2. The ITC's future site will also need outdoor program and activity areas.
3. The future ITC site size includes the building footprint. We note that the future ITC building is likely to occupy 40% of its site or more. Many outdoor site areas will always be needed for the ITC. The ITC will use these outdoor areas for small festivals, outdoor exhibits, ethnobotanical gardens, education activities, school lunches, outdoor cafe, music and dance performances, etc.
4. The ITC building (Phase 1) may be a maximum of 180,000 to 190,000 gsf and a minimum of 170,000 gsf.
5. Over the long term (20 years), the ITC may need to expand. After 35 years, it is extremely likely, if not inevitable, that the ITC will need to expand. A long-term Phase 2 or Phase 3 might take the total long-term building need to about 210,000 to 241,000 sf.
6. The zoning for ITC's site use should be separate from any other UTSA-operated HemisFair parcels.
7. The overall HemisFair site usage might be divided into three (3) categories:
  - a. ITC-exclusive use. This includes the museum building, the immediately adjacent exterior areas, the immediately adjacent handicap service, parking and all other ITC service areas, all loading docks, etc. The ITC cannot share loading docks or dock back-in with any other entities, because the accreditation requirements define the dock as a fully securable area under the museum's control.

- b. HemisFair-exclusive use. This includes other HemisFair buildings, which will have separate needs for their own support, service, loading docks, walking paths, HemisFair tenant-specific parking, etc.
  - c. Shared/joint areas including site access, visitor drive roads, parking, service drives, etc.
- 8. Any circulation plan for the site should factor in consideration of a plan for expanded San Antonio city bus service along Durango or a light rail. Bus service should provide a large, covered bus stop or future light rail stop.
- 9. The ITC building will need the following:
  - a. Handicap drop-off directly at the front entry door (within the code-required distance), with handicap parking for the code-required number of cars. Handicap space needs include provision for potentially handicapped visitors, docents, volunteers and staff, and private bus handicap drop-off.
  - b. Parking/drop off for school and tour buses with direct access to the ITC's education entry, with no more than 100–150 feet from the bus to the education entry. On a regular basis, the museum will need simultaneous parking and off-loading of four buses at a time. Each bus is approximately 50–60 feet long.
  - c. A service and loading drive of a width and load-carrying capacity capable of supporting a semi tractor-trailer 75 feet long and weighing 80,000 lbs. This service drive has specific needs (see loading dock notes in the description of truck area needs, space need spreadsheet summary). All service drives must have two lanes to allow emergency vehicles to bypass a stalled vehicle.
  - d. Two full loading docks (one clean and one dirty) capable of handling the back-in maneuvers of a 75' to 80' semi-tractor trailer, a smaller bobtail truck (for catering and delivery vehicles), musicians and entertainer's equipment trucks as well as a separate trash dock position for trash trucks. Near to or at the dock area, temporary parking for service and maintenance vehicles etc. will be needed. The loading docks and the trash dock will be used on a daily basis. For larger vehicles, a truck backing and maneuvering area must be provided.
  - e. Fire and emergency access (at a minimum) to the building's three main access points: Front entry lobby, education lobby and loading dock. Depending on the building design, emergency personnel access may be needed on all four sides.

## **J. Parking**

- 1. The ITC site must include provision for parking for ITC visitors, staff, volunteers and service vehicles, general deliveries, trash pickups, private bus drop-offs, special event valet parking, etc.
- 2. Parking needed (*to be confirmed by Aaron Parks*):
  - a. Staff (these are mostly full time, a few contract staffers or part-time workers and including interns): minimum 90 cars, maximum 120 cars.
  - b. Volunteers and docents: 30 cars minimum, maximum 80 cars.

- c. General visitors: minimum 150 cars at any one time, maximum 240 cars (@ 2.8 people per car).
- d. Handicapped parking as per code.
- e. At the ITC front entry, a designated (visitor) special event or valet drop-off parking area for special events. This must be located directly in front of the ITC building main entry area. The parking drive must provide two lanes to allow the continued waiting of cars waiting for valet drop-off, but also to allow others to self-park in the parking structures, and to allow emergency vehicles to bypass the valet parking line.
- f. ITC visitor parking in parking structures can be shared with HemisFair Park visitors and users, but specific parking must be assigned for museum visitors. Visitors will not attend the museum if there is no parking or if it is very scarce. If the shared spaces are filled with regular monthly tenants, visitors will not attend the museum. The ITC parking needs must be allocated in a written agreement from the outset.
- g. Staff and volunteer parking. If it is to operate successfully, the ITC will depend upon numerous volunteers. Volunteers depend on free, convenient parking. If parking is costly, or if it is inconvenient, they will not offer their time. Volunteer parking must be in a clearly dedicated, separate area, as well as ITC staff parking and handicap parking.
- h. At present the ITC has a minimum of two service vehicles. The museum will need the parking spaces for these vehicles to be located adjacent to, or within, the parking drive next to the loading dock.

#### **K. Site Parking Legal Framework**

- 1. Parking is fundamental to the viability of the ITC.
- 2. What would be ITC's responsibilities for its parking? For example, would the ITC pay a maintenance fee for the parking lot? Would the ITC pay for parking on an annual basis? Would the ITC be given free parking up to a certain limit of cars?
- 3. There is a primary need for direct access, within a short distance to the ITC building. This access would serve the ITC's handicap parking, bus drop-off and special event valet parking drop-off at the ITC entry. These parking needs are essential.

#### **L. Security**

- 1. The ITC open hours will extend over much of the day and night. Visitors arrive starting at 9 a.m. (school groups). Primary visitation is between 11 am and 3 p.m. The ITC will frequently have parties and special events, possibly 3 to 4 nights per week. Parties and special events may begin at 6 or 7 p.m. and go to 10 or 11 p.m. The ITC staff may arrive at 7 am or 8 am (cleaning and prep crews) and leave the site at about 6 p.m. or later if there is an event. The ITC staff may arrive at or leave the ITC when it is dark.
- 2. The ITC "site" should ideally be able to be fenced but with large openable gates, open during business hours. Would the ITC ever be required by UTSA or HemisFair Park to maintain its full site as an open access destination for all conventional business hours and special events?
- 3. The ITC will regularly stage outdoor festival-like events (e.g. the FolkLife Festival, Asian Festival, films projected on the walls of the building, other new festivals, etc.). A designated ITC minimum outdoor space of approximately 15,000 to 20,000 sf will be needed to host

these programs. ITC will sell tickets to all festival events and will need to maintain security to discourage trespassers without tickets. Consequently, some sort of perimeter fencing will be needed. Variable night lighting will always be needed for festival areas.

4. ITC events and operations are usually very public, high occupancy. Visitors require a sense of safety in the trip between parking and the front door of the event, as well as at the event if it is outdoors. The HemisFair Park authority will be responsible for providing this security outside the ITC site.

#### **M. Site and Building Security**

1. ITC is likely to continue to have its security services provided by UTSA.
2. In the future will UTSA security cover the entire HemisFair site?

#### **N. Security Implications to ITC Building and Site**

1. There is a need to “duplex” all security and control center wiring and security read-out (electronic reporting) apparatus to the UTSA main campus police control center. These two main security control locations will be at the ITC security headquarters in the ITC building, and off site at the UTSA site security headquarters. The ITC will likely also need a direct line to local police and fire stations. Additional exterior security alarm or patrol points will be needed throughout the ITC’s exterior site areas
2. Multiple or “duplex” reporting (I.e. above item O.1) is the standard professional approach in other museums with similar situations, I.e. at other university museums.

#### **O. Signage Needed by ITC**

1. Permanent major signage along Durango with ITC name.
2. Banner or changeable signage along Durango for ITC temporary exhibits.
3. Permanent directional signage throughout the HemisFair site for the ITC name and building, directing movement and parking for cars and pedestrians.
4. Temporary banner signage on lighting standards within the site for ITC permanent and/or temporary exhibits.
5. ITC special events temporary signage along Durango and within site.
6. Signage for the ITC delivery drive for ITC service deliveries.

## UTSA/ITC VISITOR TRAFFIC STUDY/FIRST DRAFT

Visitors will be primarily those who make the ITC a destination. The primary periods for local/community visitors are after business hours and on weekends. Tourists tend to visit at all hours. Convention center visitors may visit on weekends and at night, after conferences are closed for the day.

### 1. Expected Visitation

The *expected* annual visitation of the expanded museum is approximately 190,000–250,000 visitors. (The museum's current annual visitation at 186,000 gsf is approximately 140,000 visitors.) Attendance is expected to increase by approximately (40%), (*to confirm*) corresponding with the (same size) gallery spaces which are anticipated to be the same size as present. Visitation will be dependent on the combination of total gallery size and total amenity space size, combined with an appreciable increase in visitor amenity spaces, such as the front lobby, food service, cafe, education, etc., and the expanded general use of HemisFair Park. Figures include scheduled visitors such as school tour groups who arrive by bus. If we estimate 2.8 visitors per car, and 200,000 visitors per year = 71,429 average cars per year.

### 2. Maximum Visitation

The highest maximum annual visitation might be 300,000 visitors. 300,000 visitors at 2.8 visitors per car = 107,142 annual car visits. It should be noted that this is a *very* high visitation number for 188,000 gsf.

### 3. Visitation per Day

The museum will be open 309 days per year (closed Mondays, New Years, Fourth of July, Thanksgiving, and Christmas). At 309 annual days, there would be 231 cars per day based on the expected 71,429 average annual cars. The average daily visitation would be 647 people. (*to confirm*)

### 4. Visitation per Hour

Museum visitors arrive over the entire day (not at a single hour), and visits occur during the six hours the museum is open (nine hours on Thursday). Thus if the museum is open 11 a.m. to 5 p.m. Tuesday through Sunday, and 11 a.m. to 8 p.m. Thursday, we could then assume that if we had 200,000 annual visitors, and the figures in (1) and (3) above follow through, there may be 45 to 50 cars, or 126–150 people per hour on average (not at maximum). However, visitors do not apportion their visits to a regular, pro-rated amount over the entire day. Visitors tend to come in attendance clusters. These attendance clusters can be called daily visitation peaks. There are also peak days for attendance, meaning those days where attendance is extremely high. This is often on holidays, such as Thanksgiving weekend, or during Fiesta.

### 5. Peak Car Visitation

Currently, visitation is concentrated on Saturdays, Sundays and holidays, not on weekdays. The busiest months of the year are April, May, November, and December. (*to confirm*) The lightest season is summer. (*to confirm*) In addition, the majority of visits by the general public occur between the hours of 11 a.m. and 3 p.m. Based on the assumption that 50% of visitations occur on Saturdays, Sundays and holidays, and that 75% of visitations occur during peak hours, there may be as many as 150–220 cars, or 420–616 people per peak hour on average. The other half of the visitors come during the four days of the week when parking needs would be much lower. Approximately 67–75 cars, or 182–210 people, will visit the museum per hour on weekdays.

## **6. Maximum Parking Requirements**

Assuming that visitors spend a minimum of two hours in the galleries, cafe and store, there are likely to be as many as 220–240 cars at the museum at one time. If visitors regularly spend 3 to 4 hours at the museum, additional parking will be needed. The peak load then will be during a special exhibition which draws maximum publicity, and on a Saturday or Sunday between noon and 3 p.m. Maximum building occupancy at any one time would be approximately 1,000–1,250 visitors.





## 4.4 ITC STAFF AND VOLUNTEER PARKING

**M. GOODWIN ASSOCIATES, INC.**  
Consultants to Museums

Date: August 25, 2010

To: Pam Bacon  
Julius Gribou

From: M. Goodwin Associates, Inc.

**Re: UTSA ITC Staff and Volunteer Parking**

**Current staff parking available:**

66 staff parking spaces located on ITC property

50 staff parking spaces leased from City of San Antonio on COSA property

**Total staff parking spaces available: 116 spaces.**

**Current staff parking needed: 96 spaces**

Current volunteer parking needed: 20 spaces

Total current staff and volunteer parking needed: 116 spaces

Also needed are handicap spaces and spaces for additional tenants.

**Future staff parking needed: 110**

**Future volunteer parking needed: 30**

**Total future staff and volunteer parking needed: 140**

**Current ITC visitor parking (non-staff, non-volunteer): 100 spaces.**

**Future visitor parking needed: 150 cars minimum, 240 cars maximum.**

Annual visitation in existing building: 150,000 (2008–2009)

Future target annual visitation: 300,000

These numbers do not include handicap parking spaces. MGA suggests that a minimum of 30 spaces be allocated to handicap parking. It should be noted that the current volunteers include several with handicap parking requirements.

456 E. Orange Grove Blvd.  
Suite 203

Pasadena, CA 91104-4349

Tel 626 229 0910

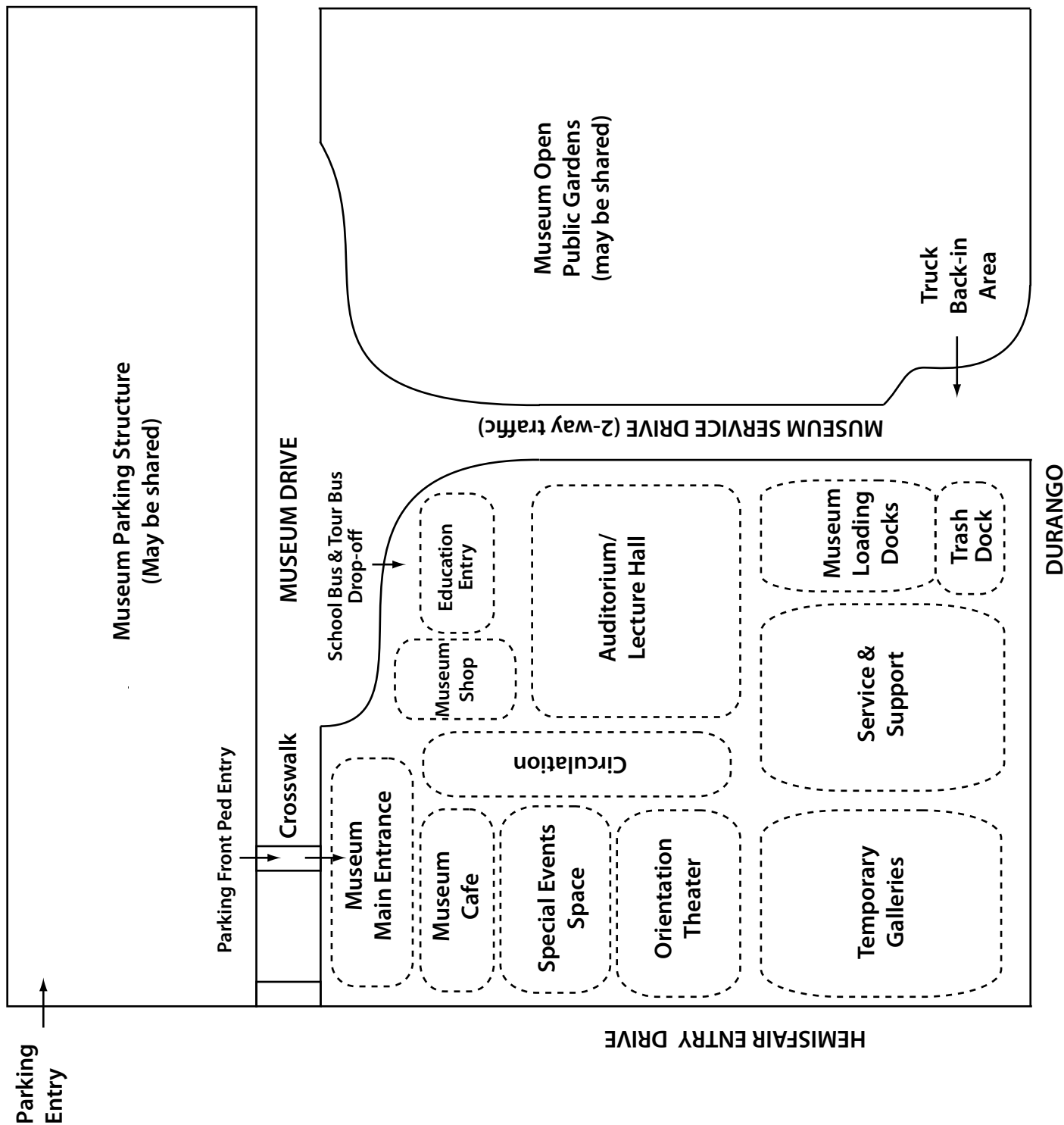
Fax 626 229 0912

[mgoodwin@mgoodwinassoc.com](mailto:mgoodwin@mgoodwinassoc.com)

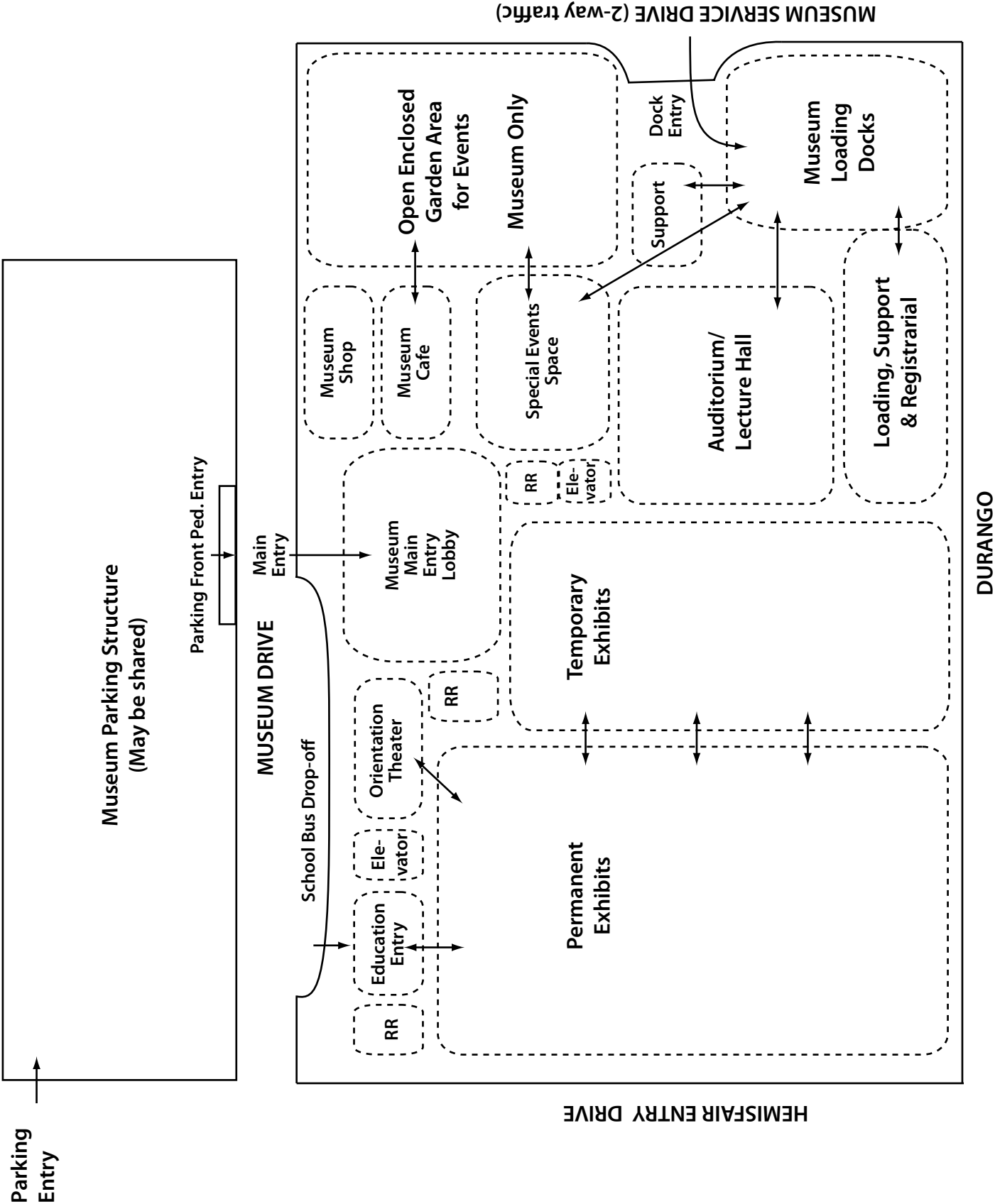
### Current ITC Parking Available (April 2010)

Institute of Texan Cultures	Executive	Official Business	Permit	Handicap	Motor-cycle	UTSA Vehicle	A	B	Striped (No Designation)	Unstriped (Overflow)	Total
Parking Lot 2 (Staff Lot)	2	4	0	2	3	5	14	52	0	0	82
Parking Lot 3 (Bus Lot)	0	0	0	0	0	0	0	0	49	0	49
Parking Lot 7 (Circle – COSA Lease)	0	0	20	0	0	0	0	0	0	0	20
Parking Lot 8 (Circle – COSA Lease)	0	0	30	0	0	0	0	0	0	0	30
Parking Lot 9 (Guest Lot)	0	0	0	5	0	0	4	0	16	10	35
<b>Total</b>	<b>2</b>	<b>4</b>	<b>50</b>	<b>7</b>	<b>3</b>	<b>5</b>	<b>18</b>	<b>52</b>	<b>65</b>	<b>10</b>	<b>216</b>
<b>Space Needs (as per MGA)</b>											
ITC Staff (Incl. Facilities/ Security)	110										
Docents (Daily Average)	30										
<b>Total</b>	<b>140</b>										

## 4.5 DIAGRAMS OF POTENTIAL SITE CONFIGURATION NEEDS



UTSA/ITC SITE REQUIREMENTS—LARGER FOOTPRINT & MUSEUM SITE



## **SECTION 5    SPACE NEEDS**

## 5.1 SPACES SUMMARY BY PROGRAM AREA

Program Area	Min NSF	Min GSF	Max NSF	Max GSF	Add Alt. NSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
Entry Areas	3,910	6,217	4,310	6,853			4,410	7,012
Food Service/ Special Events	4,300	6,837	5,920	9,413	1,700	2,703	6,200	9,858
Museum Shop	2,650	4,214	2,900	4,611			2,750	4,373
Orientation Theater					2,900	4,611	1,500	2,385
Galleries	33,000	52,470	35,000	55,650			32,000	50,880
Auditorium/ Lecture Hall	3,240	5,152	5,400	8,586	280	445	5,690	9,047
Education Areas	6,670	10,605	6,940	11,035	2,220	3,530	6,670	10,605
Administrative Offices	8,360	13,292	9,490	15,089	300	477	8,360	13,292
Visitor Services Offices	500	795	570	906	75	119	500	795
Volunteer Meeting Room	940	1,495	940	1,495	150	239	940	1,495
Joint Study & Research Center	18,425	29,296	22,065	35,083	14,225	22,618	18,425	29,296
Preparation & Installation	3,810	6,058	4,030	6,408			3,810	6,058
Registrar's Areas & Conservation	5,150	8,189	5,225	8,308			5,150	8,189
Crate Storage	900	1,431	900	1,431			900	1,431
Digital Media & A / V Center	2,495	3,967	2,495	3,967			2,495	3,967
Security Areas	1,890	3,005	1,890	3,005			1,890	3,005
Pedestal & Vitrine Storage	750	1,193	750	1,193			750	1,193
Maintenance	510	811	510	811			510	811
Loading Dock	4,100	6,519	4,150	6,599			4,400	6,996
Building Storage	1,050	1,670	1,150	1,829			1,050	1,670
Building Support Staff Areas	1,750	2,783	2,750	4,373			1,750	2,783
Total SF, All Program Areas	104,400	165,996	117,385	186,642	21,850	34,742	110,150	175,139

## 5.2 UTSA SPACE NEEDS SPREADSHEET

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Security Areas .....	20
Pedestal & Vitrine Storage .....	20
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Building Storage .....	22
Building Support Staff Areas .....	22

# UTSA ITC Potential Space Needs by Program Area V8 DRAFT

CONFIDENTIAL

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
1	Museum Entry Lobby Ticketing/Admissions/Coat Check/Membership/ etc. Also used for Special Events/Receptions	Entry Areas	1	2,200	2,500		3,498	3,975		2,500	3,975
2	Fireman's Annunciator Room (Also adjacent area: Special Events Coat Racks, Wheelchairs, Stretcher etc.)	Entry Areas	1	110	110		175	175		110	175
3	Main Entry Public Restrooms Men and Women @ 900 sf each Size to be clarified by BGK	Entry Areas	1	1,600	1,700		2,544	2,703		1,600	2,544
4	Backpack & Parcel Storage, Wheelchair & Stroller Parking, Special Events Coat Racks etc.	Entry Areas								200	318
	<b>Subtotal Entry Areas</b>			3,910	4,310		6,217	6,853		4,410	7,012



MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
5	Multipurpose Special Events Space	Food Service/ Special Events	1	1,600	2,500	1,200	2,544	3,975	1,908	2,600	4,134
6	Multipurpose Special Event Space Table & Chair Storage	Food Service/ Special Events	1	500	600		795	954		600	954
7	Cafe/Food Service Seating & Service area 80 people min., 120 people max.	Food Service/ Special Events	1	1,400	1,920	500	2,226	3,053	795	1,500	2,385
8	Catering Kitchen Incl. freezer, chillers, coolers, wine storage, serving ware storage, ice machine, dishwashers, etc.	Food Service/ Special Events	1	800	900		1,272	1,431		1,500	2,385
	<b>Subtotal Food Service/ Special Events</b>			4,300	5,920	1,700	6,837	9,413	2,703	6,200	9,858
9	Museum Shop	Museum Shop	1	1,600	1,700		2,544	2,703		1,600	2,544

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
10	Museum Shop Back of House – Store Manager Office & Ordering/Small Inventory Storage	Museum Shop	1	450	500		716	795		450	716
11	Museum Shop Web Sales & Shipping Incl. workstation, shipping & packing area, supply storage, inventory storage, computer work area	Museum Shop	B	600	700		954	1,113		700	1,113
	<b>Subtotal Museum Shop</b>			2,650	2,900		4,214	4,611		2,750	4,373
12	Orientation Theater 60 person intro theater, outside gallery entries	Orientation Theater	1 or 2	0		2,900	0		4,611	1,500	2,385
	<b>Subtotal Orientation Theater</b>					2,900			4,611	1,500	2,385
13	Permanent Exhibits (Includes a large open demonstration/presentation area; may also have 1–2 small flexible media theaters)	Galleries	1, 2, or 3	27,000	28,000		42,930	44,520		26,000	41,340
14	Changing Exhibits	Galleries	1, 2, or 3	6,000	7,000		9,540	11,130		6,000	9,540

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
	<b>Subtotal Galleries</b>			33,000	35,000		52,470	55,650		32,000	50,880
15	Auditorium/Lecture Hall (Front of House) Full multimedia capacity. No rigging, no fly, limited wings. Must have aisles, entry vestibules with sound and light locks, exit aisles, handicap access to platform stage. Must have access behind stage to wings on either side.	Auditorium/Lecture Hall	1 + B	2,400	4,400		3,816	6,996		4,800	7,632
16	Auditorium/Lecture Hall (Back of House) – includes green room, restroom, piano storage, auditorium coordinator/auditorium manager office, presentation & equip. storage, etc.	Auditorium/Lecture Hall	B	600	750	250	954	1,193	398	650	1,034
17	Auditorium Lecture Hall Projection Room	Auditorium/Lecture Hall	B	240	250	30	382	398	48	240	382
	<b>Subtotal Auditorium/ Lecture Hall</b>			3,240	5,400	280	5,152	8,586	445	5,690	9,047
18	Education Files & Copier/Office Supplies	Education Areas	1 or 2	250	280	20	398	445	32	250	398
19	Education Entry Area/Reception/Group Assembly, Coats, Lunches etc.	Education Areas	1	600	600		954	954		600	954

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recom. Min NSF	MGA Recom. Min GSF
20	Education Classrooms 3 Classrooms: 1) hands on, arts & crafts (wet) 2) computer workshop 3) clean multipurpose (w/ kitchen) Minimum: 3 classrooms, Maximum: 6 classrooms	Education Areas	1 or 2	2,300	2,400	2,200	3,657	3,816	3,498	2,300	3,657
21	Education Department Offices	Education Areas	1 or 2	1,280	1,280		2,035	2,035		1,280	2,035
22	Education Meeting Room (15 people)	Education Areas	1 or 2	450	500		716	795		450	716
23	Education Discovery Kits Storage, Management, User Review Area	Education Areas	1 or 2	300	300		477	477		300	477
24	Education Distance Learning (Video) Lab	Education Areas	1 or 2	400	450		636	716		400	636
25	Education Supply & Equipment Storage	Education Areas	1 or 2	80	110		127	175		80	127

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
26	Education Teaching Prop Storage	Education Areas	1 or 2	110	110		175	175		110	175
27	Education AV Storage	Education Areas	1 or 2	100	110		159	175		100	159
28	Education Entry Restrooms Men and Women BGK to clarify	Education Areas	1 or 2	800	800		1,272	1,272		800	1,272
	<b>Subtotal Education Areas</b>			6,670	6,940	2,220	10,605	11,035	3,530	6,670	10,605
29	Administrative Offices (All listed on separate 2-page summary)	Administrative Offices	Top Floor	4,520	5,500		7,187	8,745		4,520	7,187
30	Administrative Waiting & Reception Area	Administrative Offices	Top Floor	350	350		557	557		350	557

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
31	Administrative Office Services: Copier/Printer/Fax/Office Supply & Storage Room	Administrative Offices	Top Floor	350	350		557	557		350	557
32	Administrative Files (All)	Administrative Offices	Top Floor	650	650		1,034	1,034		650	1,034
33	Administrative Conference Room (Small) 6–8 people	Administrative Offices	Top Floor	150	160		239	254		150	239
34	Administrative Conference Room (Medium) 12–14 people	Administrative Offices	Top Floor	240	280		382	445		240	382
35	Staff Lunchroom (20–25 people) Incl. refrigerator, sink, tables, chairs, stove, microwave. Located adjacent to Board Room & Administrative Restrooms	Administrative Offices	Top Floor	450	550		716	875		450	716
36	Conference Center/Large Executive Meeting Room Incl. coat closet, storage room, catering kitchen, video & multimedia sound & projection system & equipment storage closet, Board Room Must have capacity for break-out meetings.	Administrative Offices	Top Floor	800	800	200	1,272	1,272	318	800	1,272

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
37	Administrative IT locked high value storage for all staffing & IT Dept. computers, software etc.	Administrative Offices	Top Floor	250	250	100	398	398	159	250	398
38	Administrative Offices Restrooms BGK to confirm	Administrative Offices	Top Floor	600	600		954	954		600	954
	<b>Subtotal Administrative Offices</b>			8,360	9,490	300	13,292	15,089	477	8,360	13,292
39	Visitor Services Offices	Visitor Services Offices	1	500	570	75	795	906	119	500	795
	<b>Subtotal Visitor Services Offices</b>			500	570	75	795	906	119	500	795
40	Volunteer Workroom & Volunteer Storage (14–20 people)	Volunteer Meeting Room	2 or 3	800	800	150	1,272	1,272	239	800	1,272
41	Volunteer Coordinator Office & Conference/Meeting/Interview Area	Volunteer Meeting Room	2 or 3	140	140		223	223		140	223

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
	<b>Subtotal Volunteer Meeting Room</b>			940	940	150	1,495	1,495	239	940	1,495
42	JSRC Security/Reception	Joint Study & Research Center	2 or 3	75	150	50	119	239	80	75	119
43	JSRC Closet	Joint Study & Research Center	2 or 3	25	40		40	64		25	40
44	JSRC Backpack & Briefcase Storage	Joint Study & Research Center	2 or 3	45	45		72	72		45	72
45	UTSA/ITC Joint Study & Research Center (JSRC) Main Reading Room	Joint Study & Research Center	2 or 3	750	750		1,193	1,193		750	1,193
46	JSRC ITC Administrative Offices Incl. intern & volunteer workstations	Joint Study & Research Center	2 or 3	1,165	1,165	500	1,852	1,852	795	1,165	1,852



MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
47	JSRC ITC Works on Paper Collection Storage Incl. researcher, volunteer & intern workstations	Joint Study & Research Center	2 or 3	2,000	3,000	2,000	3,180	4,770	3,180	2,000	3,180
48	JSRC UTSA Archives Works on Paper Collection Storage Incl. volunteer & intern workstations Includes: • Works on paper • Multimedia • Photographs	Joint Study & Research Center	2 or 3	4,250	4,250	7,625	6,758	6,758	12,124	4,250	6,758
49	JSRC UTSA Archives Administrative Offices Incl. intern & volunteer workstations	Joint Study & Research Center	2 or 3	1,250	1,250		1,988	1,988		1,250	1,988
50	JSRC Staff Meeting Room (15–18 people)	Joint Study & Research Center	2 or 3	350	450	250	557	716	398	350	557
51	JSRC Copy Center	Joint Study & Research Center	2 or 3	90	90		143	143		90	143
52	JSRC Supply Storage Incl. binding, Brodart, paper, etc.	Joint Study & Research Center	2 or 3	90	90		143	143		90	143

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
53	JSRC Incoming Work Area –Collection Receiving and Processing	Joint Study & Research Center	2 or 3	350	350		557	557		350	557
54	JSRC Registrarial Workstation & Processing/Files Area	Joint Study & Research Center	2 or 3	400	400		636	636		400	636
55	JSRC Collection Cataloging Work Area Incl. volunteer & intern workstations	Joint Study & Research Center	2 or 3	650	750		1,034	1,193		650	1,034
56	JSRC Works on Paper & Photo Conservation Lab	Joint Study & Research Center	2 or 3	800	1,000	250	1,272	1,590	398	800	1,272
57	JSRC Seminar Classroom (20+ people)	Joint Study & Research Center	2 or 3	700	700		1,113	1,113		700	1,113
58	JSRC ITC Multimedia Collection Storage	Joint Study & Research Center	2 or 3	750	750	750	1,193	1,193	1,193	750	1,193

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
59	JSRC UTSA Archives Multimedia Collection Storage	Joint Study & Research Center	2 or 3	750	1,750	1,500	1,193	2,783	2,385	750	1,193
60	JSRC ITC Photo Negative Collection Storage	Joint Study & Research Center	2 or 3	400	400	400	636	636	636	400	636
61	JSRC UTSA Photo Negative Collection Storage	Joint Study & Research Center	2 or 3	500	1,000	500	795	1,590	795	500	795
62	JSRC Multimedia Listening and Viewing Room with Cart Storage	Joint Study & Research Center	2 or 3	700	700		1,113	1,113		700	1,113
63	JSRC Multimedia Pages' Waiting & Staging Area for Listening and Viewing Room	Joint Study & Research Center	2 or 3	300	300		477	477		300	477
64	JSRC Photo 2-D Studio & Digitization Workshop (2-D) Incl. 8-10 intern & volunteer workstations Incl. digital & photo equipment storage room Incl. audio digitization	Joint Study & Research Center	2 or 3	650	1,000	400	1,034	1,590	636	650	1,034

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
65	ITC Registrar's Photo Studio (3-D objects) Incl. photo equipment & lighting storage room	Joint Study & Research Center	1 or B	900	1,200		1,431	1,908		900	1,431
66	JSRC Public Restrooms BGK to confirm	Joint Study & Research Center	2 or 3	400	400		636	636		400	636
67	JSRC Staff Restrooms BGK to confirm size (1 handicap unisex)	Joint Study & Research Center	2 or 3	85	85		135	135		85	135
	<b>Subtotal Joint Study &amp; Research Center</b>			18,425	22,065	14,225	29,296	35,083	22,618	18,425	29,296
68	Preparation & Installation Offices & Workstations	Preparation & Installation	B	680	680		1,081	1,081		680	1,081
69	Preparation & Installation Tool, Lumber, Equipment Storage	Preparation & Installation	B	250	350		398	557		250	398

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
70	Preparation & Installation Spray Booth & Ductwork/Exhaust/Filter System/Entry Area Booth interior minimum 10' x 10'	Preparation & Installation	B	400	400		636	636		400	636
71	Preparation – Hazmat Storage & Paint Storage	Preparation & Installation	B	100	100		159	159		100	159
72	Preparation – Carpentry & Tool Workshop (Dirty)	Preparation & Installation	B	1,200	1,200		1,908	1,908		1,200	1,908
73	Preparation – Dust Collection Equipment	Preparation & Installation	B	80	100		127	159		80	127
74	Preparation – Clean Workspace – Fabrication Shop & Mountmaking Incl. Framing & Matting (approx. 400 nsf)	Preparation & Installation	B	1,100	1,200		1,749	1,908		1,100	1,749
	<b>Subtotal Preparation &amp; Installation</b>			<b>3,810</b>	<b>4,030</b>		<b>6,058</b>	<b>6,408</b>		<b>3,810</b>	<b>6,058</b>

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
75	Registrar's Collection Management Changing Exhibits/Incoming/Outgoing Areas/Temporary Storage/Service Area	Registrar's Areas & Conservation	1	1,100	1,100		1,749	1,749		1,100	1,749
76	Registrar's Offices	Registrar's Areas & Conservation	B or 1	450	450		716	716		450	716
77	Permanent Collection Three Dimensional Collection Storage	Registrar's Areas & Conservation	B	3,000	3,000		4,770	4,770		3,000	4,770
78	Object Quarantine Area Incl. freezers, pest control equipment, fumigation area	Registrar's Areas & Conservation	1	600	675		954	1,073		600	954
	<b>Subtotal Registrar's Areas &amp; Conservation</b>			5,150	5,225		8,189	8,308		5,150	8,189
79	Crate Storage	Crate Storage	B	900	900		1,431	1,431		900	1,431
	<b>Subtotal Crate Storage</b>			900	900		1,431	1,431		900	1,431

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
80	Digital Media, Graphics & A/V Center Offices & Workstations & Files	Digital Media & A / V Center	B or Top	1,095	1,095		1,741	1,741		1,095	1,741
81	Digital Media Sound Studio	Digital Media & A / V Center	B or Top	600	600		954	954		600	954
82	Digital Media & Graphics Meeting Area 10–12 people	Digital Media & A / V Center	B or Top	250	250		398	398		250	398
83	Digital Media & Graphics Storage/Sign Storage	Digital Media & A / V Center	B or Top	550	550		875	875		550	875
	<b>Subtotal Digital Media &amp; A / V Center</b>			2,495	2,495		3,967	3,967		2,495	3,967
84	Security Control Room (Incl. Consoles, Monitors, Security AV & CPU Equipment, Phone & Communications Storage & Key Center)	Security Areas	1	350	350		557	557		350	557

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
85	Security Guard Supervisor Office	Security Areas	1	140	140		223	223		140	223
86	Support Staff Break Area	Security Areas	B	350	350		557	557		350	557
87	Support Staff Locker Rooms (M & W) BGK to verify size.	Security Areas	B	350	350		557	557		350	557
88	Support Staff Restrooms (M & W) & Showers (M & W) BGK to verify size.	Security Areas	B	700	700		1,113	1,113		700	1,113
	<b>Subtotal Security Areas</b>			1,890	1,890		3,005	3,005		1,890	3,005
89	Exhibit Storage, incl. Props, Pedestal & Vitrine Storage	Pedestal & Vitrine Storage	B	750	750		1,193	1,193		750	1,193
	<b>Subtotal Pedestal &amp; Vitrine Storage</b>			750	750		1,193	1,193		750	1,193



MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recomm. Min NSF	MGA Recomm. Min GSF
90	Maintenance Leader Workstation or Office/Conference Area	Maintenance	B	110	110		175	175		110	175
91	Maintenance Supply Storage	Maintenance	B	400	400		636	636		400	636
	<b>Subtotal Maintenance</b>			510	510		811	811		510	811
92	Mail Room/Shipping/Package Receiving	Loading Dock	1	150	200		239	318		150	239
93	Exhibit Receiving Area incl. Crating & Packing	Loading Dock	1	1,200	1,200		1,908	1,908		1,200	1,908
94	Installation Equipment	Loading Dock								300	477

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recom. Min NSF	MGA Recom. Min GSF
95	Loading Dock Incl. truck dock back platform with scissor lifts, crane, truck back-in area, partially covered dock – 2 bays	Loading Dock	1	2,200	2,200		3,498	3,498		2,200	3,498
96	Trash and Recycling Areas, Interior Will also need a trash roll-off box bay outdoors	Loading Dock	1	550	550		875	875		550	875
	<b>Subtotal Loading Dock</b>			4,100	4,150		6,519	6,599		4,400	6,996
97	Building Equipment Storage	Building Storage	B	700	700		1,113	1,113		700	1,113
98	ITC-generated Publication Storage	Building Storage	B	350	450		557	716		350	557
	<b>Subtotal Building Storage</b>			1,050	1,150		1,670	1,829		1,050	1,670
99	Building Support Staff Areas	Building Support Staff Areas	B	250	250		398	398		250	398

MGA DB #	Space Description	Program Area	Potential Floor Level	Min NSF	Max NSF	Add Alt. NSF	Min GSF	Max GSF	Add Alt. GSF	MGA Recom. Min NSF	MGA Recom. Min GSF
100	Building Maintenance Equipment/Support	Building Support Staff Areas	B	1,500	2,500		2,385	3,975		1,500	2,385
	Subtotal Building Support Staff Areas			1,750	2,750		2,783	4,373		1,750	2,783
	Total SF, All Program Areas			104,400	117,385	21,850	165,996	186,642	34,742	110,150	175,139

### **5.3 STAFFING SPREADSHEET, ADMINISTRATIVE OFFICES**

		Offices in the Administrative Office Suite	Number of People	Existing	UTSA or ITC Employee	Work Area Type*	FT	PT	Space	NSF
AD-1	A	Executive Director	1	1	ITC	E	1		Admin. Offices—Director	300
AD-2	A	Senior Administrative Associate (ED)	1	1	ITC	O	1		Admin. Offices—Director	125
AD-3	A	Administrative Associate II (ED)	1		ITC	O	1		Admin. Offices—Director	110
AD-4	A	Public Affairs Specialist II	1	1	ITC	E	1		Admin. Offices—Director	140
AD-5	B	Director of Advancement	1	1	ITC	E	1		Admin. Offices—Adv.	140
AD-6	B	Advancement Administrative Associate II	1	1	ITC	O	1		Admin. Offices—Adv.	110
AD-7	B	Advancement Grant Writer	1		ITC	E	1		Admin. Offices—Adv.	110
AD-8	B	Advancement Coordinator, Membership and Annual Fund	1		ITC	E	1		Admin. Offices—Adv.	110
AD-9	B	Advancement Coordinator, Sponsorships	1		ITC	E	1		Admin. Offices—Adv.	110
AD-10	B	Marketing Manager	1		ITC	E	1		Admin. Offices—Adv.	120
AD-11	B	Marketing Associate (coordinates with UTSA Marketing)	1	1	ITC	O	1		Admin. Offices—Adv.	90
AD-12	A	Special Projects Coordinator	1		ITC	E	1		Admin. Offices—Adv.	90
AD-13	B	Public Relations & Social Media Manager	1		ITC	E	1		Admin. Offices—Adv.	120
AD-14	C	Chief Operating Officer	1	1	ITC	E	1		Admin. Offices—COO	240
AD-15	C	Administrative Associate II (COO)	1	1	ITC	O	1		Admin. Offices—COO	110
AD-16	C	Business Operations Manager	1		ITC	E	1		Admin. Offices—Finance	120
AD-17	C	Accounting Administrative Associate II	1	1	ITC	O	1		Admin. Offices—Finance	90
AD-18	C	Accountant II	1		ITC	O	1		Admin. Offices—Finance	90
AD-19	C	Accounting Clerks III (2 - A/P & A/R)	2	1	ITC	S	1		Admin. Offices—Finance	200
AD-20	C	Procurement Specialist	1		ITC	O	1		Admin. Offices—Finance	90
AD-21	C	Administrative Office Reception	1		ITC	O	1		Admin. Offices—COO	120
AD-22	C	Human Resources Office	1		UTSA	E	1		Admin. Offices—COO	140
AD-23	C	IT Specialists & Network Technicians (2)	2	2	ITC	S	1	1	Admin. Offices—COO	220
AD-24	C	Senior Facilities Manager	1		ITC	E	1		Admin. Offices—COO	140
AD-25	C	Facilities Administrative Associate II	1	1	UTSA	O	1		Admin. Offices—COO	90

\*E = Enclosed Office      O = Open Plan Workstation      N = No Office

S = Shared Office, Enclosed      T = Specialized Technical Area

		<b>Offices in the Administrative Office Suite</b>	<b>Number of People</b>	<b>Existing</b>	<b>UTSA or ITC Employee</b>	<b>Work Area Type*</b>	<b>FT</b>	<b>PT</b>	<b>Space</b>	<b>NSF</b>
AD-26	E	Director of Exhibits	1	1	ITC	E	1		Admin. Offices—Exhibits	140
AD-27	E	Exhibits Administrative Associate II	1	1	ITC	O	1		Admin. Offices—Exhibits	110
AD-28	E	Senior Curator	1		ITC	E	1		Admin. Offices—Curator	125
AD-29	E	Curator	1	1	ITC	O	1		Admin. Offices—Curator	120
AD-30	G	Director, Special Events	1	1	ITC	E	1		Admin. Offices—Events	140
AD-31	G	Special Events Administrative Associate II	1	1	ITC	O	1		Admin. Offices—Events	110
AD-32	G	Special Events Managers (2)	2	2	ITC	S	2		Admin. Offices—Events	180
AD-33	G	Special Event Outside Sales	1		ITC	O	1		Admin. Offices—Events	90
AD-34	G	Event Coordinators (2)	2	1	ITC	S	2		Admin. Offices—Events	180
		<b>Total</b>	<b>38</b>	<b>21</b>			<b>36</b>	<b>1</b>		<b>4,520</b>

\*E = Enclosed Office      O = Open Plan Workstation      N = No Office  
 S = Shared Office, Enclosed      T = Specialized Technical Area

## 5.4 CONSTRUCTION REQUIREMENTS SPREADSHEET

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
1	Museum Entry Lobby Ticketing/Admissions/Coat Check/Membership/ etc. Also used for Special Events/Receptions	1	2,500	30'	Stone, wood, etc. incl. drywall	Smooth - Stone or wood	TBD - but with acoustical properties	Yes - incl. UV filtering	Recessed down lights	Info desk on wheels	Med. Motion detectors, video cameras	Security bolting: top, bottom, middle, glass w/ metal frame	None	High HVAC turnover; Assembly	Wet
2	Fireman's Annunciator Room	1	110	9'	Drywall	Vinyl	AT	None	Recessed fluorescent	None	None	Steel? as per code	None	Regular	Wet
3	Main Entry Public Restrooms Men and Women @ 900 sf each Size to be clarified by BGK Adjacent Janitors Room	1	1,600	9'	Painted drywall & ceramic tile	Ceramic tile	Painted drywall	None	TBD Fluorescent	No	Low	Solid core laminated or wood	Yes	Separate exhaust	Wet
4	Backpack & Parcel Storage, Wheelchair & Stroller Parking, Special Events Coat Racks, etc.	1	200	9'	Drywall painted	Smooth stone or wood	AT	None	Recessed downlights or fluorescent	Yes Backpacks & visitor coats / coat racks	Med.	None	None	Regular	Wet



MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
5	Multipurpose Special Events Space	1	2,600	24'-28'	Acoustic treatment throughout - wood, fabric	Hard-wood sprung	AT or specialized acoustic treatment	If windows exits, space must be able to be fully darkened	3 levels: For pre-show, parties and projection	Yes Laminate or wood veneer	Low	Solid core wood		High velocity CFM but quiet with separate exhaust	Wet
6	Multipurpose Special Event Space Table & Chair Storage	1	600	12'	Drywall	Vinyl	AT	None	Recessed fluorescent	None	Low	Solid core	None	Regular	Wet
7	Cafe/Food Service Seating & Service area 100 people min., 116 people max.	1	1,500	10'-14' or same as lobby	Wood veneer or painted drywall	Same as lobby or smooth vinyl	Acoustic treatment or AT	Yes Abundant	Recessed cans & specialized	Yes Laminate or wood veneer	Low	Glass storefront locking	Yes	Kitchen Separate exhaust	Wet
8	Catering Kitchen Ind. freezer, chillers, coolers, wine storage, serving ware storage, ice machine, dishwashers, etc.	1	1,500	8'-9'	Ceramic tile and painted drywall	Ceramic tile	AT or painted drywall	None	Overhead recessed parabolic fluorescent	Yes Laminate	Low	Restaurant style double swinging metal w/ small porthole windows	Yes	Kitchen Separate exhaust	Wet

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
9	Museum Shop	1	1,600	10'-12'	Painted drywall	Industrial Carpet	Drywall or AT	Yes	Track & recessed cans	Laminate	Med.	High security glass store-front entry or overhead rolling grille	None	Assembly	Wet
10	Museum Shop Back of House – Store Manager Office & Ordering/Small Inventory Storage	1	450	9'	Painted drywall	Industrial Carpet	AT	None	Recessed parabolic fluorescent 2'x2'	Laminate	High	Solid core w/ laminate or wood veneer locking	None	Office	Wet
11	Museum Shop Web Sales & Shipping Ind. workstation, shipping & packing area, supply storage, inventory storage, computer work area	B	700	9'	Painted drywall	Vinyl	AT	None	Recessed parabolic fluorescent 2'x2'	Laminate	High	Solid core w/ laminate locking	None	Office	Wet
12	Orientation Theater 60 person intro theater, outside gallery entries	1 or 2	1,500	20'-24'	Acoustic treatment	Carpet	AT/ specialized acoustic treatment	None	Specialized	Wood laminate	Low	Acoustic entry doors Exit doors solid core fire doors	None	Assembly	Wet

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
13	Permanent Exhibits (Includes a large open demonstration/presentation area; may also have 1-2 small flexible media theaters)	1, 2, or 3	26,000	18'-24'	Painted drywall	Smooth hard-wood sprung	Drywall, wood or structure	Very limited or none and always w/ 2x glazing & heavy UV protection	Gallery track lighting, work lights & emergency lights	No	High	Installation pocket doors Exit doors solid core fire doors	None	Gallery	Pre-action dry
14	Changing Exhibits	1, 2, or 3	6,000	18'-22'	Painted drywall	Smooth hard-wood sprung	Drywall, wood or Structure	None	Gallery track lights, work lights & emergency lights	No	High	Installation pocket doors Exit doors solid core fire doors	None	Gallery	Pre-action dry
15	Auditorium/Lecture Hall (Front of House) Full multimedia capacity. No rigging, no fly, limited wings. Must have aisles, entry vestibules with sound and light locks, exit aisles, handicap access to platform stage. Must have access behind stage to wings on either side.	1 + B	4,800	30'	Acoustic	Carpet	Specialized acoustic	None	Specialized	None	Med.	Acoustic dampening at entry Exit doors solid core	None	Assembly quiet w/ sound dampers	Wet
16	Auditorium/Lecture Hall (Back of House) – Includes green room, restroom, piano storage, auditorium coordinator/auditorium manager office, presentation & equip. storage, etc.	B	650	14'	Painted drywall & acoustic	Carpet & vinyl or concrete	AT	None	Recessed spots & recessed & surface mount fluorescent	Yes Laminate	Med.	Solid core	Yes	Assembly quiet w/ sound dampers	Wet

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
17	Auditorium Lecture Hall Projection Room	B	240	8'-9'	Painted drywall	Smooth vinyl	AT	Specialized tilted non-reflective glass window to auditorium	Recessed cans & recessed parabolic fluorescent	Laminate	Med.	Solid core laminate locking	No, unless required by code to have RR	High velocity exhaust	Wet
18	Education Files & Copier/Office Supplies	1 or 2	250	8'-9'	Painted drywall	Carpet or vinyl tile	AT	None	Surface mount fluorescent	Supply shelves & storage cabinets	Low	Solid core laminate	None	Office	Wet
19	Education Entry Area/Reception/Group Assembly, Coats, Lunches etc.	1	600	11'-14'	Painted drywall or acoustic	Carpet	AT	Yes	Track & recessed can	Plastic laminate counter tops	Med.	Glass entry storefront doors Stairwell exit doors solid core	None except drinking fountain	Office	Wet
20	Education Classrooms 3 Classrooms: 1) hands on, arts & crafts (wet) 2) computer workshop 3) clean multipurpose (w/ kitchen) Minimum: 3 classrooms, Maximum: 6 classrooms	1 or 2	2,300	10'-12'	Painted drywall	Carpet	AT	Yes	Recessed parabolic fluorescent	Yes Cabinets	Low to Med. if computers	Solid core laminate or wood, extra wide	1) yes 2) no 3) yes	Office	Wet

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
21	Education Department Offices	1 or 2	1,280	11'	Painted drywall	Carpeted	AT	Yes	Recessed downlights	Yes Laminate	Low	Solid core	None	Office	Wet
22	Education Meeting Room (15 people)	1 or 2	450	11'	Painted drywall	Carpeted	AT	Yes	Recessed downlights	Yes Laminate	Low	Solid core	None	Office	Wet
23	Education Discovery Kits Storage, Management, User Review Area	1 or 2	300	11'	Painted drywall	Carpeted	AT	Limited	Recessed downlights	Yes Laminate	Med.	Solid core	? TBD Sink? Otherwise none	Office	Wet
24	Education Distance Learning (Video) Lab	1 or 2	400	14'	Painted drywall	Carpeted or vinyl	AT	None	Specialized track lights Specialized video-pro lighting	Yes Laminate	High	Solid Core	None	Office w/ low acoustic sound levels	Wet

<b>MGA DB #</b>	<b>Space Description</b>	<b>Floor Level</b>	<b>Min NSF</b>	<b>Finished Ceiling Height</b>	<b>Walls</b>	<b>Floor</b>	<b>Ceiling</b>	<b>Windows</b>	<b>Lighting</b>	<b>Cabinets</b>	<b>Security</b>	<b>Doors</b>	<b>Plumbing</b>	<b>Mech. System Type</b>	<b>Sprinklers</b>
<b>25</b>	Education Supply & Equipment Storage	<b>1 or 2</b>	<b>80</b>	10'	Painted drywall	Vinyl tile	AT	None	Recessed parabolic fluorescent	Yes Laminate & steel	Low	Solid core laminate	None	Office	Wet
<b>26</b>	Education Teaching Prop Storage	<b>1 or 2</b>	<b>110</b>	10'	Painted drywall	Vinyl tile	AT	None	Recessed fluorescent	Yes Laminate & steel	Med.	Solid core laminate	None	Office	Wet
<b>27</b>	Education AV Storage	<b>1 or 2</b>	<b>100</b>	10'	Painted drywall	Vinyl tile	AT	None	Recessed fluorescent	Yes Laminate & steel	High	Solid core laminate	None	Office	Wet
<b>28</b>	Education Entry Restrooms Men and Women BGK to clarify w/ Janitor Room	<b>1 or 2</b>	<b>800</b>	8'-9'	Painted drywall & ceramic tile	Ceramic tile	Painted drywall	None	TBD Fluorescent	No	Low	Solid core laminate or wood	Yes	Separate exhaust	Wet

<b>MGA DB #</b>	<b>Space Description</b>	<b>Floor Level</b>	<b>Min NSF</b>	<b>Finished Ceiling Height</b>	<b>Walls</b>	<b>Floor</b>	<b>Ceiling</b>	<b>Windows</b>	<b>Lighting</b>	<b>Cabinets</b>	<b>Security</b>	<b>Doors</b>	<b>Plumbing</b>	<b>Mech. System Type</b>	<b>Sprinklers</b>
<b>29</b>	Administrative Offices (All listed on separate 2-page summary)	<b>Top Floor</b>	<b>4,520</b>	10'	Painted drywall	Carpet	AT	Yes, UV filter	Recessed 2'x4' or 2'x2' fluorescent	Storage	Med.	Solid core laminata	None	Office	Wet
<b>30</b>	Administrative Waiting & Reception Area	<b>Top Floor</b>	<b>350</b>	10'	Painted drywall	Carpet	AT	Yes UV filter	Track & recessed can	Plastic laminata counter tops	Med.	Solid core laminata	None	Office	Wet
<b>31</b>	Administrative Office Services: Copier/Printer/Fax/Office Supply & Storage Room	<b>Top Floor</b>	<b>350</b>	10'	Painted drywall	Carpet or vinyl tile	AT	None	Recessed fluorescent	Supply shelves & storage cabinets	Low	Solid core laminata	None	Office	Wet
<b>32</b>	Administrative Files (All)	<b>Top Floor</b>	<b>650</b>	10'	Painted drywall	Carpet or vinyl tile	AT	None	Recessed fluorescent	No	Low	Solid core laminata	None	Office	Wet

<b>MGA DB #</b>	<b>Space Description</b>	<b>Floor Level</b>	<b>Min NSF</b>	<b>Finished Ceiling Height</b>	<b>Walls</b>	<b>Floor</b>	<b>Ceiling</b>	<b>Windows</b>	<b>Lighting</b>	<b>Cabinets</b>	<b>Security</b>	<b>Doors</b>	<b>Plumbing</b>	<b>Mech. System Type</b>	<b>Sprinklers</b>
<b>33</b>	Administrative Conference Room (Small) 6–8 people	<b>Top Floor</b>	<b>150</b>	10'	Painted drywall	Carpet	AT	Yes w/ UV filter	Recessed downlights	Plastic or wood laminate	Low	Glass	None	Office	Wet
<b>34</b>	Administrative Conference Room (Medium) 12–14 people	<b>Top Floor</b>	<b>240</b>	10'	Painted drywall	Carpet	AT	Yes w/ UV filter	Recessed downlights	Plastic or wood laminate	Low	Glass	None	Office	Wet
<b>35</b>	Staff Lunchroom (20–25 people) Ind. refrigerator, sink, tables, chairs, stove, microwave. Located adjacent to Board Room & Administrative Restrooms	<b>Top Floor</b>	<b>450</b>	10'	Painted drywall	Carpet	AT	Yes w/ UV filter	Recessed downlights Fluorescent?	Plastic or wood laminate	Low	Glass	Yes	Kitchen separate exhaust	Wet
<b>36</b>	Conference Center/Large Executive Meeting Room Ind. coat closet, storage room, catering kitchen, video & multimedia sound & projection system & equipment storage closet, Board Room Must have capacity for break-out meetings.	<b>Top Floor</b>	<b>800</b>	10'	Painted drywall & wood paneling	Carpet	AT	Yes	Recessed down lights & chandelier as per architect	Yes Wood	Low-Med.	Glass	Yes Bar sink	Office	Wet



<b>MGA DB #</b>	<b>Space Description</b>	<b>Floor Level</b>	<b>Min NSF</b>	<b>Finished Ceiling Height</b>	<b>Walls</b>	<b>Floor</b>	<b>Ceiling</b>	<b>Windows</b>	<b>Lighting</b>	<b>Cabinets</b>	<b>Security</b>	<b>Doors</b>	<b>Plumbing</b>	<b>Mech. System Type</b>	<b>Sprinklers</b>
<b>37</b>	Administrative IT locked high value storage for all staffing & IT Dept. computers, software etc.	<b>Top Floor</b>	<b>250</b>	10'	Painted drywall	Vinyl tile	AT	None	Recessed parabolic fluorescent 2'x2'	No	High	Solid core laminate or wood veneer, locking	None	Office but extra cooling	Wet
<b>38</b>	Administrative Offices Restrooms BGK to confirm	<b>Top Floor</b>	<b>600</b>	10'	Painted drywall & ceramic tile	Ceramic tile	Painted drywall	None	TBD Fluorescent	No	Low	Solid core laminate or wood	Yes	Separate exhaust	Wet
<b>39</b>	Visitor Services Offices	<b>1</b>	<b>500</b>	10'	Painted drywall	Carpet	AT	Yes	Recessed parabolic fluorescent 2'x2'	Yes Laminate	Low	Solid core laminate or wood	None	Office	Wet
<b>40</b>	Volunteer Workroom & Volunteer Storage (14-20 people)	<b>2 or 3</b>	<b>800</b>	10'	Painted drywall	Carpet	AT	Yes if poss.	Recessed parabolic fluorescent 2'x2'	Laminate or wood veneer	Low	Solid core laminate or wood veneer	None	Office High CFM	Wet

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
41	Volunteer Coordinator Office & Conference/Meeting/Interview Area	2 or 3	140	10'	Painted drywall	Carpet	AT	Yes	Recessed downlights	Yes Laminate	Low	Glass	None	Office	Wet
42	JSRC Security/Reception	2 or 3	75	10'	Painted drywall	Carpet	AT	Yes	Recessed downlights	Yes Laminate	Med.	Glass	None	Gallery-archive	Pre-action dry
43	JSRC Closet	2 or 3	25	10'	Painted drywall	Carpet or vinyl	AT	None	Recessed downlights or fluorescent	Yes Laminate	Med.	Solid core laminate	None	Gallery-archive	Pre-action dry
44	JSRC Backpack & Briefcase Storage	2 or 3	45	10'	Drywall or durable wood	Smooth wood or vinyl	AT	None	Recessed downlights	Yes Shelving above & coats below Laminate	Med.	Solid core laminate	None	Gallery-archive	Pre-action dry

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
45	UTSA/ITC Joint Study & Research Center (JSRC) Main Reading Room	2 or 3	750	12'	Painted drywall or wood veneer	Carpet	AT	Yes	Recessed can downlights & recessed parabolic & specialized track	Yes Laminated or wood veneer	High	Glass storefront	None	Gallery-archive	Pre-action dry
46	JSRC ITC Administrative Offices Ind. intern & volunteer workstations	2 or 3	1,165	10'	Painted drywall	Carpet	AT	Yes	Recessed can downlights	Yes Laminated or wood veneer	High	Glass	None	Gallery-archive	Pre-action dry
47	JSRC ITC Works on Paper Collection Storage Ind. researcher, volunteer & intern workstations	2 or 3	2,000	12'	Painted drywall	Vinyl tile	AT	None	Recessed parabolic fluorescent	Powder coated steel	High	Solid core laminate	None	Gallery-archive	Pre-action dry
48	JSRC UTSA Archives Works on Paper Collection Storage Ind. volunteer & intern workstations Includes: • Works on paper • Multimedia • Photographs	2 or 3	4,250	12'	Painted drywall	Vinyl tile	AT	None	Recessed parabolic fluorescent	Powder coated steel	High	High security solid core laminate	None	Gallery-archive	Pre-action dry

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<b>49</b>	JSRC UTSA Archives Administrative Offices Ind. intern & volunteer workstations	<b>2 or 3</b>	<b>1,250</b>	<b>10'</b>	Painted drywall	Carpet	AT	Yes	Recessed parabolic fluorescent	Laminate	High	Glass	None	Gallery- archive	Pre-action dry
<b>50</b>	JSRC Staff Meeting Room (15–18 people)	<b>2 or 3</b>	<b>350</b>	<b>10'</b>	Painted drywall	Carpet	AT	Yes	Recessed parabolic fluorescent	Laminate	High	Glass	None	Gallery- archive	Pre-action dry
<b>51</b>	JSRC Copy Center	<b>2 or 3</b>	<b>90</b>	<b>10'</b>	Painted drywall	Vinyl	AT	None	Recessed parabolic fluorescent	Laminate	High	Glass or solid core laminated	None	Gallery- archive	Pre-action dry
<b>52</b>	JSRC Supply Storage Ind. binding, Brodart, paper, etc.	<b>2 or 3</b>	<b>90</b>	<b>10'</b>	Painted drywall	Vinyl	AT	None	Recessed parabolic fluorescent	Laminate & steel	High	Solid core laminated	None	Gallery- archive	Pre-action dry

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<b>53</b>	JSRC Incoming Work Area – Collection Receiving and Processing	<b>2 or 3</b>	<b>350</b>	10'	Painted drywall	Vinyl	AT	None	Recessed parabolic fluorescent	Laminate & steel shelving	High	Solid core laminare	Yes	Gallery- archive	Pre-action dry
<b>54</b>	JSRC Registrarial Workstation & Processing/Files Area	<b>2 or 3</b>	<b>400</b>	10'	Painted drywall	Vinyl	AT	None	Recessed parabolic fluorescent	Laminate	High	Solid core laminare	Yes	Gallery- archive	Pre-action dry
<b>55</b>	JSRC Collection Cataloging Work Area Ind. volunteer & intern workstations	<b>2 or 3</b>	<b>650</b>	10'	Painted drywall	Carpet	AT	Possible	Recessed parabolic fluorescent	Laminate	High	Solid core laminare	None	Gallery- archive	Pre-action dry
<b>56</b>	JSRC Works on Paper & Photo Conservation Lab	<b>2 or 3</b>	<b>800</b>	12'–14'	Painted drywall	Vinyl tile	AT	Yes	Flush mount ceiling track & fluorescent	Laminate	High	Solid core laminare	Yes	Gallery- archive	Pre-action dry

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<b>57</b>	JSRC Seminar Classroom (20+ people)	<b>2 or 3</b>	<b>700</b>	10'-12'	Painted drywall	Carpet	AT	Yes — limited	Track & recessed cans Recessed parabolic fluorescent	Laminate	High	Glass	None	Gallery- archive	Pre-action dry
<b>58</b>	JSRC ITC Multimedia Collection Storage	<b>2 or 3</b>	<b>750</b>	10'-12'	Painted drywall	Vinyl tile	AT	None	Recessed parabolic fluorescent	Coated steel	High	Solid core laminated	None	Gallery- archive	Pre-action dry
<b>59</b>	JSRC UTSA Archives Multimedia Collection Storage	<b>2 or 3</b>	<b>750</b>	10'-12'	Painted drywall	Vinyl tile	AT	None	Recessed parabolic fluorescent	Powder coated steel	High	Solid core laminated	None	Gallery- archive	Pre-action dry
<b>60</b>	JSRC ITC Photo Negative Collection Storage	<b>2 or 3</b>	<b>400</b>	10'-12'	Painted drywall	Vinyl tile	AT	None	Recessed parabolic fluorescent	Powder coated steel	High	Solid core laminated	None	Gallery- archive	Pre-action dry

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<b>61</b>	JSRC UTSA Photo Negative Collection Storage	<b>2 or 3</b>	<b>500</b>	12'-14'	Painted drywall	Vinyl tile	AT	None	Recessed parabolic fluorescent	Powder coated steel	High	Solid core laminate	None	Gallery- archive	Pre-action dry
<b>62</b>	JSRC Multimedia Listening and Viewing Room with Cart Storage	<b>2 or 3</b>	<b>700</b>	10'	Painted drywall	Carpet	AT	None	Recessed parabolic fluorescent & specialized recessed downlights	Laminate	High	Glass	None	Gallery- archive	Pre-action dry
<b>63</b>	JSRC Multimedia Pages' Waiting & Staging Area for Listening and Viewing Room	<b>2 or 3</b>	<b>300</b>	10'	Painted drywall	Carpet	AT	Possible	Recessed parabolic fluorescent	Laminate	High	Glass	None	Gallery- archive	Pre-action dry
<b>64</b>	JSRC Photo 2-D Studio & Digitization Workshop (2-D) Incl. 8-10 intern & volunteer workstations Incl. digital & photo equipment storage room Incl. audio digitization	<b>2 or 3</b>	<b>650</b>	15'	Painted drywall	Vinyl tile	AT	None	Recessed 2'x2' parabolic fluorescent & task	Laminate	High	Solid core laminate	Yes	Gallery- archive	Pre-action dry

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<b>65</b>	ITC Registrar's Photo Studio (3-D objects) Ind. photo equipment & lighting storage room	<b>1 or B</b>	<b>900</b>	18'	Painted drywall	Vinyl tile	AT or structure	None	Recessed 2'x2' parabolic fluorescent & track lighting & specialized photo lights	Laminate & powder coated steel	High	Double 10' solid core laminate	None	Full separate exhaust	Pre-action dry
<b>66</b>	JSRC Public Restrooms BGK to confirm	<b>2 or 3</b>	<b>400</b>	8'-9'	Painted drywall & ceramic tile	Ceramic tile	Painted drywall	None	TBD Fluorescent recessed	No or laminate	Low	Solid core laminate or wood	Yes	Separate exhaust	Wet
<b>67</b>	JSRC Staff Restrooms BGK to confirm size (1 handicap unisex)	<b>2 or 3</b>	<b>85</b>	8'-9'	Painted drywall & ceramic tile	Ceramic tile	Painted drywall	None	TBD Fluorescent	No	Low	Solid core laminate or wood	Yes	Separate exhaust	Wet
<b>68</b>	Preparation & Installation Offices & Workstations	<b>B</b>	<b>680</b>	10'	Painted drywall	Vinyl tile	AT	Yes	Fluorescent 2'x2' & task	Plastic laminated countertops, powder coated steel cabinets	Med.	Solid core laminate or painted steel	None	Office Separate exhaust w/filters	Wet



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<b>69</b>	Preparation & Installation Tool, Lumber, Equipment Storage	<b>B</b>	<b>250</b>	14'	Painted & sealed CMU or painted drywall	Concrete	Structure	None	Recessed or surface mount fluorescent	None	Low	None or extra large steel, painted	None	Industrial workshop	Wet
<b>70</b>	Preparation & Installation Spray Booth & Ductwork/Exhaust/Filter System/Entry Area Booth interior minimum 10' x 10'	<b>B</b>	<b>400</b>	14'	Painted & sealed CMU or painted drywall	Concrete	Structure	None	Recessed or surface mount 2'x4' sealed fluorescent	None	Low	Steel overhead rolling w/ personnel door	Yes Hose bibb	Industrial workshop Separate exhaust	Wet
<b>71</b>	Preparation – Hazmat Storage & Paint Storage	<b>B</b>	<b>100</b>	12'	Painted & sealed CMU or painted drywall	Vinyl tile or concrete	Structure or per code AT?	None	Explosion-proof surface mount specialized	Steel cabinets, not built in	Low-Med.	Painted steel	Hose bibb & emergency	Industrial workshop Separate exhaust	Wet
<b>72</b>	Preparation – Carpentry & Tool Workshop (Dirty)	<b>B</b>	<b>1,200</b>	14'	Painted & sealed drywall or painted & sealed CMU	Concrete or vinyl tile	Structure	None	Recessed fluorescent	Steel racks & wood shelves	Low	Painted steel double Dutch w/ double high or rolling overhead & personnel	Yes Large industrial sink	Industrial workshop Separate exhaust w/ dust collection system	Wet

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<b>73</b>	Preparation – Dust Collection Equipment	<b>B</b>	<b>80</b>	12'	Painted & sealed CMU	Concrete	Structure	None	Surface mount fluorescent	None or painted steel	Low	Painted steel	Yes Sink	Separate exhaust	Wet
<b>74</b>	Preparation – Clean Workspace – Fabrication Shop & Mountmaking Ind. Framing & Matting (approx. 400 nsf)	<b>B</b>	<b>1,100</b>	14'–18'	Painted & sealed CMU or painted drywall	Concrete	Structure	None	Surface mount 2'x4' fluorescent	Laminate	Low	Double Dutch painted steel or Cookson overhead w/ personnel door	Yes Wash sink & floor sink	Industrial workshop Separate exhaust & industrial dust collection	Wet
<b>75</b>	Registrar's Collection Management Changing Exhibits/ Incoming/ Outgoing Areas/ Temporary Storage Area	<b>1</b>	<b>1,100</b>	14'–18'	Painted drywall	Vinyl tile or concrete	Structure	None	Surface mount 2'x4' fluorescent	Laminate & painted steel	High	Double Dutch painted steel or Cookson overhead w/ personnel door	Yes Wash sink	Gallery- archive	Pre-action dry
<b>76</b>	Registrar's Offices	<b>1</b>	<b>450</b>	10'	Painted drywall	Carpet	AT	None	Recessed parabolic fluorescent	Laminate & painted steel	High	Painted steel or laminate	None	Gallery- archive	Pre-action dry

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<b>77</b>	Permanent Collection Three Dimensional Collection Storage	<b>B</b>	<b>3,000</b>	18'	Painted drywall or painted CMU	Vinyl tile	Structure	None	Surface mount fluorescent	Powder coated steel	High	Overhead rolling steel & personnel	None	Gallery- archive	Pre-action dry
<b>78</b>	Object Quarantine Area Ind. freezers, pest control equipment, fumigation area	<b>1</b>	<b>600</b>	14'	Painted drywall or painted CMU	Vinyl tile smooth	Painted drywall smooth	None	Surface mount sealed fluorescent	Laminate & powder coated steel	High	Overhead rolling steel & personnel	Yes Industrial stainless steel sinks	Separate exhaust	Wet
<b>79</b>	Crate Storage	<b>B</b>	<b>900</b>	15'	Painted drywall or painted CMU	Concrete or vinyl tile	Structure	None	Surface mount fluorescent	None	Low	Overhead rolling steel & personnel	None	Gallery- archive or Regular	Pre-action dry
<b>80</b>	Digital Media, Graphics & A/V Center Offices & Workstations & Files	<b>B or Top</b>	<b>1,095</b>	10'-12'	Painted drywall	Carpet or vinyl tile	AT	Yes	Track lights & recessed parabolic fluorescent	Laminate	Med.	Laminate solid core	Yes sinks	Office separate exhaust	Wet

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
81	Digital Media Sound Studio	B or Top	600	14'	Acoustic treatment over drywall	Vinyl or carpet TBD	AT w/ acoustic treatment	None	Recessed parabolic fluorescent 2'x2' & specialized track	Laminate & steel shelving	High	Solid core laminate w/ acoustic baffles	None	Regular w/ quiet or acoustic dampers	Wet
82	Digital Media & Graphics Meeting Area 10–12 people	B or Top	250	10'	Painted drywall	Carpet	AT	Yes	Recessed parabolic fluorescent 2'x2'	Laminate	Low	Glass or solid core laminate	None	Office	Wet
83	Digital Media & Graphics Storage/Sign Storage	B or Top	550	12'	Painted drywall	Vinyl tile	AT	None	Surface mount fluorescent	Laminate & steel shelving	Low	Solid core laminate	None	Office	Wet
84	Security Control Room (Incl. Consoles, Monitors, Security AV & CPU Equipment, Phone & Communications Storage & Key Center)	1	350	9'	Hardened walls CMU w/ painted drywall	Carpet	AT	Bullet-proof glass	Recessed parabolic fluorescent 2'x4'	Yes Console Laminate	Very high	Steel reinforced	None	Office	Wet

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
<b>85</b>	Security Guard Supervisor Office	<b>1</b>	<b>140</b>	8'-9'	Painted drywall	Carpet	AT	TBD or none	Recessed parabolic fluorescent 2'x2'	Laminate	High	Painted steel hardened	None	Office	Wet
<b>86</b>	Support Staff Break Area	<b>B</b>	<b>350</b>	9'	Painted drywall	Vinyl tile	AT	Yes	Recessed parabolic fluorescent 2'x2'	Laminate	Low	Solid core laminate or wood veneer	Yes	Kitchen separate exhaust	Wet
<b>87</b>	Support Staff Locker Rooms (M & W) BGK to verify size.	<b>B</b>	<b>350</b>	8'-9'	Painted drywall	Vinyl tile or indoor-outdoor carpeting	AT or painted drywall	None	Recessed parabolic fluorescent	Yes and lockers, benches	Low	Painted steel	Yes	Regular separate exhaust	Wet
<b>88</b>	Support Staff Restrooms (M & W) & Showers (M & W) BGK to verify size.	<b>B</b>	<b>700</b>	8'-9'	Painted drywall & ceramic tile	Ceramic tile	Painted drywall	None	TBD Surface mount fluorescent	No	Low	Solid core laminate or wood	Yes	RR separate exhaust	Wet

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<b>89</b>	Exhibit Storage, incl. Props, Pedestal & Vitrine Storage	<b>B</b>	<b>750</b>	12'-14'	Painted CMU or painted drywall	Concrete or vinyl tile	Structure	None	Surface mount fluorescent	No cabinets Only steel shelving	Low	Overhead rolling steel	None	Regular	Wet
<b>90</b>	Maintenance Leader Workstation or Office/Conference Area	<b>B</b>	<b>110</b>	8'-9'	Painted drywall	Vinyl tile or carpet	AT	None	Recessed parabolic fluorescent 2'x2	Wkstn. cabinets & steel storage shelves	Low	Solid core laminare	None	Regular	Wet
<b>91</b>	Maintenance Supply Storage	<b>B</b>	<b>400</b>	12'-14'	Painted drywall or CMU painted	Concrete or vinyl tile	Structure	None	Fluorescent surface mount	No	Low	Painted steel & overhead rolling	None	Regular	Wet
<b>92</b>	Mail Room/Shipping/Package Receiving	<b>1</b>	<b>150</b>	9'	Painted drywall	Vinyl tile	AT	None	Recessed parabolic fluorescent 2'x2	Laminare & steel shelving	Low	Solid core laminare or wood veneer	None	Office but high CFM	Wet

MGA DB #	Space Description	Floor Level	Min NSF	Finished Ceiling Height	Walls	Floor	Ceiling	Windows	Lighting	Cabinets	Security	Doors	Plumbing	Mech. System Type	Sprinklers
93	Exhibit Receiving Area ind. Crating & Packing	1	1,200	18'	Painted drywall or painted CMU	Concrete or smooth vinyl tile	Structure	None	Recessed parabolic 2'x4' fluorescent w/ UV shield	Laminate	High	Painted steel overhead rolling & painted steel personnel	Yes sink	Gallery-archive	Pre-action dry
94	Installation Equipment	1 or B	300	18'	Painted drywall or painted CMU	Concrete	Structure	None	Surface mounted fluorescent	None or steel shelving	Low	None	None	Regular	Wet
95	Loading Dock Ind. truck dock back platform with scissor lifts, crane, truck back-in area, partially covered dock – 2 bays	1	2,200	18' min.	Painted drywall or painted CMU	Concrete	Structure	None	Non-impact recessed plus pulldown dock lights	None	Med.	Painted steel overhead rolling & painted steel personnel	Hose bibb	None or regular & truck exhaust fans	Wet
96	Trash and Recycling Areas, Interior Will also need a trash roll-off box bay outdoors	1	550	10'-12'	CMU painted	Concrete	Structure	None	Exterior lights Impact resistant	No	Low	Painted steel & overhead rolling	Hose bibb	Regular	Wet

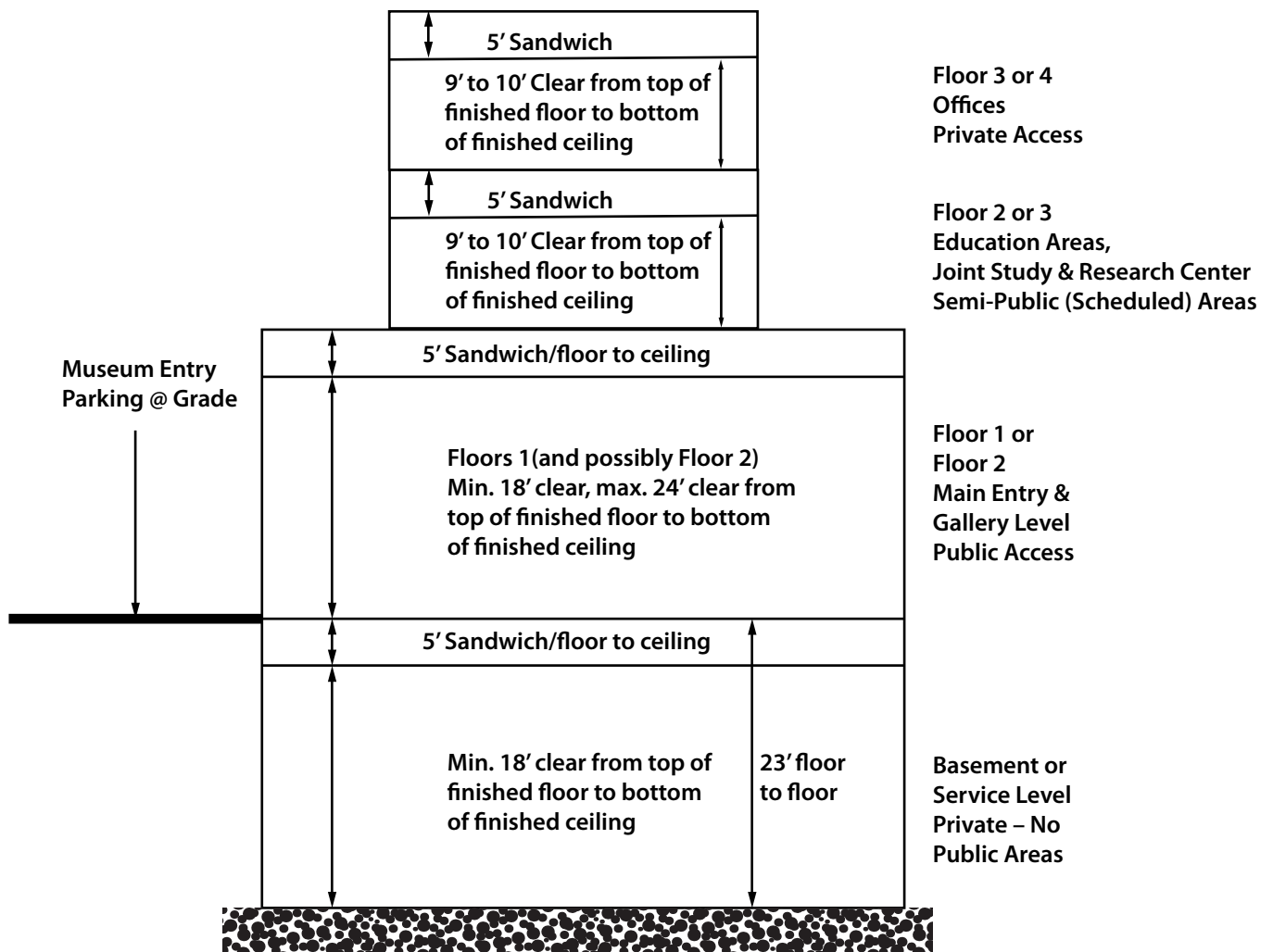
<b>MGA DB #</b>	<b>Space Description</b>	<b>Floor Level</b>	<b>Min NSF</b>	<b>Finished Ceiling Height</b>	<b>Walls</b>	<b>Floor</b>	<b>Ceiling</b>	<b>Windows</b>	<b>Lighting</b>	<b>Cabinets</b>	<b>Security</b>	<b>Doors</b>	<b>Plumbing</b>	<b>Mech. System Type</b>	<b>Sprinklers</b>
<b>97</b>	Building Equipment Storage	<b>B</b>	<b>700</b>	14'	Painted drywall or CMU	Concrete	Structure	None	Surface mount fluorescent	Painted steel shelving	Low	Painted steel	None	Regular	Wet
<b>98</b>	ITC-generated Publication Storage	<b>B</b>	<b>350</b>	12'	Painted drywall or CMU	Concrete	Structure	None	Surface mount fluorescent	Painted steel shelving	Low	Painted steel	None	Regular	Wet
<b>99</b>	Building Support Staff Areas	<b>B</b>	<b>250</b>	10'	Painted drywall	Carpet or vinyl tile	AT	Possible	Recessed parabolic fluorescent	Laminate	Low	Painted steel	None	Regular	Wet
<b>100</b>	Building Maintenance Equipment/Support	<b>B</b>	<b>1,500</b>	14'	Painted drywall or CMU	Concrete	Structure	None	Surface mount fluorescent	None or painted steel shelving	Low	Painted steel	None	Regular	Wet



## 5.5 SPACE ADJACENCY BUBBLE DIAGRAMS

# UTSA/ITC

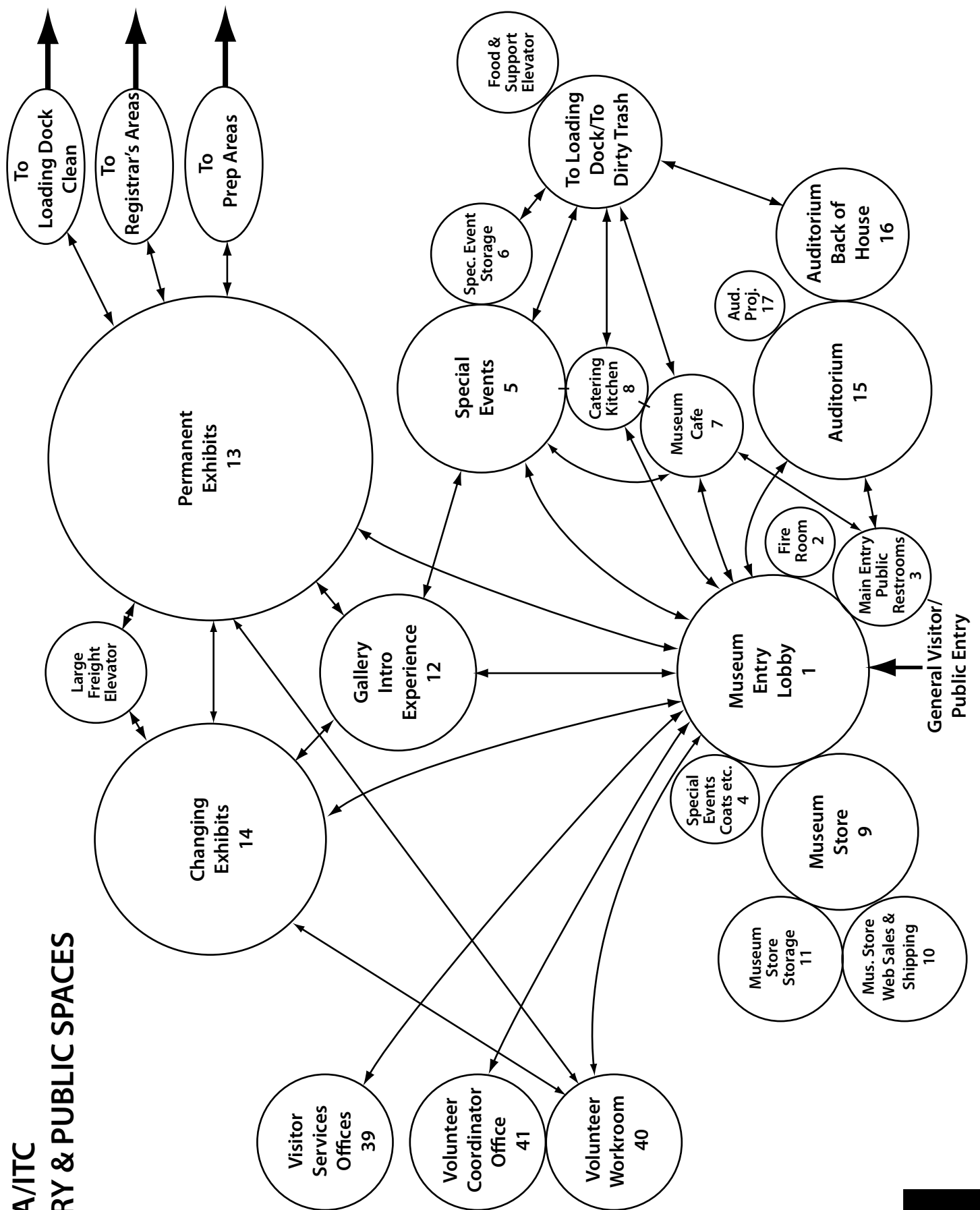
## FLOOR LEVEL STACKING SECTION CONCEPT



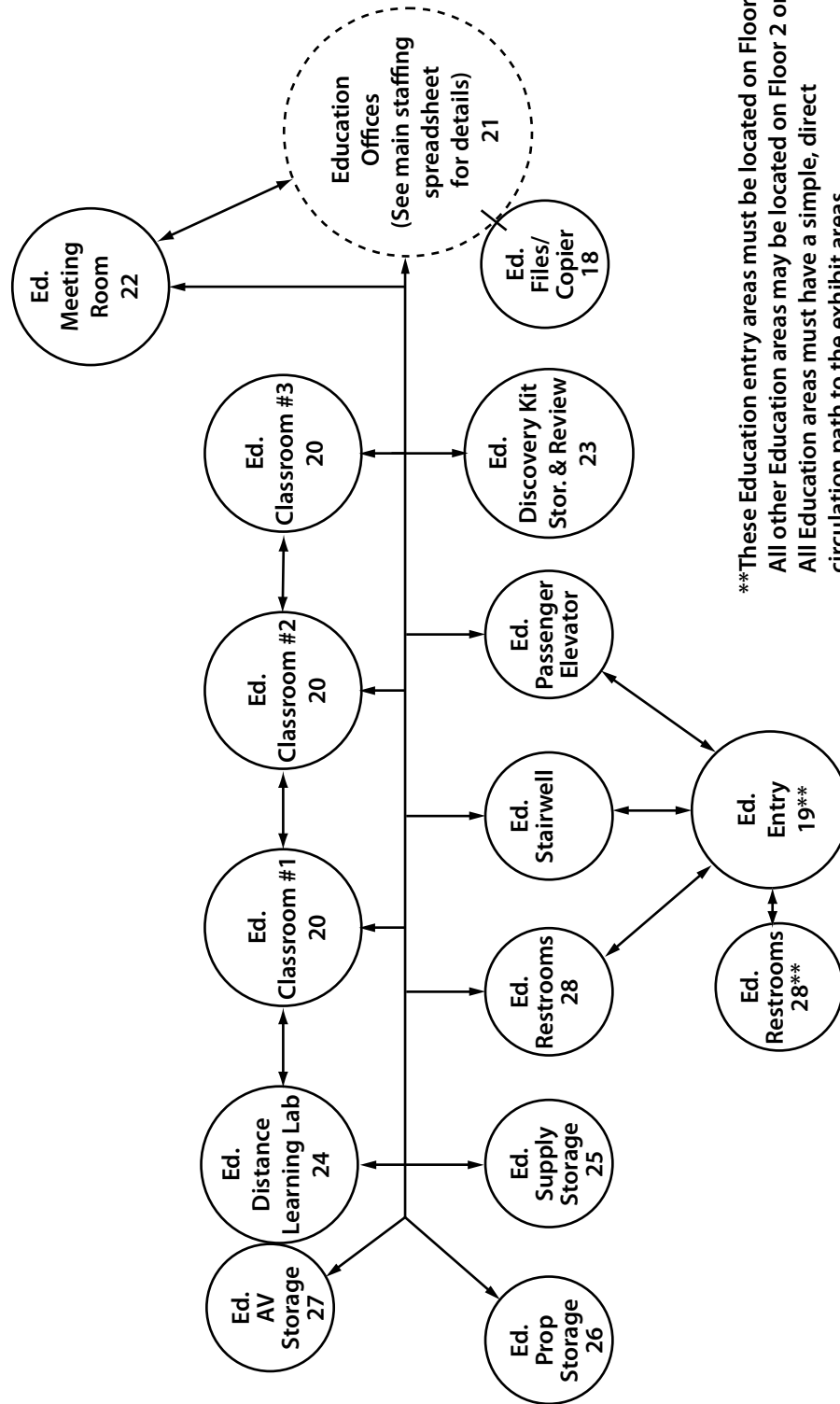
- There may be one or two public access floors, depending on the footprint size. These are at grade and at just above grade.
- Gallery floor live load capacity to be 200 lbs. per sf min., 250 lbs. per sf max.
- All JSRC areas (including collection storage, exhibit receiving, and registrar's areas) live load to be 275 lbs. per sf min., 300–350 lbs per sf max.
- Floor live load in Admin offices if offices are located on a separate floor = 150 to 175 lbs. per sf.
- Education spaces floor live load = 150 to 175 lbs. per sf
- Loading dock (all areas) floor live load capacity = 300 lbs. per sf.
- Basement floor live load capacity is 250 lbs. per sf live load

1

# UTSA/ITC ENTRY & PUBLIC SPACES

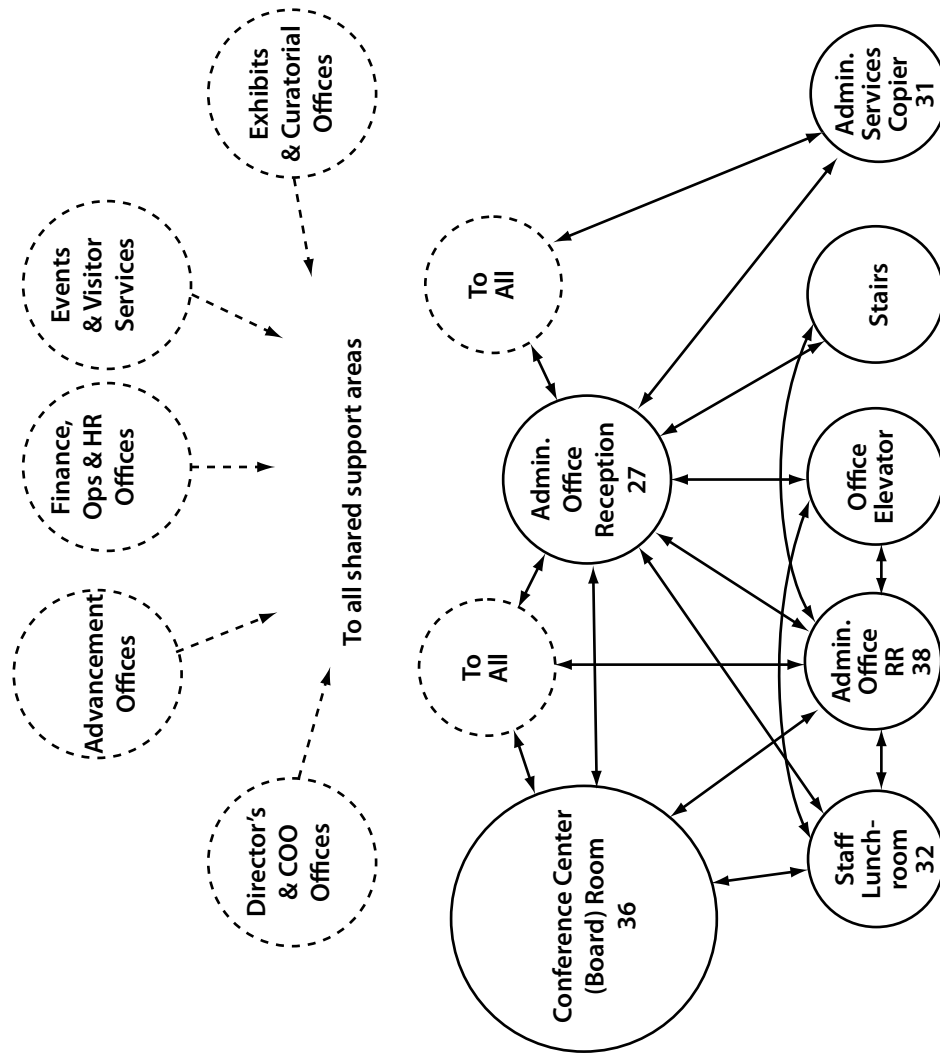


# UTSA/ITC EDUCATION AREAS



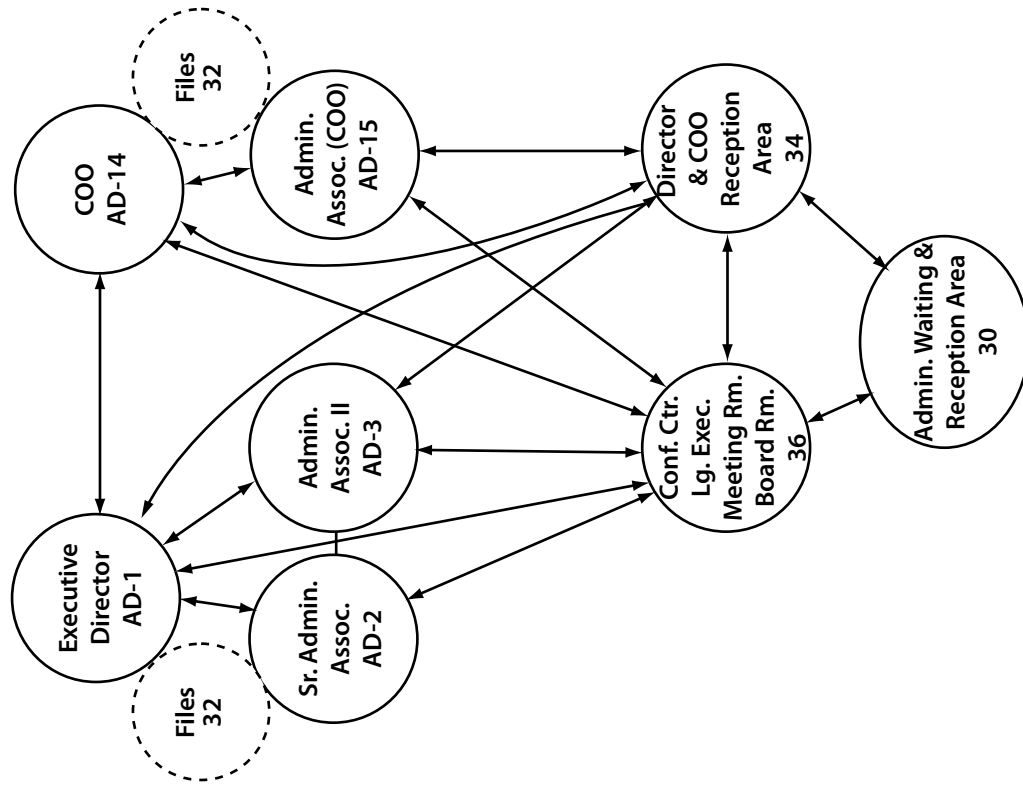
\*\*These Education entry areas must be located on Floor 1.  
 All other Education areas may be located on Floor 2 or Floor 1.  
 All Education areas must have a simple, direct circulation path to the exhibit areas.

# UTSA/ITC ADMINISTRATIVE OFFICES—OVERALL—SHARED SUPPORT AREAS



Administrative offices all located on the top floor.

# UTSA/ITC ADMINISTRATIVE OFFICES—DIRECTOR & COO

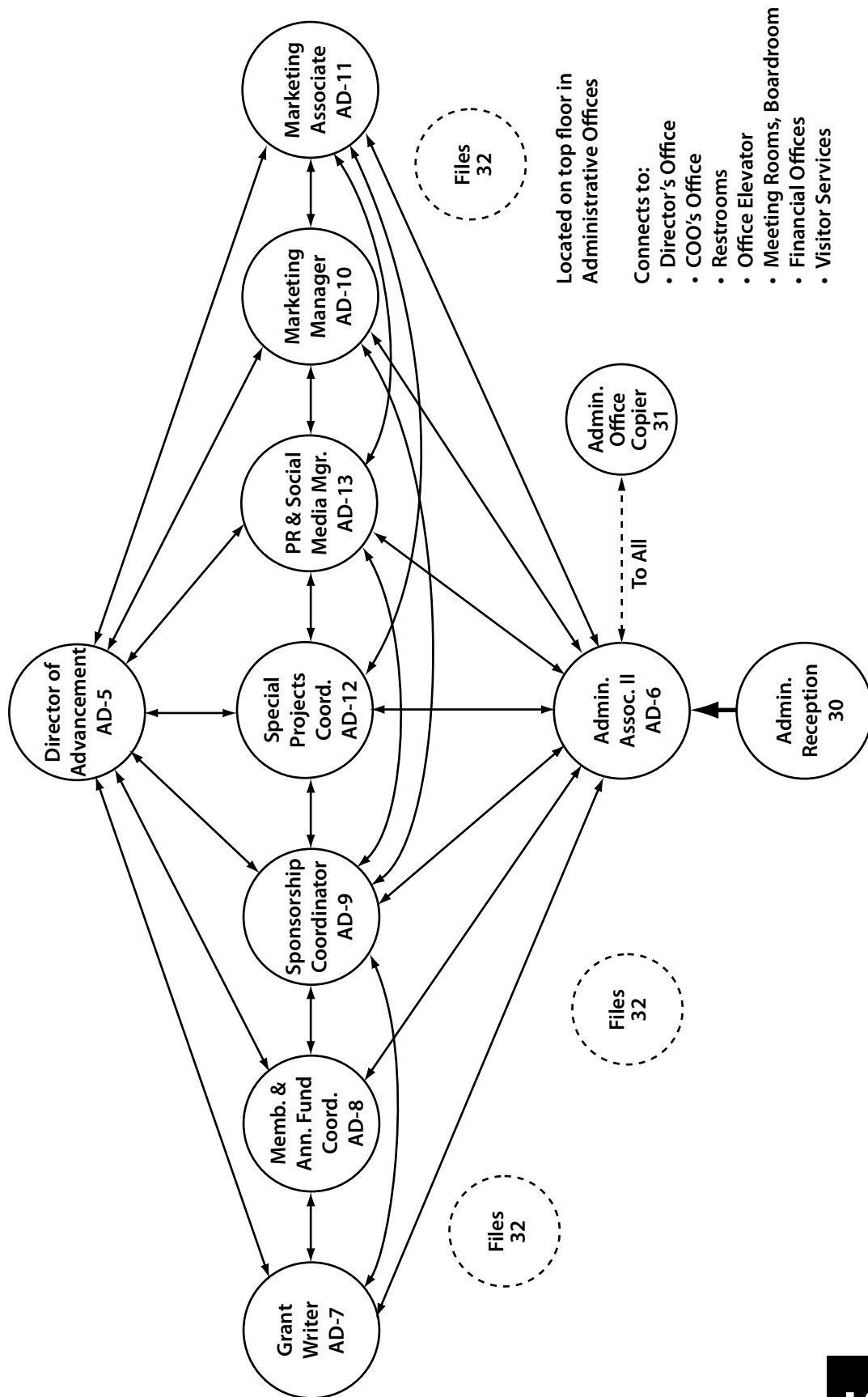


Located on top floor

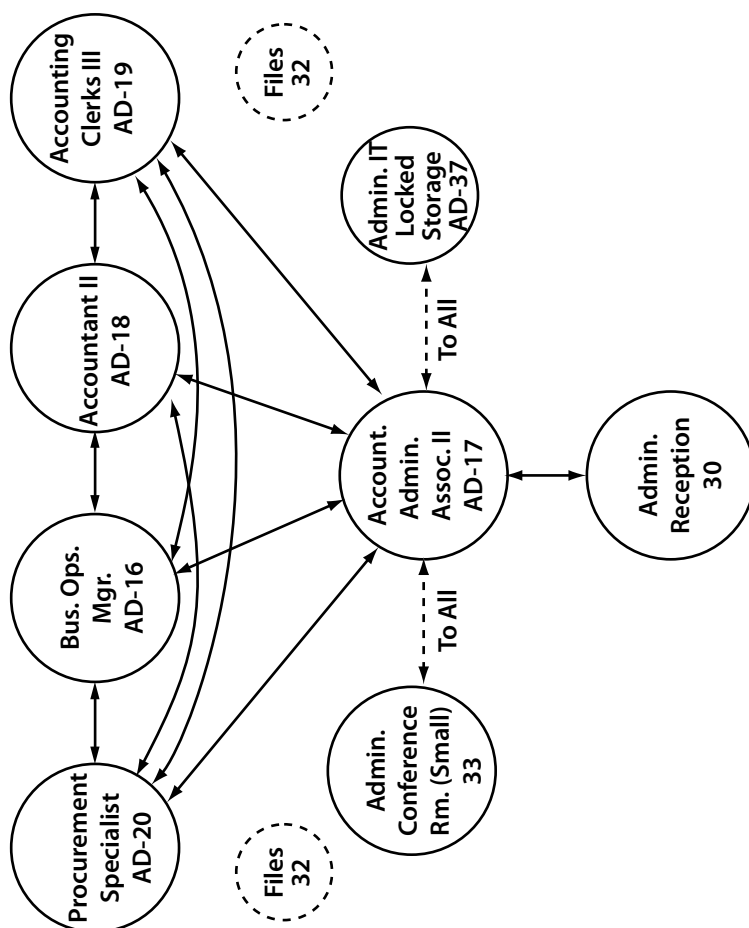
Connects to:

- Office Elevator
- Admin. Restrooms
- Copier Center
- All Senior Administration
- All Meeting Areas

# UTSA/ITC ADMINISTRATIVE OFFICES—ADVANCEMENT



**UTSA/ITC**



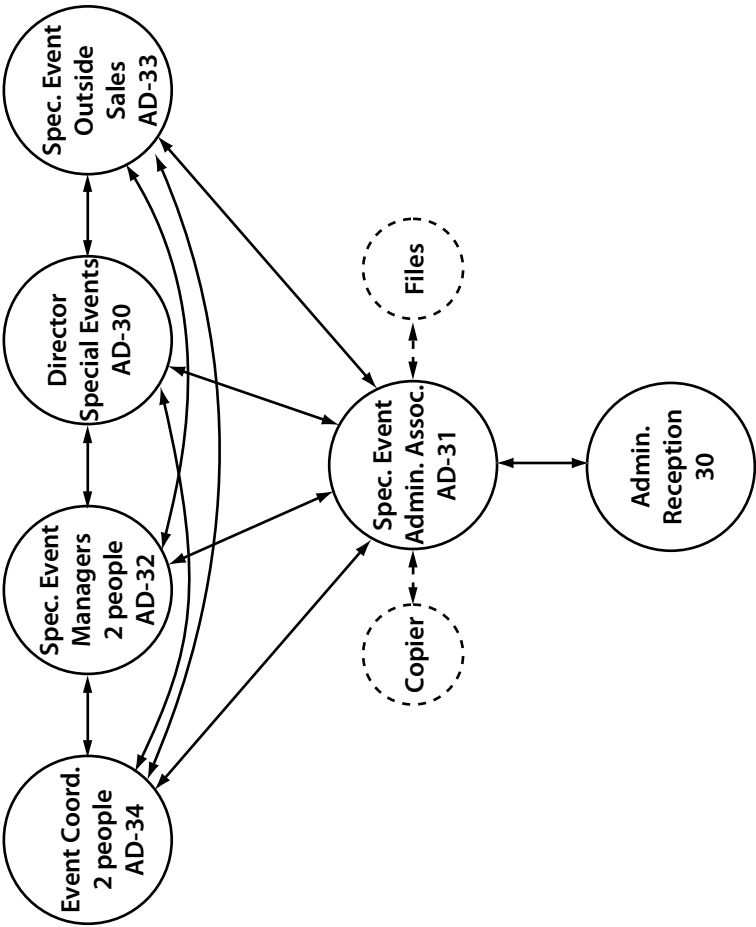
**Located on top floor**

**Connects to:**

- COO Office
  - Admin. Office Services
  - Admin. Conf. Rm. Med.
  - Admin. Conf. Rm. Sm.
- (is also used as an audit room)
- This area will need a safe & locked files



# UTSA/ITC ADMINISTRATIVE OFFICES—SPECIAL EVENTS

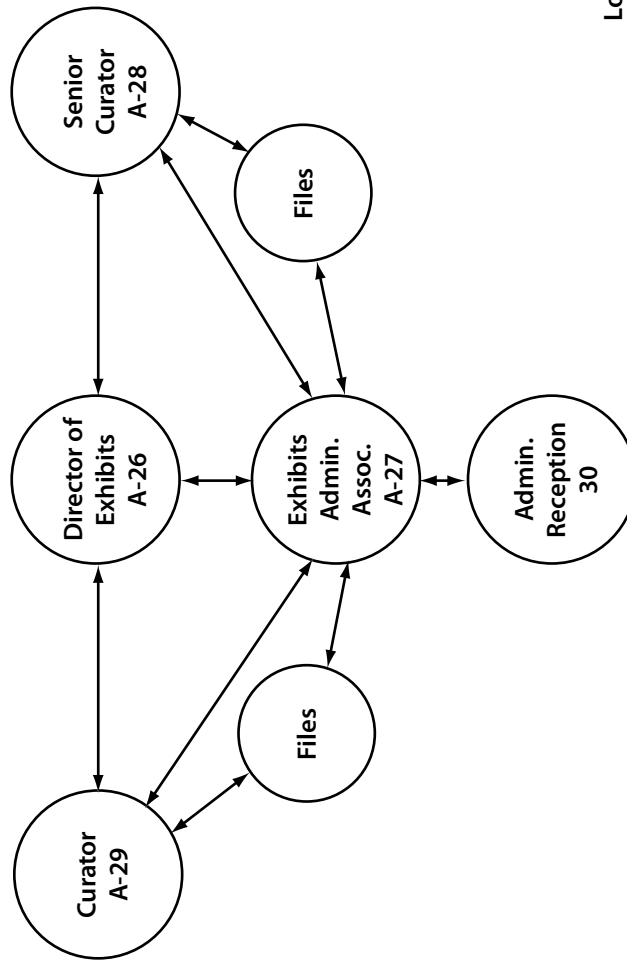


Located on top floor

Connects to:

- COO
- Membership & Advancement
- Education Department
- Visitor Services at Front Entry
- Director, Facilities
- Office Elevator
- Meeting Rooms
- Marketing Department
- Maintenance & Housekeeping Department

# UTSA/ITC ADMINISTRATIVE OFFICES—EXHIBITS & CURATORIAL

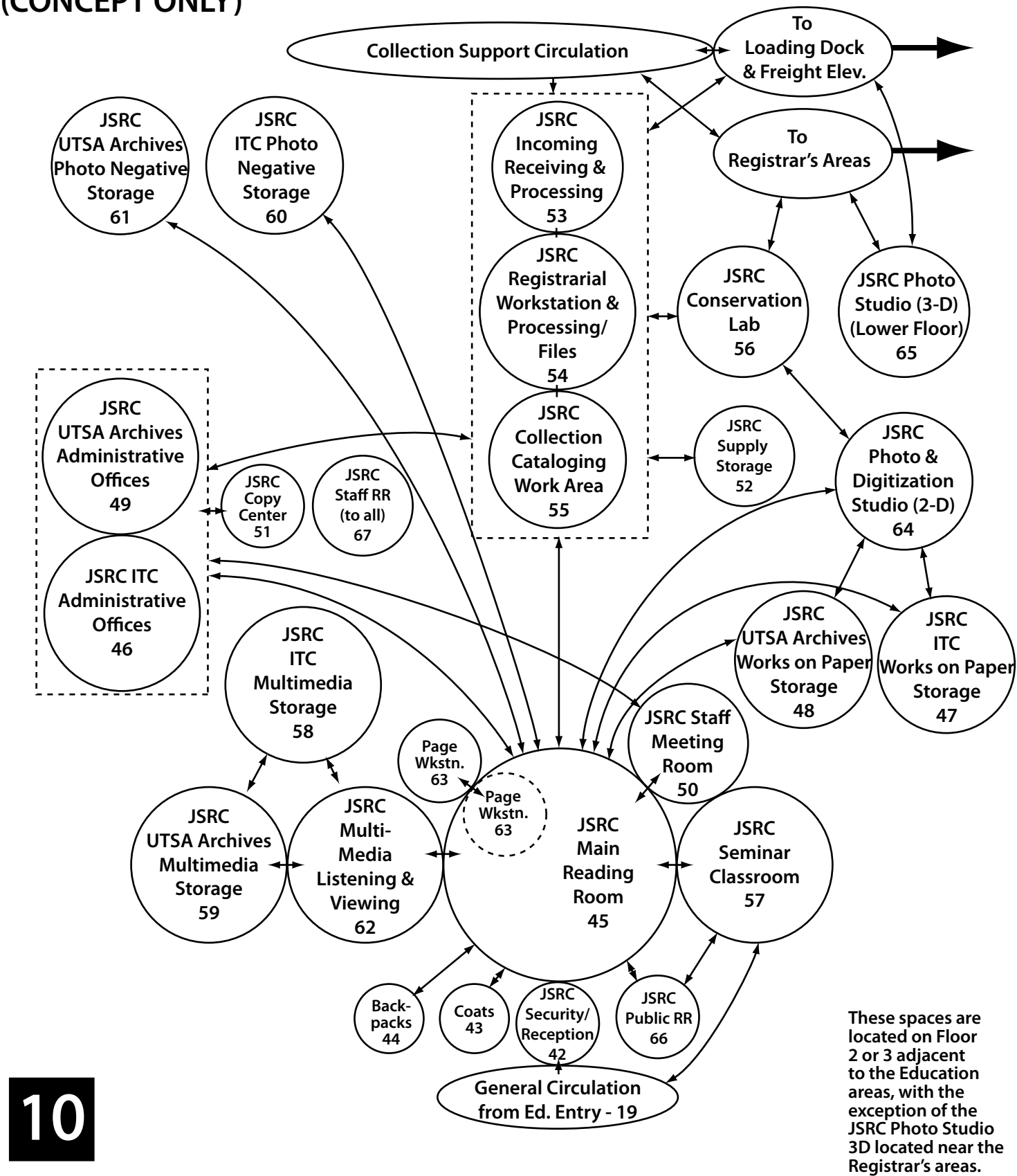


Located on top floor in Administrative Offices

Connected to:

- Executive Director
- Registrar
- Exhibit Halls
- Office Elevator
- Preparation & Installation
- Education
- PR & Marketing
- Loading Dock & Restrooms

# UTSA/ITC JOINT STUDY & RESEARCH CENTER (JSRC) (CONCEPT ONLY)

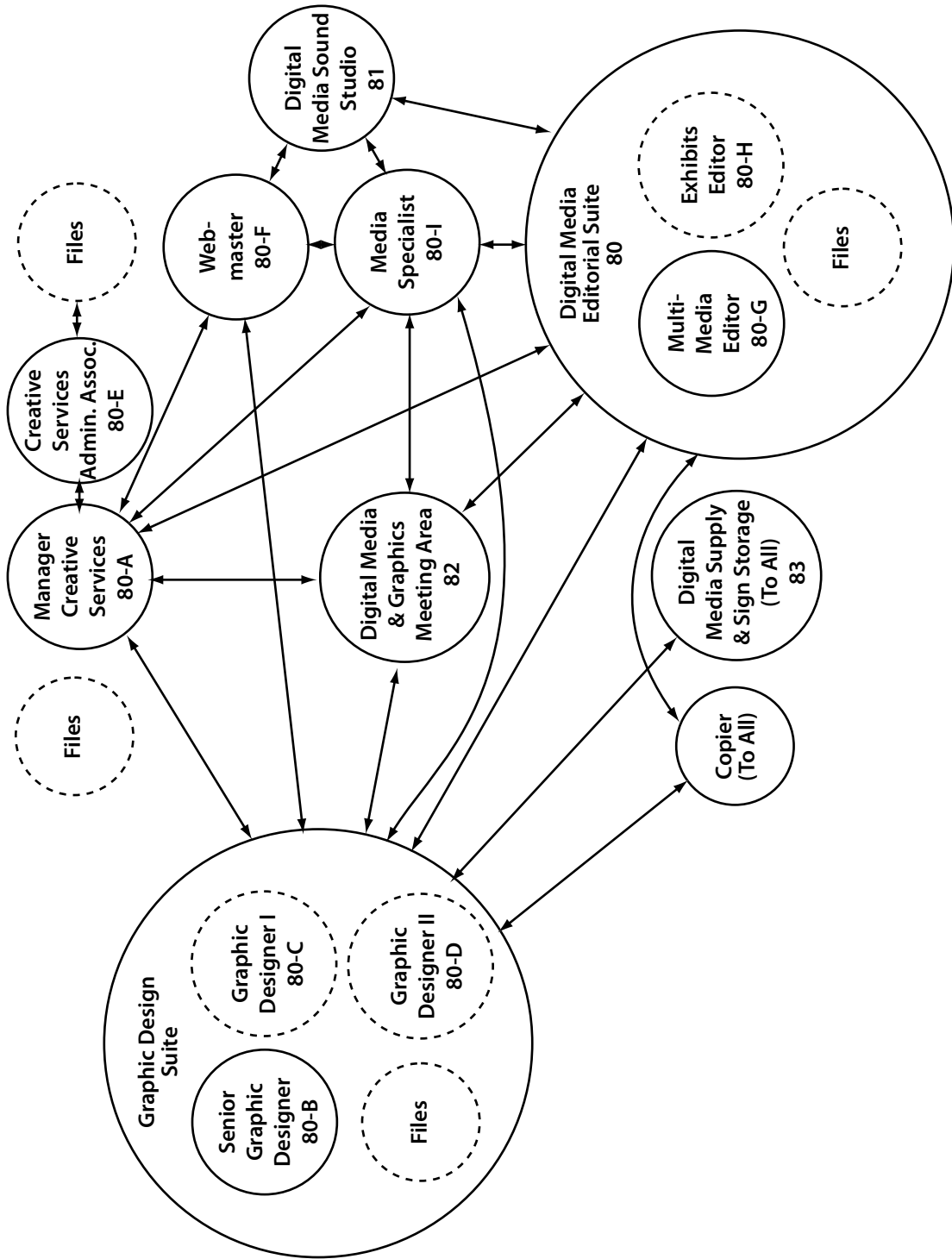


**UTSA/ITC**



**\*\*These spaces should be located in the Basement.  
All others should be located on Floor 1.**

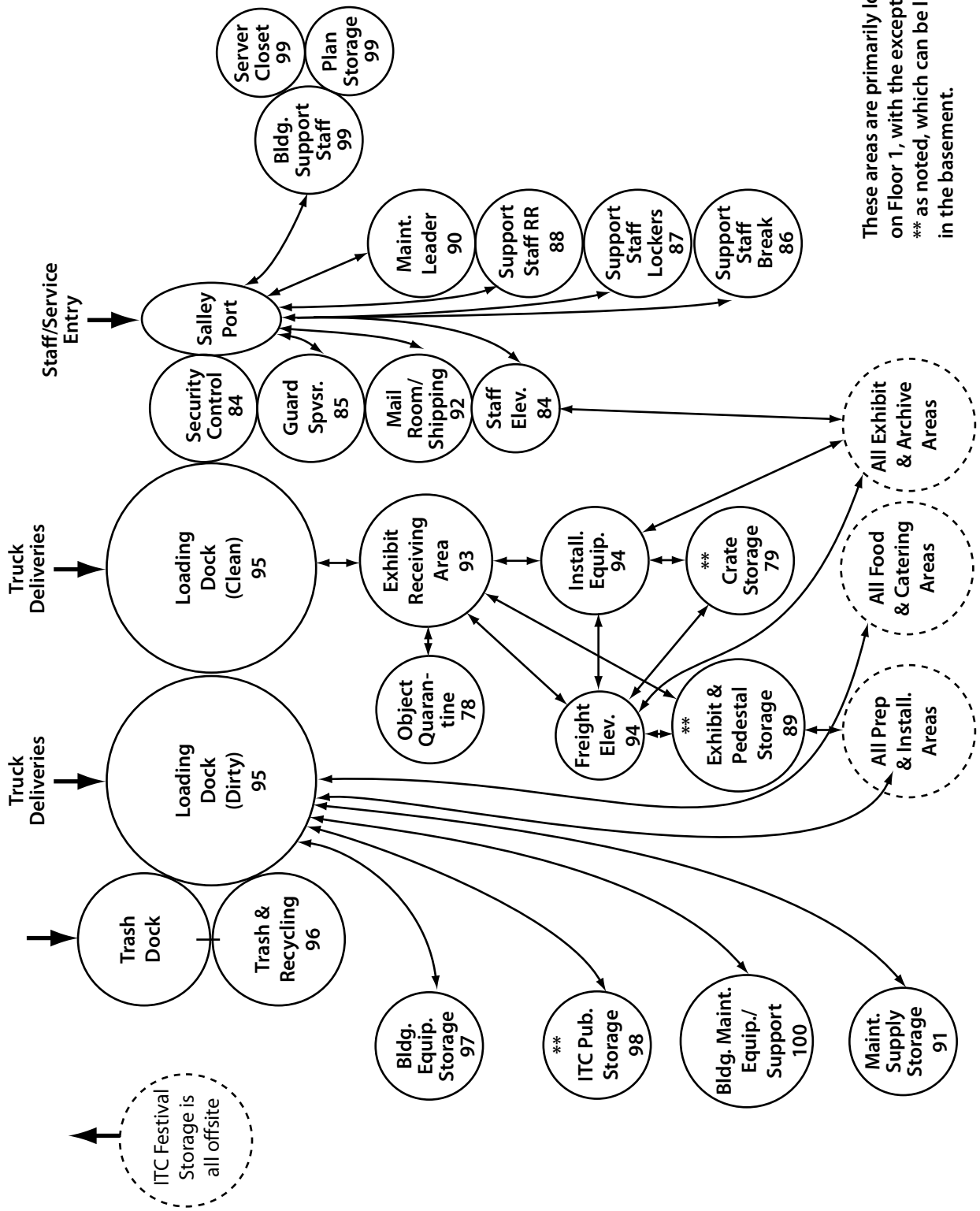
# UTSA/ITC DIGITAL MEDIA & DESIGN AREAS



Also in this department is the Photographer who works in the two photo studios (2D and 3D). (80-J)

To be located on top floor Administrative offices, or near preparation areas, or near Education and JSRC areas.

LOADING DOCK AREAS INCLUDING SECURITY & SUPPORT



## 5.6 POTENTIAL PROJECT TIMELINE

### UTSA ITC MGA RECOMMENDED FACILITY DEVELOPMENT SEQUENCE

Task	Year 1 2010	Year 2 2011	Year 3 2012	Year 4 2013	Year 5 2014	Year 6 2015	Year 7 2016	Year 8 2017	Year 9 2018
HPARC Initiates & Completes HemisFair Master Plan 18 months									
Discussions about UTSA HemisFair Site Incl. potential lease of site to other tenants/UTSA site value determination Approx. 20 months									
UTSA Defines ITC's HemisFair Site Position 12-18 months									
ITC Architectural Program (DPP) Development & Completion 9-12 months									
Architect Search for New ITC Building Design Architect 9-12 months									
Architect's Contract Negotiations 4-5 months									
Building Design 22-24 months									
Building Specifications & Bidding 2-4 months									
Building Construction 24 months									
Exhibit & Equipment Installation 6 months									
Opening Day									

## UTSA ITC MGA RECOMMENDED CAPITAL PLANNING SEQUENCE

Capital Related Task	Year 1 2010	Year 2 2011	Year 3 2012	Year 4 2013	Year 5 2014	Year 6 2015	Year 7 2016	Year 8 2017	Year 9 2018
Reposition, Re-profile and Expand ITC Development Board Marjie French, Pres. Romo, Tim Gette									
Develop Interim Capital Campaign Strategy Marjie French & Team									
Capital Campaign Funding Feasibility Study									
Develop New ITC Branding and Marketing Strategy and Campaign									
Identify and Confirm Top Capital Campaign Donors									
First Tier Lead Gifts									
Second Tier Lead Gifts									
Capital Campaign First Phase (Top Level)									
Capital Campaign Second Phase (Lower Level)									
Membership Campaign									
Bond Research									
Bond Prequalifications (Feasibility)									
Bond Process (Political & Financial)									
Bond Issuance									