

Institute of Texan Cultures

The University of Texas at San Antonio

AAM Accreditation Facility Assessment Report

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Consultant:

M. Goodwin Museum Planning, Inc. (MGMP)
Marcy Goodwin, President
8233 Yeager Drive NE
Albuquerque, NM 87109
Tel: 505 832 7114
www.mgoodwinmuseumplanning.com

Client:

The University of Texas at San Antonio
Kimberly Andrews Espy, Ph.D., Provost
Academic Affairs, MB 4.210
One UTSA Circle
San Antonio, TX 78249-3209
Tel: 210 458 4110
kimberly.espy@utsa.edu
www.provost.utsa.edu

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What is museum accreditation?

Nearly all mid-sized and larger US museums seek accreditation by the American Alliance of Museums (AAM).

This is because, according to the AAM, accreditation:

- Offers high profile, peer-based validation of an organization's professionalism, operations and impact.
- Increases an organization's credibility and value to funders, policy makers, insurers, community and peers.
- Is a powerful tool to leverage institutional change and helps facilitate loans between institutions.

This project's goal is to assess the ability of the current Institute of Texan Cultures (ITC) facility to achieve AAM accreditation, and to identify the problems that might inhibit the ITC from achieving accreditation.

The ITC was established in Chapter 75 of the Texas Education Code to be "used principally as a **center** concerned with subjects relating to the history and culture of the people of Texas, with collecting, organizing, and interpreting information on Texas subjects, and with producing films, filmstrips, slides, tapes, publications, and exhibits on these subjects for statewide use on television, in classrooms, in museums, and at public gatherings for the benefit of the people of Texas."

While the ITC is designated as a "center" and not a "museum," its mission positions the institution within the functional framework of a museum. Many comparable institutions, especially those focused on regional culture, incorporate performance, food, cultural practice and festivals as a key feature of their programmatic offerings. A museum or cultural center can present any range of events, lectures, seminars, research, etc., as long as their work with the public, with their own governance, with staff training, with their own internal accountability, with exhibitions and education, and with their collections, loan archives and artifacts, reflect professional standards and meet professional benchmarks.

Similarly, the ITC and its peers have professional standards for their facilities, organization, protocols and staff. The AAM's standards represent industry-wide acknowledgment of these standards, and thus the UTSA leadership has pursued this study to determine if the existing ITC building and site meet facility-related requirements for achieving AAM accreditation. The ITC facility is considered to be a large facility of approximately 186,000 gross square feet.

The following is a list of AAM-accredited museums, history centers and science centers in Texas. Organizations located in San Antonio are noted in **bold**.

- National Museum of the Pacific War, Fredericksburg
- Amon Carter Museum of American Art, Fort Worth
- Amarillo Museum of Art, Amarillo
- Art Museum of South Texas, Corpus Christi
- Blanton Museum of Art, Austin
- Ellen Noel Art Museum of Permian Basin, Odessa
- Art Museum of Southeast Texas, Beaumont
- Corpus Christi Museum of Science & History, Corpus Christi, TX
- Contemporary Arts Museum Houston, Houston
- Dallas County Heritage Society, Dallas Heritage Village
- Perot Museum of Nature and Science, Dallas
- Dallas Museum of Art, Dallas
- El Paso Museum of Art, El Paso
- Fort Worth Museum of Science & History, Fort Worth
- Fort Bend History Association, Richmond
- Heritage Farmstead Museum, Plano
- Museum of South Texas History, Edinburg
- Houston Museum of Natural Science, Houston
- Holocaust Museum Houston
- **McNay Art Museum, San Antonio**
- International Museum of Art & Science, McAllen
- McFaddin Ward House, Beaumont
- Modern Art Museum of Fort Worth, Fort Worth
- Museum of Fine Arts, Houston
- Museum of the Southwest, Midland
- The Grace Museum, Abilene
- The Old Jail Art Center, Albany
- Panhandle-Plains Historical Museum, Canyon
- Sam Houston Memorial Museum, Huntsville
- **San Antonio Museum of Art, San Antonio**
- San Angelo Museum of Fine Arts, San Angelo
- Sixth Floor Museum at Dealey Plaza, Dallas
- Mayborn Museum Complex, Waco
- Star of the Republic Museum, Washington
- Texarkana Museums System, Texarkana
- Museum of Texas Tech University, Lubbock
- Texas Maritime Museum, Rockport
- Tyler Museum of Art, Tyler
- U.S. Army Medical Department Museum, Fort Sam Houston
- Wichita Falls Museum of Art at MSU Texas
- **Witte Museum, San Antonio**
- Bullock Texas State History Museum, Austin
- George Ranch Historical Park, Richmond
- DeWalt Heritage Center, Missouri City
- The George Observatory, Needville
- HMNS at Sugarland, Sugar Land
- Draughon-Moore Ace of Clubs House, Texarkana
- Discovery Place Children’s Museum, Texarkana
- Museum of Regional History, Texarkana

Museums operate under a set of professional practice “rules” in a variety of subjects. These subjects are:

- Physical facility
- Staffing
- Finances
- Operations and management
- Security
- Exhibition environment and climate control issues
- Fire and life safety
- Collections handling, storage and climate control

If the museum can certify that it is addressing all of these issues properly, it is then eligible for accreditation by the American Alliance of Museums (AAM).

Areas of assessment

Because our study is focused only on the facility-related aspects of accreditation, we used the AAM’s General Facility Report as a guide to assess the ITC’s building and site. We studied the following core components of the ITC facility in our assessment:

- Building Construction/Facility Maintenance and Condition
- Site & Surrounding Area
- Fire and Life Safety Systems
- Security Infrastructure & Protocols
- Environmental Control
- Loading, Receiving & Support Areas
- Collections Storage and Handling

Accreditation criteria

The following are the primary considerations for an AAM-accreditable museum or center as outlined in the AAM General Facility Report, and as is reflected in contemporary museum professional practice. Please note that this summary list does not represent all accreditation assumptions, especially those related to administration, finances and governance, which were outside of the scope of our report.

- All staff are professionally-trained in AAM-related museum practice, methodology and ethics. All staffers who handle any objects, artifacts, etc. on loan to the museum must undergo special training in the packing, unpacking and handling of these special exhibition objects. Staff periodically undergo training check-ups and updates.
- Ensure any upgrades or modifications to the facility to fulfill accreditation standards meet all current building codes and life safety standards.
- The facility's design and all operations and environmental practices place a special emphasis on the preservation, security and safety of all objects, artifacts, archives, photographs, etc. held within the facility, whether on a permanent basis or on loan. With this in mind, the museum works constantly to test, check or upgrade the many building system issues (e.g. HVAC, humidity, temperature, fire and life safety systems, security systems) that might jeopardize the safety of the collections and all objects on loan held within the building.
- The facility offers stable temperature and humidity conditions that meet the specifications of professional staff and conservators. The facility allows staffers to develop specific environmental conditions as needed for specific gallery and collection storage spaces, and objects and media. The facility's temperature and humidity are reviewed multiple times a day. A vapor barrier has been installed throughout the entire facility's perimeter. All windows and doors are thermally broken.
- All archivists, special collections staffers and collections managers who deal with outside researchers and students should be trained how to teach/show these users of collection materials in the best practices for handling these important objects. The rooms allocated for this work should offer maximum security oversight and management, to deter theft and damage.

- Record-keeping is essential to the professional management of a museum. Records must be kept via the registrar's database, the librarian's and archivists databases, regular reviews and dated reports, photographic documentation, environmental condition readings, etc.
- All visitor and staff entries to the museum facility are overseen by regular, ongoing security surveillance programs. There are no casual entries; there is access oversight of all. All primary exterior areas and access points to the facility will have full security supervision, via video, card key access, motion detectors, digital telecommunication, etc. This surveillance program is kept private, secure and apart from all museum visitors and staffers.
- There is a full, professional loading dock. The loading dock drive and the dock itself are suitable to handle a 65-70' semi-tractor trailer, and to load and unload valuable cargo from the truck. The dock has a professional dock lift and is of sufficient width and height to be able to handle very large crates. The site or an adjacent space offers a truck turnaround space that is safe, and which allows trucks to turnaround away from the site.

The access path from the dock into the galleries or collection storage and study areas includes the following: a secure, wide and tall object-handling circulation path, high ceilings, sufficient live load capacity to handle large objects and large material handling equipment. There is a large freight elevator that is strategically located between the loading and receiving areas and the galleries, galleries and collection storage area. This object-handling circulation path offers the structural capacity to support large, heavy objects as well as object handling equipment, such as a fork lift or a heavy pallet lift.

- All gallery lighting is UL-approved, checked regularly for shorts, and has lighting fixtures that offer light levels that are protective of the conservation needs for all objects held within the galleries.
- Per the Museum Handbook Part I, Chapter 9, issued by the National Park Service, fire-rated assemblies should be employed when renovating or designing new structures housing collections, including shared spaces such as workshops or other high fire-risk activities.

Fire-rated assemblies include the following:

- Fire barriers are continuous membranes designed to restrict the movement of fire.
- Fire walls and doors separate or subdivide structures and spaces, and are designed to prevent the spread of fire.

- Fire windows have glass that resists shattering from heat, rapid temperature changes, and pressure of fire hoses.
 - Fire/smoke dampers are devices installed in HVAC ducts, fire barriers, and fire doors to limit fire spread and smoke infiltration.
 - Smoke barriers are installed in spaces between walls and floors to limit smoke infiltration.
 - Roofs with an appropriate fire rating, such as Class A roofs and roof tiles.
- All areas that may produce particulate matter or odors have special air filters and utilize direct exhaust, meaning that no air is ever directly recirculated if it originates in the museum's kitchens, production workshops, conservation labs, classrooms, bathrooms etc.
- The museum observes a series of rules regarding fire inside the facility. This means that no individual can create a fire of any kind within the building unless it is supervised by a trained professional. These actions are performed in a fully fire-resistant space (such as the facility's kitchen and catering kitchen areas).
- The staff does everything in their power to eliminate all types of pests inside the facility, especially rodents and insects, by using rodent control boxes, rodent control surveillance, insect traps, and if necessary other actions, throughout the facility, and at all exterior facility access points, indoors and out. The staff regularly checks exhibition areas and collection storage areas to determine if any new infestations occur. The staff has a pest control plan that includes isolation of incoming objects and employs freezers to neutralize living pests inside objects.
- The museum has well-drafted plans for all relevant types of emergencies and disasters, as well as disaster recovery for any collection or loan objects. The museum regularly conducts emergency/disaster practice drills and training programs.
- The museum building is built in such a way that the facility deters threats of flooding, seismic shift, subsidence, and wind damage from tornadoes or hurricanes.
- The facility utilizes structural building materials that are fireproof, such as concrete block or poured concrete.
- There are no sources of water above the galleries or collection storage.

Background

The ITC was created as a part of the Hemisfair World's Fair, which opened to the public in 1968. The ITC's architects were the Dallas/Houston area firm Caudill Rowlett Scott, or CRS. CRS no longer exists, however the ITC's current archives incorporate an extensive history and documentation of the Hemisfair project, the ITC building, the building and construction plans, etc.

The ITC was designed to be a short-duration exhibit hall. The ITC's Hemisfair-era "mission" was to show the world the "diversity" of the people of Texas. It was advertised as the Texas Pavilion at Hemisfair.

As such, the ITC as an "organization" did not exist at the time of Hemisfair. The ITC's "organization" was quite ambiguous for many years, because when it was planned, it was expected to either close or change its identity after Hemisfair closed, circa 1968-1969. In practice and operations, it was never actually an "Institute," nor was it a museum as museum professionals would have defined it.

During its design period, it had been assumed that some other "organization" would assume ownership of the ITC facility and exhibits once the Fair closed, or somehow it would be "repurposed."

Shortly after Hemisfair closed, the University of Texas San Antonio was created and there were a series of initial operational activities; but at the time, very little attention was paid to the ITC. Discussions were held among some of Texas' State political leadership, as well as San Antonio's broader leadership, and as a result, the brand-new UTSA then incorporated the ITC as a "Community Services" program unit. However, until around 2018, the ITC had no academic mission or academic relationship with UTSA.

Assessment

The original concept for the ITC, and its subsequent acquisition by UTSA, present multiple ambiguities and contradictions that manifest in facility-related challenges to operations and accreditation.

No academic mandate.

The ITC was founded as a exhibit center, owned originally by the State of Texas and the Hemisfair Corporation. Shortly after Hemisfair's closing, UTSA took ownership of the UTSA portion of the Hemisfair site and some adjacent parcels. At the time UTSA made no provision for academic relevance, since it was seen as a "Community Services" outreach program.

Thus there were no study and seminar areas as are usually necessary for an academic museum. There was no University-oriented collection research and access program as is typically seen in peer university museums, centers and institutes.

Not envisioned as a collecting institution.

The ITC started as a short-term exhibit center, one with no mandate to collect. Thus, no part of the building was built with a vapor barrier, and there was never a way to stabilize the interior temperature and humidity. The building was not built with a museum-standard loading dock, and there are no museum-standard art/artifact/object receiving areas.

Since the ITC was brought under the management of UTSA's Division of Libraries, the Library has brought many UTSA-owned archival materials into the building for long-term storage on the third floor, after relocating them from the 1604 and the Downtown campuses.

It is recommended that UTSA preform a structural analysis of the floor slabs on all three floors to confirm that the structure is capable of supporting the live load required for archival storage. Our 2010 report outlined this problem, but at that time the actual existing live loads related to collection storage were less than now presented. To our knowledge, a detailed structural study of the ITC building has not been completed to date, though we are aware that such a design is in the commissioning phase at UTSA.

The International Building Code expects live loads for heavy storage conditions of 250 pounds per square foot, or less (2015 IBC 1607.1 as adjusted by 1607.10). Recommendations beyond the code requirements should be included as part of the structural engineering report, and should also consider the specific manufacturer requirements for compact storage systems that may be employed (e.g. Spacesaver systems, which may require live load capacities in excess of 275 lbs per sf).

After our 2009-2010 report, no work has been done in the intervening decade to fully address this significant issue. The existing structure may be inadequate to carry the live loads required for collection receiving, installation, storage and access.

This issue has a major adverse effect on the ITC's ability to be accredited. Also, if the floor load capacity of the third floor has been exceeded, this presents a major health and safety issue for all personnel and visitors within the building.

Spaces not designed for museum standards.

Many of the spaces on all three floors have prominent, large, thick structural columns. These columns now pose great challenges for the successful design of the exhibits in the gallery spaces, as well as for the collection storage area floor layouts. The large 2.5' x 2.5' columns on a 21' x 42' grid prohibit the gallery spaces from being opened up for large exhibits.

Because it was perceived as a non-collecting institution, and because the artifacts and objects in the galleries were not perceived as being "of value," the loading, receiving, art/object handling areas were not built to museum standards, with, for example, a full pre-action sprinkler systems organized in specific collection and artifact storage and handling-related zones throughout the building.

Since the building was constructed, UTSA has invested in fire alarm and sprinkler upgrades at the ITC in the early 2000s, installing a dual interlock pre-action sprinkler system over the entire exhibit floor to meet life safety standards. However, the exhibit floor (floor two) is divided into only two zones of approximately 30,000 gsf each. In order to meet accreditation standards, this system may need to be enhanced via separation into additional, smaller zones. The existing deluge-style sprinkler heads should be replaced with mister-style heads in specific collection and artifact-related zones to help prevent damage to objects.

The building was never designed with a separate, secure room that can act as a full security control center for a museum. All of these factors combine to prevent the museum from being accredited.

Limited revenue-production spaces.

The ITC was created as a part of a world's fair, but it was not ever designed for any revenue-production on its own to support itself. The original Hemisfair project offered food and beverage throughout the entire Hemisfair site, and all profits accrued to the Hemisfair Corporation.

Thus the building was never built with a cafe or food service of any kind, no auditorium or performance space, and no specific "festival" or very high occupancy exterior areas for festivals or outdoor performances. These spaces are usually considered essential for any museum's long-term economic survival, as they not only generate revenue, they also act as vital and necessary venues for community outreach, community presence, membership development, education programming and cross-cultural experiences.

Without these spaces built into the building, the ITC was unable to generate revenue. Without any revenue-production or community-oriented spaces of its own, the institution's financial condition has always been fragile.

Due to statewide budget cuts in and after 2010, funding for the ITC from the Texas State Legislature was reduced at levels similar to those observed at other State agencies.

Our 2010 report offered a clear picture of the building's condition, which incorporate a very long list of needed repairs, replacements and renovations. At the time, the ITC alone represented a little over 18% of the University's total maintenance "needs." Since 2010, those extensive repairs remain unaddressed, while new repair issues and replacement needs have arisen. Due to these funding challenges, the facility presents numerous new problems for operations and, in some cases, occupancy. These funding issues, and their impacts on the ITC's facility, represent significant barriers to accreditation.

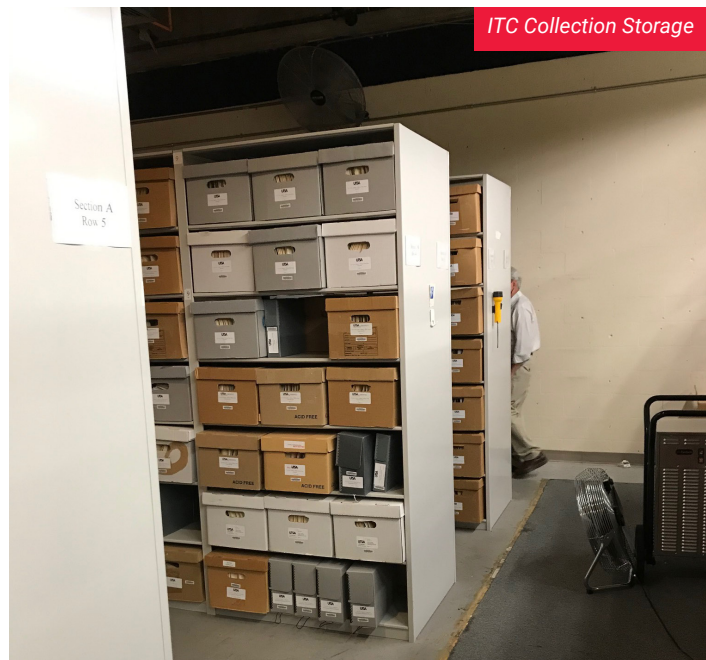
No collection storage provisions.

The ITC's third floor was not ever purpose-built for collection storage. Added to this, the State of Texas viewed the objects and artifacts presented in the galleries as "low-value" objects, and they were not formally accessioned for many years..

Again, the original short-term construction conception and short-term world's fair use period resulted in a building with none of the basic physical requirements that are necessary for a professional museum-quality building envelope. These missing yet essential collection storage-related facility and environmental support issues include a vapor barrier, full climate control, heavy duty structural support floor plates, a

contemporary museum-quality sprinkler and fire/life safety installation, a loading dock, a secure roof, etc. All of these missing components combine to preclude accreditation.

The total capacity of shelf space in the archives stacks is 5,204.5 linear feet (LF). Collections currently occupy 3,700 LF. Collections will increase a minimum of 375 LF this year. Taking into account this year and historical data from previous years, Collections staff anticipate growth of at least 1,000 LF over the next five years. Large collections, however, can come at any time without prior warning, for instance, when University departments suddenly decide to transfer their records. The existing collections storage rooms are at near-capacity.



Lacking museum-quality features and construction components.

Components missing from the original building that should have been built into the structure if it were to have been designed as a museum include:

1. Vapor barrier built into all of the facility's perimeter areas: walls, foundation, roof, along with thermally-broken doors and windows.
2. Ceiling heights on all floors with a minimum clearance of 16' and a desired clearance of 24'-28' in the entry areas, the auditorium, portions of the main exhibition gallery areas and the loading and receiving areas.

The existing building's very low ceilings, in some cases only 8'6" on floors 3 and 1, and only 10' to 12' on floor 2 restrict the use of material handling equipment, as forklifts and material-handling equipment require high ceiling clearance, prohibit the installation of large or tall exhibition objects, etc.

The low ceiling heights also restrict the use of extensive, more-space-efficient compact storage. All of the ITC's current collection storage equipment, including recently-installed compact storage units represent low-height units that use space very inefficiently.



The low ceiling heights also cause problems for gallery lighting, because the gallery lights are much too close to the exhibition gallery objects, thus possibly allowing the objects to fade or overheat (potentially creating a fire). Much of the existing gallery lighting represents the original 1968 installation.

3. The live load (or the floor's weight-carrying capacity) is likely too low.

It is highly recommended that a structural analysis be completed to assess the live load capacity of the third floor. To our knowledge there has not been a structural analysis completed to date. It is likely that the third floor was built for "office occupancy" which would have been designed to approximately 125-150 lbs. per sf. This is lower than the basic standards required for a professional accredited museum's collection storage areas.

For collection storage areas, the absolute minimum is 150 lbs per sf live load, but for areas with compact storage or large flat file installations, manufacturers (e.g. Spacesaver) may require in excess of 275 lbs per sf. The target live load capacity depends on the weight of the objects within the storage units, the storage unit density and the height of the storage units. For collection storage areas where the configuration and type of storage system is unknown, the industry standard employed by museum architects and planners is 300 lbs per sf.

4. The museum's roof is non-combustible and compatible with the type IA (non-combustible concrete masonry) construction of the building, but is likely nearing the end of useful life. For accreditation of this facility, the institution would need to address the existing roof to either prove

it meets the standards for accreditation or fully replace the roofing materials with a product that meets the accreditation standard.

It is our understanding that the institution is currently analyzing the life cycle of the existing roof. It is our assessment that the current roof materials and condition may present challenges for the ITC to achieve accreditation.

No museum standard loading dock.

When the ITC was built, it had a rudimentary loading dock. It never had a professional-quality loading dock, and it never had all of the back-of-house loading and receiving areas that are necessary in a professional museum, but it did have an overhead rolling “door” for loading directly from the back of a truck.

However, as of 2021, the ITC does not have a loading dock. The original, very small loading dock was enclosed to be used as office spaces. The loading dock door was sealed shut and drywalled. No other compensatory action was ever made to create a professional loading dock.

As of today, the size of the doors to be utilized for all exhibit-related loading are not an ideal size for museum function and serve as building exit doors for pedestrians. The right side of this limited-width (by museum standards) doorway also has a “utility box” projecting 12” into the entry at approximately 4’ to 5’5” in height.

This further constricts the available object movement space at the doorway. This constriction limits the staff’s ability to bring in large exhibit-related boxes, crates, etc. Inside the doors there is a very low ceiling of 7’ 6”. The space is so small and low that the ITC staff are unable to bring in many exhibit object shipping crates.

The installation staff are also unable to use forklifts or larger material handling equipment which represent the basic professional standard for all museums.



Added to the problem of no loading dock, there is no truck turnaround / back-in space at the loading / receiving area. All art and loan exhibition delivery trucks tend to be long-distance semi-tractor trailers. These extend 65' to 70' from front bumper to back bumper. Trucks can weigh 70,000 lbs., fully-loaded, with exterior widths sometimes in excess of 8'2".



Accreditation standards necessitate a professional-level loading dock with all associated material/delivery handling equipment, a hydraulic dock lift or scissor lift, etc. The building has no capacity to support these requirements. The accreditation process casts a close review of all loading and receiving areas. The ITC could not be accredited because of these problems.

Deliveries cannot now be made outside of normal operating hours. Staff has limited hours, approximately 8:30 am to 5 pm, with some slight potential extension of availability in the early morning, making it possible to begin loading at 8 am, but beyond these restricted hours, the facility is closed. Only limited staff are currently available to work on the receiving and loading process. All of these inadequacies impair the ITC's ability to be accredited.

Flooding/water intrusion.

The ITC is located very near the San Antonio River. Flooding occurs from time to time.

The ITC's First floor is positioned six (6) feet below the water table, and is vulnerable to water intrusion.

In 2016, the ITC's first-floor quarantine room flooded, causing an emergency removal of quarantined items and implementation of disaster recovery procedures for water-damaged material.

Flooding also engenders mold, which is always a major problem for museums which must maintain high standards for clean air. This flooding problem means that no objects of art, cultural history, and/or cultural significance can be stored or handled on the first floor.

The first floor is adjacent to a large hill with a steep driveway leading to the receiving area door and the personnel entry's double doors. We have not observed any French drains in front of these doors. Thus, the

first floor, which in other similar museums would be used for loading, receiving, and the back-of-house work areas for preparation and installation, as well as temporary collection/exhibition receiving and inspection, packing, crate storage, etc., is unsuitable for any use that incorporates the handling or temporary storage of artifacts and artworks.

This problem negatively and lastingly affects the museum's ability to be accredited, as it cannot be "fixed."

Fire and life safety.

The accreditation process includes an assessment of the museum's capacity to prevent fires and to promote a hazard-free work and visitation environment. A successful fire and life safety program/ installations also help to prevent damage to the collection and to loan objects held within the museum.

The ITC's Fire and Life Safety systems are insufficient to support a modern accredited museum.. A brief summary includes:

- Only two of the ITC's third-floor collection storage rooms have appropriate pre-action sprinklers. Several other collection storage-related study, research and examination rooms lack pre-action sprinklers.
- The response time for a museum fire and life safety program is desired to be less than 15 minutes. Many museums of the size of the ITC have 24 hour, onsite security presence. Thus, if an alarm occurs after closing hours (5pm), the guard in the museum can respond immediately to either alert the UTSA Fire and/or Police Departments that an emergency is occurring, or they can disable the alarm alert and tell the UTSA emergency responders that there was a false alarm and it has now been neutralized.

Unfortunately, due to its remote location away from UTSA's central fire and security centers, and due to the fact that there is no one in the building between 5 PM and 7:30 AM, the response time for an emergency call may be 25 to 35 minutes. This lengthy response time has a negative influence on the museum's ability to obtain accreditation.

- Fire Department access to the facility is severely constrained by the berms on the site, with access provided to only one side of the building. Normally there is direct fire department access to every side of the building. This distance puts the fire responders at a great disadvantage in their response capabilities.

- The fire hydrant nearest to the ITC is approximately 200 feet from the building. This distance, even if mitigated by other factors, is negatively perceived within the explicit context of the AAM General Facility Report.
- While the fire and life safety sprinkler heat detection system is currently to code, in working order and regularly passes all annual inspections, it is not ideally situated for appropriate coverage of exhibit space per AAM accreditation standards.
- Several of the building’s fire stairs have elevation changes at thresholds, which present trip and fall hazards. These egress pathways, while code compliant for an existing building, are not ideal for visitors in a modern museum function. While we understand the facility functions to safely allow occupant egress during high occupancy periods and the system is regularly tested, accreditation of the facility may require egress directly from the stairs to the building exterior.
- The Main Gallery floor’s central, very large two-story “Dome Theatre” space is a fire chimney, with no fire and smoke separation between floor 2 and the floor 3 collection storage areas.



There are two large, automatic smoke hatches at the top of the Dome, leading to the roof. In event of a fire, these are sprung to open and are held closed by fusible links which melt in contact with heat, allowing heat and smoke to vent directly outside. These hatches have not been tested recently, and one is unsafe to access from below in the present configuration.

Much of the Dome’s construction consists of thin, cloth scrim sheets stretched inside frames that are used as projection screens. The dome opens up into a large, darkly-lit space on the 3rd floor that is essentially a fire plenum. Numerous wires are exposed in this space, both within the Dome and in the third floor plenum.

The Dome was originally designed as a “multi-media show,” but in 1968 that meant several dozen Kodak Carousel Slide Projectors. The Dome was also supposed to serve as a sort of public auditorium, but its neck-wrenching requirement that one stand under it and look up is not suitable for many visitors. There are no fixed seats under the Dome, yet many productions might last for more than a few minutes.

Additional hazards associated with the Dome include:

- Visitors laying on the gallery floor may block access to the nearby exits.
- Slide projectors are merely perched on slim ad hoc “shelves” which are not securely anchored. Thus, they could easily fall and severely injure anyone standing below them. Staffers indicate that these projectors may be removed prior to re-opening of the ITC to visitors.
- Staff access to the upper portion of the dome on the third floor is not to code, including access paths, catwalks, vertical access, etc. All of these access points present risks to anyone visiting or servicing the upper portion of the Dome, the screens or the projectors.
- There are numerous holes in the walls, corridors and direct mechanical connections between floor two and floor three. These holes represent potential fire apertures and will likely require a completely new and rethought approach to providing mechanical and air handling service to floor three. If altered to offer museum-professional air handling to gallery and collection storage areas, mitigation will not affect accreditation.

Asbestos.

The ITC’s building now contains asbestos in a few locations:

- Original sheetrock walls & ceilings–joint compound
- Dark-brown floor tile and mastic, and black floor tile and mastic throughout building
- Original wall insulation within mechanical rooms and interior side of cantilevered concrete panels on Floor Three

A 1987 asbestos abatement project removed most of the Floor 3 original insulation; however, no wall mounted equipment was removed so original material remains behind wall mounted items in the mechanical rooms and no sheetrock walls at the perimeter were removed to access the cantilevered structure, so ACM remains on the concrete in substantial areas.

The mechanical systems were abated and reinsulated as part of the 1987 abatement project.

If major renovation work were to take place, this remaining asbestos may need to be removed or further encapsulated.

Pest control.

Over the past two years, the ITC had significant pest control issues, particularly with rats and with insects. Both have been addressed and mediated. New pest control policies and procedures have been initiated.

Elevators.

All of the ITC's existing four elevators have exceeded their life span.

There are currently two working personnel elevators and one working freight elevator. Only two personnel elevators are functional, as the third has been cannibalized for parts to service the remaining working elevators because parts for these elevators are no longer made. ITC and UTSA Libraries have initiated a project to upgrade and update the two remaining passenger elevators.

The ITC will require all new elevators very soon. The current condition and availability of the freight elevator (not the personnel elevators) will affect the museum's ability to be accredited. We note that the freight elevator's dimensions are smaller than what is typically found in similar museum facilities, and may impede the movement of large-scale objects from the first floor to the galleries or collection storage areas.



Electrical issues.

The ITC's electrical system is now approximately 53 years old. In the intervening five decades, as the prep and installation staff worked on various installations, they installed numerous pieces of impromptu, drop down, and/or exposed surface wiring.

Throughout the building, the electrical system does not meet the ITC's (nor the museum profession's) installation needs or requirements, especially on the gallery floor, and in and above the two-story dome on floor levels two and three. These issues impact the museum's ability to be accredited.



Structural columns.

The ITC's original building design featured dozens of prominent structural concrete columns, running vertically throughout all floors and spaces. The columns are relatively close to each other in spacing, and they are very prominent and large in their design.

Large thick, closely-spaced columns throughout the building, added to the low ceiling heights in the galleries and collection storage and loading areas, create significant restrictions for the installation and viewing of permanent and temporary exhibitions, as well as to the museum's ability to create larger, more functional open spaces. These will have a slight effect on the museum's ability to achieve accreditation.

Water sources above galleries.

The third floor public restrooms are located above the second floor's exhibition galleries. This water source placement creates opportunities for leaks and water intrusion into the exhibition galleries, which are all filled with collection and loan objects and artifacts.

No water intrusion detection system currently exists. This issue will affect the museum's ability to achieve accreditation, as this is considered unprofessional since it puts the gallery installations at risk.

Security infrastructure and protocols.

Security monitoring is performed via an outdated, analog security camera system routed to the UTSA Police Department, which is located at a remote site. All of the points listed below will greatly affect the

museum's ability to obtain accreditation. All are detrimental to accreditation.

The current security control room does not meet professional standards:

- No separate, hardened and secure security room
- No dedicated security panel
- No secure security system network closet
- No multiple location security camera monitoring, no unified security video console/monitor system.
- The security area is now an open-plan "desk" which is also used as a staff break/lunch room. Museum security control rooms should always be separate, fully-secure, locked rooms.



Primarily due to the age of the original security system, there are significant gaps in security coverage:

- Not all perimeter doors are alarmed
- Very few (fewer than 5) exterior cameras exist and all are analog.
- There are very few (fewer than 10) interior cameras
- There are very few intrusion points (e.g. air ducts) which have access monitoring or have intrusion detection equipment
- All doors are locked using physical keys, not electronic keycards.



- There is no general public address system installed in the building or on the site. We note that the building fire alarm system has emergency voice alarm communication capability, enabling those with training to deliver emergency messages directly from the fire panel. The ITC is also connected to UTSA's Giant Voice mass notification system, which uses the fire alarm panel to deliver emergency messages throughout the building from remote locations. However, non-fire-panel and non-remote announcements are not possible within the current system.
- There is currently no way to secure most of the exhibition galleries from other parts of the building. Only one small space of approximately 300-400 sf, the Changing Exhibitions Gallery, has securable doors.
- There are no emergency phones located anywhere inside the building or on the exterior, except within the three remaining elevators.
- The exterior lighting is severely lacking, and does not support exterior security cameras, or security surveillance, response or oversight.
- The ITC site has a "perimeter fence," however the primary parking lot is inside this fence and is shared with the City. This means there is no perimeter control, which is often necessary, especially during an exterior event.
- Existing security personnel levels are far below professional standards, and the security program lacks 24-hour, in-person monitoring. At the time of this report, the facility is not open to the public due to the COVID-19 pandemic and in-person monitoring is restricted to 8:30 AM to 5 PM. It is our understanding that, pre-COVID-19, in-person monitoring occurred from 6 AM to 10PM.

Environmental control.

The building's absence of a vapor barrier regularly and destructively causes extreme fluctuations in both temperature and humidity. The Special Collections staff employs an environmental conditions datalogger monitoring system. Recently:

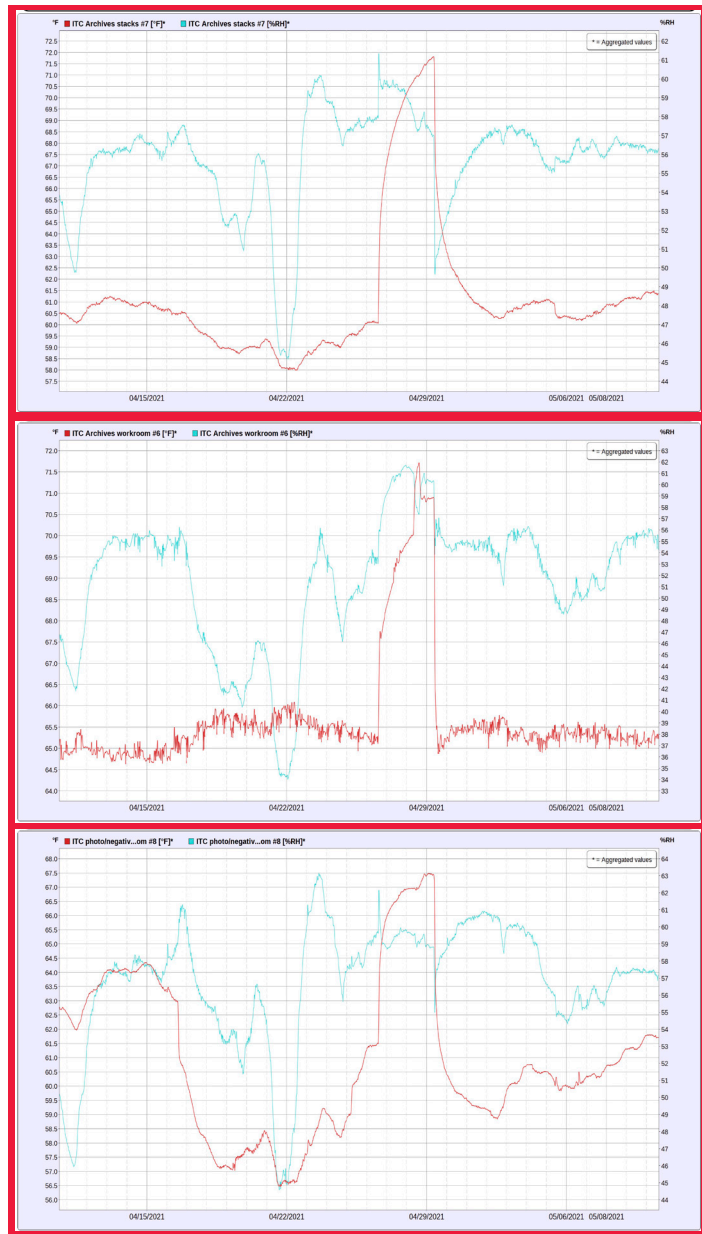
- A 14-degree temperature variance was observed in a one-week period
- A 13.5% relative humidity variance was observed in a one-week period

The current ITC facility is not a suitable building for archival preservation. Consistent and severe fluctuations in temperature and humidity have caused the degradation of the 3.5 million historic photographs stored at the ITC, the largest collection of photographs documenting the history of San Antonio and the cultures of Texas.

In addition to photographic archives, the ITC also holds paper archives such as the University Archives (departmental records and faculty papers), the archives of Architects and Architectural Firms, and the San Antonio River Authority to name a few. The environmental conditions in the paper archives room is slightly better, but still not up to professional standards.

The reading room also suffers from temperature fluctuations. In the summer, it can reach an internal temperature of 80 degrees with 60% humidity. This is not a comfortable environment to work in for staff or researchers.

The ITC also holds a large number of audiovisual material estimated to consist of more than 3,000 items. Like photographs, audiovisual materials (reel to reel, Umatic, Betamax, cassette tapes, VHS, etc) require specific temperature and humidity control. The temperature requirements for AV are even colder than photographs: 46 degrees/35% humidity.



An electronic datalogger system is used to monitor temperature and humidity. The current number of monitoring “points” or locations is insufficient to meet professional standards.

This absence of climate stability has a major negative effect on the ITC’s accreditation prospects.

Carpentry workshop.

The carpentry workshop does not have a direct exterior exhaust. Fire codes for combustible dust-generating spaces without direct exhaust require a combination of a dust collection system regular, extensive cleaning. This is to prevent accumulation of combustible dusts that create the potential for a large, secondary explosion after an initiating event where a spark ignites a small dust cloud.

The previous carpentry workshop users did not maintain the dust collection system properly nor use it reliably. The existing system's adequacy is therefore undetermined. Because all sawdust that accumulates outside the dust collection system may combust spontaneously, current conditions present a significant life safety hazard. We understand that UTSA has initiated a program for the cleaning of the workshop, and has issued an administrative order ceasing the use of the existing dust-producing equipment until the equipment and dust-control systems can be further evaluated.

Collections types, valuation and insurance.

All museums have collections, as this is what usually distinguishes them as a museum.

Also, nearly all museums actively engage in presenting an ongoing slate of changing/temporary exhibitions. These temporary or changing loan exhibitions usually range in size from 500 square feet to 5,000 square feet or more. Changing exhibitions are always presented in secure galleries with doors that close the space off to facilitate the de-mounting of old exhibits and the mounting of new exhibits. This separation of spaces is also done to facilitate the specialized climate control, environmental standards, fire and life safety or security requirements presented by the unique exhibition loan materials. The museum's facility is expected to address/conform to all of these specialized requirements.

In other portions of this report, we have noted the ways in which the existing ITC facility does not support or provide for most of these basic environmental and access requirements. Because the ITC does not have a loading dock, vapor barrier, or a large changing exhibitions gallery with specialized HVAC, lighting, security and climate control, it is challenged or ineligible to borrow many high-value loan exhibitions.

The AAM accreditation process incorporates an evaluation of the ways in which the museum deals with the basic collection management issues, which include object handling, registration and object documentation processes, appraisals and insurance.

The AAM accreditation process places a very high emphasis on the professional quality of the museum's custodianship, not only of its own collections, but also how it treats and houses objects on loan to the institution for changing/temporary exhibitions from other institutions or private lenders. If the museum cannot demonstrate professional custodianship, it will struggle to borrow exhibitions/objects on loan from others. This inability to borrow exhibitions or objects has a dramatic effect on the institution's bottom line, as all museums seek to maintain a healthy and significant changing exhibition program, one that can consistently attract visitors, both new and existing. This condition represents a significant challenge to generating visitation-based income and achieving the institution's financial goals.

MGMP's scope of work for this project is to state whether the ITC facility has the ability to be accredited. Our point in this report section is to demonstrate that the current valuation of the collection objects held within the facility is rather high, and would likely be even higher if a professional appraisal were to be completed. We also note the cultural importance of these irreplaceable collections.

Documents provided to MGMP by the ITC and Library Special Collections staff have indicated the value of the Special Collections objects, photographs, artifacts, etc. to have an approximate value of \$13,530,919. This valuation was made via a staff estimate, not a professional appraisal. We do not know if a professional appraisal has ever been made of these items.

Regardless of the actual appraised value of the ITC and Library Special Collections, UTSA has a \$2 million full-replacement insurance policy for fine art, artifact and manuscript coverage at the ITC, which covers both the ITC collections and the Library Special Collections. In addition, UTSA has a \$1.3 billion (per occurrence) policy providing full-replacement, high-deductible catastrophic coverage for the ITC facility and its contents. In a case where the loss exceeds the limit of the fine arts, artifact and manuscript insurance, UTSA will rely upon the catastrophic coverage to cover the excess. Taken together, these policies adequately insure the ITC to AAM accreditation standards and museum professional standards.

The ITC facility houses a wide variety of permanent collection objects, photographs, artifacts, archives and documents. At present, nearly all of these are stored on the third floor in the two or three formally-designated collection storage spaces. These "collections-related" items incorporate:

- A. Historic original photographs** from the major newspapers in and around San Antonio, beginning with the founding of these news organizations and extending through the past ten years or so. There are 3.5 million of these photographs now held in the UTSA ITC building on the 3rd floor. While these were originally donated to the ITC, they are now held, and managed by the UTSA Library Special Col-

lections. To the best of our knowledge, these historic photographs have never been formally “accessioned” by the ITC; however, over the years they were fully catalogued. These historic photographs have special environmental conditions for storage and access, but the existing facility cannot support these special conditions. We do not know if these photographs have been appraised.

B. Manuscript collections related to, or representing the full extent of the history of Texas, and the people of Texas, from the arrival of the first Spanish explorers, to the 1960’s or 1970’s. There are slightly over 1,100 linear feet of Manuscripts Collections. These are now held and managed by UTSA Library Special Collections. To the best of our knowledge, these have never been formally “accessioned” by the ITC. These manuscripts require special environmental conditions for storage and access, but the facility cannot support these special conditions. They are stored on the ITC’s third floor. We do not know if any of these manuscripts have ever been appraised.

C. UTSA University Archives. These are currently held in the ITC facility. These archives represent 1,800 linear feet of storage, and are held and managed by the UTSA Libraries Special Collections. They are stored on the third floor. These archives have never been accessioned by the ITC. Because these are, in a sense, the historic business archives of the University, we do not know if these have ever been appraised. They are stored on the Third Floor.

D. Rare Books Collection. These rare books, many, (if not most) representing the history of the region now known as the State of Texas and the people who have lived in this region, occupy 800 linear feet of storage. They are held and managed by the UTSA Library Special Collections. We do not know if these rare books have ever been appraised. These rare books require special environmental conditions for storage and access, but the facility cannot support these special conditions. They are stored on the ITC’s third floor. We do not know if any of these rare books have ever been appraised.

E. Audiovisual/Media-Related Collections. The ITC facility holds extensive collections representing sound recordings (e.g. vinyl records, piano rolls, sound/tape recordings, audio recordings in other formats), VHS (and other formats) video tapes, DVD’s, and digital media, etc. By the staff’s approximation, there are a minimum of 3,500 audiovisual items. All objects represented by these collection materials require highly specialized environmental conditions for storage and access, but the facility cannot support these special conditions. We do not know if these items were ever formally accessioned by the ITC or by UTSA Library Special Collections. These objects are now held and managed by the UTSA Library Special Collections, and stored on the ITC’s third floor. We do not know if any of these Audiovisual/Media-related collections materials have ever been appraised.

F. Reference Book Collection. The ITC/UTSA Special Collections Library holds approximately 10,000 reference books. We do not know if any of these volumes was ever formally accessioned by the ITC or UTSA Library Special Collections. These books are now held and managed by the UTSA Library Special Collections. We do not know if any of these books have any specialized environmental or access requirements. They are stored on the ITC's third floor in the special collections study room and in adjacent rooms.

G. Exhibition-Related Historic Collections Materials, Ephemera, 3D Objects. These varied collection items are typical of most regional history museums that seek to show/educate the public about the history of the region. These objects nearly all represent the history of the people of Texas prior to 1968, when the permanent exhibition was assembled. Thus, all could be considered to be either vintage or antique.

These items include: historic, antique costumes and clothing for men, women and children, cowboy hats, boots and shoes, jewelry, musical instruments including guitars, a piano, clarinets, flute, oboes, etc. Domestic furnishings, such as tables, chairs, bedding, kitchenware, dolls and toys, medical and pharmacy equipment including hypodermic needles, a very small number of Native American objects such as arrowheads, grinders, scrapers ,etc., textiles, flags, archival documents and paper ephemera, such as citizenship certificates, pamphlets, stickers, flyers, banners, posters, tickets, political pins and bumper stickers, and even weapons, including a historic long rifle.

These materials represent the core of what might be considered the ITC's exhibitions-related and 3D collections. There are 5,534 objects that have been formally accessioned into the ITC's collections.

In terms of accreditation, the AAM's viewpoint is that these numerous objects, artifacts and archives held within the facility represent a significant professional responsibility to provide beneficial custodianship for all collections-related and loan objects.

MGMP has been unable to determine whether the ITC's collections have ever been professionally appraised beyond ITC and/or UTSA Special Collections staff valuations. The staff evaluation of the value of the collection's objects represents only 4,528 objects, out of the 5,534 total. However of these 4,528 objects, only approximately 10-15% have been assigned any sort of dollar value. This Permanent Collection Value Report was written in 2019, and was prepared by the ITC Collections/UTSA Library Special Collections staff. This Collection Value Report represents only an estimate, and does not constitute an appraisal of the current fair market value of any of these objects.

ITC staff provided the following information to MGMP:

“In most cases items have not been appraised. According to the collections manager: “Typically when we (as a museum) acquire new assets, the new objects have already been appraised. This is usually the case when a donor wants to write off the donor/gift on their taxes for that year. On our deed of gift form, it does briefly talk about writing donations off on that year’s taxes and to speak to their own accountant. There are records in the database that have appraisal dates and monetary amounts, but no appraiser names, nor companies.””

Collections objects used within the Permanent Exhibitions Floor Displays: The Permanent Exhibitions on the Second floor house approximately 40-45,000 nsf of exhibits in a large series of interconnected spaces. We assume that all of these exhibition-related objects have been accessioned in to the ITC collections, and they may represent the 1,006 accessioned-objects not held within the collections, and not included in the valuation of the other 4,528 accessioned objects. These objects represent a similar broad spectrum of media and historical time periods as seen in item G above. They did not appear to be included in the staff-generated 2019 collections value report.

Active Incoming Loan Objects: The ITC staff cites that they have 1,239 active incoming loan objects. MGMP does not know the period of time is that is represented by these incoming loans, but we estimate that a small loan exhibition for the existing 300-400 nsf exhibit space might represent 25-50 objects. By AAM accreditation standards, each of these incoming loan objects is expected to be handled and stored at the ITC facility with AAM standard practices.

Other Collections: UTSA Art Collection: Once a structural engineer completes a report regarding the existing load-bearing capacity of the third floor collection storage areas, the Library Special Collections staff would like to be able to install multiple additional collections materials. These additional materials include the UTSA Art Collection. This collection is held and managed by the Library Special Collections. The UTSA Art Collection will have specialized needs for storage equipment, environmental conditions, ceiling height, fire and life safety, security, etc. The present condition of the ITC facility could not support these special conditions.

Conclusions

In its current state, the ITC facility does not meet the AAM's accreditation standards.

Modification, replacement or repair of the existing building and building systems will not solve many of the challenges to accreditation, including site access, live load capacity, limited ceiling heights, the absence of a vapor barrier for climate stabilization, and the absence of a professional loading dock.

The ITC's building and the immediately surrounding site, as currently built (meaning the berms), do not support the development or implementation of revenue-producing areas and programs needed to sustain operations.

APPENDIX

Frequently asked questions about museums

What is a Museum?

Museums are places of learning, interaction, and experiences. Museums utilize objects, artworks as well as interpretive and educational experiences to offer personal insights to ideas, histories, visual and intellectual concepts, and forms of expression and thinking.

Education is central to all museum missions. They seek to educate the public about the ideas, histories, people and subjects related to its mission. What makes museum educational programming special is that museums utilize actual materials, art, cultural artifacts, literature, digital media, objects new and old, etc. in a framework of interactive learning. Museum education incorporates immersive and discursive learning. It employs hands-on experiences, interpreters, in-person exploration. Museum learning prioritizes asking questions, and personal discovery. Museum education uses objects to tell stories, thus to teach and to learn.

What is a University Museum?

University Museums are owned and “managed” by a State-Owned University or a Private University. There are approximately 680 university and academic museums and galleries in the US, many of which are members of the Association of Academic Museums and Galleries (AAMG). However, the AAMG is not an accrediting body.

University museums have all of the educational responsibilities that civic museums have, with one major added responsibility: All university museums also have a responsibility to offer a spectrum of activities and forms of engagement that constitute its Academic Mission. University museums offer academic, teaching, research, and internship opportunities for the student body (graduate and undergraduate), the faculty, outside researchers, etc.

What range of museum missions are represented in university museums?

There is a wide range of missions, from art and/or design, textiles, folk art, and ceramics, to cultural history, anthropology, archaeology, natural history, the history of a specific region or place, music, performance, science, etc. The list of mission-based subjects is quite broad.

The ITC might be considered to be a cultural history museum or center. Its mission has historically been focused on a geographical region: Texas, and to the various cultural groups and individuals who have made their home in Texas.

What is a cultural history museum?

A cultural history museum explores the lives, achievements, beliefs, challenges and cultural context of a specific cultural group or a set of groups. Cultural history museums educate the public on subjects related to the core mission via: Contemporary and historic music, performance, literature, art, design, textiles, toys, artifacts, crafts, lifestyles, family structures, geographic, economic and natural history contexts, and food. Education is at the core of everything a cultural history museum does.

What is an academic, or university-owned and governed, cultural history museum?

This museum type is very similar to private, civic cultural history museums, with the additional set of academic deliverables/programs that are associated with the university's academic departments and activities. University cultural museums offer research and learning opportunities, as well as opportunities to help develop exhibitions, to use exhibitions as a focus of specific academic classes and curricula, and to fashion new forms of academic experiences. University-related cultural history also frequently offer students employment opportunities as docents, educators, gallery interpreters, festival presenters or coordinators, etc.

Who are the audiences for a university cultural museum or cultural center?

University museums are the fulcrum for the university's multiple communities—the academic world and the larger local, regional and statewide communities.

University museums retain the same set of core audiences represented in a civic museum, but with an added academic component. While a civic museum seeks to serve a very wide range of audiences (e.g. K-12 students, families, teens, seniors, parent/child, people with special needs, people of specific cultural groups, et al), the university cultural museum adds to that with another set of academic audiences, including students, faculty and researchers.

Is the building the same as the cultural center/museum?

No. The building holds and supports the museum/cultural center and its programs and activities, but it is not the museum.

Are the collections the same as the cultural center/museum?

No, the collections represent a vast series of educational and research opportunities and resources, but they are not the same as the museum/cultural center.

If the cultural center/museum isn't just the building or the collections, or a site, then what is it?

The cultural center/museum is a center for engagement, learning and experiences. Without the organization—including the overall vision, as well as the staff and the programming—it is only a built structure, a physical site, or a collection of “stuff.” It is only with the vision and activities of the museum/cultural center do these stories and narratives come alive.

All of the components combine to create the center’s identity and its success. The staff creates, promotes and coordinates the implementation of these programs, exhibits and learning experiences/activities, both on site and off (via digital media or remote learning).

What other museums/cultural centers have elements similar to what the future ITC might have?

There are three university museum leaders in this regard:

- The University of Washington, Burke Museum, Seattle, WA (recently completed)
- The University of British Columbia, Museum of Anthropology, Vancouver, BC, Canada (a long-term leader and landmark in the field)
- The Harry Ransom Center, University of Texas at Austin

There are also four smaller university museums of note:

- The Fowler Museum. University of California, Los Angeles
- Museum of Peoples and Cultures, Brigham Young University, Provo, UT
- Museum of Natural and Cultural History, University of Oregon, Eugene
- Central Michigan University Museum of Cultural and Natural History, Mount Pleasant, MI

Other civic museums that offer relevant/ exciting programing and interactions of state or regional-oriented cultural histories:

- The Bullock Texas State History Museum, Austin, TX
- The Oakland Museum of California, Oakland, CA
- The Eiteljorg Museum, Indianapolis, IN
- The Autry Museum of the American West, Burbank, CA
- Virginia Museum of History & Culture, Richmond, VA
- Thomas Gilcrease Institute of American History and Art, Tulsa, OK (now allied with the University of Tulsa, and undergoing a major renovation and expansion)

Equity and diversity/civil rights museums of note are:

- The Levine Museum of the New South, Charlotte, NC (a leader in developing narratives about diversity and justice)
- International Civil Rights Center and Museum, Greensboro, NC

How do museums gauge their success?

- A balanced operating budget.
- A series of endowments.
- Sufficient staffers, all experienced and aware of professional standards.
- A facility and site that fully support public engagement, including food, beverage, performance, events, etc.
- Total annual onsite visitation.
- Total membership numbers.
- Annual giving.
- Repeat visitation.
- Extent of programs and activities.
- Extent of online interaction opportunities to participate in education programs, teacher-training, public events, research, study, etc.
- A fully-accessible, welcoming facility that supports ALL of the museum's initiatives.
- A facility and site that offer an impression of safety, and an absence of hazards to all visitors, volunteers and staffers.
- An understanding among all of the museum's public and supporters that the museum has great obligations to remain up-to-date, relevant and timely.

Are university educational resources ever “diverted” to help support or sustain a museum?

This is rarely the case, as university museums are considered able to deliver the full range of the university’s academic requirements, while augmenting the university’s educational capacities, and achieving this via a well-designed, coordinated and implemented revenue production program. Most mid-size and larger university museums do not exist solely via university financial support.

What are the basic business plan assumptions for university museums and cultural centers?

Mid-sized and larger museums and university museums exist by their engagement with a combination of revenue-producing programs that include:

- Memberships
- Admissions fees
- Event rentals
- Program and event ticketing
- Online programming
- Museum shop sales, including online sales
- Food service and catering
- Education program fees
- Licensing of images
- Grants from non-profit foundations
- General donors
- Cities, States, and the Federal government
- Tours and travel

How does a university museum or cultural center facility sustain revenue-production?

The building and the site are designed to offer essential spaces for university, civic and community learning, engagement and fun. For a cultural center/archive, these essential spaces include:

- A large auditorium or lecture hall (299 seats minimum)
- A flexible flat floor black box theater/ which typically serves double-duty as a large flat floor special event space.

- A series of permanent galleries that house exhibits designed to tell the stories related to the institution's core mission. To remain relevant and engaging, these exhibits are usually not up for more than 10-12 years. Without these permanent exhibition changeovers, the revenue production program will suffer greatly.
- Several open or enclosed academic teaching spaces, where classes can be taught by the museum's educators, or by university professors, lecturers, etc.
- A series of changing (or "temporary") exhibition galleries that offer a forum to remain contemporary and relevant while drawing in visitors (both repeat and new) on an ongoing basis. Changing exhibitions are essential to museum/cultural center revenue-production, not to mention PR, marketing and museum identity.
- A series of classrooms for students representing the general public, who may be of any age, not only K-12. For cultural centers, one of these classrooms usually represents a cooking classroom.
- Food service opportunities which usually include: a snack bar/coffee shop, a large dining hall (which may be cafeteria or food court style) a private dining room for 35-50, an interior base point for exterior food service for larger scale exterior programs, events and festivals. For cultural centers, sometimes there is a public cooking demonstration area.

What exterior site needs represent the types of spaces and activities a cultural center might need?

- A small outdoor event area, enclosed with a secure perimeter. This can be used on a daily/weekly basis for classes of 35-50 people for programs such as archaeology, cultural history, music, art-making, etc.
- A mid-size outdoor event space for musical and theatrical/dance performances with an audience size of 150-250. This space requires night lighting, specialized professional lighting, a professional AV system, loudspeakers, open seating (often done on a flat site basis), dressing rooms (may be inside the museum) restrooms, and perimeter security and a ticket kiosk/ticketing and security reception area. This will also require food and beverage service, including beer and wine. This space will be used most often in the afternoons, evenings and at night, Monday to Sunday. This space will make noise, will produce trash, and may need access by emergency vehicles, service vehicles and food trucks. Some sort of basic weather protection will be necessary throughout.

- A student lunch area, for K-12 students to eat their lunches while at the museum. This space should hold a minimum of 200 people (children and their teachers and/or parents). It should offer restrooms, weather protection for use in all seasons, and a small podium or casual outdoor platform. This space should have a security fence or wall around it.
- A large scale festival area for multiple festivals during the year. This would include a large platform stage capable of supporting groups of 30 dancers or musicians. It would also need a flat open dance area in front of the stage. It should have a professional audio loudspeaker/projection system and a perimeter fence. This space should hold at least 2,000 ticketed visitors.

It should facilitate access for emergency vehicles, food trucks, performer's instrument, amplifier and support trucks, service and support trucks, etc. It should have adequate restrooms, which are conventionally portable event restrooms. It should have night lighting and professional stage lighting. Events in this venue will produce noise, and should not be adjacent to residential construction.

Security in this area is essential for success. The entire site should have well-organized and easily supervised security cameras.

This space should be adjacent to the museum for multiple reasons: Identification with museum which increases membership and museum gallery and gift shop sales, access to museum support spaces, (reducing overhead costs while greatly increasing income) and avoidance of PR and marketing issues regarding the ambiguous or possibly contradictory identity of the festival location.

- Parking for visitor use: ADA, public and private bus drop off and loading, student bus drop off and loading, gallery and regular visitation, special event, performance, education event and rental visitation including valet parking and drop off, and parking.
- Parking for staff use, docent and student/professor use, and support staff use.
- A professional, two-bay, fully-flat-area loading dock that allows full truck turn around and backing for a 65 to 70-foot semi-tractor trailer. The dock itself would have a raised dock with a commercial hydraulic/scissor lift.
- Full visibility for the museum/center, its facility and its programs. The site and the facility should welcome all visitors. The site and facility should appear inviting and engaging in every way. The center/

museum should be identifiable to all as a cultural destination. The Center/ museum should appear to be a place that brings people together, offers them a variety of unique experiences and unites them.

- Entry signage, emergency access signage, parking signage, current event signage, etc.
- A highly-visible and easily-accessible entry area and drive for all visitors approaching the site.

If revenue-production is so important, why are museums, including university cultural history museums, not considered to be "attractions"?

This is a result of several important factors:

- Attractions are designed to be for-profit, and very few offer any sort of "educational "amenities. These educational "amenities" are usually sporadic and superficial. University Cultural Museums are all educational non-profits, they exist to offer educational and learning experiences. All revenue -production in non-profit museums (nearly all museums) is done in support of the educational mission.
- All attractions should be built and operated on a very large scale in order to generate sufficient attendance, and to produce the resulting major revenue. Attractions tend to be a minimum of 100 acres in size, many are much larger.
- All attractions require massive investments for development, on the scale of a billion or more dollars.
- Similar ongoing "renewal investment" are required on an annual/multi-year basis.
- All attractions are peppered intensively with multiple opportunities for revenue-production throughout the site. These are called F&B, or Food and Beverage points. This F&B system includes sales of gifts, souvenirs, etc. Museums, in particular, university cultural history museums tend to have one suite of interior food, event and sales opportunities and one set of exterior food, beverage and sales opportunities.
- University cultural history museums have much smaller annual operating budgets than do attractions.

How do the museum site and facility support the museum's business plan and help the museum to generate revenue?

- The museum site and facility offer appropriately-designed spaces in the sizes appropriate to support visitation sufficient to generate revenue and be profitable.
- The Museum offers well-managed, enticing spaces that support all of the activities mentioned above.
- The museum site and facility are fully visible from public streets, offers sufficient, reasonably -priced parking for all visitors, offers potential visitors sufficient "legibility" as a fun, interesting, thoughtful place to entice and intrigue them to visit.
- The museum site and facility offer a full set of back of house support spaces including a professional, full-scale loading dock, exhibition preparation and collection receiving and shipping areas, fully-integrated, up to date security, fire and life safety, climate control and facility management programs.

How do the exhibits and galleries support a University Museum's business plan?

There are two types of Exhibitions: Permanent and Changing (or temporary). How often should the Permanent Exhibitions (galleries) be changed out/reinstalled? Current practice states that every 7 to 15 years is the changeover period.

How long have the ITC's Permanent Galleries shown the same exhibits?

53 years.

How often should the changing exhibitions be changed out?

Every two to four months, meaning there may be five to ten new changing exhibitions per year, depending upon the sizes of the gallery spaces. Each temporary exhibit change-out, or turnover, represents two sets of truck and supply deliveries: one to remove and ship out the previous exhibit installation, and one to deliver the new exhibition.

What happens if the galleries do not change out or get re-installed at these levels?

Fewer visitors. Fewer donors. Fewer supporters. Gradual deterioration of the museum's reputation.

Where do the exhibition materials for the changing exhibitions come from?

These can come from a variety of sources. Outside lenders include private collectors, and other museum institutions, including the Smithsonian. Many exhibitions are created by Museum staffers, usually working in a team framework, with the museum's Curatorial and education staff, leading the projects, with the planning supported at times by University faculty, students, outside historians or design consultants, etc.

Who makes and builds the changing exhibitions?

Nearly all changing exhibition installations are built in-house, in the museum's preparation and carpentry workshop spaces by the museum's in-house preparation/installation staff. The cost and logistical issues related to retaining outside fabricators do this work would quickly become prohibitive for the museum's budget, thus these are usually done in house.

What is a desirable proportion of overall (gross) space allocation for the total Exhibition Galleries in a University Cultural History Museum?

Including both Permanent and Changing, approximately 20 to 25% of the total gross square footage.

What proportion of the total facility gross square footage does the ITC's permanent exhibition space currently represent?

Approximately one third (33%), or nearly all of Floor 2.

How does the museum decide on the size of its future changing exhibition galleries?

It is usually related to basic business plan decisions. The primary issue is to create a "critical mass"-sized space that will attract the public, and one that is large enough to constitute a reason to get oneself or a group together for a visit.

Other issues are to create a space of a size sufficient for the museum to install desirable loan exhibitions. The mid-range size of exhibits that constitute strong visitor draws is 3500 to 5000 sf. Some major draws are as large as 7500 to 10,000 square feet. Smaller draws are a minimum of 1500 sf to 3500 sf. Usually the museum builds a larger changing exhibition space that is divisible for separate installations, with a possibility for 1-3 shows that are up simultaneously.

Does an outside design firm usually design the permanent exhibition installations for a University Cultural History Museum?

Yes, but this is done in full collaboration with the Museum's Curatorial, Education, Installation, Events and Marketing staff.

What happens to the Museum's exhibition programs if the Museum is not accredited?

Many outside entities, especially those of significance (i.e. museum, organization, private collector, university, etc.), will not lend their objects, artifacts or artworks. The Museum's ability to mount exhibitions that are "draws" to the public, meaning: important, interesting, thought-provoking or contemporary, is neutralized. No great exhibitions = reduced, or minimal visitation.

How does a lack of accreditation affect the museum's business plan?

Without accreditation, it means few if any major new exhibitions. No major new exhibitions means an absence of visitors, which translates to no ticket sales, no F&B sales, no gift shop sales, little or no PR, marketing, etc., and a major reduction or disappearance of major donors. Major donors want to see positive evidence that the museum is being written about everywhere, on TV everywhere, talked about throughout the community, used as an example for others in the community, and acting as a tourism draw.

Do all Cultural History Museums have a collection?

Yes, because to call itself a museum almost always implies having a collection. Without a collection it is usually called a "kunsthalle" or a gallery. Kunsthalls or galleries are usually smaller, single gallery organizations.

Do all University Cultural History Museums have a collection?

Yes.

Do all University Museums have active connections to an academic mission, and does that connection include research, study and examination of works from the collection ?

Yes.

The University has a Department of Libraries which holds many collections. Is access to the Library collections done in the same way a University Library offers access?

No. Museums seek to offer education and interpretation related to nearly everything. Museums seek to offer extensive opportunities for public access, interpretation, and hands-on or interactive experiences and discussion, rather than an exclusive dependence upon academic, classroom/seminar or individual access.



MGMP

M. Goodwin Museum Planning, Inc. (MGMP)
8233 Yeager Drive NE
Albuquerque, NM 87109
Tel: 505 832 7114
mgoodwin@mgoodwinmuseumplanning.com