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Special thanks to the following people who assisted with the community meeting process.

Erika Berry
Eileen Brill-Wagner
Eric Faulhauber
Jeanne Forbis
Lorah Neville
Leah Powell
Ernie Serrano Jr.
Craig Younger

Cover Image

<http://www.wordle.net/>

Wordle is software used for generating a “word cloud” from a body of text. The cloud gives greater prominence to words that appear more frequently in the source text. The word cloud shown here was generated by compiling all of the public comments gathered during the participatory meeting process about the Chandler Museum. The source text is included as appendix item A.

1. Executive Summary

This report features community voices that shape the vision and conceptual design of the new Chandler Museum, and four design approaches by SmithGroup based on the community responses.

Background

The need for a new museum in downtown Chandler has been studied for almost thirty years. These studies demonstrated their broad appeal following the successful passage of two bond initiatives for the construction of a new museum; one in 2004 for \$8.5 million of bonds and a second for an additional \$4.5 million in 2007.

Some of the previous studies suggested that the museum's mission should expand beyond local history. For example, the Chandler Historical Society's Phase II strategic planning document for the new Chandler Museum suggested that the current institution become a museum of history and art. City staff also believed that the new museum's mission should be much broader than local history. Recognizing that our modern world has little place for static, celebratory looks at the past, the museum's vision was expanded to include art, history, and culture.

The Vision of the New Chandler Museum

The new Chandler Museum will be a community-gathering place where all portions of the community can come together to learn from each other and explore the relevant issues that affect their daily lives. History will still be an important component of the new Chandler Museum, but only one part of the new museum. Art displays will allow quiet moments of reflection and contemplation. Traveling exhibits will bring some of the most influential objects from around the world to Chandler. Oral histories will create a venue where diverse people will connect to each other through the act of storytelling. Live performances of music and theater, living history interpreters, and debates over current issues affecting our community will create a dynamic and active place. A flurry of regularly changing exhibits and programs will make the new Chandler Museum the place to see and be seen; a place you must visit several times a year. In short, the new Chandler Museum will be an interactive, participatory place where the visitor shapes the exhibits and their learning experience.

The museum will be more than just a building. One of the museum's guiding directives is "Museum Without Walls." The museum uses this phrase to refer to its multidisciplinary approach to integrate art, history, and culture into the community beyond the physical museum building and in places where few people expect to find museums.

In "Museum Without Walls," the museum becomes more than a building or even a group of buildings. It is a web of people who collect, preserve, interpret and utilize buildings, artifacts, photographs, and documents to illustrate Chandler's stories through exhibitions, media, and live programs for all of the diverse people of our community. The museum's building should not be seen as a monolithic structure that acts as the sole proprietor of Chandler's art, history, and culture. Instead art, history, and culture should freely flow from the museum throughout the community. In essence, the museum's programmatic walls should be so transparent and porous that it appears that the museum interpretations, programs, and events are everywhere in Chandler.

The Project

The Chandler City Council suggested the Visioning and Conceptual Design Project during its 2009 budget process. The goal of the project was to reconnect with the people of Chandler to further explore what they expected in the new museum. Using the community's ideas, SmithGroup created four conceptual approaches to building the new museum.

The Process

In September 2009, museum staff and SmithGroup created a participatory meeting process that asked people to share their ideas on six questions about the new museum. The questions were:

1. What do you expect to see when you visit the museum?
2. What would make the museum so exciting that you would want to go there?
3. What must the museum have?
4. Who should the museum partner with?
5. How should the museum be a part of the community?
6. What should the museum feel like?

1. Executive Summary

Community Stakeholders

During this process, museum and SmithGroup staff met with the following community stakeholder groups:

- Chandler Art Commission
- Two separate groups of the Museum's Educator Advisory Committee
- The Downtown Chandler Community Partnership
- Two separate groups of Intel employees
- The Museum Advisory Board
- Chandler Historical Society membership
- Human Relations Commission
- Child Service Providers/Youth Development agencies (City of Chandler Recreation Division, Boy Scouts, Girl Scouts, Boys and Girls Club, and ICAN)
- Chandler Unified School District Governing Board
- Mayor's Youth Commission
- Museum Division volunteers

These community stakeholder meetings were used to collect ideas from community leaders who were engaged in the work of these organizations, as well as a way to encourage the greater membership of these organizations to attend the public meetings.

Public Meetings

The staff held three public meetings in November for the general public to contribute their ideas. The public meetings were held in different geographic areas, on different days of the week, and at various times to provide the maximum amount of accessibility for the public. The meetings were at:

- 11/12/2009, 7:00 p.m. at the Desert Breeze Police Substation
- 11/14/2009, 10:00 a.m. at the Snedigar Recreation Center
- 11/18/2009, 7:00 p.m. at the Chandler Senior Center.

Community Response

Through 20 staff-led meetings and presentations, hundreds of citizens submitted thousands of ideas and concepts on what the new museum should be and how it could best serve as their community museum. The

public's response was overwhelmingly positive and supportive of the museum's mission and goal of creating an innovative learning environment where the community comes together to share stories and experience Chandler as a people and a place.

The recommendations of the public are grouped in four main areas; 1.) The architecture of the building, 2.) The exhibits and programs of the museum, 3.) The museum's role in the community, and 4.) The museum's role in K-12 education.

1. The Architecture of the Building

The museum building should have a strong visual identity. The building should be an icon for Chandler whose architecture produces a "wow" factor. The building should be dynamic with flexible spaces that allow for multiple and regular use by both the museum and outside groups. This dynamic nature should include transparent facades that allow people to see the activities and events that are going on inside as well as elsewhere in the building. In other words, the building should be a place people want to see and be seen. The building should be modern and technologically advanced, but also green and reflective of the environment. The building should have a wide-ranging number of facility resources that allow community groups to utilize the museum.

2. The Exhibits and Programs of the Museum

The museum's exhibits and programs should bring the art, culture, and history of the people of Chandler to life. Using storytelling in a multidisciplinary approach, the exhibits and programs need to be relevant for people of all ages. The museum should contain some "permanent" exhibits, but most of the galleries should be dedicated to temporary and changing exhibits that periodically feature traveling exhibits from the Smithsonian, art museums, and other nationally known museums across the country. The exhibits also should be interactive, featuring the newest technological advances. This technology should be used to create participatory experiences that are relevant and enhance learning. Respondents warned against using technology for the sake of having new technology. The

exhibits must also have a “wow” factor that inspires visitors to explore and learn more. And finally, the exhibits should be community-based, co-created by community members and the museum staff.

3. **The Museum’s Role in the Community**

The museum should be the anchor of Chandler’s downtown art and culture district. It should inspire civic pride and civic engagement and expand the public’s sense of community. The museum should act as a community gathering-spot for the city, a comfortable and safe place to hang out, learn, and express yourself. However, the museum should also function as a forum where the community can debate, discuss, disagree, and dialog about the issues that are important to the community. The community should see itself reflected in the museum.

4. **The Museum’s Role in K-12 Education**

The Chandler Museum should create interactive, hands-on learning environments that engage students through multidisciplinary experiences. The new museum should be a comfortable and safe place for students to learn that incorporates technology seamlessly. In creating curriculum for students, the Chandler Museum should work with organizations in long-term partnerships to give students the best possible experience. Lastly, the Chandler Museum should provide opportunities for students to gain a new understanding of the way in which people experience a socially, culturally diverse world that is rapidly changing.

Successful Community Museums as Case Studies

Many comparable community museums and public spaces were discussed and reviewed during the process. These successful case studies demonstrate museums and public spaces with operational or architectural aspects that are similar to the new Chandler Museum’s vision and facility. These included:

Littleton Historical Museum—Employing Flexible Spaces

Orange County Regional History Center—Transforming Traveling Exhibits through Community Involvement

Levine Museum of the New South—Creating Community in a Rapidly Changing Region

Scottsdale Museum of Contemporary Art—Anchor of a Civic Complex

Kunsthal—Dynamic circulation and transparency between galleries

John F. Kennedy Jr. Forum, Littauer Center—Multi-level, multi-function gathering space

Wing Luke Asian Museum—Developing a Participatory Community Museum

Johnson County Museum—Fostering Civic Engagement

Museum Spatial Program

Westlake Reed Leskosky created a preliminary spatial program document for the new Chandler Museum in February of 2008 to see how all the projected spaces would fit into 25,000 square feet. SmithGroup used this study to break down the museum’s spaces into public space, gallery space, gallery support, services, and administration. The total net area determined from the listing of required spaces came to 25,084 square feet for the new museum. This figure included circulation spaces like hallways, stairways and wall thicknesses. Each of the building space categories is listed and represented to scale.

The Site

The new Chandler Museum is located mid-block on the west side of Washington Street just north of the new Chandler City Hall. Included within the concept of the new museum is a parking structure with a flexible-use building lining the east side of Washington Street. Located directly across the street from the museum, this future building could be utilized for additional museum spaces, art studios, or other cultural usages. There are three potential entrance strategies to the museum site. These three approaches are labeled: Washington, Arizona, and City Hall.

Conceptual Approaches

The conceptual design approach resulted in four separate concepts that represent the vision and community comments for the new Chandler Museum. **THESE CONCEPTS ARE NOT ARCHITECTURE.** While each approach has its strengths, a building design for the new Chandler Museum could incorporate strengths from

1. Executive Summary

each approach. Indeed, the final approach is the most inclusive of all the strengths. These approach schemes are titled: Satellite, Active, Decentralized Horizontal, and Decentralized Vertical.

Satellite

The “Satellite” scheme is the first and the most simple of the schemes. This scheme features the permanent gallery at the center of the structure and the public spaces and temporary galleries around it. A ring of second floor classrooms and galleries around the double height permanent gallery provide a large covered zone or “porch” on the first floor for transparent public entrances and lobbies.

“Satellite” has a limitation that subsequent schemes work to overcome. The double height of the permanent gallery commands a large portion of the museum’s footprint. At 3,000 square feet, its position towards the middle of the building limits the layout possibilities for the rest of the spaces. Its formal benefits aside, the “Satellite” scheme is the least flexible.

Active

The “Active” scheme tries to solve the limitations of the “Satellite” scheme. This approach inverts the first scheme, placing the temporary galleries on the ground floor, and lifting the permanent gallery to the second floor.

There are many architectural advantages to this approach. First, the mass of the elevated permanent gallery becomes an iconic symbol for the new museum with its size giving the building a monumental civic scale. Second, the classrooms and temporary galleries on the ground floor would be more engaging for passing pedestrians. Third, the idea of a large public forum space begins to emerge with a grand stair leading to the permanent gallery.

The “Active” scheme also introduces the possibility of an elevated outdoor space. This space could be an extension of the gallery or special events space, adding another layer of flexibility to the type and scale of events and exhibits the museum can offer the community.

Decentralized Horizontal

As demonstrated in the “Satellite” and “Active” schemes, the scale of the permanent gallery has benefits and drawbacks. The “Decentralized Horizontal” scheme questions the scale of the permanent gallery altogether, and studies the possibilities of multiple smaller galleries.

There are operational advantages to a series of smaller permanent galleries (i.e. three 1,000 square foot galleries instead of one 3,000 square foot gallery). Smaller galleries allow easier exhibit changes. With more frequent updates the museum will be able to transition to new technology more smoothly, resulting in the topical, novel museum experience demanded by Chandler residents.

The “Decentralized Horizontal” scheme studies the architectural possibilities of an elevated gallery “floor,” leaving the ground floor free for public gatherings and events. The gallery floor presents unique opportunities for museum operations and traveling exhibits.

Decentralized Vertical

The “Decentralized Vertical” scheme embraces all of the strengths of the previous schemes with few of the weaknesses. Through stacking, a large vertical public zone is created between the galleries. Not only does the public space between galleries allow for formal and informal gatherings, the large “atrium” creates vertical relationships between floors. The result is a highly charged public forum where the public, programs, and exhibits intertwine. By creating this forum space throughout the museum, this approach best addresses the “Vision of the Museum,” which is to become “a community-gathering place with a variety of voices; a place of debate, discussion, disagreement, and discovery.”

Finally, the “Decentralized Vertical” scheme produces an iconic structure by its height. The building would have a visual presence as viewed from Arizona Avenue, Boston Street, and Washington Street. The vertical approach would also preserve more of the site’s footprint for possible later expansion.

The “Decentralized Vertical” scheme is the most compelling of all four schemes.

2. Vision of the Museum

Background

The need for a new museum in downtown Chandler was first identified in 1982, when the Civic Center Citizens Task Force recommended that a new museum should be a priority for the downtown master plan. The 1999 Public History Master Plan recommended the creation of a new 25,000 square foot facility to display exhibits, anchor public programming, and provide storage for the Chandler Museum. In 2004, the voters approved \$8.5 million of bonds for the construction of a museum. In 2007, the voters of Chandler approved an additional \$4.5 million for the construction of the museum.

Some of the previous studies suggested that the museum's mission should expand beyond local history. For example, the Chandler Historical Society's Phase II strategic planning document for the new Chandler Museum suggested that the current institution become a museum of history and art. City staff also believed that the new museum's mission should be much broader than local history. Recognizing that our modern world has little place for static, celebratory looks at the past, the museum's vision was expanded to include art, history, and culture.

The Vision of the New Chandler Museum

The new Chandler Museum will be a community-gathering place where all portions of the community can come together to learn from each other and explore the relevant issues that affect their daily lives. History will still be an important component of the new Chandler Museum, but only one part of the new museum. Art displays will allow quiet moments of reflection and contemplation. Traveling exhibits will bring some of the most influential objects from around the world to Chandler. Oral histories will create a venue where diverse people will connect to each other through the act of storytelling. Live performances of music and theater, living history interpreters, and debates over current issues affecting our community will create a dynamic and active place. A flurry of regularly changing exhibits and programs will make the new Chandler Museum the place to see and be seen; a place you must visit several times a year. In short, the new Chandler Museum will be an interactive, participatory place where the visitor shapes the exhibits and their learning experience. The museum will become a community gathering place with a variety of voices, a place of debate, discussion, disagreement, and discovery.



Historic downtown Chandler
Chandler Museum Collection, 05-85-11

Museum Without Walls

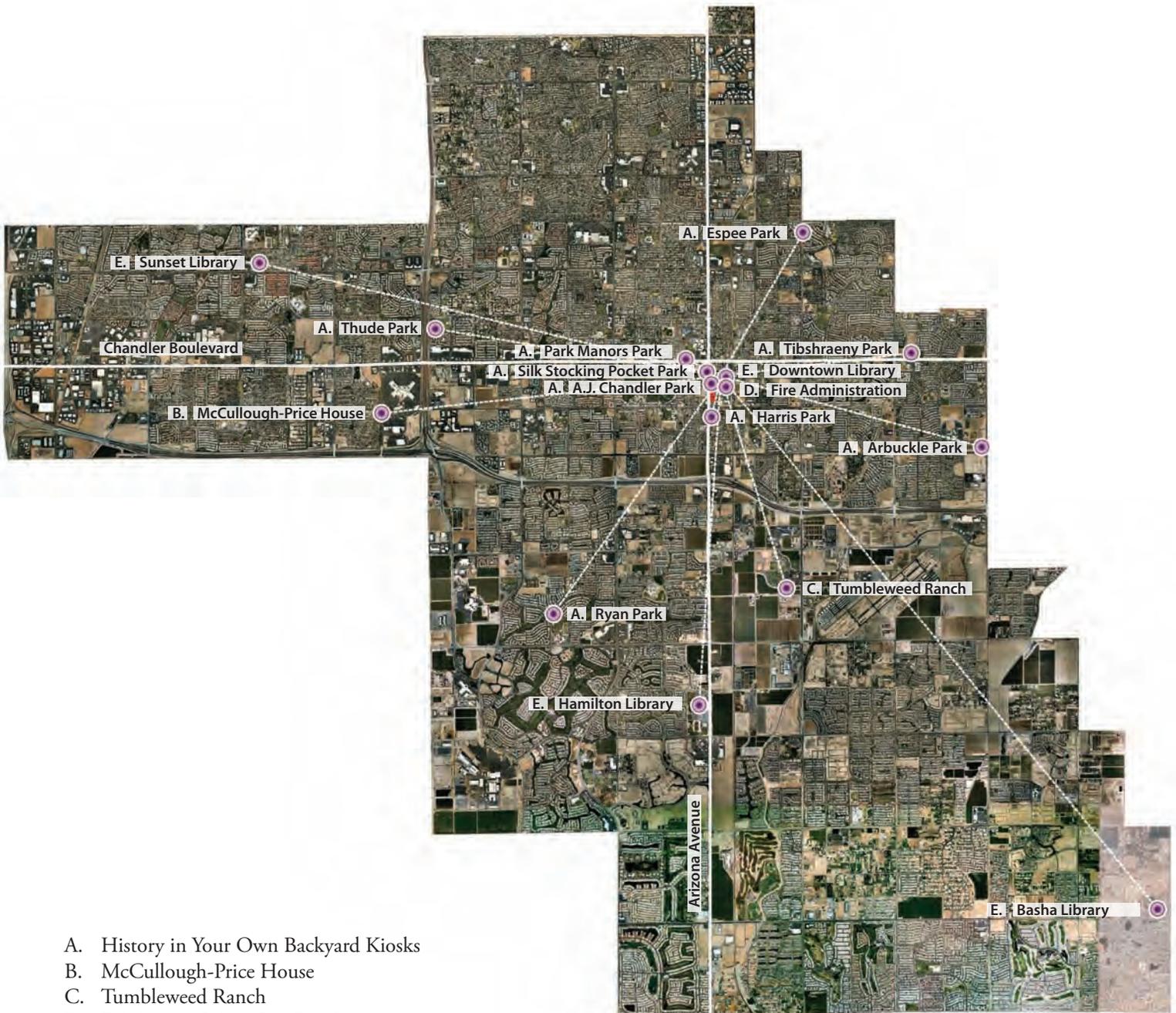
One of the museum's guiding directives is "Museum Without Walls (MWoW)." The museum uses the phrase to refer to its multidisciplinary approach to integrate art, history, and culture into the community beyond the physical museum building and in places where few people expect to find museums.

The foundation of MWoW was first expressed in the 1999 City of Chandler Public History Master Plan written by Nancy Dallett. In her plan, Dallett suggested that the City should continue traditional venues for history like museums, but the City should also create new ways of communicating the lessons of the past. These different venues included community partnering projects, websites, oral history projects, television shows, and a historic marker program.

Staff developed the historic marker program into the "History in Your Own Backyard" history kiosks. These markers are permanent signs placed in City parks that interpret the history of the surrounding area, particularly the stories of the family or person the park is named after. The kiosks are in nine City parks and have won a national award of merit from the American Association for State and Local History and an outstanding education program award from the Arizona Parks and Recreation Association.

MWoW grew further in 2007, when Steve Germann of Germann and Associates completed the Strategic Planning Phase II for the new Chandler Museum. Germann stated, "It is important to think of the museum as a concept—more than a building or even a group of buildings... It is a web of people who collect, preserve, interpret and employ

2. Vision of the Museum



- A. History in Your Own Backyard Kiosks
- B. McCullough-Price House
- C. Tumbleweed Ranch
- D. Exhibits in Other City Buildings
- E. Traveling Banner Exhibits
- F. Documentaries
- G. Web Presence

Museum Without Walls

buildings, artifacts, photographs, and documents to present Chandler's stories through exhibitions, media, and live programs for all of the diverse people of our community."

These coalescing ideas were given the name "Museum Without Walls" by the late Dr. Noel J. Stowe, a City of Chandler Museum Advisory Board member and principle faculty member in Arizona State University's Public History Program. Dr. Stowe reminded staff that the building should not be seen as a monolithic structure that acts as the sole proprietor of Chandler's art, history, and culture. Instead, in Dr. Stowe's vision, art, history, and culture should freely flow from the museum throughout the community. In essence, the museum's programmatic walls should be so transparent and porous that it appears that the museum interpretations, programs, and events are everywhere in Chandler.

The museum seeks to accomplish being a museum without walls by having displays, exhibits, and programs throughout the City. What follows is a brief description of the various components of our current MWow offerings.

- A. History in Your Own Backyard Kiosks**—As previously mentioned, the City has nine history kiosks in City parks:
- Thude Park (SW corner of Coronado and Galveston Streets)
 - N.J. Harris Park (150 E. Elgin Street)
 - Espee Park (450 E. Knox Road)
 - Ryan Park (2450 S. Hartford Street)
 - Tibshraeny Family Park (270 N. Cottonwood Street)
 - Silk Stocking Pocket Park (NE corner of Arizona Avenue and Chandler Boulevard)
 - Arbuckle Park (1100 S. Norman Way)
 - Park Manors Park (395 W. Erie Street)
 - A.J. Chandler Park (NE corner of San Marcos Place and Boston Street)

- B. McCullough-Price House**—A 1938 pueblo revival style historic home that the City restored in 2007 to be a special event facility, rental facility, and gallery space for short-term traveling exhibits. This building has played host to art exhibits, photography exhibits, a vintage video game exhibit, educational programs,



History in Your Own Backyard Kiosks



McCullough-Price House

2. Vision of the Museum

and countless weddings, baby showers, and family celebrations. This facility is a great example of a museum space that has become a comfortable and safe community gathering spot.

C. Tumbleweed Ranch—An outdoor education environment that is a unique place to experience the heritage of desert farming and our evolving relationship with the land. It serves as a living classroom that engages learners of all ages in an outdoor setting to connect with science, history, and the art of farming. It also seeks to serve as a resource to investigate the sustainability of farming as a way of life, an industry, and our source of food. This facility contains two historic homes, the McCroskey House and the Edwards House, antique farm equipment, active farm fields, and farm animals.

D. Exhibits in Other City Buildings—The museum collaborates with other City departments to tell the story of Chandler in their facilities. Two examples of this are the Fire Department and the Library. The City of Chandler Fire Department and the museum collaborated in creating a display of historic firefighting equipment in their new Fire Administration building. In Chandler's four library buildings throughout the city, the museum staff places short-term artifact exhibits.

E. Traveling Banner Exhibits—These displays are short-term temporary exhibits that can be set up in non-museum settings like libraries, outside festivals, community colleges, businesses, and retail spaces like the mall. The museum currently has one traveling exhibit entitled "Hightown/Pueblo Alto: A Unique Chandler Neighborhood." This exhibit was co-created by staff and Hightown community members, and features oral histories from long time residents.

F. Documentaries—The museum seeks to use all modern media to reach the general public. Staff collaborated with Chandler Channel 11 to produce two history documentaries; "The Roots of Ocotillo" and "Price House: A Snapshot in Time." The museum has also collaborated with the Chandler Historical Society to produce two documentaries featuring the 2008 and 2009 inductees of the Chandler Sports Hall of Fame.

G. Web Presence—The museum uses the City of Chandler's website as an outreach tool to promote learning about the history of Chandler and its people. Including collaborations with Chandler-Gilbert Community College, the museum's web page features community co-created projects dedicated to the history of Chandler's streets, stories of women in the military, and the experience of women leaders and activists. The website is also the access point for some of the museum's oral histories, documentaries, and walking tours. A new initiative is the World War II Honor Roll Billboard project. This project is a collection of oral histories and photographs that document Chandler's men and women who served in World War II.



McCroskey House



Fire Administration building

3. The Project

Background

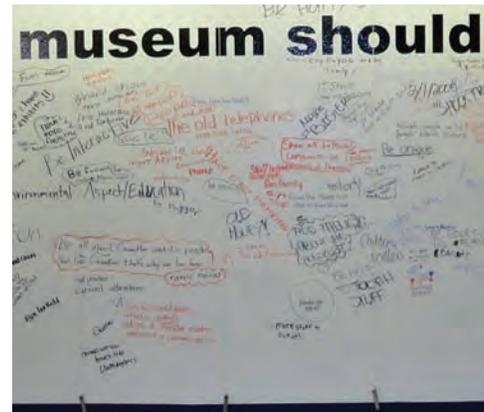
The Visioning and Conceptual Design Project began after the Chandler City Council suggested during its 2009 budget process that the museum staff should reconnect with the people of Chandler to further explore what they expected to see in the new museum, and how they wanted the museum to work. The City entered into a professional service contract with SmithGroup, the architectural firm selected by the City as the designers of the new museum to complete this project. The scope of the contract included:

- A visioning process that addresses both the public and stakeholder groups' needs in a museum building
- Development of spatial relationship diagrams that address needs determined from previous strategic plans and visioning meetings
- Creation of up to four possible exterior appearance concepts to show what the museum might look like
- Design concepts are to include a parking garage across from the museum site at the southeast corner of Boston and Washington Streets. This parking garage will have "flex space" that will line the Washington Street façade that could ultimately become retail space, museum expansion space, artist's studio, or some other use that enhances the proposed arts and culture district
- Presentation of four proposed concepts of the new museum to City and museum staff, the Museum Advisory Board, the City Council, and to the public
- Presentation of a final concept of the new museum to City Council and the public.

The Process

In September, museum staff and SmithGroup created a participatory meeting process that asked people to share their ideas on six questions about the new museum. The questions were:

1. What do you expect to see when you visit the museum?
2. What would make the museum so exciting that you would want to go there?
3. What must the museum have?
4. Who should the museum partner with?
5. How should the museum be a part of the community?
6. What should the museum feel like?



"The New Museum Should..." Exhibit

Community Stakeholders

During this process, museum and SmithGroup staff met with the following identified community stakeholder groups:

- Chandler Arts Commission
- Two separate groups of the Museum's Educator Advisory Committee
- The Downtown Chandler Community Partnership
- Two separate groups of Intel employees
- The Museums Advisory Board
- Chandler Historical Society membership
- Human Relations Commission
- Child Service Providers/Youth Development agencies (City of Chandler Recreation Division, Boy Scouts, Girl Scouts, Boys and Girls Club, and ICAN)
- Chandler Unified School District Governing Board
- Mayor's Youth Commission
- Museum Division volunteers

A Special Focus on Educational Stakeholders

Museum staff convened the Educator Advisory Committee (EAC), made up of over 30 educators and administrators from Chandler Unified School District, Kyrene School District, Seton Catholic Preparatory High School, and Valley Christian High School. These educators represented every grade and subject in schools, from kindergarten literacy to high school science. It is notable that science and math teachers were well-represented on the EAC because the museum has not actively sought math

3. The Project

and science students in the past. Staff then presented to a study session of the Chandler Unified School District governing board. Rounding out the voices of education stakeholders were students themselves. Nineteen members and potential members of the City of Chandler’s Mayor’s Youth Commission enthusiastically contributed their ideas.

Public Meetings

The staff held three public meetings in November for the general public to contribute their ideas. The public meetings were held in different geographic areas, on different days of the week and at various times to provide the maximum amount of accessibility for the public. The meetings were:

- 11/12/2009, 7:00 p.m. at the Desert Breeze Police Substation
- 11/14/2009, 10:00 a.m. at the Snedigar Recreation Center
- 11/18/2009, 7:00 p.m. at the Chandler Senior Center.

The staff also created an e-mail address newmuseum@chandleraz.gov for people to send in their ideas about the museum.

“The New Museum Should...” Exhibit

In addition to the public meetings, the museum also utilized an exhibit at the current Chandler Museum entitled “The New Museum Should...” as an additional way to elicit the public’s opinion. The exhibit was a white wall that represented a typical white board used in offices for planning. Visitors were encouraged to write on the wall what they felt “The New Museum Should...” This exhibit was in a constant state of change as people added their ideas. Staff allowed the board to be filled up with comments, recorded the ideas, and then painted the wall white again. While there was some duplication of ideas, several unique ideas were expressed by the public in this participatory exhibit. Visitors filled this wall with comments eight times over the course of the exhibit.

The New Museum Holiday Tree

The museum staff also used an interactive activity at a city special event to gather public opinion. During the Parade of Lights and the Tumbleweed Tree Lighting on December 4, 2009, the museum staff asked the public to decorate a holiday ornament with their idea about how the new museum should work and place it on the museum’s tree.

Community Response

Through 20 staff-led meetings and presentations, hundreds of citizens submitted thousands of ideas and concepts on what the new museum should be and how it could best serve as their community museum. The public’s response was overwhelmingly positive and supportive of the museum’s mission and goal of creating an innovative learning environment where the community comes together to share stories and experience Chandler as a people and a place.

After just a few meetings, it became clear to the staff that the recommendations of the public could be grouped in four main areas; 1.) The architecture of the building, 2.) The exhibits and programs of the museum, 3.) The museum’s role in the community, and 4.) The museum’s role in K-12 education. What follows is a summary of the public’s comments on these four areas. For a complete list of what each stakeholder group discussed, see **Appendix A**.



New Museum Holiday Tree

4. Community Response: The Architecture of the Building

Through 20 staff-led meetings and presentations, hundreds of citizens submitted thousands of ideas and concepts on what the new museum should be and how it could best serve as their community museum. The public's response was overwhelmingly positive and supportive of the museum's mission.

The recommendations of the public are grouped in four main areas; 1.) The architecture of the building, 2.) The exhibits and programs of the museum, 3.) The museum's role in the community, and 4.) The museum's role in K-12 education.

The following section provides a synopsis of the community's ideas for the architecture of the building. The bold words are key concepts that have shaped the conceptual design of the new museum. These concepts come directly from community members' ideas. For a complete list of what each stakeholder group discussed, see **Appendix A**.

The Architecture of the Building

The museum building should have a strong **visual identity**. The building should be an **icon** for Chandler whose architecture produces a **“wow” factor**. The building should be **dynamic** with **flexible spaces** that allow for multiple and regular use by both the museum and outside groups. This dynamic nature should include **transparent** facades that allow people to see the activities and events that are going on inside as well as elsewhere in the building. In other words, the building should be a place people want to see and be seen. The building should be modern and **technologically advanced**, but also **green** and reflective of the environment. The building should have a wide-ranging number of **facility resources** that allow community groups to utilize the museum.

A. Iconic/A “wow” factor/Visual identity—

The exterior of the building was thought to be very important for the success of the building. Many respondents felt that the image of the exterior of the building sets the expectation of the visitor. Several respondents thought the building should stand out from the surrounding buildings, and should be instantly recognizable as the museum. The building itself was also seen as an opportunity to serve as a work of public art. Comments included:

- Components of the building could serve as public art
- The inside of the museum should not look like a traditional museum (i.e. as unique as entering a Rainforest Café)
- The front door of the museum should be a focal point and have a large scale entry
- The museum should not blend in with the buildings around it
- The architecture needs to be interesting and iconic
- The museum building should have a strong visual identity
- The museum should have an awesome entrance

- The first impression of the building should inspire you
- The museum's architecture needs to set the tone of a visit by feeling modern and new
- The building should feel monumental
- There should be something big and iconic in the lobby
- There should be an “a-ha” moment when you enter the building



**National Museum of the American Indian
Smithsonian Institute
By: SmithGroup and Douglas Cardinal Architect**

4. Community Response: The Architecture of the Building

B. Dynamic—Respondents felt that the museum should be an active place that has people utilizing the building both day and night. The building should draw people in and connect the downtown square with the City Hall complex. The building's location provides the opportunity for the museum to serve as an active link between the City Hall campus and the active environment of Downtown Chandler. Comments included:

- The walk-able space about the museum is important
- The breezeway to A.J. Chandler Park is important
- The outside of the building should draw people in
- The pedestrian spaces around the building should connect with the rest of downtown
- The museum should be a destination
- The museum should have vibrant spaces
- The museum-going experience has to be memorable and very exciting



National Museum of the American Indian
Smithsonian Institute
By: SmithGroup and Douglas Cardinal Architect

C. Flexible spaces—Several respondents felt that the museum's spaces should accommodate several types of activities. Respondents believed that the museum's spaces should be adaptable for group events as well as individual visits. Outside groups should be able to utilize the spaces for special events. Comments included:

- The museum should plan for future expansion
- The museum should have event facilities, e.g. a place for a banquet, winter socials, birthday parties, performances
- Make sure all the spaces, galleries, education spaces, etc. are flexible for other uses
- The museum should include a big open space to do a variety of activities
- The museum should have spaces that allow it to host community/social events
- The museum should build a flexible infrastructure to maximize the use of technology in its exhibits
- The museum should be constantly changing and evolving because Chandler is not a static place and is always changing.



Richmond Center for Visual Arts
By: SmithGroup

D. Technologically advanced—Respondents felt that technology was an important component of the actual building. Many respondents wanted the museum to have the ability to utilize the latest technology because of Chandler’s reputation as a technology leader. Comments included:

- The museum should be able to support the latest “wiz-bang” interactives
- Education spaces should be “wired” like an ASU classroom with theater seating
- There should be an holographic or animatronic Dr. Chandler that greets you
- The museum should have a theater space that is more than a traditional theater, with wrap-around screens and experiential effects
- The technology in the exhibits should push the limits of imagination
- The museum should track visitors’ interest via computers that visitors interact with in the exhibits. The exhibit with the most interest could be marketed as the featured exhibit of the week through social media like Twitter.
- The museum should have an audio tour
- The museum should have computers throughout the museum that would post comments about what people are thinking about the museum on a large screen in the lobby.
- Use the internet in exhibits as an additional resource, such as a computer terminal to further explore World War II on the web
- The building needs to have infrastructure to support technology-based exhibits



Abraham Lincoln Presidential Library and Museum
By: BRC Imagination Arts

E. Green—The museum should be sensitive to the local environment and utilize precious resources wisely. Comments included:

- The building should be a green building
- The landscape of the building should provide shade
- The museum should have a green roof with exhibits and programs tied to its care and function
- The museum should have lots of natural light
- The museum should utilize solar energy and potentially partner with solar companies
- The museum should make its energy usage transparent to the public
- The museum should include natural elements in its design



Chesapeake Bay Foundation
By: SmithGroup

4. Community Response: The Architecture of the Building

F. Transparent/Natural light—The museum’s architecture must allow people to see into the building, and provide the ability to see all the activity in the museum. Comments included:

- The building should have high ceilings
- The building should be transparent (i.e. people outside the building should be able to see that there is activity going on inside)
- There should be sightlines throughout the building that allow you to see activity in other parts of the museum
- The walls, columns, and ceilings should disappear, the exhibits should take center stage
- The classrooms should not have walls
- The museum should feel spacious
- The museum should have lots of natural light
- The museum should have an atrium with the ability to see multiple levels of the museum at one time
- The building should feel light and airy



Richmond Center for Visual Arts
By: SmithGroup

G. Accessible—The museum should be available and open to people of different socio-economic levels, learning styles, physical capabilities and ethnic backgrounds. Comments included:

- The museum should be sensitive to different price-points
- The museum should be close to restaurants and parking
- The museum should have a good flow
- The museum should accommodate strollers
- The museum should have convenient parking
- The museum should have multiple entrances and service areas
- The outside of the building should be pedestrian oriented
- The museum should have different museum memberships for different age groups
- The building should have good school bus access
- The building needs to accommodate 140 students at a time
- There should be a handicap drop off for less ambulatory people



International Spy Museum
By: SmithGroup

H. Facility Resources—Respondents felt that the museum needed specific types of facilities to serve the community well. Comments included:

- The museum should have a performance space
- The museum should have a place to get a snack
- The museum should have an outside amphitheater
- The museum should have outside seating
- The museum should have a place for school children to have lunch
- The museum should have an art studio space
- The museum should have outdoor space for art festivals and artist demonstrations
- There should be a basement for storage of the collection
- The museum should have a café
- The museum should have free wi-fi



ASU Downtown Student Housing, Taylor Place
By: SmithGroup

5. Community Response: The Exhibits and Programs of the Museum

Through 20 staff-led meetings and presentations, hundreds of citizens submitted thousands of ideas and concepts on what the new museum should be and how it could best serve as their community museum. The public's response was overwhelmingly positive and supportive of the museum's mission.

The recommendations of the public are grouped in four main areas; 1.) The architecture of the building, 2.) The exhibits and programs of the museum, 3.) The museum's role in the community, and 4.) The museum's role in K-12 education.

The following section provides a synopsis of the community's ideas for the exhibits and programs of the museum. The bold words are key concepts that have shaped the conceptual design of the new museum. These concepts come directly from community members' ideas. For a complete list of what each stakeholder group discussed, see **Appendix A**.

The Exhibits and Programs of the Museum

The museum's exhibits and programs should bring the **art, culture, and history** of the people of Chandler to life. Using **storytelling** in a **multidisciplinary** approach, the exhibits and programs need to be **relevant for people of all ages**. The museum should contain some "permanent" exhibits, but most of the galleries should be dedicated to temporary and **changing exhibits** that periodically feature **traveling exhibits** from the Smithsonian, art museums, and other nationally known museums across the country. The exhibits also should be **interactive**, featuring the newest **technological** advances. This technology should be used to create **participatory** experiences that are relevant and enhance learning. However, respondents warned against using technology for the sake of having new technology. The exhibits must also have a "**wow**" **factor that inspires** visitors to explore and learn more. And finally, the exhibits should be **community-based**, co-created by community members and the museum staff.

A. Art, culture, history, science/multidisciplinary—

People overwhelmingly stated that the new museum should be about many different subjects, especially art, culture and new looks at local history. Both exhibits and programs should incorporate art, culture, and science. Comments included:

- The museum's mission should include history, art, and culture
- There should be an area to learn about local government and how it functions
- The museum should have art festivals and artist demonstrations
- The museum should talk about history, science, art, and music all in one exhibit
- The museum should have public art
- The museum should have a connection to nature
- The museum content should be interdisciplinary to include math and science
- The museum should have science exhibits, including dinosaurs



Downtown Chandler, 1962
Chandler Museum Collection, 01-34-3

5. Community Response: The Exhibits and Programs of the Museum

B. Storytelling—Respondents commented that exhibits and programs should utilize evocative ways of telling stories to connect with visitors in a meaningful way. Comments included:

- The exhibits need to tell a story, which is more important than the interactive components of exhibits
- The exhibits should include a variety of ways of telling stories through letters, news clips, videos, etc.

C. Relevant—The exhibits and programs must be informed by current events and the ways in which actual Chandler residents are presently experiencing life in this city. Moreover, the exhibits and programs should begin the conversation about the future of life in Chandler. Comments included:

- The museum should demonstrate that Chandler is not a small town by featuring exhibits that show new and up-to-date scholarship
- The museum should bring the modern context into its exhibits and interpretation
- The museum should be a place where people see value
- The museum should focus on the future of Chandler
- The museum should be a melding of creativity and community
- The museum's exhibits should demonstrate how the past impacts the present
- The museum should provide experiences that affect visitors personally
- The museum should encourage kids to see there is a bigger world and possibilities for the future
- The museum should show people their place in the larger world
- The museum should inspire civic engagement

D. For people of all ages—The museum's exhibits and programs should be designed in a way to connect with visitors of all ages. Comments included:

- The museum's exhibits and programs should be accessible to different age levels of students
- The exhibits should be multigenerational and encourage families to talk with each other
- There should be access points for people of different age groups
- The museum should have things for kids, families, and adults

E. Changing exhibits/Traveling exhibits—The amount of changing and traveling exhibits is crucial to attracting visitors for new and repeat visits. Changing exhibits would include those that the museum staff curates, while traveling exhibits would come to the museum from elsewhere. Comments included:

- The museum could be a place to rotate the City's art collection
- The exhibits need to change regularly to continually draw people back to the museum
- The museum needs to have large-scale traveling exhibits (this was repeatedly stated)

F. Interactive/Participatory—This concept was very important to respondents. Not only should the museum be a place to see items that you cannot see anywhere else, the museum must also present those items in a way that invites participation and active use. Comments included:

- The exhibits should be hands-on and interactive
- The museum should be an immersive experience
- The museum should be multi-sensory
- The museum should use live interpreters
- The exhibits and programs should feature ‘minds-on’ activities
- The museum should feature learning by discovery
- The exhibits should use a variety of display techniques
- The museum should be tactile
- The museum should be exciting and fun
- Interactive exhibit components should be well-maintained



Holographic Lincoln
By: BRC Imagination Arts

G. Technological—The museum must use cutting-edge technology in its exhibits and programs. Technology is important in two ways. First, technology should be incorporated seamlessly into exhibits to enhance visitors’ experiences, such as making a scene feel “real.” Second, technology should be the subject of exhibits and programs since the high-tech industries are such an important thread in the fabric of Chandler. Comments included:

- The technology in the exhibits and programs should push the limits of imagination
- The exhibits should examine how technology has impacted and/or affected daily life
- The exhibits should show the growth and importance of high-tech industries in Chandler
- The exhibits should show the technologies being created at Chandler’s high-tech companies
- The education spaces should be fully wired
- Technology should be used to tell a story as a means to an end
- The exhibits and programs should incorporate virtual technology
- Have online exhibits that are highly interactive



Arizona Science Center:
Forces of Nature and My Digital World.
By: BRC Imagination Arts

H. “Wow” factor that inspires—The exhibits must have one or many features that impresses visitors with size, meaning, and/or rareness. Comments included:

- There should be a “wow” factor when students enter the museum, like a holographic Dr. Chandler that greets you
- The museum should have a “wow” experience that kids can’t get anywhere else
- Exhibits should have large-scale objects that “pack a punch”
- There should be an “a-ha” moment when you enter the museum
- The exhibits should be inspiring



Star Spangled Banner Conservation Lab
By: SmithGroup

I. Community-based—Respondents not only want the museum’s exhibits to reflect the community, but also involve the community in their creation. Comments included:

- The exhibits should show the development of community
- The museum should feature local artists
- The museum should partner with local high-tech companies to produce exhibits
- The museum should seek out local digital artists
- The museum should utilize oral history of community members to tell the story of Chandler

6. Community Response: The Museum's Role in the Community

Through 20 staff-led meetings and presentations, hundreds of citizens submitted thousands of ideas and concepts on what the new museum should be and how it could best serve as their community museum. The public's response was overwhelmingly positive and supportive of the museum's mission.

The recommendations of the public are grouped in four main areas; 1.) The architecture of the building, 2.) The exhibits and programs of the museum, 3.) The museum's role in the community, and 4.) The museum's role in K-12 education.

This section is about the museum's role in the community. What follows is a synopsis of the main ideas that came from the community. The bold words are key concepts that have shaped the conceptual design of the new museum. These concepts come directly from community members' ideas. For a complete list of what each stakeholder group discussed, see **Appendix A**.

The Museum's Role in the Community

The museum should be the **anchor of Chandler's downtown art and culture district**. It should inspire **civic pride and civic engagement** and expand the public's sense of community. The museum should act as a **community gathering-spot** for the city, a comfortable and safe place to hang out, learn, and express yourself. However, the museum should also function as a forum where the community can debate, discuss, disagree, and dialogue about the issues that are important to the community. **The community should see itself reflected in the museum.**

A. Anchor for the Arts and Culture District—People responded positively to the idea of the new Museum serving as an anchor for a budding Arts and Culture District in Chandler, stretching from the Museum on Washington Street, through Downtown to the Chandler Center for the Arts. Comments included:

- The museum should be the hub for the downtown arts district
- Components of the building should be considered as opportunities for public art
- The temporary galleries could be a potential place to rotate portions of the City's art collection
- There should be a performance space
- The museum should have outdoor spaces for art festivals and artist demonstrations
- The museum should have a presence on Arizona Avenue
- The museum should partner with Vision Gallery
- The art spaces should expand across the street to the front of the parking garage
- The museum should utilize outdoor space, including Washington Street, for events
- The pedestrian spaces should connect to the existing fabric of Downtown



TASTE. Chandler's Culinary Festival

6. Community Response: The Museum's Role in the Community

B. Collaborative with community groups—

Respondents felt that the Museum needs to engage in collaborative partnerships with community groups, museums and schools, but also that it would need its own network of support organizations to support its mission. Comments included:

- There should be multiple support groups that support the various parts of the museum's mission
- Supplement Chandler Unified School District's Art Masterpiece program with more formal art education offerings
- The Museum should partner with the Heard Museum to display part of their collection periodically
- The Museum should work with Eddie Basha to display part of his western art collection
- Create a friends group to financially support the various parts of the museum's mission
- The museum should collaborate with other museums and their directors to offer exhibits and programs that are successful
- The museum should partner with the Gila River Indian Community
- Arizona Historical Society should be a partner of the museum
- The museum should collaborate with the Arizona Railway Museum
- The museum should offer pre-visit materials to youth groups
- Showcase events and activities going on at high schools



Basket Weaving from the Zelma Basha Salmari Gallery

C. Place for community to see itself—Identity and representation were important ideas to respondents. They expressed that the Museum needs to be a place where all aspects of the community can find itself. Comments included:

- The museum should have exhibits and programs on ethnic identity
- The museum should have exhibits on Native American history
- The museum should have exhibits on African American history
- The museum should use oral histories in its exhibits and programs
- The museum's exhibits should touch on woman's leadership in the community
- The museum's exhibits should be inspiring
- The museum should include a research center with local history records
- The museum needs to have content that reflect racial and ethnic communities
- There should be something like an American iconography in the lobby, or maybe it should reflect the world because of Chandler's diversity
- The museum should be a melding of creativity and community



WAFB Welcome Sign
Chandler Museum Collection, 04-37-13

D. Inspire civic pride and civic engagement—Respondents showed pride in their community, and expressed a desire for the Museum to be a source of pride for the city. They also expressed that it should be a forum where issues could be addressed and discussed, a place that fosters and inspires civic engagement. Comments included:

- The museum should be a showplace for Chandler
- The museum should provide positive first museum experiences for children so they grow up to continue to enjoy and support museums
- The museum should be a destination
- The museum should inspire civic engagement
- There should be something monumental at the entry that does not change and lets you know that you are at the Chandler Museum
- There should be an “a-ha!” moment when you enter into the museum, something you don’t normally see, something that gives the sense that this is an amazing place and this is Chandler
- The museum should reflect Chandler’s history of leadership; developing cotton, microchip technology, bio-tech/bio-science, master planned communities
- The museum should focus on the future of Chandler



Intel Clean Room

E. Community gathering space—Respondents felt that one of the most important things the Museum should be is a gathering place – a place where people of differing backgrounds can come together to share experiences and learn about one another in a safe, comfortable, and welcoming environment. Comments included:

- The building should feel friendly
- The museum should have places to sit and be comfortable
- The building should have places for kids to be kids
- The museum should have special event facilities
- The museum should have places to hold fundraising events
- The museum should feel familiar and comfortable
- The museum should have a café to encourage family visits
- The museum should have a great retail space/store with a window that will draw people in
- The spaces inside the museum should feel intimate, not large rooms with bad acoustics



The Heard Museum Courtyard

7. Community Response: The Museum's Role in K-12 Education

Through 20 staff-led meetings and presentations, hundreds of citizens submitted thousands of ideas and concepts on what the new museum should be and how it could best serve as their community museum. The public's response was overwhelmingly positive and supportive of the museum's mission.

The recommendations of the public are grouped in four main areas; 1.) The architecture of the building, 2.) The exhibits and programs of the museum, 3.) The museum's role in the community, and 4.) The museum's role in K-12 education.

The following section provides a synopsis of the community's ideas for the museum's role in K-12 education. The bold words are key concepts that have shaped the conceptual design of the new museum. These concepts come directly from community members' ideas. For a complete list of what each stakeholder group discussed, see **Appendix A**.

The Museum's Role in K-12 Education

The Chandler Museum should create **interactive, hands-on** learning environments that engage students through **multidisciplinary** experiences. The new museum should be a **comfortable and safe place** for students to learn that **incorporates technology seamlessly**. In creating curriculum for students, the Chandler Museum should **work with organizations in long-term partnerships** to give students the best possible experience. Lastly, the Chandler Museum should provide opportunities for students to gain a new understanding of the way in which people **experience a socially, culturally diverse world that is rapidly changing**.

A. Interactive/hands-on—Nearly all respondents said that the museum needed to have interactive components in its exhibits and programs where visitors could participate. The need for immersive experiences that affect all visitors' senses was also clearly articulated. Variety of experiences was also very important; including touching, seeing and doing. Comments included:

- The exhibits and displays should be hands-on and interactive
- Interactive components should be designed to accommodate individual users, small groups of users, and larger groups of users
- The museum should be a multi-sensory experience
- The museum should have some immersive experiences
- The exhibits and programs should provide opportunities for people to actually participate in the interpretation
- The exhibits and programs should include the act of exploration, so kids can observe something and then react as they choose
- The museum should have live interpreters/actors that interact with visitors

- The museum should include unique aspects to exhibits, such as walls that people can move, or ways for visitors to shape exhibits on their own
- The museum should offer a variety of exhibits and programs that allow visitors to touch, do and see
- There should be a variety of activities daily at the museum, i.e. story times, festivals, demonstrations, in addition to exhibits



Students learn to make their own candles at the Museum.

7. Community Response: The Museum's Role in K-12 Education

B. Multidisciplinary—Respondents overwhelmingly said that the new museum must include multiple subjects of study, especially the arts, but also math and science. Comments included:

- The exhibits and programs should be accessible to different age levels of students
- The museum's education programming should be based on Arizona State Standards
- Make sure that all the spaces, galleries, education spaces, etc. are flexible for other uses
- The museum should have art studio space
- The building should have a theater space that is more than a traditional theater, with wrap-around screens and experiential effects
- The museum's exhibits and programs should be multi-disciplinary, talking about history, science, art, music all in one exhibit (e.g. no curriculum silos)
- The exhibits, interpretation and programs should include music, dancing and arts (arts writ large)
- The exhibits and interpretation should be a mixture of history, culture, technology
- The museum should offer creative outlets and with artists who can present in several mediums
- The museum should highlight the people in our community that are doing great things

C. Comfortable and safe place—Educators stated that the atmosphere the museum creates is very important to setting the stage for an effective visit. The museum must create spaces that are comfortable for students that may not look like classrooms. The museum must also feel warm and welcoming for students. The addition of a place to eat lunch would also ease accessibility for educators. Comments included:

- The education spaces should not feel like classrooms, potentially the education spaces should be like a wired ASU classroom with theater style seating
- There should be a place for school children to have lunch
- The museum should feel warm and welcoming
- The museum should have a café to encourage as a hang-out space
- The museum should not feel forbidding, i.e. an atmosphere of “you can't touch that”
- The museum's building, exhibits and programs should be kid-friendly in height, access and words
- The building and its exhibits should have an understandable flow and pacing
- To encourage teens to hang out, the museum should have tutors and a place for quiet and group study



Students listen during a presentation about farming in Chandler.

D. Incorporate technology seamlessly—The use of technology in exhibits and programs was very important to most respondents. People want the museum to use cutting-edge technology to produce exhibits, especially to feature the high-tech history of Chandler. Comments included:

- The use of technology in exhibits is necessary for the “wow” factor
- The use of technology should be seamlessly integrated into the design of the building and exhibits. There should not be technology for technology’s sake
- The technology in the exhibits and programs should push the limits of imagination
- The museum should keep some human interaction in the exhibits, potentially supported by technology
- The exhibits should examine how technology has impacted and/or affected daily life
- Exhibits should touch on the growth of the high-tech economy in Chandler
- All museum spaces should be fully wired
- The museum should have online exhibits
- Make online exhibits highly interactive, down to basic design and organization (i.e. people can redesign, and then vote on designs)
- The exhibits should have up-to-date technology that is well-maintained



A student tries out washing clothes using a basin and hand wringer.

E. Work with organizations in long-term

partnerships—Respondents want the museum to partner with local organization and individuals to foster the best opportunities for students in Chandler. These long-term partnerships include the Educators Advisory Committee, who will help create student and teacher materials. Other notable suggested partnerships are high-tech industries in Chandler, such as Intel, and other municipal departments. Comments included:

- The museum should develop pre-visit and post-visit material for teachers to use in their classroom
- The museum should partner with other government departments to educate what each department does, City Hall, library, fire department, police, courts, etc.
- The museum should supplement Chandler Unified School District’s Art Masterpiece program with more formal art education offerings
- The museum should partner with high-tech businesses in the area to participate in exhibits
- The museum should not duplicate other Valley museums, instead it should partner with them
- The museum should partner with the Girl Scouts to offer programs led by girl scout leaders
- The museum should showcase events and activities going on at high schools

7. Community Response: The Museum's Role in K-12 Education

F. Experience a socially, culturally diverse world that is rapidly changing—People want the museum to be more than just a static listing of past events. Instead, respondents said they want the museum to be future-oriented; socially, culturally and politically. They also want the museum to connect students to a bigger world, showing them how others experience life differently. Comments included:

- The museum should dispel the myth that Chandler is a small town by featuring exhibits that demonstrate new and up-to-date scholarship from around the world
- The museum should be a place where people see value
- The museum's exhibits, interpretation and programs should demonstrate connection between global events and what is going in Chandler at the time
- The museum's interpretation, exhibits and programs needs to be inspiring about what the future might hold in politics, technology, social change
- The museum should be a destination
- The museum's exhibits and programs should be sophisticated



A child learns how to rope a steer in the Museum's front yard.

8. Successful Community Museums

Many comparable projects were discussed and reviewed during the project process. The following examples with specific characteristics were selected that had relevance to the project. These case studies demonstrate museums and public spaces with operational or architectural aspects that are similar to the new Chandler Museum's vision.

A. Littleton Historical Museum, Littleton, CO

32,000 SF

- Focus on history, art, & culture of the community
- Similar scale
- Flexible space



B. Orange County Regional History Center, Orange County, FL

65,000 SF

- Transforming traveling exhibits through community involvement



C. Levine Museum of the New South, Charlotte, NC

40,000 SF

- Creating community in a rapidly changing region



D. Scottsdale Museum of Contemporary Art, Scottsdale, AZ

14,000 SF

- Anchor of a larger civic complex
- Bounded site away from the main thoroughfare
- Multi-sided pedestrian approach



E. Kunsthal, Rotterdam, Netherlands

75,350 SF

- Museum as gateway to cultural amenities
- Variably scaled galleries
- Dynamic circulation between galleries
- Transparency throughout the museum



F. John F. Kennedy Jr. Forum, Littauer Center, Cambridge, MA

16,000 SF

- Multi-level, multi-function gathering space
- Civil Engagement



G. Wing Luke Asian Museum, Seattle, WA

57,000 SF

- Developing a participatory community museum



H. Johnson County Museum, Shawnee, KS

- Fostering civic engagement

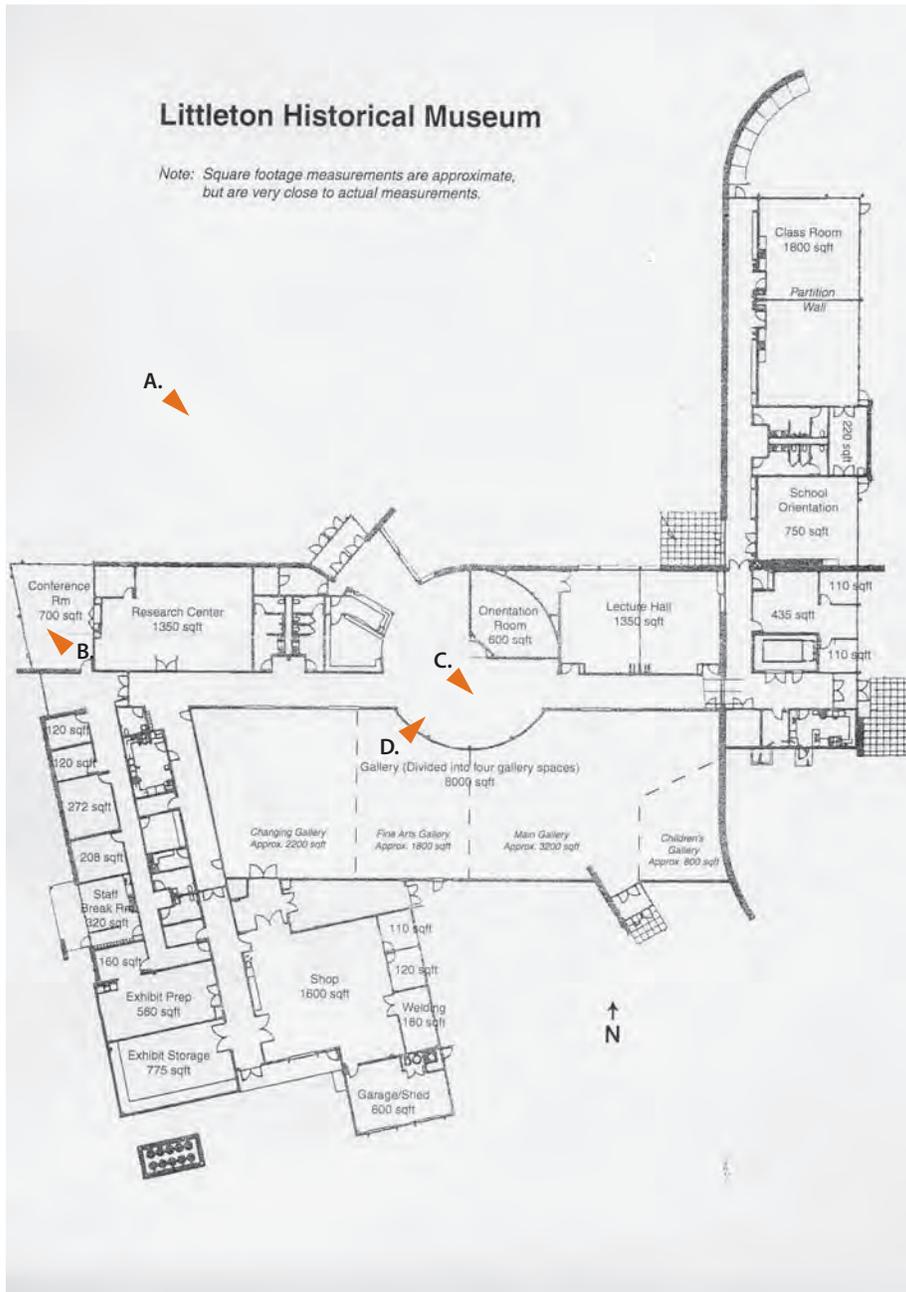


A. Littleton Historical Museum

Littleton, CO
32,000 SF

<http://www.littletongov.org/museum/>

- Focus on history, art, & culture of the community
- Similar scale
- Flexible space



A. Front Entrance



B. Conference Room



C. Foyer / Gallery Flexible Space

The Littleton Historical Museum serves as the primary repository for the history, art, and culture of Littleton, Colorado. This municipal museum was renovated and expanded in 2004, increasing its square footage from 9,000 to almost 32,000. The new building houses the museum's four galleries, research center, lecture hall, educational classrooms, and offices.

The Littleton Historical Museum's permanent and changing galleries display local themes as well as host traveling exhibits from across the country. The museum has a dedicated 1,800-square-foot Fine Arts gallery, which showcases the municipal art collection, as well as personal shows, competitions, and traveling exhibits.

The Littleton Historical Museum is noteworthy because of its use of deliberately designed flexible spaces. Spaces throughout the Museum can be easily adopted to host a small intimate gathering, or a large exhibition opening.

The Foyer

The foyer of the museum has two main galleries located just off the atrium. These galleries can be easily closed off or opened via aesthetically pleasing opaque moveable wall screens. A gallery under construction as a new exhibition is installed can be closed off with little disturbance by simply sliding the screened walls. These screens can also be set at different opening widths which allows the entrances of the galleries to change in size, regulating flow in and out of the galleries.

Educational Spaces

The educational spaces have also been designed with flexibility for large and small groups. An 1,800-square-foot classroom can be partitioned off by closing the pocket dividing walls. There are also concealed storage rooms for tables and chairs built into the walls of the room, which creates a seamless appearance. Classrooms have durable flooring, creative storage solutions, sinks and supply stations for activities, and large doors that open the classroom to the outside.

The education wing has a separate entrance from the main lobby. This entrance is designed in such a way to promote flow and sequence of use (space for coats and lunches

upon entry, holding zone and classrooms). This entire wing can be closed off or opened up to the rest of the museum. These education spaces can also double as space for after hours programs that do not require the entire museum.

Conference Room / Intimate meeting space

Concealed storage is used throughout the entire building, but is specifically noteworthy in the conference room. Storage of office supplies, media equipment, coffee makers, filing cabinets, countertops etc. are all concealed behind large wooden panels that line the walls. This functional storage space can be closed off to provide an uncluttered seamless appearance to the conference room.



D. Foyer

B. Orange County Regional History Center

Orange County, FL
65,000 SF

<http://www.thehistorycenter.org/>

- Transforming traveling exhibits through community involvement



View of Museum in Orlando

Like the Chandler Museum, the Orange County Regional History Center (OCRHC) was originally founded by a local historical society. In 2000, the OCRHC moved into the newly renovated, 65,000-square-foot facility with three stories of permanent exhibits that focused on central Florida history. Despite the larger facility, the OCRHC still faced declining attendance and revenues. To address these declines, the history center began an intensive strategic planning process that not only involved traditional history center stakeholders, but also included the broader community. This public process showed that people were looking for exhibits that combined a national narrative with nationally significant artifacts with a component to tie the exhibit to the local area. In Orlando, an area heavily populated with non-natives, local history could not be the sole focus of their exhibits. This fact was demonstrated by the success of two traveling exhibits that the OCRHC hosted that featured nationally significant objects.

The history center took this information and transformed their exhibit process in three ways. First, the museum sought out traveling exhibits with national themes that could be tied to the local community. Second, the museum created an advisory committee for each traveling exhibit that was made up of the broader community and involved community organizations whose missions related to the subject of the traveling exhibit. Third, the museum conducted a wide search for nationally significant artifacts to supplement the traveling exhibits.



Front Entrance



Exhibits



Immersive Exhibits

The history center's innovative process is best demonstrated in their blockbuster exhibition "The Civil War: America Divided." The OCRHC borrowed an existing traveling exhibit from the Cincinnati Museum Center that focused on the Civil War. The museum invited local Civil War collectors, Civil War enthusiasts, reenactors, Civil War scholars, and southern historians to serve on the advisory committee and this committee developed a wish list of artifacts to add to the exhibit. Working from this community-produced wish list, the staff then contacted museums and collections from around the nation to add to the exhibit. These artifacts included nationally significant material like a copy of the Emancipation Proclamation, Robert E. Lee's farewell message to his troops, and Lincoln's final letter to his wife. Local collectors also loaned material to the exhibit.

To ensure broad attendance beyond military enthusiasts, the history center also supplemented this exhibit with material related to the movie "Gone With the Wind." Featured in this part of the exhibit were replicas of the famous green curtain dress, the ivory wedding dress, the silk velvet ball gown worn by Vivian Leigh's character and actual props from the movie.

Programmatically, the history center augmented the exhibit with an address by Pulitzer Prize-winning Civil War author James McPherson, a discussion by Ann Rutherford and Mickey Khun, two actors from *Gone With the Wind*, and a book discussion about a local man who was one of the Lincoln assassination conspirators.

All of this work led to the most attended exhibit and programs that the history center had had up to that time. They have continued this process with exhibits that feature art, history, and culture. This organization's success was based on a winning formula of community involvement, a wide-ranging search for artifacts, and a focus on exhibits of national interest with a local connection.



Iconic Foyer

C. Levine Museum of the New South

Charlotte, NC
40,000 SF

<http://www.museumofthenewsouth.org/>

- Creating community in a rapidly changing region



From the Exhibit:
"On the Edge: Homeless and Working Among Us"



From the Exhibit:
"Changing Places: From Black and White to Technicolor"



From the Exhibit:
"We're Still Here: American Indians in the South"



From the Exhibit:
"The Box That Changed The World"

The Levine Museum of the New South explores the concept of change, both past and present, in its exhibits and programs. As a region, the south has changed nearly as fast as the southwest, so this Museum is a good example of an institution that is facilitating the community's response to dramatic population boom. Exhibits relate current events and trends to historic concepts. Here are some recent exhibits the Museum curated:

- "Changing Places: From Black and White to Technicolor," is a multipart, year-long project exploring how people in the Charlotte region are dealing with the growing cultural diversity and change created by the influx of newcomers from across the U.S. and around the globe.
- "From Cambodia to Carolina: Immigrants' Tales"
- "Charlotte Neighborhoods: Brooklyn to Biddleville," explores two of Charlotte's oldest African American neighborhoods.
- "Music in Your Backyard" presents a special exhibit of images by local photographer Daniel Coston featuring musicians from across North Carolina.
- "New South, Old South Somewhere in Between" reveals artists' impressions of southern culture and history, especially the recent controversy over use of the Confederate flag.

The Levine Museum of the New South produces programs that feature dialogue and discussion about the rapid change in Charlotte and across the South. Some recent programs include:

- **Civic By Design**

A monthly free forum exploring growth issues in the Charlotte region, presented in partnership with the Charlotte Chapter of the American Institute of Architects.

- **Speaking of Change - Dialogue**

Speaking of Change is a 2.5 hour experience offered in conjunction with the Changing Places exhibit. It includes an exhibit visit, time for reflection, and a facilitated conversation. Designed for adult groups of 12 to 20 individuals from an organization, dialogues are for all types of groups, such as management teams, workgroups, civic, not-for-profit organizations, plus faith-based, grassroots and newcomer groups. Led

by a professional facilitator, the experience will help connect your group in new ways and increase awareness of what it means to be inclusive as an individual, an organization and a community.

- **Turn the Tables - Teen Dialogue**

Be part of a Changing Places teen dialogue experience and "Turn the Tables" ... talk, listen and learn from each other as you explore themes from the exhibit, including stereotypes and the cultural transformation occurring in the region. The two hour group experience for youth and teens includes an exhibit visit and facilitated discussion focused on stereotypes in a changing community. Groups may consist of up to 30 individuals ages 12 years and older. The dialogues are designed for all types of youth and teen groups, such as clubs, camps, ministries, service groups, alliances and community organizations.

D. Scottsdale Museum of Contemporary Art

Scottsdale, AZ
14,000 SF

<http://www.smoca.org/>

- Anchor of a larger civic complex
- Bounded site away from the main thoroughfare
- Multi-sided pedestrian approach



Curved Arrival Pod



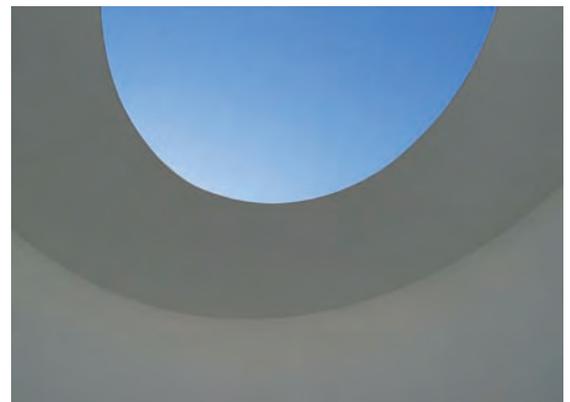
View From Street



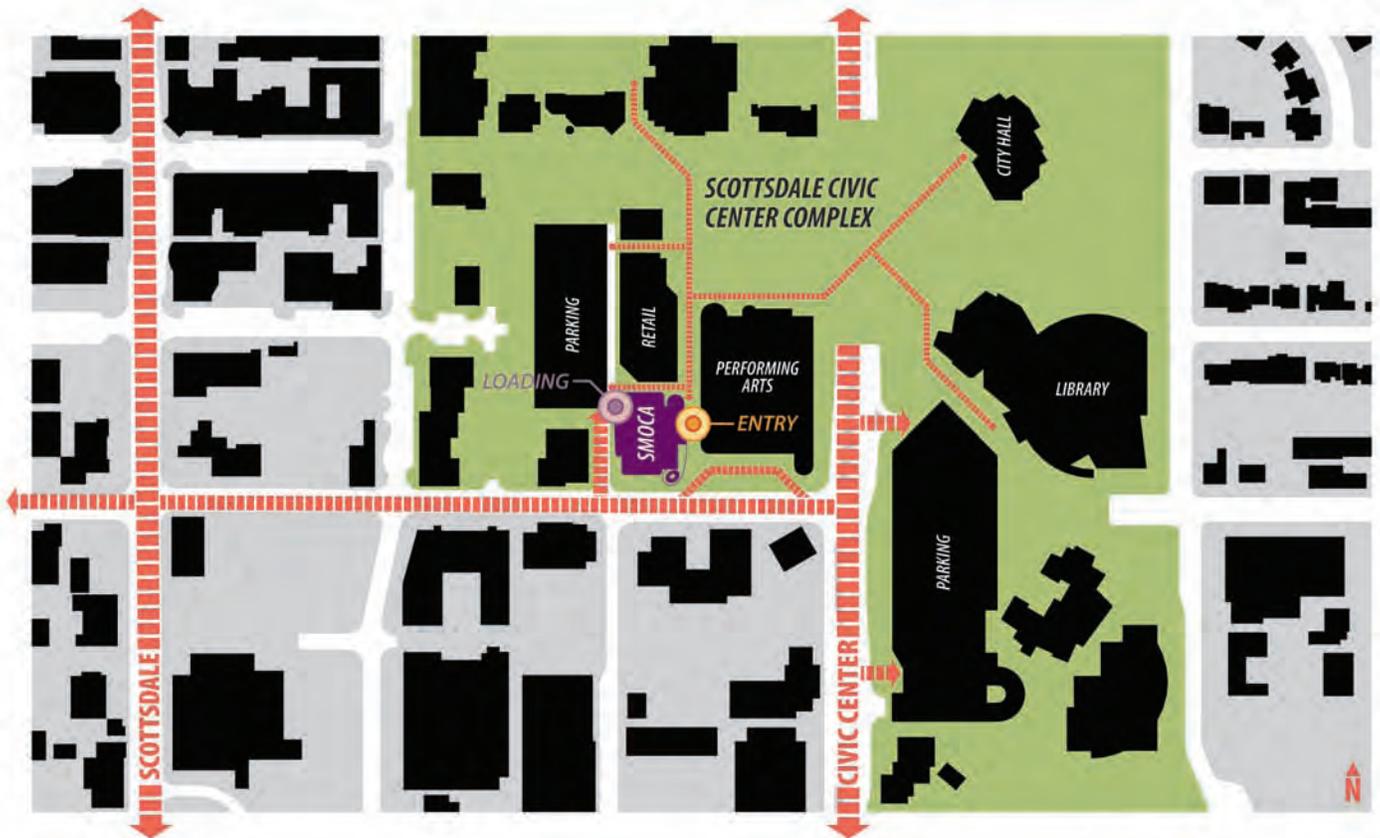
"Scrim Wall" By James Carpenter Design Associates

"The Scottsdale Museum of Contemporary Art is an architectural celebration of poetry and pragmatism for the city. With this inventive transformation of an existing multiplex theater, the Gerard L. Cafesjian Pavilion has become an exciting new cultural anchor in the Scottsdale Civic Center Complex. Focused on the development of optimal gallery environments for the presentation of contemporary art at the start of the new millennium, the museum's 14,000 square feet of gallery space have made it a major venue among the world's new landmark museums. The building presents an ever changing environment of reflections, shadows, and brilliant color through the combination of the shimmering translucent screened sculpture courtyard by glass artist James Carpenter and the sensuously curving metallic forms that define the entrance. State-of-the-art mechanical systems and a flexible gallery lighting package create an ideal museum setting. In addition to the design of the museum, Will Bruder Architects designed a complete masterplan for the area that integrates the Scottsdale Center for the Arts into the city's urban arts district."

- Will Bruder + Partners LTD



James Turrell's elliptical skyspace, "Knight Rise"



SMOCA and the Scottsdale Civic Center Complex

The Scottsdale Museum of Contemporary Art (SMOCA) presents an interesting case study for a cultural institution embedded in a civic and retail complex. Much like the Chandler Museum, the SMOCA site is approached from multiple directions. A vehicular drop-off to the south, parking structures to the east and west, performing arts center to the east and retail to the north bring pedestrians around all sides of the building. For visitors arriving from the west parking structure, the visual impact of service functions is downplayed through the building's materiality and massing. As is possible with the Chandler Museum, SMOCA's entrance is placed along a prominent pedestrian way, foregoing the typical "street/entrance" relationship for the reinforcement of a longer, pedestrian experience between retail, cultural, and civic structures.

E. Kunsthal

Rotterdam, Netherlands
75,350 SF

http://www.kunsthal.nl/en-2-Kunsthal_Rotterdam.html

- Museum as gateway to cultural amenities
- Variably scaled galleries
- Dynamic circulation between galleries
- Transparency throughout the museum



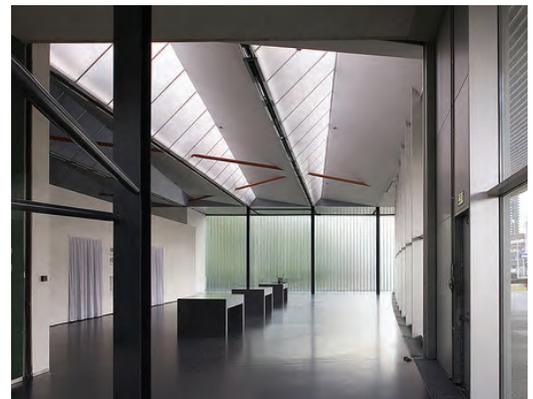
Base of the auditorium ramp looking back past the entry



View into gift shop from auditorium ramp



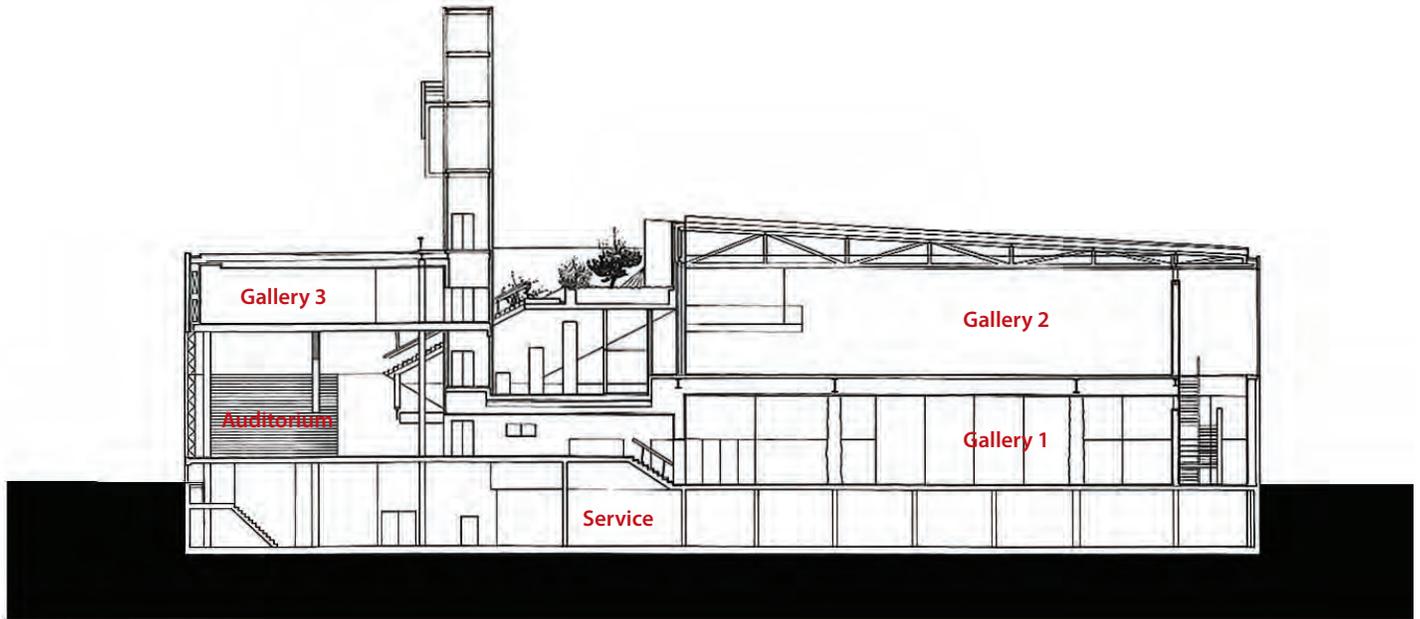
"Open" circulation



Gallery entry

The Kunsthal is a museum that presents culture in the widest sense of the word: old art, new art, design, photography - from elitist to popular. The building itself, designed by the Dutch architect Rem Koolhaas, was conceived as a gateway to Rotterdam's most prized cultural amenities. The site of the museum, however, created many challenges. Located on a steeply graded piece of land, it is wedged between a busy highway on one level, and a network of museums and green spaces on the lower level. The location was further complicated by a road that divides the site from east to west, and the need for a public path outside of the museum that would connect the street to the spaces below. The Kunsthal's building serves as the transition from the busy street above and the cultural district below.

Using sloping floor planes and a series of tightly organized ramps, the museum seamlessly connects three large exhibition halls, an auditorium, two intimate galleries and a restaurant. Two main ramps, running parallel to each other, but in reverse direction, are used to divide the museum while still allowing for easy circulation. Kunsthal blends interior and exterior to create a flexible and accommodating space. By using massive glass walls and continuous use of the same materials, the museum blurs the distinction between inside and out. This blending is Kunsthal's greatest success because the building confronts two distinct landscapes and blends them together. Much like the goal of the Chandler Museum, Kunsthal maintains a theme of transparency throughout its building that creates distinct spaces that are flexible and accommodating.



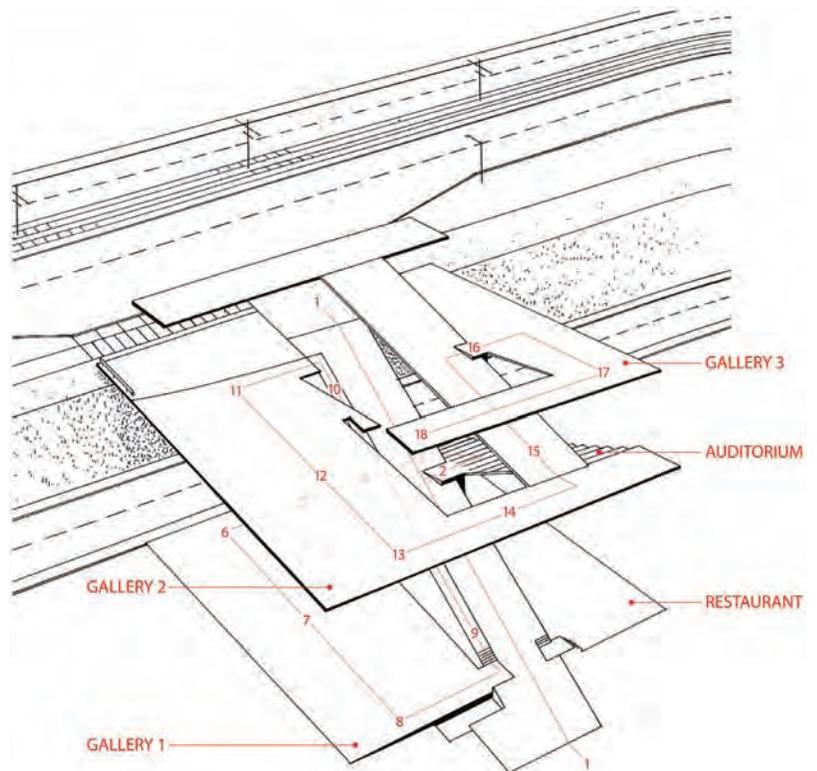
Building Section

The diagram to the right illustrates the museum's floor plates and ramps with a numbered sequence of movements through the gallery spaces.

“The pedestrian ramp is split, with a glass wall separating the outside, which is open to the public, from the inside, which is part of the circuit. A second ramp, running parallel and reversed, is terraced to accommodate an auditorium, and beneath it the restaurant. On the level where the two ramps cross, the main entrance is defined. From there the visitor enters a second ramp which goes down to the park and up to the dikelevel.”

Approaching the first hall, one confronts a stairway and an obstructed view, which is gradually revealed – a landscape of tree-columns with a backdrop of greenery framed, and sometimes distorted by the different types of glass of the park facade. From there one follows the inner ramp leading to hall 2, a wide open skylit space facing the boulevard. A third ramp along a roof garden leads to a more intimate single-height hall and further on to the roof terrace.”

-Rem Koolhaas



The “Continuous Circuit”

F. John F. Kennedy Jr. Forum, Littauer Center

Boston, MA
16,000 SF

<http://www.hks.harvard.edu/>

- Multi-level, multi-function gathering space
- Civil engagement



The campus of Harvard Kennedy School is situated on the banks of the Charles River in Cambridge, MA, just steps away from Harvard Yard. The roots of the Kennedy School reach back to 1936, when the Graduate School of Public Administration (GSPA) was created. But the school's current campus and buildings on the banks of the Charles River date to the 1970s.

The architectural vision behind the campus is described in the 25th Anniversary edition of the Kennedy School Bulletin (Autumn, 2003): "To plan the building itself, [then Dean Graham] Allison walked around Harvard Yard with the architects, looking for distinctive features common to Harvard buildings constructed over three centuries. Such elements included red brick, chimneys, slate roofs, and gabled ends of buildings.

To make a strong statement of Harvard identity, the design incorporated modern versions of these elements.

Another feature looked much further back into history. In late-night conversations, Allison and Associate Dean Ira Jackson MPA 1976, who managed the construction project, mulled over ancient architecture. Jackson admired the Roman forum, and Allison spoke of the Greek agora, an open marketplace alive with both commerce and politics. They visited New England town meeting halls for more inspiration. The upshot was the new building's most distinctive feature [the Forum]."

The John F. Kennedy Jr. Forum in the Littauer Center is a multi-level study, eating and meeting area by day and by night, Harvard University's premier venue for speakers from around the world. The Roman forum, the Greek agora, and New England town meeting halls served as inspiration for the Forum. Speakers who appear at the John F. Kennedy Jr. Forum must agree to answer unscreened questions from students.



The political talk show, "Hardball with Chris Matthews", on location at the JFK Jr. Forum



Inspired by the JFK Jr. Forum the new Walter Cronkite School of Journalism uses a similar space for gathering. At the building's heart is the multi-tiered First Amendment Forum. Students circulate through and gather at the forum by day; at night, it is transformed into a public hall.

G. Wing Luke Asian Museum

Seattle, WA
57,000 SF

<http://www.wingluke.org/home.htm>

- Developing a participatory community museum

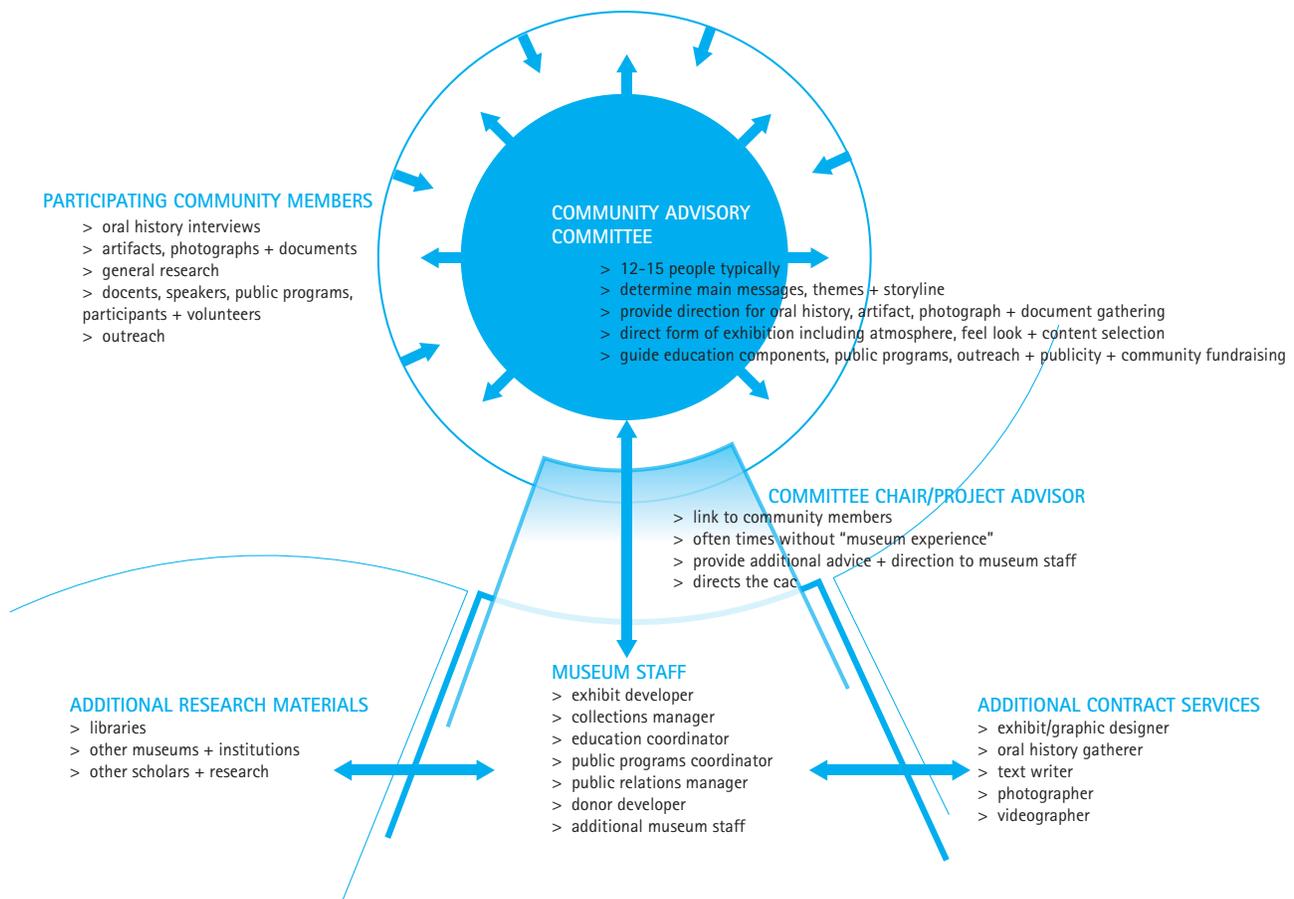


Diagram 1: Exhibit Team

THE WING LUKE
ASIAN MUSEUM

WING LUKE ASIAN MUSEUM >

COMMUNITY-BASED EXHIBITION MODEL

407 Seventh Avenue South | Seattle, WA 98104 | 206.623.5124 | www.wingluke.org

The Wing Luke Asian Museum focuses on communities united by common geography. This effort benefited from a new approach, began in 2003, which the museum called the “The New Dialogue Initiative.” The initiative “is a multi-strategy program, including multi-sensory exhibits, that address community concerns and urgent needs about contemporary social issues and current news events, giving voice to underrepresented ideas and opinions from the Asian Pacific American community.”

“New Dialogue desires to proactively initiate dialogues around key issues and needs in the community, and create a safe space for mindful, dynamic dialogues that advocate for community empowerment, establish leadership and action, and bring new levels of understanding through unique and creative presentations.”

“The community and the visitor’s voices through the dialogues are the focal point of the exhibits and programs. The format of each dialogue will vary, highlighting creativity and multi-sensory engagement.”

“New Dialogue’s goal is to bring together community members, artists, and other professionals to jointly shape and implement the programs. The Initiative strives to connect diverse people in the dialogues and create innovative ideas. As various members of the Asian Pacific American community collaborate on each program, our hopes are for the New Dialogue.”

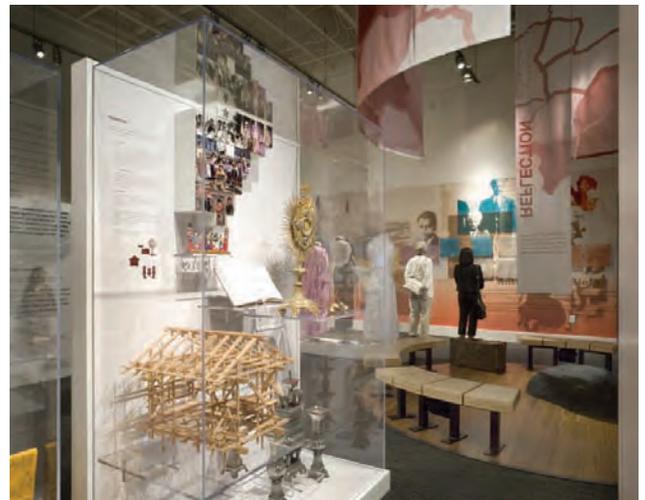
The Museum’s Oral History Lab is an important component of the New Dialogue Initiative. Instead of museum staff directing interviews, the Oral History Lab invites members of the community to share their stories with each other at the museum. “We all have stories to share and stories to hear... At the Oral History Lab, we have instructions, equipment and tools for oral history gathering - but we need you to provide the stories! Bring someone important in your life.” This collection of oral histories is an important part of bringing diverse stories together to better illustrate a concept in an exhibit.

Currently, the Museum accepts exhibit proposals directly from the community, and these community members actually help develop, install, and evaluate the exhibits.

This initiative has grown out of the Museum’s community process model, an innovative and nationally award-winning program for co-creating exhibits and programs. This model is featured in **Appendix C** of this document. The Museum itself has been recognized by many museum organizations, including the American Association of Museums, as a national example of excellence.



Immersion Tour



Permanent Galleries

H. Johnson County Museum

Shawnee, KS

<http://www.jocomuseum.org/>

- Fostering civic engagement



"All-Electric House"

There are significant similarities between the Johnson County Museum and the Chandler Museum that are instructive as the City of Chandler plans its new museum. First, the Johnson County Museum is a division of county government, as the Chandler Museum is a division of city government. Second, the Johnson County Museum is overseen by a board appointed by the county government. It has a "Friends of the Museum" not-for-profit board that assists in fundraising and building stakeholders. Third, the Johnson County Museum has a similarly-sized collection of photographs and artifacts related to the history of the County. And lastly, like Chandler's relationship to Phoenix, Johnson County's cities and towns are in the metro region of Kansas City.

However, the Johnson County Museum approaches the content of the museum and relationship to the community in a very different way than Chandler in the past. The Johnson County Museum has positioned itself as the resource for local history, but also as an intellectual place to explore the future. The museum enriches the concept of 'history' in an interesting way that makes museum going more than something fun to do. Instead, this museum encourages visitors to think about their community's relationship to the state and nation. Unlike other local history museums, the Johnson County Museum seeks to tell a national story of suburban development and culture and especially how that broad culture affects local communities. This big idea is reflected in the museum's mission: "challenging you to explore your understanding



Permanent Exhibit

of the American Dream.” Their exhibits and programs link local, community history to national themes of suburban culture. The Johnson County Museum recently expanded their vision to “encompass a broader interpretation of how and why America has become a suburban nation...the museum will pursue establishing a suburban public policy institute, in partnership with an institution of higher education promote public policies for sustainable suburban communities.” This museum sees its role to deeply engage the community in its own changing future.

9. Museum Spatial Program

In February of 2008, Westlake Reed Leskosky prepared a spatial program for the new museum. This preliminary planning document explored how the projected spatial needs would fit into the proposed 25,000 square foot facility. SmithGroup used this study in this report.

The spatial program is broken down into the following categories: public spaces, gallery spaces, gallery support, services, and administration. The total net area of the space needs, including a multiplier for circulation and wall thickness, brought the total to 25,084 square feet for the new museum. Additionally, the program suggests that certain functions could be possibly located on a second floor. In this section, each of the building space categories is listed and represented to scale.

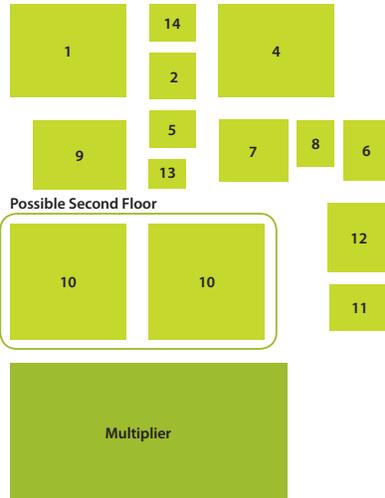
Museum	Net Area
A. Public Spaces	3,590 sf
B. Gallery Spaces	8,138 sf
C. Gallery Support	1,260 sf
D. Services	2,425 sf
E. Administration	1,310 sf
	Total Net Area 16,723 sf
	Multiplier 1.5
	Gross Area 25084 sf
Parking Structure (across Washington St.)	
F. Flex Space	7,500 sf
	Gross Area 7,500 sf

9. Museum Spatial Program

A. Public Spaces

1. Public Entrance Lobby
2. Visitor / Info / Admission Desk
3. Gift Shop
4. Gift Shop/Café
5. Coat Check
6. Public Restrooms (Male)
7. Public Restrooms (Female)
8. Public Unisex / Family Restroom
9. Group Entrance Lobby
10. Classrooms
11. Group Restrooms (Male)
12. Group Restrooms (Female)
13. Storage Cubbies
14. Elevator

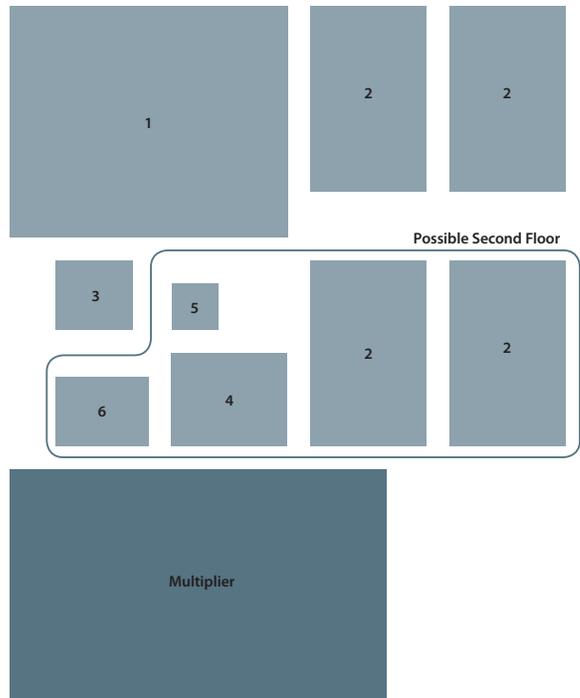
A. Public Spaces



B. Gallery Spaces

1. Permanent History Gallery
2. Temporary Exhibit Galleries
3. Video Orientation Room
4. Special Events Room
5. Catering Kitchen
6. Research Library

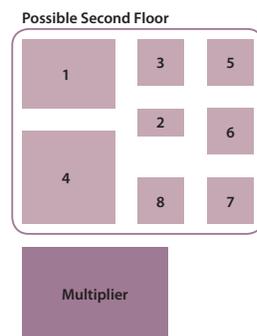
B. Gallery Spaces



C. Gallery Support

1. Temporary Exhibit Storage
2. Exhibit Decontamination Room
3. Exhibit Prep Area
4. Collection Storage
5. Costume & Textile Storage
6. Archive Research Area
7. Accession Room
8. Conservation Lab

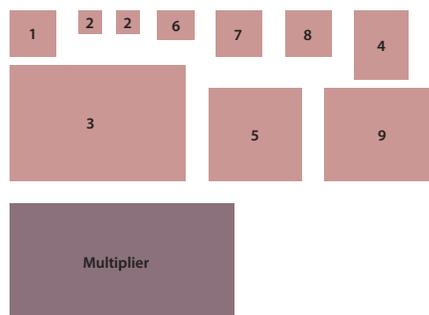
C. Gallery Support



D. Services

1. Building Maintenance
2. Housekeeping Closet
3. Mechanical Room
4. Electrical Room
5. General Storage
6. Fire Panel / Telephone Switch
7. Service Elevator
8. IT Server Room
9. Truck Dock / Loading Dock

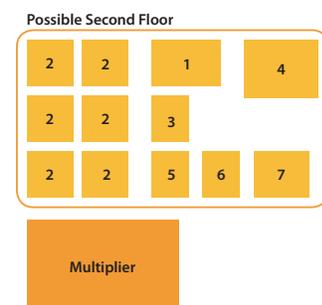
D. Services



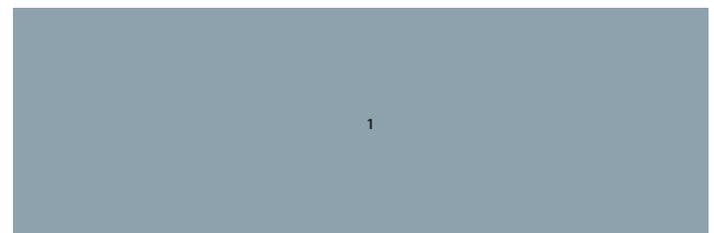
E. Administration

1. Office - Director
2. Office - Staff
3. Reception
4. Conference Room
5. Copy Machine / Fax Room
6. Break Room/ Pantry
7. Storage

E. Administration



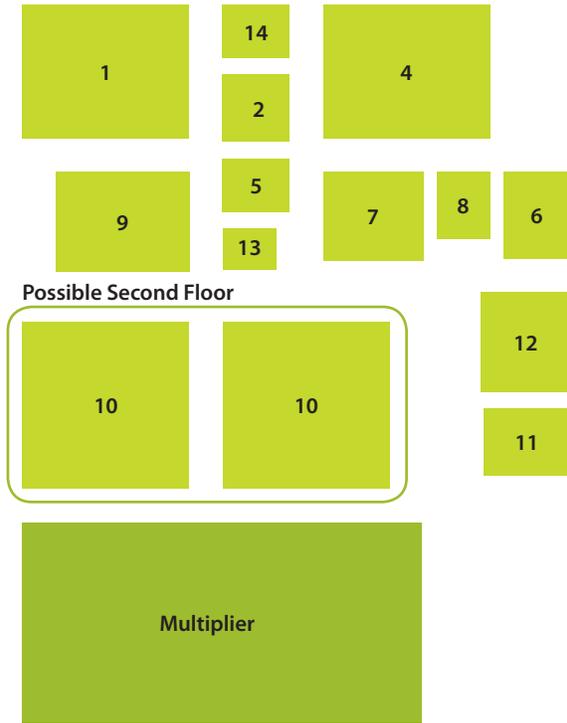
F. Flex Space



F. Flex Space

1. Flexible Use Space

A. Public Spaces



- Visitor/Info/Admission Desk—The visitor desk should be welcoming and friendly. Since the museum is to be located downtown, this desk may become a generalized information point where people come to get directions to downtown businesses.
- Large lobby—The lobby should be large enough to hold special events like exhibit openings, cocktail parties, and wine and cheese tastings. This space should be big enough for people to mingle around and then go into the galleries after they enjoyed the food. At least one gallery should be accessible from the lobby.
- Gift Shop—Retail space should be close enough to the entrance that a drop-in shopper could run in and out without having to pay admission. Gift shop should not be immediately accessible to galleries to prevent non-paid admission from viewing galleries.
- Gift Shop/Café—Gift shop may have light café option: coffee, cold pre-prepared sandwiches, baked goods, etc. Space should have access to water.
- Classrooms with flexible usages, i.e. moveable walls that allow the room to be used by big and small groups.

	Item Name	# Units	Unit Type	Sq Ft/Unit	Net Area	Possible Second Level
A. Public Spaces	1. Public Entrance Lobby	100	Patrons	5	500	
	2. Visitor / Info / Admission Desk	1	Each	100	100	
	3. Gift Shop	0	Each	0	0	
	4. Gift Shop/Café	1	Each	500	500	
	5. Coat Check	1	Each	80	80	
	6. Public Restrooms (Male)	2	Toilets	65	130	
	7. Public Restrooms (Female)	3	Toilets	65	195	
	8. Public Unisex / Family Restroom	1	Each	80	80	
	9. Group Entrance Lobby	60	Patrons	5	300	
	10. Classrooms	2	Each	625	1,250	1,250
	11. Group Restrooms (Male)	2	Toilets	65	130	
	12. Group Restrooms (Female)	3	Toilets	65	195	
	13. Storage Cubbies	1	Each	50	50	
	14. Elevator	1	Each	80	80	
	Subtotal				3,590	
	Multiplier 1.50				1,795	
	Gross Area				5,385	

9. Museum Spatial Program

B. Gallery Spaces

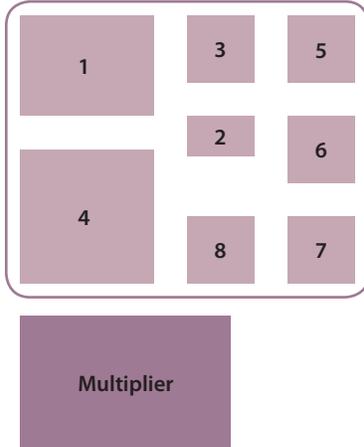


- Temporary galleries should be located near each other so they can accommodate a large traveling exhibit, or at least flow from one gallery to the next.
- Temporary galleries should be flexible and have multiple types of exhibits. ie: history, art, or technology.
- Video orientation room should accommodate special exhibit media and oral history videos.
- Special events room—A room that is large enough to hold big groups and is attractive to people for rentals. This space should allow visitors to access exhibits and outdoor space.
- Catering Kitchen—A space that has ample refrigeration, ice production and electrical service for warming ovens.

	Item Name	# Units	Unit Type	Sq Ft/Unit	Net Area	Possible Second Level
B. Gallery Spaces	1. Permanent History Gallery	1	Each	3,000	3,000	
	2. Temporary Exhibit Galleries	4	Each	1,000	4,000	2,000
	3. Video Orientation Room	25	Patrons	9.5	238	
	4. Special Events Room	1	Each	500	500	500
	5. Catering Kitchen	1	Each	100	100	100
	6. Research Library	1	Each	300	300	300
	Subtotal				8,138	
	Multiplier 1.50				4,069	
	Gross Area				12,207	

C. Gallery Support

Possible Second Floor

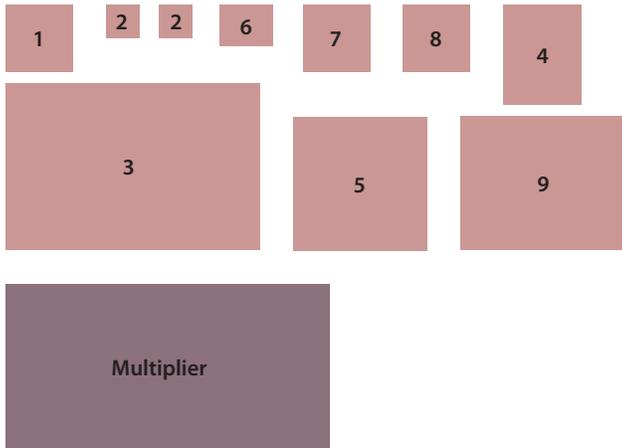


- Segregated space for incoming donations.
- Exhibit prep area should be near the galleries, and should allow for light tool usage to build mounts and assemble exhibit furniture.
- Collection Storage Space—Compact shelving for three-dimensional objects. This will affect the load-bearing requirement of the floor.
- Costume and Textile Storage Space—Area that allows for boxed and rolled storage and allows for specific environmental needs.
- Archive Space—Should have space for a researcher to work separate from the stacks and supervised by staff.

	Item Name	# Units	Unit Type	Sq Ft/Unit	Net Area	Possible Second Level
C. Gallery Support	1. Temporary Exhibit Storage	1	Each	300	300	300
	2. Exhibit Decontamination Room	1	Each	60	60	60
	3. Exhibit Prep Area	1	Each	100	100	100
	4. Collection Storage	1	Each	400	400	400
	5. Costume & Textile Storage	1	Each	100	100	100
	6. Archive Research Area	1	Each	100	100	100
	7. Accession Room	1	Each	100	100	100
	8. Conservation Lab	1	Each	100	100	100
	Subtotal				1,260	
	Multiplier 1.50				630	
	Gross Area				1,890	

9. Museum Spatial Program

D. Services

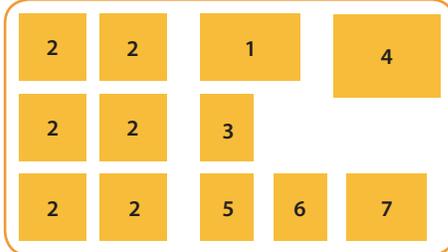


- Loading dock
- Non-collection storage area large enough to keep supplies, chairs, tables, exhibit furniture not in use, store merchandise and stock packing crates for traveling shows.
- Freight elevator to move exhibits and objects to multiple floors.

	Item Name	# Units	Unit Type	Sq Ft/Unit	Net Area	Possible Second Level
D. Services	1. Building Maintenance	1	Each	100	100	
	2. Housekeeping Closet	2	Each	25	50	
	3. Mechanical Room	1	Each	950	950	
	4. Electrical Room	1	Each	175	175	
	5. General Storage	1	Each	400	400	
	6. Fire Panel / Telephone Switch	1	Each	50	50	
	7. Service Elevator	1	Each	100	100	
	8. It Server Room	1	Each	100	100	
	9. Truck Dock / Loading Dock	1	Each	500	500	
	Subtotal				2,425	
	Multiplier 1.50				1,212.5	
	Gross Area				3,637.5	

E. Administration

Possible Second Floor



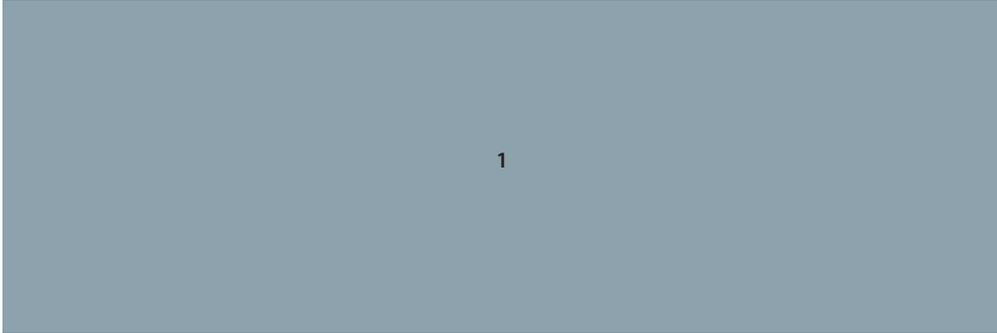
Multiplier

- Conference room should seat 15–20 people comfortably.

	Item Name	# Units	Unit Type	Sq Ft/Unit	Net Area	Possible Second Level
E. Administration	1. Office - Director	1	Each	150	150	150
	2. Office - Staff	6	Each	100	600	600
	3. Reception	1	Each	80	80	80
	4. Conference Room	1	Each	200	200	200
	5. Copy Machine / Fax Room	1	Each	80	80	80
	6. Break Room/ Pantry	1	Each	80	80	80
	7. Storage	1	Each	120	120	120
	Subtotal				1,310	
	Multiplier 1.50				655	
	Gross Area				1,965	

9. Museum Spatial Program

F. Flex Space



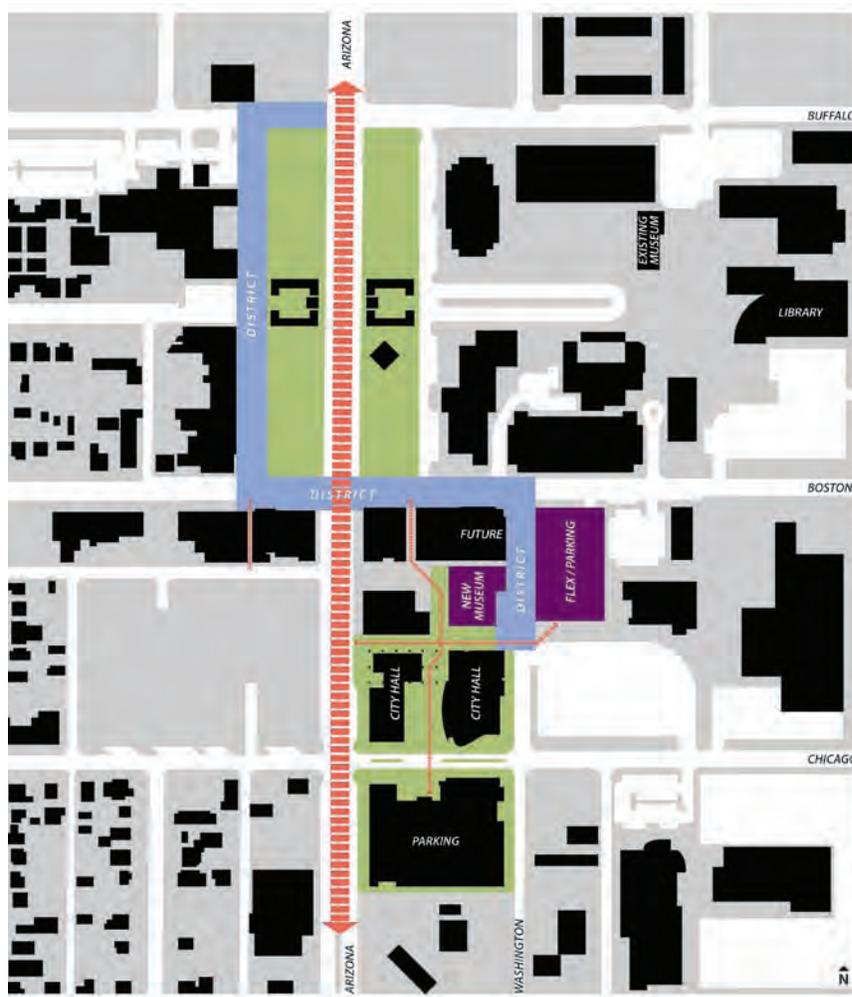
- There are plans for a parking garage across from the museum site at the southeast corner of Boston and Washington Streets. This parking garage will have “flex space” that will line the Washington Street façade that could ultimately become retail space, museum expansion space, artists studio, or some other use that enhances the proposed arts and culture district.

F. Flex Space	1. Flexible Use Space	7,500
	Gross Area	7,500

10. The Site

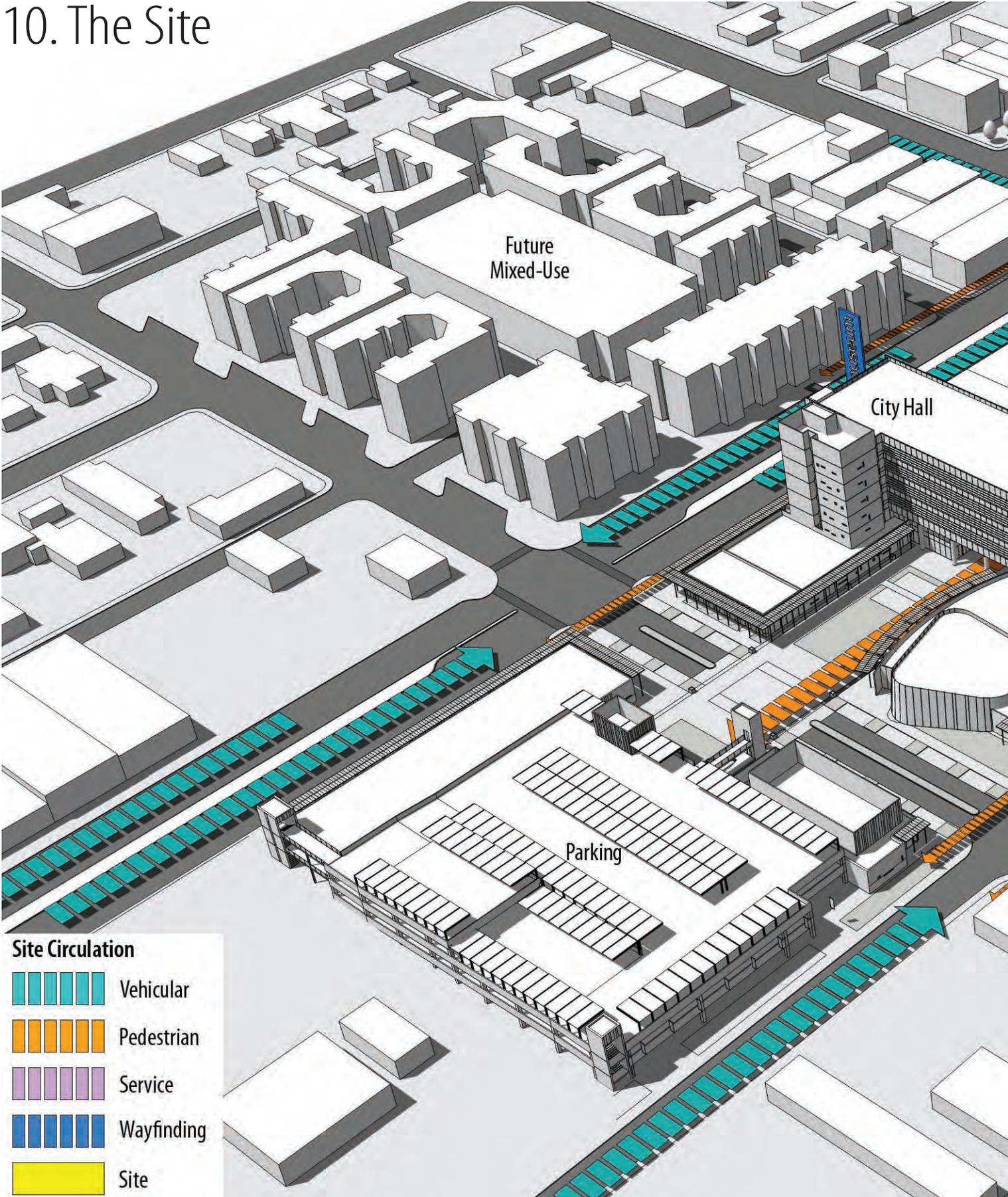
The new Chandler Museum site is located mid block on the west side of Washington Street just north of the new Chandler City Hall. The site is a square, measuring 150 feet by 150 feet resulting in a 22,500 square foot site area. It is bound on four sides: Washington to the east, a service alley to the north, and pedestrian thoroughfares to the west and south. Included within the concept of the new museum is a parking structure with a flexible-use building lining Washington Street. Located directly across the street from the museum, this future building could be utilized for additional museum spaces, or other cultural usages. A “district” is created with the development of the museum and the flexible-use building. These sites anchor a pedestrian-oriented experience that connects with the amenities in and around A.J. Chandler Park.

There are three potential entrance strategies to the museum site. These three approaches are labeled: Washington, Arizona and City Hall.

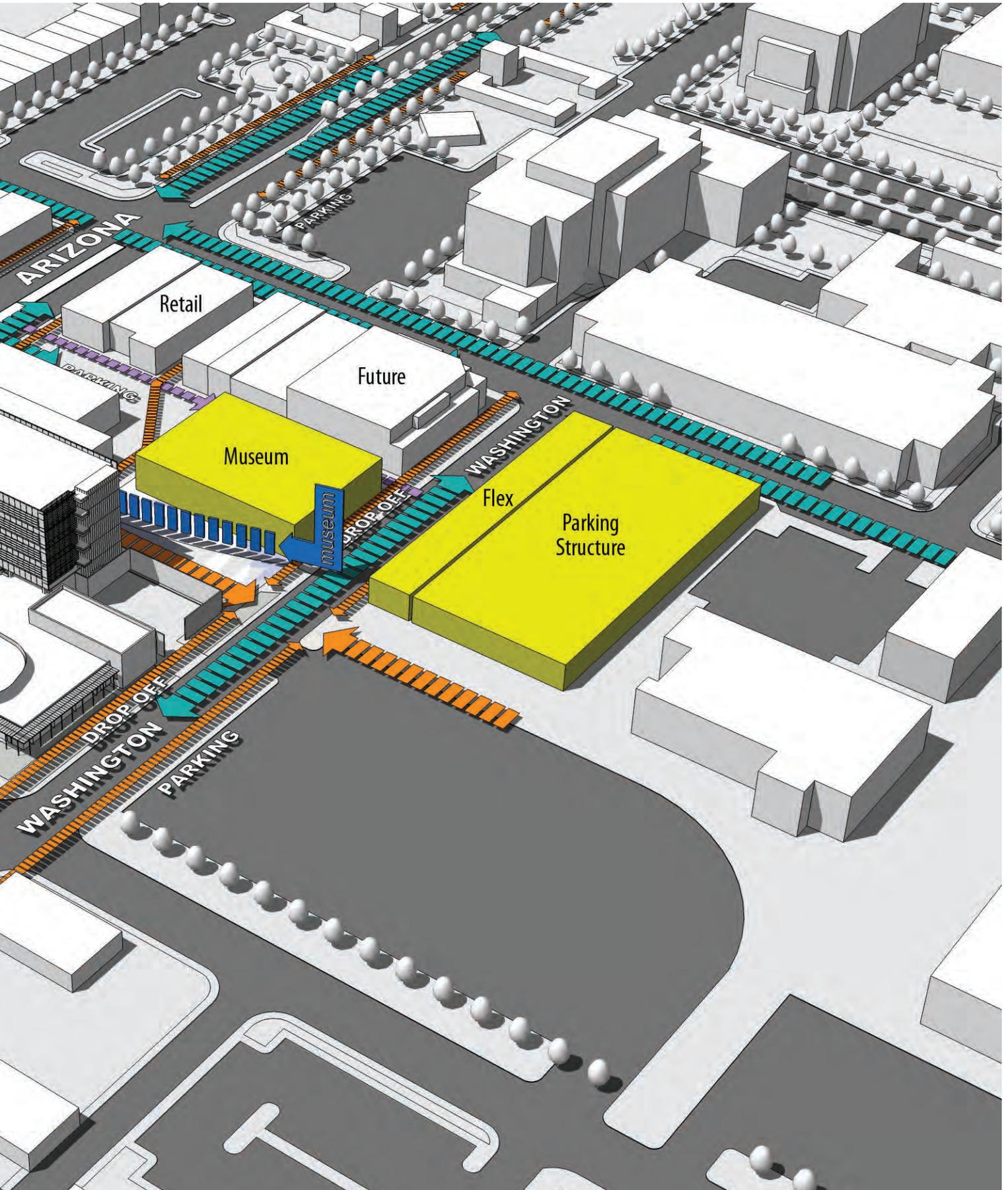


Site Location and Context

10. The Site

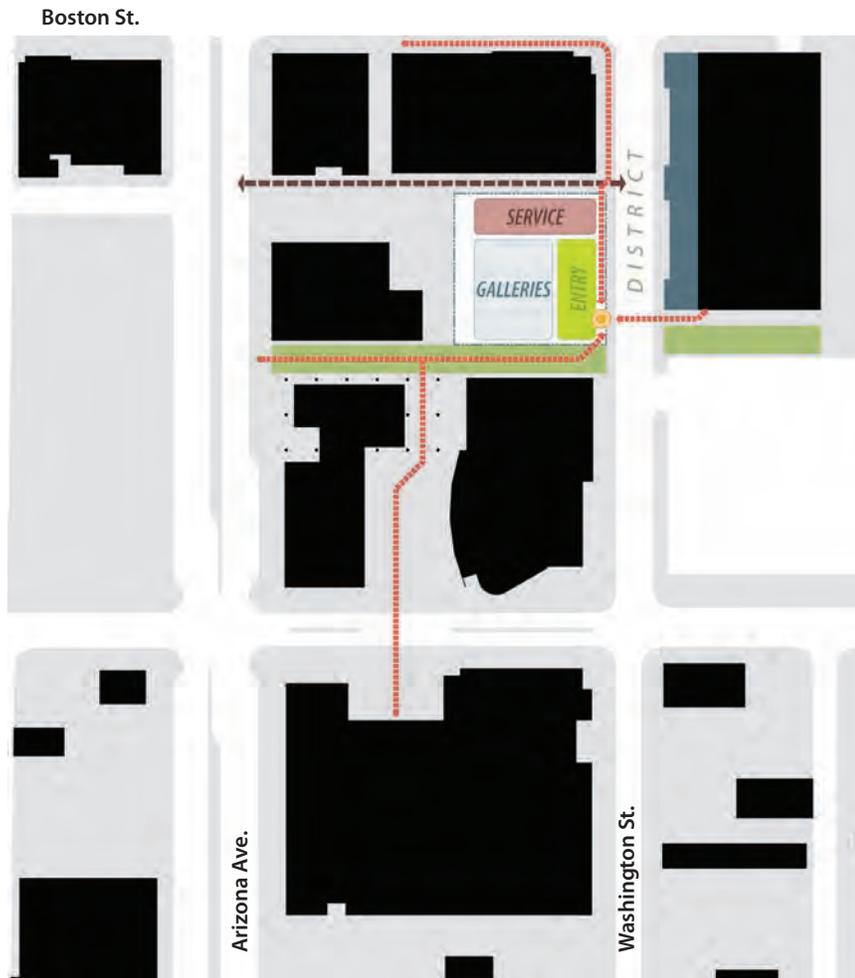


- Site Circulation**
- Vehicular
 - Pedestrian
 - Service
 - Wayfinding
 - Site



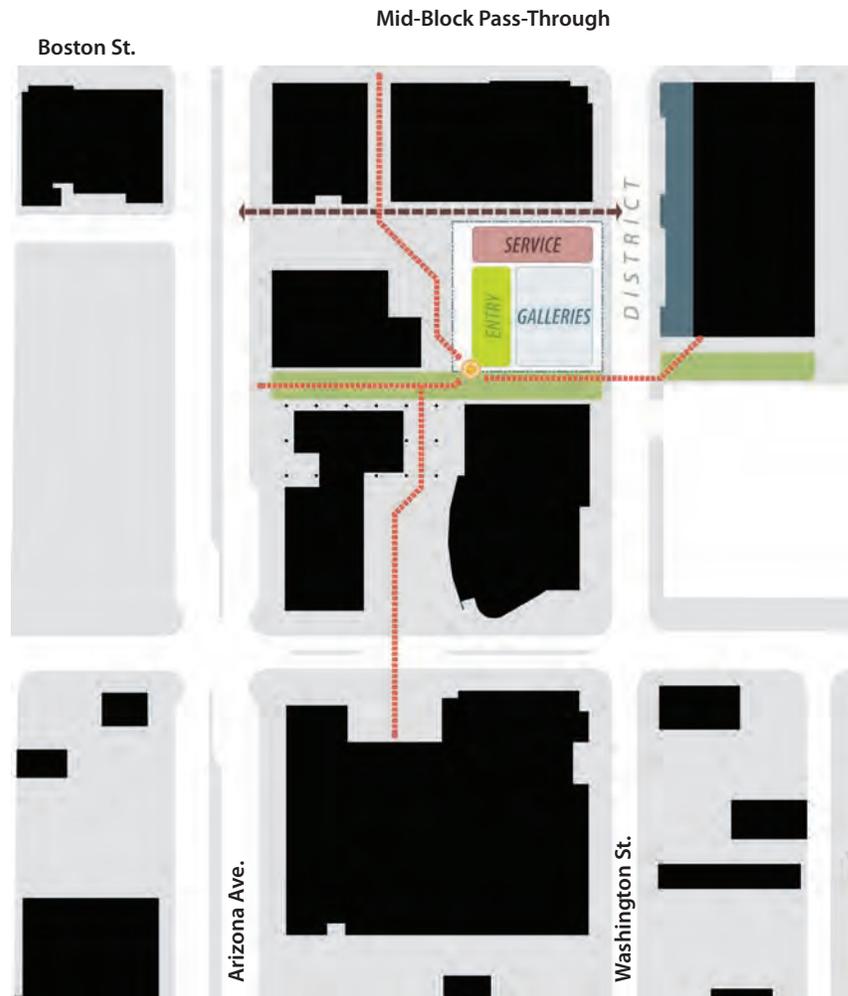
10. The Site

Washington



- A. **Entrance Strategy Option—Washington;** A Washington St. entrance will give the museum a prominent public face along the street. A Washington entrance will draw people down Washington, contributing to the development of an emerging arts district. Washington Street would also serve as the vehicular drop-off for visitors and groups.

Arizona



- B. **Entrance Strategy Option—Arizona;** Justifying the museum entrance to the west attempts to engage Arizona Ave. more directly. Pedestrian movement down Washington becomes less prominent as downtown patrons use the mid-block pass-through to enter the museum from the north. The pedestrian alley to the west of the site becomes very important as an urban amenity connecting A.J. Chandler Park and Boston Street to the City Hall parking structure to the south.

10. The Site

City Hall



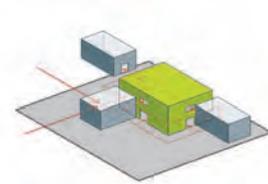
- C. **Entrance Strategy Option—City Hall;** The City Hall strategy places the entrance area to the museum along the pedestrian alley to the south. There would be two entrances: one on the west side and one on the east side. The entrances along these edges would draw the public from two directions and engage the east and west edges of the site. As such, the City Hall entrance can be seen as a hybrid of the previous two.

11. Conceptual Approaches

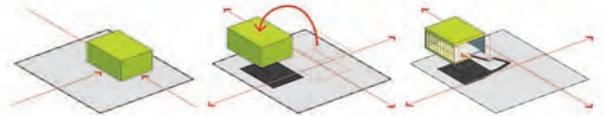
The conceptual design approach resulted in four separate concepts that represent the vision and community comments for the new Chandler Museum. **THESE CONCEPTS ARE NOT ARCHITECTURE.** Instead, the following diagrams present potential ideas of images, programmatic relationships and spatial qualities of the new facility.

Like many processes these concepts were developed in a linear fashion and are presented in the order in which they were developed. Each concept can be looked at as an individual idea. However, when the concepts are viewed as a continuation of a thought process, one can see that each successive approach evolves from the previous approach. While each approach has its strengths, a building design for the new Chandler Museum could incorporate strengths from each approach. Indeed, the final approach is the most inclusive of all the strengths.

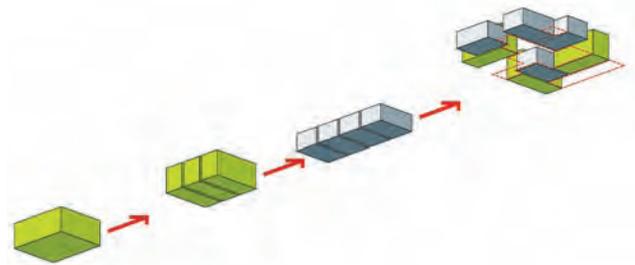
These approaches are represented through a variety of drawings. In the following pages, each concept is presented with a context massing diagram, an adjacency diagram and museum program, a spatial strategy and a conceptual view from Washington. The site massing diagram shows the museum spaces in relation to other downtown buildings. The adjacency diagram and museum program shows the museum spaces in relation to each other. The spatial strategy shows a three-dimensional cross section of the approach. The conceptual view from Washington shows a potential approach to the exterior of the building.



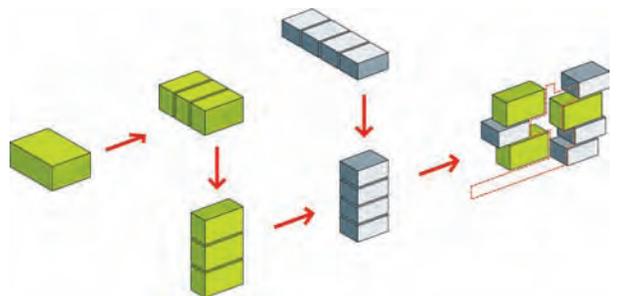
A. Satellite



B. Active



C. Decentralized Horizontal



D. Decentralized Vertical

11. Conceptual Approaches

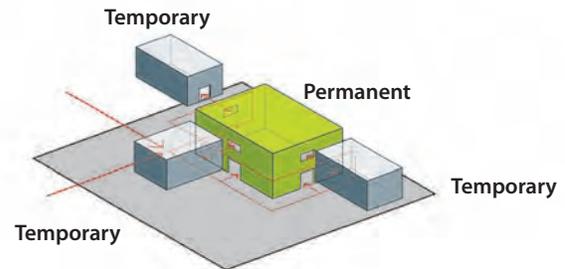
A. Satellite

Strengths of approach:

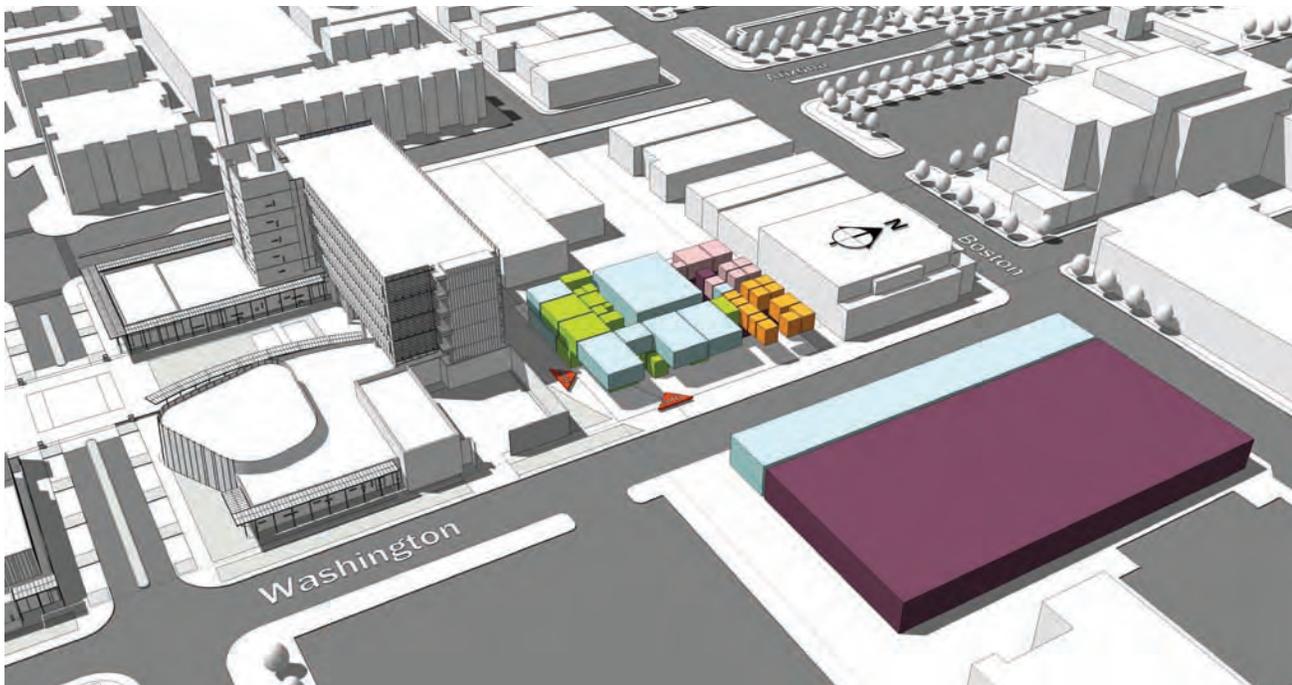
- Porch
- Transparency to pedestrians

The “Satellite” scheme is the first and the most simple of the schemes. It began with a simple idea: place the permanent gallery at the center of the structure and the public spaces and temporary galleries around it. The resulting diagram contains some interesting features. The ring of second floor classrooms and galleries around the double height permanent gallery provide a large covered zone or “porch” on the first floor for transparent public entrances and lobbies. The “porch” is created as outdoor spaces seamlessly flow into the interior spaces. In addition, temporary galleries placed at the building edges would be visible to pedestrians outside the museum. Engaging with pedestrians achieves the museum’s goal to maintain a dynamic presence in the community.

The diagrams also revealed a limitation that subsequent schemes would work to overcome. As evident from the adjacency diagrams, the double height of the permanent gallery commands a large portion of the museum’s footprint. At 3,000 square feet, its position towards the middle of the building limits the layout possibilities for the rest of the spaces. Its formal benefits aside, the “Satellite” scheme is the least flexible.



Temporary Galleries Surround Permanent Gallery



Context Massing and Site

A. Public Spaces

1. Public Entrance Lobby
2. Visitor / Info / Admission Desk
3. Gift Shop
4. Gift Shop/Café
5. Coat Check
6. Public Restrooms (Male)
7. Public Restrooms (Female)
8. Public Unisex / Family Restroom
9. Group Entrance Lobby
10. Classrooms
11. Group Restrooms (Male)
12. Group Restrooms (Female)
13. Storage Cubbies
14. Elevator

B. Gallery Spaces

1. Permanent History Gallery
2. Temporary Exhibit Galleries
3. Video Orientation Room
4. Special Events Room
5. Catering Kitchen
6. Research Library

C. Gallery Support

1. Temporary Exhibit Storage
2. Exhibit Decontamination Room
3. Exhibit Prep Area
4. Collection Storage
5. Costume & Textile Storage
6. Archive Research Area
7. Accession Room
8. Conservation Lab

D. Services

1. Building Maintenance
2. Housekeeping Closer
3. Mechanical Room
4. Electrical Room
5. General Storage
6. Fire Panel / Telephone Switch
7. Service Elevator
8. It Server Room
9. Truck Dock / Loading Dock

E. Administration

1. Office - Director
2. Office - Staff
3. Reception
4. Conference Room
5. Copy Machine / Fax Room
6. Break Room/ Pantry
7. Storage

F. Flex Space

1. Flexible Use Space



Level 1 Pedestrian Way



Level 2

Adjacency Diagram and Museum Program



Conceptual View From Washington



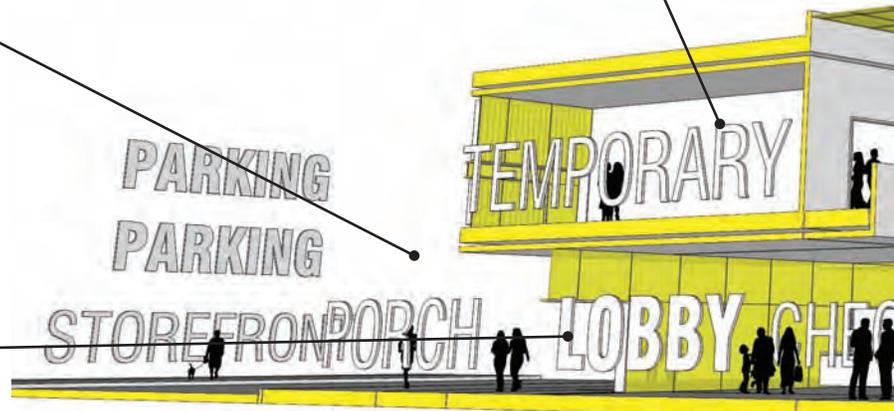
Dynamic



Flexible



Technologically Advanced



Spatial Strategy



Iconic



Natural Light



Interactive / Participatory



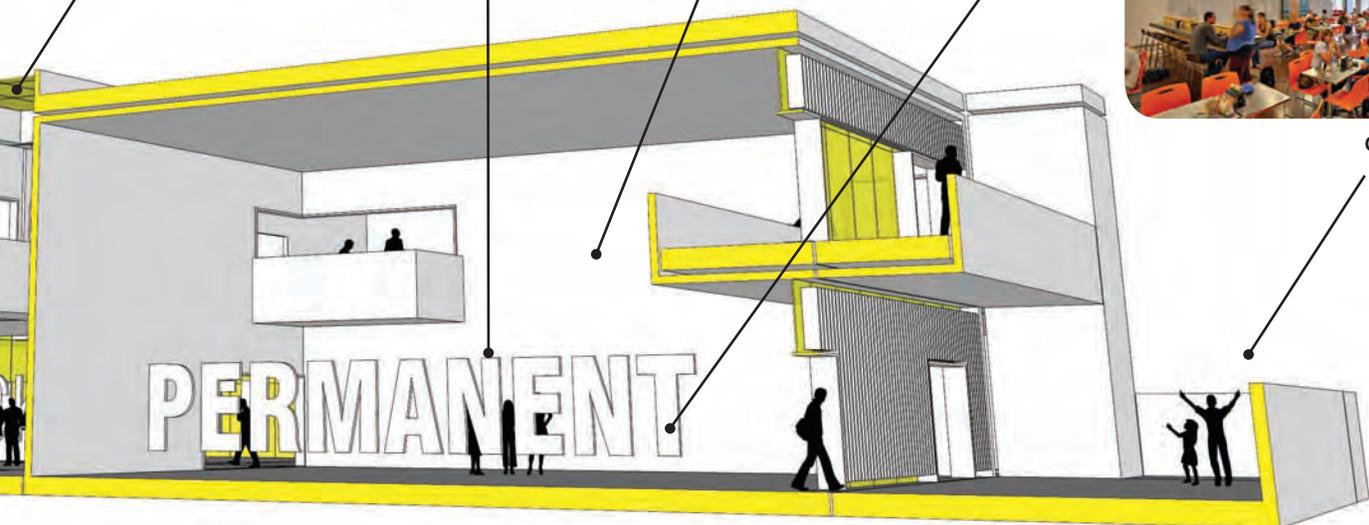
Accessible



Wow Factor



Community



11. Conceptual Approaches

B. Active

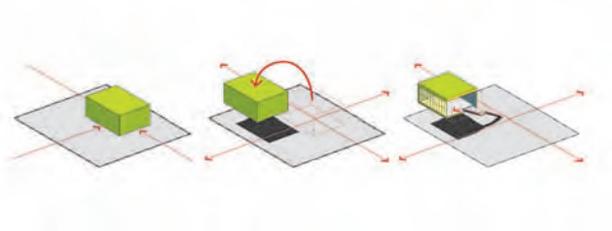
Strengths of approach:

- Porch
- Transparency
- Iconic symbol
- Forum space
- Elevated outdoor space

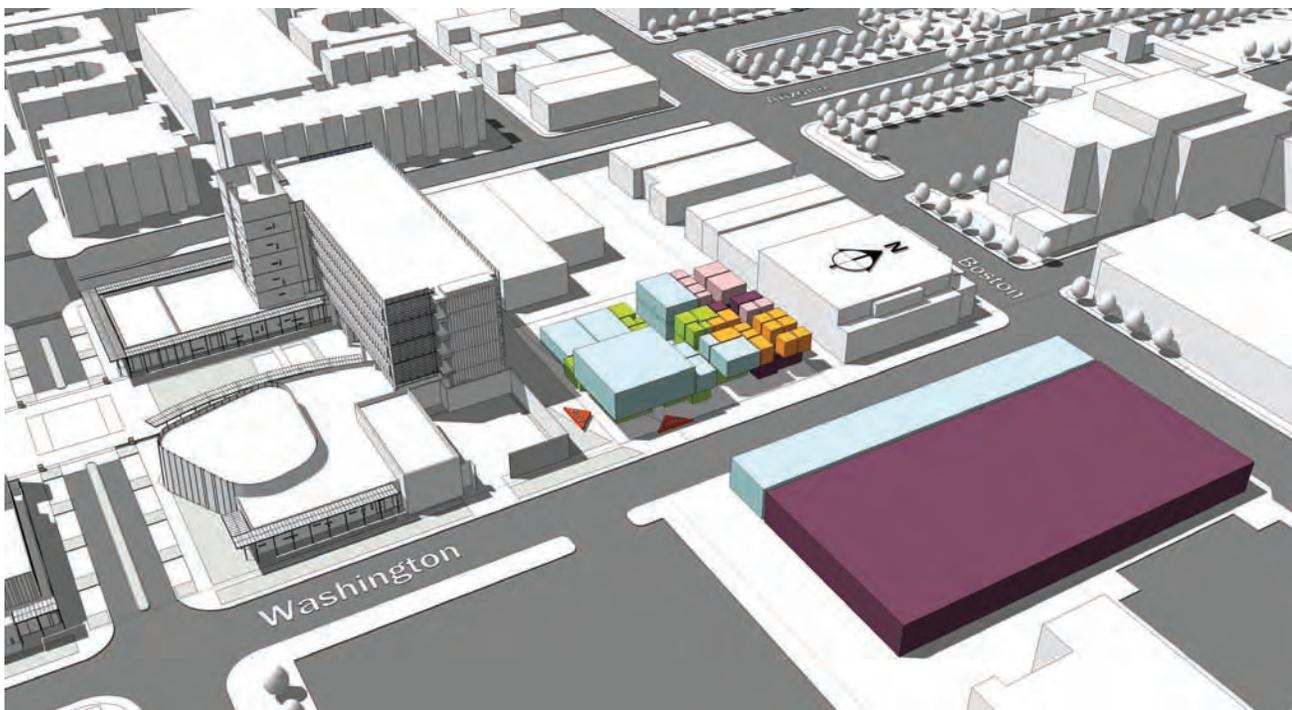
The “Active” scheme tries to solve the limitations of the “Satellite” scheme. This approach inverts the first diagram, placing the temporary galleries on the ground floor, and lifting the permanent gallery to the second floor.

There are many architectural advantages to this approach. First, the mass of the elevated permanent gallery becomes an iconic symbol for the new museum, giving the building a monumental civic scale. Second, the classrooms and temporary galleries on the ground floor would be more engaging for passing pedestrians. Third, the idea of a large public forum space begins to emerge with a grand stair leading to the permanent gallery. These stairs can serve as seating for a poetry reading or a classroom presentation. The walks overlooking this large, vaulted space can be lined with flexible seating to rest and enjoy a refreshment during a performance.

The “Active” scheme also introduces the possibility of an elevated outdoor space. This space could be an extension of the gallery or special events space, adding another layer of flexibility to the type and scale of events and exhibits the museum can offer the community.



“Lift” Permanent Gallery



Context Massing and Site

A. Public Spaces

1. Public Entrance Lobby
2. Visitor / Info / Admission Desk
3. Gift Shop
4. Gift Shop/Café
5. Coat Check
6. Public Restrooms (Male)
7. Public Restrooms (Female)
8. Public Unisex / Family Restroom
9. Group Entrance Lobby
10. Classrooms
11. Group Restrooms (Male)
12. Group Restrooms (Female)
13. Storage Cubbies
14. Elevator

B. Gallery Spaces

1. Permanent History Gallery
2. Temporary Exhibit Galleries
3. Video Orientation Room
4. Special Events Room
5. Catering Kitchen
6. Research Library

C. Gallery Support

1. Temporary Exhibit Storage
2. Exhibit Decontamination Room
3. Exhibit Prep Area
4. Collection Storage
5. Costume & Textile Storage
6. Archive Research Area
7. Accession Room
8. Conservation Lab

D. Services

1. Building Maintenance
2. Housekeeping Closet
3. Mechanical Room
4. Electrical Room
5. General Storage
6. Fire Panel / Telephone Switch
7. Service Elevator
8. It Server Room
9. Truck Dock / Loading Dock

E. Administration

1. Office - Director
2. Office - Staff
3. Reception
4. Conference Room
5. Copy Machine / Fax Room
6. Break Room/ Pantry
7. Storage

F. Flex Space

1. Flexible Use Space



Level 1

Pedestrian Way

Level 2

Adjacency Diagram and Museum Program



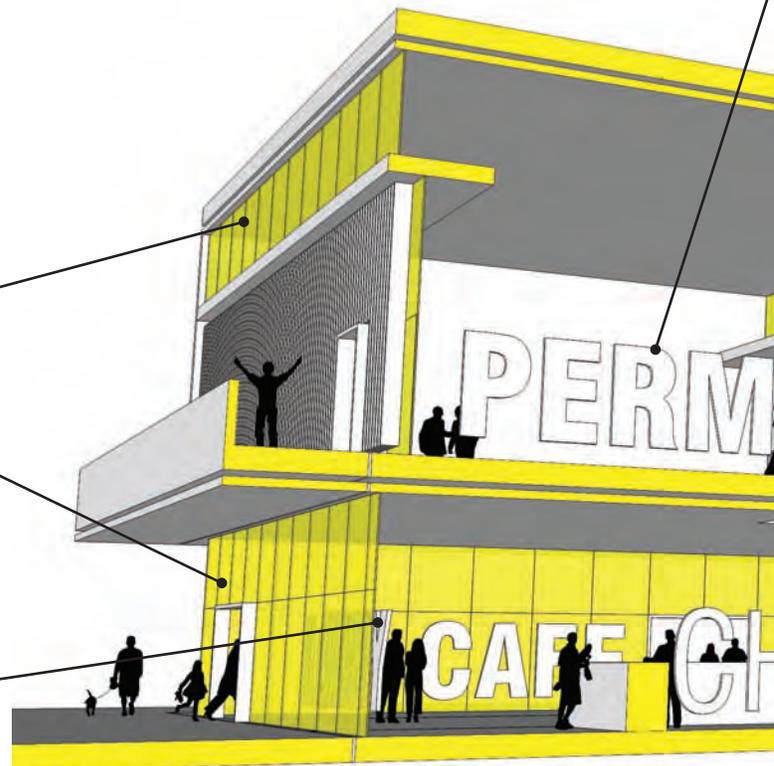
Conceptual View From Washington



Natural Light



Community



Spatial Strategy



Iconic



Interactive / Participatory



Wow Factor



Forum



Green



Flexible



11. Conceptual Approaches

C. Decentralized Horizontal

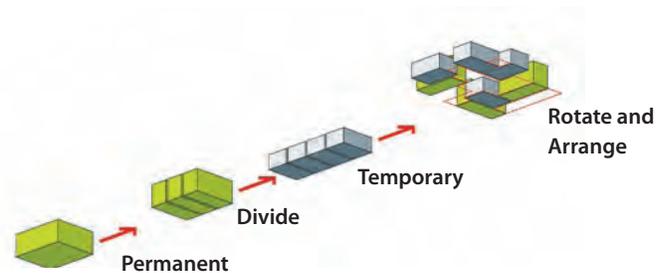
As demonstrated in the “Satellite” and “Active” schemes, the scale of the permanent gallery has benefits and drawbacks. In the “Satellite” scheme, the permanent gallery’s size limited the layout of the spaces around it, while in the “Active” scheme, lifting the permanent gallery to an upper floor gave the building an iconic mass and civic scale. The “Decentralized Horizontal” scheme questions the scale of the permanent gallery altogether, and studies the possibilities of multiple smaller galleries.

There are operational advantages to a series of smaller permanent galleries (i.e. three 1,000 square foot galleries instead of one 3,000 square foot gallery). A 1,000 square foot space is simply more manageable. Instead of few and infrequent overhauls of the permanent gallery because of its size and the expense, the smaller galleries can be updated more often. This ability to easily and frequently change the galleries was repeatedly requested by the public. With more frequent updates the museum will be able to transition to new technology more smoothly, resulting in the topical, novel museum experience demanded by Chandler residents.

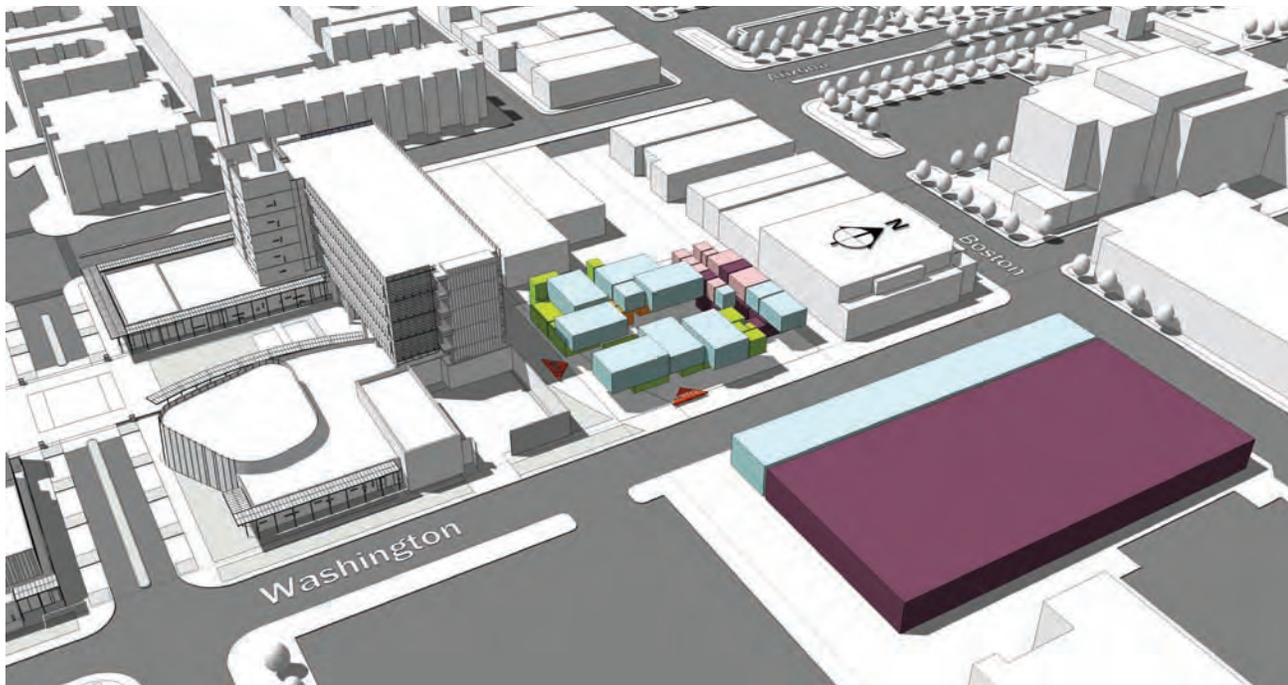
Strengths of approach:

- Porch
- Transparency
- Forum
- Elevated gallery floor
- Manageable/flexible permanent galleries

The “Decentralized Horizontal” scheme studies the architectural possibilities of an elevated gallery “floor,” leaving the ground floor free for public gatherings and events. The gallery floor presents unique opportunities for museum operations and traveling exhibits.



Permanent and Temporary Galleries Distributed Horizontally



Context Massing and Site



Conceptual View From Washington



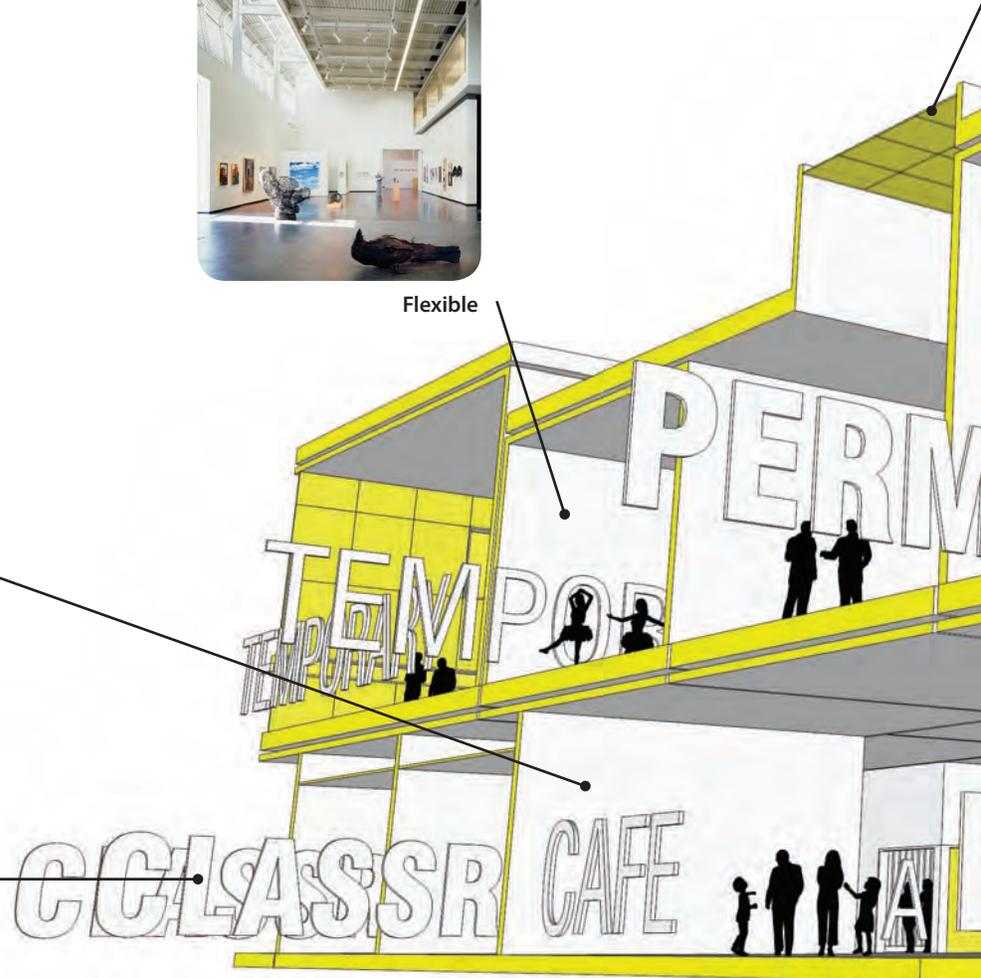
Flexible



Community



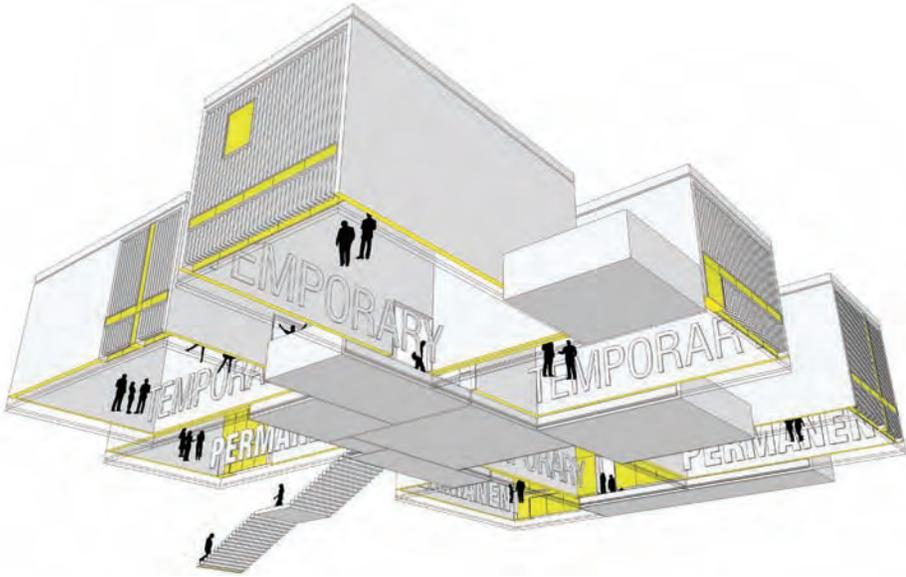
Interactive / Hands-on



Spatial Strategy



Iconic



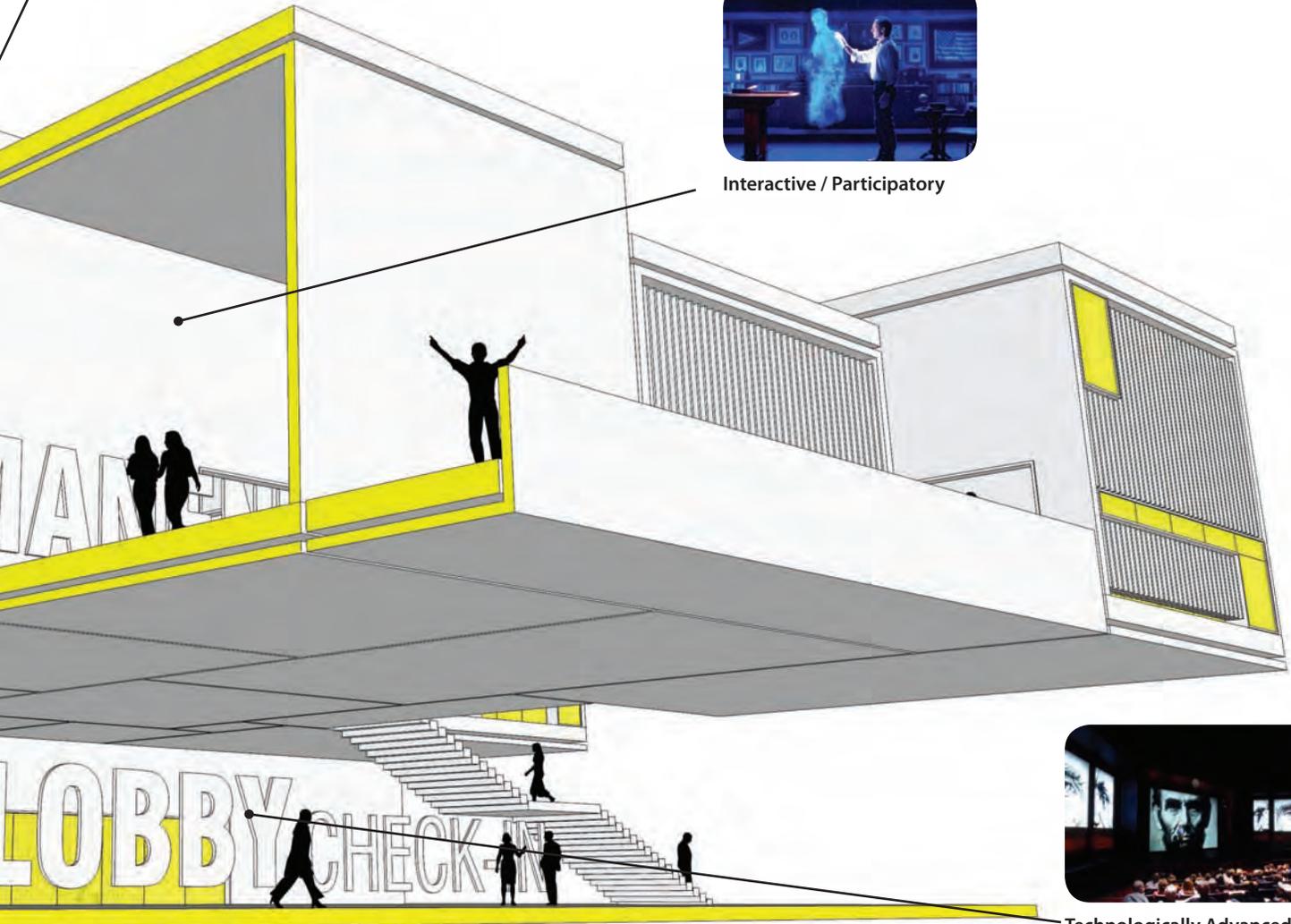
Spatial Strategy(from below)



Natural Light



Interactive / Participatory



Technologically Advanced

11. Conceptual Approaches

D. Decentralized Vertical

Strengths of approach:

- Porch
- Transparency
- Forum
- Elevated outdoor space
- Flexible/manageable permanent galleries
- Iconic
- Large vertical public zone
- Gathering places
- Visual presence
- Expansion possibility

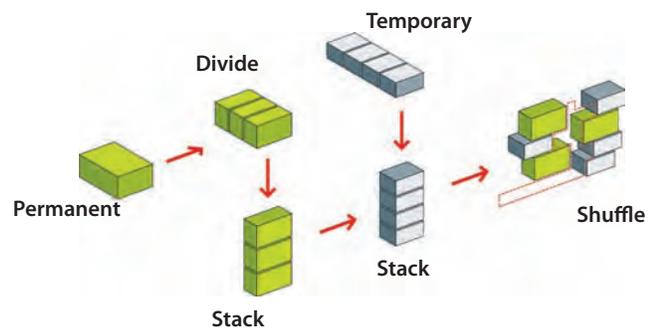
The “Decentralized Vertical” scheme embraces all of the strengths of the previous schemes with few of the weaknesses. Through stacking, a large vertical public zone is created between the galleries. Not only does the public space between galleries allow for formal and informal gatherings, the large “atrium” creates vertical relationships between floors. The result is a highly charged public forum where the public, programs, and exhibits intertwine.

As they rise, the shifting floor plates of the galleries bring unique spatial conditions to each floor. Protruded galleries below offer outdoor balconies for galleries above. Protruded galleries above offer cover and shade for spaces below. Inside, the spaces between galleries expand and contract, creating a variety of scaled spaces for gathering, displays, and performances.

Each individual gallery experience begins and concludes in the collective space of the forum. The forum becomes a place of exchange between patrons as they exit each gallery, transforming the museum into a cultural community center. As it states in “The Vision of the Museum” this scheme allows the museum to become “a community-gathering place with a variety of voices; a place of debate, discussion, disagreement, and discovery.”

Finally, the “Decentralized Vertical” scheme produces an iconic structure by its height. The building would have a visual presence as viewed from Arizona Avenue, Boston Street, and Washington Street. The vertical approach would also preserve more of the site’s footprint for possible later expansion.

The “Decentralized Vertical” scheme is the most compelling of all four schemes.



Permanent and Temporary Galleries Distributed Vertically



Context Massing and Site

A. Public Spaces

1. Public Entrance Lobby
2. Visitor / Info / Admission Desk
3. Gift Shop
4. Gift Shop/Café
5. Coat Check
6. Public Restrooms (Male)
7. Public Restrooms (Female)
8. Public Unisex / Family Restroom
9. Group Entrance Lobby
10. Classrooms
11. Group Restrooms (Male)
12. Group Restrooms (Female)
13. Storage Cubbies
14. Elevator

B. Gallery Spaces

1. Permanent History Gallery
2. Temporary Exhibit Galleries
3. Video Orientation Room
4. Special Events Room
5. Catering Kitchen
6. Research Library

C. Gallery Support

1. Temporary Exhibit Storage
2. Exhibit Decontamination Room
3. Exhibit Prep Area
4. Collection Storage
5. Costume & Textile Storage
6. Archive Research Area
7. Accession Room
8. Conservation Lab

D. Services

1. Building Maintenance
2. Housekeeping Closet
3. Mechanical Room
4. Electrical Room
5. General Storage
6. Fire Panel / Telephone Switch
7. Service Elevator
8. It Server Room
9. Truck Dock / Loading Dock

E. Administration

1. Office - Director
2. Office - Staff
3. Reception
4. Conference Room
5. Copy Machine / Fax Room
6. Break Room/ Pantry
7. Storage

F. Flex Space

1. Flexible Use Space



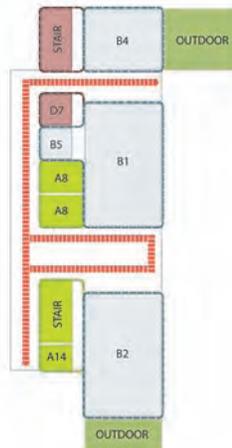
Level 1

Pedestrian Way

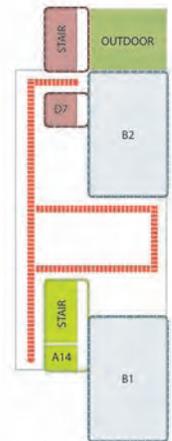
Washington



Level 2



Level 3



Level 4

Adjacency Diagram and Museum Program



Conceptual View From Washington



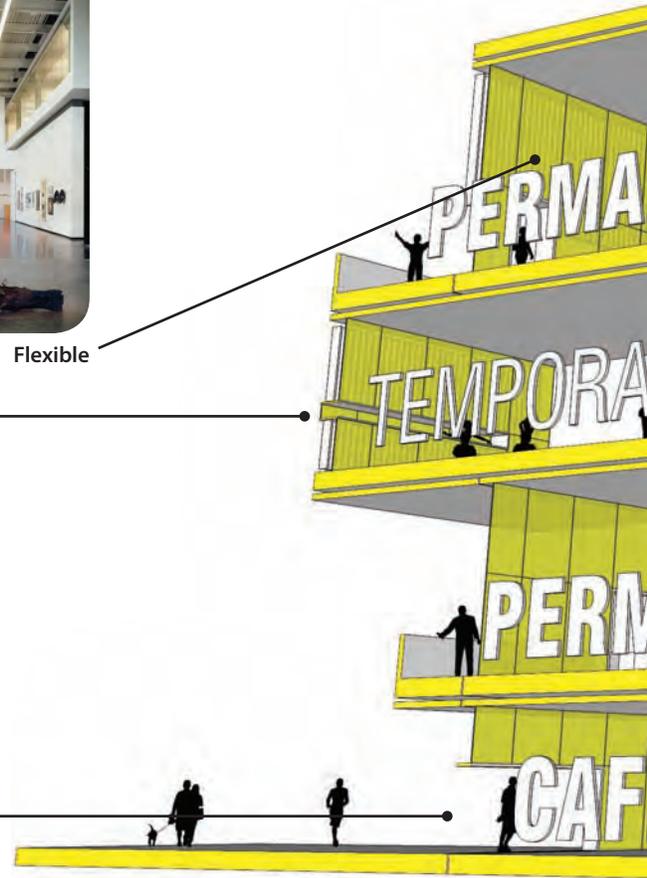
Iconic



Flexible



Facility Resources



Spatial Strategy



Natural Light



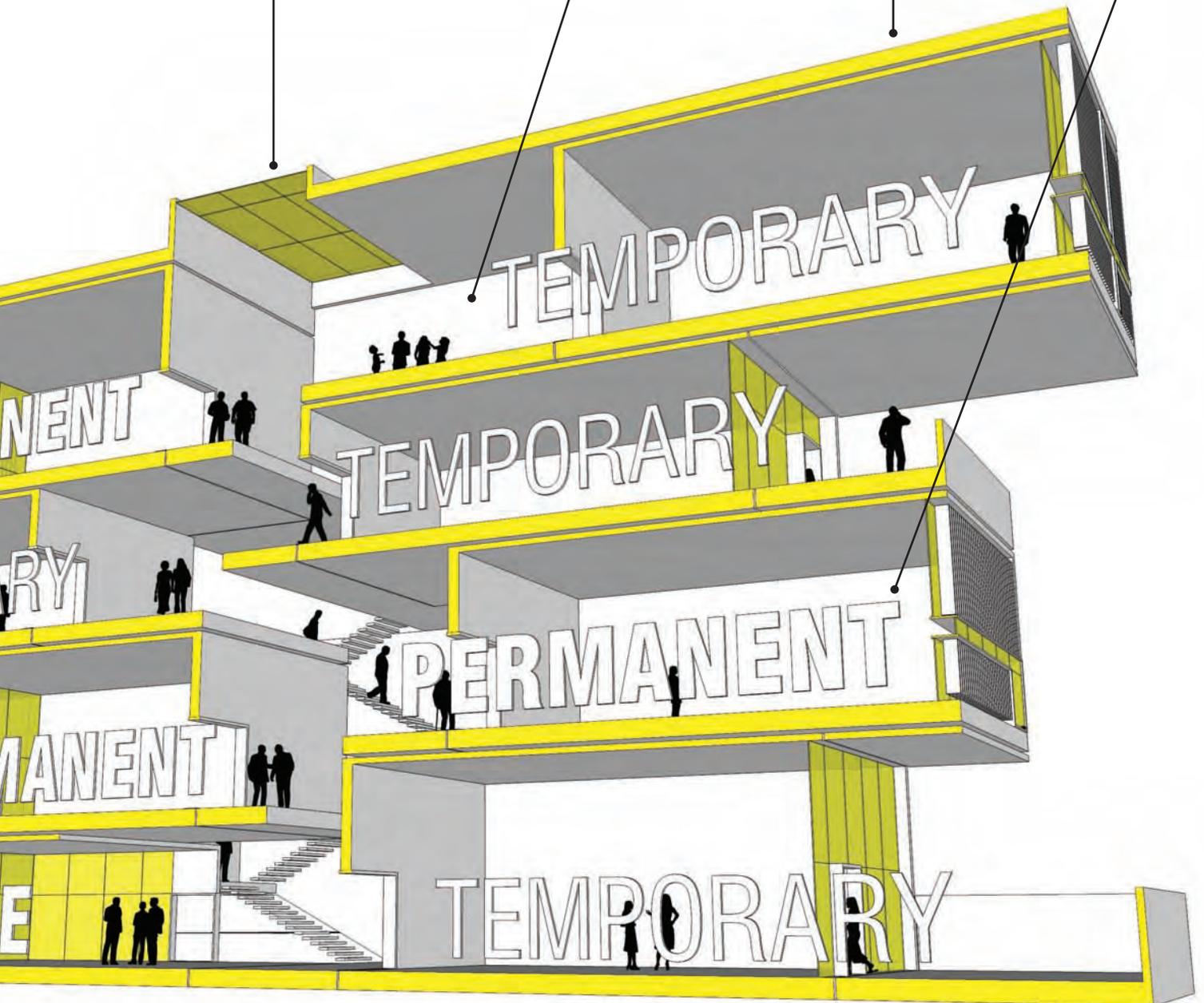
Forum



Green



Interactive / Participatory



12. Appendix

- Appendix A. The Results of the Meetings
- Appendix B. Johnson County Museum Strategic Vision
- Appendix C. Wing Luke Asian Museum Community Process
- Appendix D. References
- Appendix E. Museum 2.0

Appendix A.

The Results of the Meetings

Chandler Arts Commission, 10/21/2009

- Develop a portion of the Museum's website that would allow the public to review all of the completed planning documents and make the current design and planning process more transparent
- The building should have interesting architecture
- The Arts Commission expressed strong support for the museum mission to be expanded to include history, art and culture
- Create a friends groups to financially support the various parts of the museum's mission
- Components of the building should be considered as opportunities for public art
- The temporary galleries could be a potential place to rotate portions of the City's art collection

Museum's Educator Advisory Committee, 10/22/2009 & 10/26/2009

- Exhibits and displays should be hands-on and interactive
- All interactive components should be well maintained, and not always seem out of order
- Interactive components should be designed to accommodate individual users, small groups of users, and larger groups of users
- There should be a performance space
- There should be an outside amphitheater or outside seating
- There should be a place for school children to have lunch
- Exhibits and programs should be accessible to different age level of students
- The museum's education programming should be based on Arizona State Standards
- Education spaces should not feel like class rooms, potentially the education spaces should be like a wired ASU classroom with theater style seating
- There should be an area for students to gather prior to a tour
- The museum should develop pre-visit and post-visit material for teachers to use in their classroom
- Educators discussed that the museum should not lose its small town feel, but the museum also needed to

- reflect that Chandler is no longer a small town
- There should be a "wow" factor when students enter the museum, something like a holographic or animatronic Dr. Chandler that greets you
- The inside of the building should not look like a traditional museum
- The museum should be a multi-sensory experience
- The museum should have some immersive experiences
- The museum's exhibits and programs should be sophisticated
- There should be an outdoor sculpture garden
- The museum should use some live interpreters
- Demonstrate that Chandler is not a small town with exhibits that demonstrate new and up-to-date scholarship
- The Museum should have a "wow" experience that kids can't get anywhere else
- Supplement Chandler Unified School District's Art Masterpiece program with more formal art education offerings
- The use of technology in exhibits is necessary for the "wow" factor
- The use of technology should be seamlessly integrated into the design of the building and exhibits. There should not be technology for technology sake.
- The technology in the exhibits and programs push the limits of imagination
- The museum keep some human interaction in the exhibits potentially supported by technology
- If there was no technology used in the building, it would be a great detriment to the institution
- Exhibits should examine how technology has impacted and/or affected daily life
- Exhibits should touch on the growth of the hi-tech economy in Chandler
- Visits should be participatory
- Students should be able to take something physical home such as something they made or did at the museum
- The museum should have some type of food available, possibly a café
- The museum could function like the Arvada Center in Arvada, CO
- Make sure that all the spaces, galleries, education spaces, etc. are flexible for other uses

- The Museum should have art studio space
- The Museum should have an indoor theater space
- The Museum should have a place to meet indoors (to avoid heat)
- Clean, neat and efficient spaces
- The building should be built so that you know you are entering a different place, not a traditional museum, like a Rainforest Café
- Walls, columns, and ceilings should disappear, the exhibits should take center stage
- The museum should have a place to stage fashion shows
- There should be an area to learn about local government and how it functions
- The building should have a theater space that is more than a traditional theater, with wrap around screens and experiential effects
- The museum should partner with other governmental department to educate what each department does, city hall, library, fire department, police, courts, etc.
- The exhibits should be a mixture of modern technology and artifacts that show the way life was
- The museum should have structures and period rooms that you can enter
- There should be a garden
- Have exhibits that have a kinesthetic experience
- Have spaces that allow people to take part in traditional arts like making adobe bricks
- Use technology to attract and engage middle school students and teenagers
- A museum visit should include some kind of task for students to complete like a worksheet or a scavenger hunt
- The museum should have pre-visit and post-visit materials that supplement school curriculum
- The exhibits should tell regional and national stories and put Chandler's history in context with these stories
- The museum should be a destination
- The museum should have outdoor spaces for art festivals and artist demonstrations
- The museum should have artist demonstrations with opportunities for visitors of all ages to create similar artwork themselves
- The new museum should bring the modern context into its exhibits and interpretation
- The exhibits should change fairly quickly and should have a variety of subjects
- Exhibits need to change regularly to continually draw people back to the museum
- The front door of the museum should have a focal point and a large scale entry
- There should be something monumental at the entry that does not change and lets you know that you are at the Chandler Museum
- Have large scale objects that "packs a punch"
- The museum should be a place where people see value
- The museum should include a big open space to do a variety of activities
- The museum's exhibits and programs should be multi-disciplinary, talking about history, science, art, music all in one exhibit (e.g. no curriculum silos)
- A field trip to the museum should be an all day event
- The building needs to accommodate 140 students at a time (a middle school pod)
- The museum should include living history interpreters and actors that are periodically taking part in short plays or skits about the exhibits or interpretations of the museum
- The education spaces should be fully wired
- Classrooms should not feel like classrooms
- Classrooms should not have walls
- Education experiences should not feel like learning
- The museum should have live interpreters/actors that interact with visitors

**Downtown Chandler Community Partnership,
10/22/2009**

- There should be a place for national and local artist to display their work
- The museum should be the hub for the downtown arts district
- The museum should be a place for Chandler Unified School District's Art Masterpiece program to display student work
- The museum should have direct relationships with Intel and other technology companies
- Art should be added to the museum's name to add more public appeal
- The museum should partner with the Heard Museum

- to display part of their collection periodically
- The museum should work with Eddie Basha to display part of his western art collection
- The museum should work with other museum's and their directors to offer things that are successful
- There should be traveling exhibits from other museums
- There should be push buttons and interactive exhibits that create excitement
- There should be places for buses to drop off students
- The museum should have exhibits on broader topics besides Chandler history
- There should be hi-tech components
- Even if all of the space was public galleries, that might not be enough space, there should be a plan for expansion in the future
- The museum should be a showplace for the City of Chandler
- The museum should have a presence on Arizona Avenue
- There should be a basement for storage of the collection
- The museum should have a storyline
- The museum should have exhibits on the hohokam
- The museum should reflect Chandler's history of leadership; developing cotton, microchip technology, bio-tech/bio-science, master planned community
- The museum should focus on the great legislators that came from Chandler
- Williams Air Force Base should be a part of the museum's story
- Arizona Historical Society should be a partner of the museum
- The museum exhibits should contain Arizona's 5 Cs
- The museum should focus on the future of Chandler
- The museum should plan for future needs and how people will use it in 2050
- The museum's architecture should be enduring and timeless
- The museum exhibits should be interactive
- The museum exhibits should touch on World War II
- The museum should use oral histories in its exhibits and programs
- The museum should seek to integrate Chandler's history into state and regional histories
- The museum's exhibits should touch on woman's leadership in the community
- The museum's exhibits should be inspiring
- The museum interpretation should tell that national story that led to changes in Chandler's social roles
- The museum should collaborate with Arizona Railway Museum
- The museum should include a research center with local history records
- The museum should have multigenerational learning in its exhibits
- The museum should have history as one of its focuses
- The museum should touch on Chandler's technology firsts, such as Dr. Chandler's use of solar technology
- The museum should have a café
- Changing exhibits will encourage people to come more than once
- The museum needs to be accredited through the American Association of Museums
- The museum should have social/rentable space, but that square footage should be balanced with the other usages in the building

Chandler Historical Society, 10/27/2009

- There should be an "a-ha" moment when you enter into the museum, something you don't normally see, something that gives the sense that this is an amazing place and this is Chandler
- The outside of the museum should have an art component
- The museum should have spaces that allow it to host community/social events
- There should be an ostrich or a sheep in the museum
- The museum building should not blend in with the buildings around it
- The museum building should have a strong identity
- The museum should have an amphitheater
- The museum should have a large space for events
- The museum should have an underground space like Mesa Art Center
- The building should be green
- The building should be built to environmentally protect the objects inside
- The museum should partner with the Gila River Indian Community

- The museum should have traveling exhibits that tie to Chandler, for example Egyptian art and the similarities of living in a desert climate
- Traveling exhibits draw people to the museum that might not normally come
- The museum needs content that reflect racial and ethnic communities
- The museum should have dynamic space
- A basement space could be useful
- The walk-able space around the museum is important, including the breezeway though to Boston Street
- Parking should be easy
- There should be handicap drop off for less ambulatory people
- There should be separate accommodations for school buses
- The museum should partner with the Vision Gallery
- The museum's exhibits should reflect the fact that Chandler used to be an economic center for the East Valley
- Civic organizations have played an important role in our community's history, Service Club, Lions, Rotary, Sheriff's Posse
- away from the sense of the historical era
- Visitor must feel a part of the museum
- Changing exhibits are important to draw people back to the museum
- Personalize the museum visit, use a specific person information like the holocaust museum, or have a docent to lead people through the museum
- Exhibits should show how the way of life has changed over time
- Exhibits should feature how community has changed
- The museum should have an audio tour
- The exhibits should have multiple layers of interpretation that allows visitor to explore at their own pace
- The museum should have special free days/events
- Use e-mail to send additional information to people, do not send too many papers home with a person
- The museum should have computers throughout the museum that would post comments about what people are thinking about the museum in a large screen in the lobby
- Use the internet in exhibits as an additional resource, for example have a computer to further explore World War II on the web
- Dedicate a portion of the museum to businesses and feature their history and a virtual tour of that business's product and facilities
- The museum tell the stories of the community and should trace the family histories of both prominent families and not prominent families
- The museum should feel like it is ok to touch
- The exhibits should feel like you are supposed to interact with them
- The outside of the building should draw people in
- The museum should have an awesome entrance
- The first impression of the building should inspire you
- The building should have high ceilings, and architectural contrasts
- The building should feel friendly
- The building should be visible from Arizona Avenue
- The building should have a place for kids to "just be" like the playground at the zoo
- The exhibits should be multigenerational
- There should be multiple access points for different age groups

Intel Workers, 10/28/2009

- The museum should have the latest "whiz-bang" interactive developed from Intel technologies
- The exhibits should change regularly, but not so fast that people miss the exhibits
- Exhibits and programs should be accessible to individual adults as well as families and children
- There should be some exhibits that do not change
- Interactives should be well maintained and not broken
- The museum should have a story telling time
- There should be activities and programs associated with the exhibits
- Track visitors interest via computers that you touch in the exhibits that could be marketed as the featured exhibit of the week through social media like Twitter
- The exhibits should tell a story, story is more important than interactive
- Technology should be used to tell a story-a tool to an end.
- There will be places where the use of technology would be inappropriate, because the technology would take

- There should be activity books and things to hand out to do
- The museum should have places to sit that are comfortable
- How much of the burden of being a part of the art district will fall to the museum?
- The museum exhibits should incorporate Intel technology and history as well as Orbital, Honeywell, Motorola, etc
- Exhibits should focus on the technology that is produced in Chandler
- The museum should have event facilities, e.g. a place for a banquet, winter socials, birthday parties, performances
- The museum should have the ability to hold fundraisers for outside groups like the Basha Gallery does
- Some of the museum exhibits should show what it used to be like in Chandler
- The exhibits should be hands on and participatory
- There should be traveling exhibits, but also a good mix of “old favorites”
- The museum needs education spaces with classes and activities
- Activities and programs should coincide with special exhibits and the seasons
- There should be a story time for children
- The museum should exhibit things that you can't see everyday
- The museum should be close to restaurants and parking
- Should be able to make a day of going to the museum and its surrounding amenities
- The building should have a modern design
- The exhibits should have lots of interactivity
- The museum should have a child drop off so that the parents could enjoy the museum while the child is working on some type of educational project
- The museum should have a good flow with multiple stations, wide walkways that can accommodate strollers so people don't get cramped up
- The museum should have a snack shop
- There should be a plan in place to keep education material sanitized
- The museum should be like Disney, there should be something to see, even if you are waiting for the next exhibit, should offer new discoveries around every turn
- The museum should offer a season pass or membership
- The museum should have things for kids, for families, and for adults
- The exhibits should offer simple interpretations for complex technologies like the Intel Museum in Santa Cruz
- Technology should be celebrated, not just its history, but how it works and what it does
- Exhibits should focus on how some of technology works, i.e. read about satellites and then have an Orbital Scientist tell you how it works
- Exhibits should touch on what current technology is and what the next technology might be, or what industries are working towards
- The museum building should feel monumental
- There should be something big at the entry
- A bad entry could lower expectations of the visit
- The building should have a modern design, but not necessarily modern architecture
- There should be something iconic in the lobby
- The lobby should be big
- There should be something like an American iconography in the lobby, or maybe it should reflect the world because of Chandler's diversity

Museum Advisory Board, 11/04/2009

- The exhibits should be different every time you go
- The exhibits and interpretation should feature the technology that has grown up in Chandler
- The exhibits should reflect history of Chandler
- The museum should feel familiar and comfortable
- The exhibits, construction and collections storage and care should be state of the art
- The exhibit should feature aviation history and connection to Chandler's growth in conjunction with Williams Air Force Base, try to work in better display of the F80 plane
- The exhibits should change to encourage return visits
- The exhibits should be high tech
- The museum should have travelling exhibits
- The museum should partnership with the Basha gallery
- The museum needs security and environmental

- controls to protect artifacts and traveling exhibits
- The museum should have dedicated education spaces for hands-on experiences
- The museum should have a café to encourage family visits
- The exhibits and interpretation need to include diversity of people in Chandler's past and present

Public Meetings, 11/12/2009, 11/14/2009, & 11/18/2009

- The museum should have convenient parking
- The art spaces should expand across the street to the front of the parking garage
- The museum should plan for future expansion
- The museum should have multiple entrances and service areas
- The museum should have underground storage
- The museum should have a great retail space with a window that will attract people into the building
- The outside spaces of the building should be pedestrian oriented
- The building should blend with other building downtown
- The building should have good school bus access
- The building should be a green building
- The landscape of the building should provide shade
- Spaces in the museum should feel intimate, not a large rooms that have bad acoustics
- The exhibits should use technology to assist the interpretation
- The museum should have hands-on and minds-on activities
- The building should be transparent (i.e. people outside of the building should be able to see into the building and the activity going on inside)
- You should have site lines inside the building that allow you to see activity in other parts of the museum
- The museum should have immersive experience
- The museum should have a green roof with exhibits/ programs tied to the green roof
- The museum should be multi-sensory (i.e. smells that are unique to the desert)
- The pedestrian spaces should connect to the existing fabric of downtown
- The museum should be a "5-d experience" (include all of the senses)
- The museum should provide positive first experiences for the young people so that they continue to enjoy and support museums
- The museum should have a connection to nature, give you a sense of place; it should be connected to the landscape and land
- The exhibits should show the history of Chandler and the development of the community
- The building need to have the infrastructure to support technology based exhibits
- The museum should build a flexible infrastructure to maximize the use of technology in its exhibits and programs
- The exhibits should display digital art because Chandler is a technology hotbed
- The museum should partner with Intel and other hi-tech companies
- If the galleries are designed properly, artists will want to exhibit there
- The museum should be child-friendly in its spaces and the interaction with the staff
- The museum should be constantly changing and evolving with the city because Chandler is not a static place and is always changing
- The museum needs space for events
- The museum should collaborate with outside groups to produce interesting creative events (i.e. the Civil War depicted in chocolate)
- The museum should have a "wow" factor
- The museum should have interactive hands-on exhibits
- The museum should have lots of natural light
- The museum should have traveling exhibits
- The museum should be a melding of creativity and community
- The museum should be inviting for non-museum events, and have flexible spaces to hold the events
- The museum should have a Steinway, this piano could be utilized by musicians an act as a draw by itself for small impromptu performances
- The museum should attract well know performers
- Music video and dance are all important to the mission of the museum

- The museum should be sensitive to different price-points
- The museum should have different places to sit and have respite
- The museum should have a café
- The museum should have easy parking and loading for school buses
- The museum should have an atrium with the ability to see multiple levels of the museum at one time
- The museum should utilize solar energy and potentially partner with solar companies
- The museum should make its energy usage transparent to the public
- The museum should have a green roof like the Tempe train station
- The museum architecture and its flexible spaces should take acoustic into account to prevent unwanted noise spilling over from one space to another
- The space should be flexible and multi-functional
- The museum should reflect a multi-cultural city
- The museum should partner with Chandler Unified School District's Art Masterpiece program and encourage children's pride in making art
- The museum should not duplicate other museums in the valley
- include culture writ large, i.e. religion, ethnicities, way of life, arts
- The museum should have arts demonstrations, such as artist in residences
- The museum needs to appeal to teens
- The museum should have volunteer teen junior level staff to get teen to take ownership of space
- The museum should have immersive experiences
- The museum's exhibits and interpretation should demonstrate how the past impacts the present
- The museum should provide experiences that affect teens personally
- The museum's exhibits and programs should provide opportunities for people to actually participate in the interpretation
- The museum should have a café to encourage as a hang-out space
- Café should incorporate actual content and interpretation
- The museum should feel spacious
- The museum should use natural elements in design
- The museum should provide a social outlet for adults, like a outdoor patio club
- The museum should ensure that no duplication occurs by partnering with other museums
- The museum should offer a variety of exhibits and programs that allow visitors to touch, do and see
- The museum should communicate clearly what you can and what you cannot touch
- The museum should not feel forbidding, i.e. an atmosphere of "you can't touch that"
- The museum building, exhibits and programs should be kid friendly in height, access and words
- Kids should be able to purchase a small souvenir in a museum shop
- There should be a variety of activities daily at the museum, i.e. storytimes, festivals, demonstrations, in addition to exhibits
- The museum exhibits and programs should include how city government works
- The museum should feel exciting and fun
- The museum building and exhibits should have understandable flow and pacing
- The museum should offer pre-visit materials to youth groups

Child Service Providers/Youth Development agencies, 11/10/09

- The museum's exhibits should display the past, present, and future
- The Museum should have rotating exhibits
- The museum's exhibits should be multisensory and interactive
- The museum's exhibits should have up-to-date technology that is well-maintained
- The museum should feel warm and welcoming
- The museum's exhibits should feature discovery learning that is fun
- The museum should have volunteer experiences
- The museum should partner with girl scouts to offer programs led by girl scout leaders
- The museum should offer opportunities for girl scouts to contribute service
- The museum's exhibits and Interpretation should

- The museum should have a research area for kids to be able to do research easily
- The museum should act as a conduit to local resources, such as guest speakers and unique arts
- The museum should include the arts in its building, exhibits and programs
- The museum should encourage kids to see there is a bigger world and possibilities for the future
- The museum building should be able to serve 100-150 kids at a time
- The museum's exhibits and programs should promote intergeneration learning
- The museum should offer exhibits and programs at sites across the city
- Have community kids feel ownership of the museum and even the construction project by including them in the process
- The museum's presentation of history should continue to the present day and even the future
- The museum should have changing exhibits
- The museum's exhibits should be interactive
- The museum's exhibits should utilize different technologies to present traditional material, like movies
- The museum's exhibits and programs should engage youth and especially young kids
- The museum's exhibits should feature small activities that kids can choose to participate in
- The museum's exhibits and programs should include the act of exploration, so kids can observe something and then react as they choose
- The museum should have actual artists come to teach techniques
- The museum's building and exhibits need to be colorful
- The museum's architecture needs to set the tone by feeling modern and new
- The museum should have a wow factor
- The museum's exhibits and interpretation should be a mixture of history, culture, technology
- The museum should offer creative outlets and with artists who can present in more than one artistic medium
- The museum should partner with as many organizations as possible
- The museum needs to be wired, but technology should not be the focal point
- Technology should be seamlessly integrated into the museum
- The museum should have a café or a place to eat lunch

**Chandler Unified School District Governing Board
Study Session 12/2/09**

- The museum's exhibits, interpretation and programs should discuss the history of the first people through the modern development of the city
- The exhibits should include the history of schools in Chandler
- The exhibits, interpretation and programs should feature interesting stories of the people that have left their mark in Chandler
- The museum should be for people of all ages
- The museum's exhibits, interpretation and programs should demonstrate show connection between global events and what was going on in Chandler at the time
- The museum going experience has to be memorable and very dramatic
- The museum should show people their place in the larger world
- The museum's exhibits should be new and different every time you go
- The museum's exhibits and programs should be very interactive
- The museum should partner with high tech businesses in the area to participate in exhibits
- The museum's exhibits should be immersive experiences to make you forget where you are
- The museum should not duplicate other valley museums, instead should partner with them
- The museum's exhibits should include a variety of ways of telling stories, through letters, news clips, videos, etc.
- The museum should have opportunities for students to volunteer and intern at the museum
- The museum should include pre-visit and post-visit materials for students to extend the field trip
- The museum content should be interdisciplinary and include math and science
- The museum should utilize outdoor space, including Washington Street, for events

Mayor's Youth Commission, 12/8/09

- The museum's exhibits should be interesting
- The museum's exhibits should be interdisciplinary, especially include science topics
- The museum's exhibits should feel immersive and 'real'
- Exhibits and programs should be interactive
- There should be open space in building, with options in exhibits to participate in
- There should be changing exhibits
- The architecture needs to be interesting and iconic
- The museum's interpretation, exhibits and programs need to be oriented towards the future of the city
- The museum's interpretation, exhibits and programs needs to be inspiring about what the future might hold in politics, technology, social change
- The museum's exhibits and programs need to be constantly changing
- The exhibits and programs must incorporate cutting-edge technology
- The building needs to look new and modern
- Inside, the museum needs to feel bright and unique
- Public art, such as murals, should be incorporated in a monumental, impressive way
- The museum needs to have an atmosphere of easygoingness, clearly state what is to be touched and not to be touched
- There should be a variety of display techniques, some interactive, some observation, with a variety of actions, including touching and reading
- Have opportunities to make things at the museum with unique materials under the direction of a professional artist
- Have an 'innovation center' where people can try different tools and materials
- Have exhibits and collections that you cannot see anywhere else in the valley
- Have artists who work with materials that are familiar, but used in a new way
- Incorporate virtual technology in exhibits
- Include unique aspects to exhibits, such as walls that people can move, or ways for visitors to shape exhibits on their own
- The exhibits should have dinosaurs.
- Highlight the people in our community that are doing

great things

- Have online exhibits
- Make online exhibits highly interactive, down to basic design and organization (i.e. people can redesign, and then vote on designs)
- Have volunteer opportunities for teens that create ownership of the building
- Feature student art work
- Feature local artists in a way that demonstrates how they connect with Chandler
- Building should feel spacy (like outer space)
- Building should have background music
- Building should feel light and airy
- Exhibits should be highly interactive, including the design and color of the walls
- There should be multistory exhibits.
- There should be a café
- To encourage teens to hang out, have tutors and a place for quiet and group study
- Showcase events and activities going on at high schools
- Have different museum memberships for different age groups
- Education spaces should not look like classrooms
- Museum should have animals from time to time.
- Exhibits, interpretation and programs should include music, dancing and arts (arts writ large)
- Encourage participation in design process by putting architectural designs online to let people vote on the final plans

The New Museum Should Exhibit, 1/17/2009-present

- The museum should have interactive exhibits and hands-on materials
- The museum should have larger displays
- The museum building should be green
- The museum should have exhibits and programs on ethnic history
- The museum should be kid friendly
- The museum should have food/a café
- The museum should have photography exhibits
- The museum should have exhibits about dinosaurs
- The museum should be fun
- The museum should have exhibits on Native-American

history

- The museum should have exhibits on African-American history
- The museum should have an exhibit on the police department
- The museum should be open longer hours
- The museum should have exhibits on the wars that the United States has been involved in
- The museum should charge admission
- The museum should show videos of Chandler residents interviewed about how Chandler has changed over time
- The museum should have traveling exhibits
- The museum should have exhibits and programs on Mexico
- The museum should have an exhibit on the history of gangs
- The museum should have an exhibit on Bogle Farm
- The museum should partner with Intel
- The museum should have exhibits on Intel and the other technology companies of Chandler
- The museum should feature maps of Chandler showing change over time and have an updated map of Chandler
- The museum should have an exhibit on Coy Payne
- The museum should exhibit old coins
- The museum should have old quilts
- The museum should have a research center with photographs that the public could check out
- The museum should have an exhibit on basketball history
- The museum should have an exhibit on the old telephone company (Mt. Bell) and a display of old phones
- The museum should have benches to rest on throughout the building
- The museum should exhibit famous painting
- The museum should have a garden of Arizona plants
- The museum should have music in it
- The museum should have exhibits on current issues
- The museum should have a museum store that sells clothes
- The museum should be friendly and a nice place to hang out
- The museum should present learning opportunities for

adults

- The museum should have people dressed in period clothes
- The museum should have exhibits on the crop dusters of the 1950s
- The museum should have a place to hold a wedding
- The museum should have a patio/lunch area
- The museum should inspire civic engagement
- The museum should have less text and more things to look at
- The museum should list the famous people that have lived in Chandler
- The museum should include period music, art, and textiles, and recordings of people and sound from various periods of history
- The museum should have docent led tours
- The museum should have information about past presidents
- The museum should have free wi-fi
- The museum should have easy parking
- The museum should have things that you could buy in the general store
- The museum should have exhibits that are on agricultural history
- The museum should have art classes
- The museum should be inviting for families
- The museum should have exhibits on the history of fashion
- The museum should have a theater
- The museum should be tactile
- The museum should display history and photos of early families
- The museum should be multi-story
- The museum should have an introduction movie about Chandler
- The museum should have reenactments of what people used to do
- The museum should have immersive exhibits (e.g. period rooms that visitors could enter)
- The museum should have a display of an old house
- The museum should have a good flow
- The museum should have an exhibit that examines the history of food
- The museum should be exciting
- The museum should have an exhibit on the local flora and fauna

- The museum should have snacks and water available for sale
- The museum should have color
- The museum should have wide halls
- The museum exhibits should give more information about photos
- The museum should have more technology
- The museum should have a history timeline
- The museum should have vending machines
- The museum should have things that people could make and take home
- The museum should have a bigger school room
- The museum should be modern
- The museum should have programs about what's going on in Arizona
- The museum should have an exhibit about what Chandler was like in 1956 (the year of the first Tumbleweed Tree)
- The museum should have exhibits on Chandler heroes; both citizen and sports
- The museum should be kid friendly
- The museum should display photos of buildings of how they used to look
- The museum should have exhibits on music history in Chandler
- The museum should be a place to hang out with friends

The Tumbleweed Tree Lighting Interactive, 12/5/2009

- The museum should have exhibits and programs about rocks, earth & planets
- Would like to see how Big Chandler was how many persons and info all about Chandler
- The museum should be bigger
- The museum should have exhibits about old west history and Arizona history
- The museum should have programs for Pre-K children
- The museum should have programs and exhibits on science stuff
- The museum should display old photo's of day gone by
- The museum should have interactive exhibits about desert ecosystems
- The museum should display dinosaur bones and have exhibits on dinosaurs
- The museum should be fun
- The museum should have interactive exhibits about science
- The museum should have an exhibit about Legos
- The museum should have activities and programs that change regularly
- The museum should have an exhibit about Star Wars
- The museum should have programs for kids
- The museum should have games for kids
- The museum should have Hands on activities
- The museum should have exhibits on Chandler's pioneers
- The museum should have exhibits and programs on art
- The museum should have educational science games
- The museum should have exhibits that show you how to work things and why
- The museum should have programs and exhibits on how to save the planet, and eco-friendly info
- The museum should be for kids and have things to touch
- The museum should have interactive exhibits
- The museum should have a brochure on the Tumbleweed Tree history
- The museum should have an exhibit on the Police department
- The museum should have an exhibit about predatory animals of the desert
- The museum should have an exhibit on forensics and detective works
- The museum should have things for little kids can do
- The museum should have exhibits on ethnic history
- The museum should have more programs for kids
- The museum should have places for people to hang out with friends.
- The museum should have classes about the moon and space
- The museum should have exhibits on photography

Appendix B.

Johnson County Museum Strategic Vision 2006-2011

**Presented to the Johnson County Board of Commissioners
Thursday, June 1, 2006**

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MISSION

The Johnson County Museum is committed to expanding the public's sense of community through an understanding of the county's history and its place in American society. To achieve this purpose, the Museum collects and preserves artifacts and information that document the county's heritage, and produces interpretive exhibits, educational programs and publications. The Museum is dedicated to the belief that we can learn from the past to understand better the present and future.

*The mission statement of the JCM was adopted in 1992 and re-affirmed in 2000.

A VISION FOR THE FUTURE

From its beginnings, the Johnson County Museum has actively worked to enhance and improve its services to the community. Since 1987, the Museum's leadership has created three long-range plans and overseen their successful completion, receiving fourteen regional and national awards for excellence as a result.

The leadership of the Museum has again come together to develop a plan for how the organization can better serve the growing population of Johnson County. The Museum is at a critical point in its history – not unlike Johnson County itself. The question arises -- will the Museum expand to provide the level and quality of services the ever-increasing number of county residents deserve and expect?

The answer of the Museum leadership is an emphatic YES!

The Museum Advisory Council, Friends Board of Trustees and the museum staff have developed a plan to ensure the Museum continues to be an "essential" community resource – a place for new and improved programs and services for residents of and visitors to Johnson County.

This new and improved Johnson County Museum – now called the Johnson County History Museum – will be an "essential" part of the Johnson County community and landscape – representing the pride and confidence Johnson County has in its people, heritage and future. The Museum will provide unique experiences and resources, life-long learning opportunities, and a community gathering space for people of all ages.

Upon visiting this new facility, you find a venue bustling with activity. As you approach the building, you notice colorful banners promoting the Museum's current exhibits. Ample parking provides room for school and tour buses as well as car traffic. The generous grounds provide space for outdoor programming and an environment for the 1950s All-Electric House.

Once inside the lobby, yours is one of several groups touring the facility. A group of schoolchildren is being ushered into an orientation video while a bus tour group tours the exhibits and enjoys a beverage in the Museum's café. You are greeted warmly by a pleasant attendant who provides all the necessary information you need to have a positive and successful visit. A feature that piques your interest is the cellular phone tour. You are told you can dial a number to activate a guided tour of the museum's exhibits via your cell phone, leaving you to tour on your own time frame and at your convenience -- and it's available in Spanish as well as other languages.

In the lobby is signage outlining the programming for the day which may include a lecture by a prominent national historian or scholar, a film series, play, or other theatrical performance in the Museum's 250-seat auditorium. There is a gallery devoted to children's hands-on learning activities; three temporary exhibits, which may include traveling exhibits of art, history, or science themes, some from the Smithsonian Institution; and an exhibit focused on the county's history, including the suburban development since World War II.

Just off the lobby is a large museum store fully stocked with a wide variety of items such as books, DVDs, gifts and merchandise related to Johnson County, the state of Kansas,

and national suburban themes. There are items specifically for children and unique jewelry and artistic pieces which you learn are made by local artists. In the café visitors are enjoying lunch, a light snack and a beverage.

As you continue to peruse the lobby you notice signage for an event that will be hosted in the Museum's lobby that evening. A convention group of 150 people will enjoy a plated dinner and tour the Museum's exhibitions.

The new facility is also the home of the Center for Suburban Studies, a non-circulating research library devoted to the study of the post World War II suburbanization of the United States. The library also provides the more traditional local history resources such as US Census records, genealogy records, maps, photographs, local club papers and records, and other primary and secondary resources related to Johnson County.

This new facility is recognized nationally as a leading local history organization for its innovative programs and exhibits for children and families; for the Center for Suburban Studies – a cutting edge national resource for the study of suburban issues; and as a community gathering space for people of all ages.

TELLING THE JOHNSON COUNTY STORY

The vision of the new Johnson County History Museum is to bring the story of the people of Johnson County to life and to provide experiences for citizens of all ages that inspire, excite, educate, and actively involve them in making connections - connections between the past and the present; connections among people of different times and different heritages; and connections between the visions of people who shaped the county and its cities -- making Johnson County a "community of choice." The Museum leadership wants to make this new vision a reality in the next five years.

The heart of the new vision revolves around developing an invigorated interpretive program for the Museum – one that will increase the community's awareness and appreciation for its heritage and history; one that will educate children about the county's history and how it relates to national historic events and themes; and one that will engage all ages in life-long learning opportunities. The Museum has a history of providing excellent educational programs at the Lanesfield School and the Museum's leadership believes it is important to expand on that success by telling more completely the story of Johnson County's rise as a nationally recognized suburban community.

This will require a fresh approach to positioning the Museum within the county and metropolitan Kansas City. Strengthening community ties between the Museum and schools, cultural organizations, businesses, the library, parks and recreation, and other organizations will demand engaging museum experiences, increasing public awareness of current activities, and creating a facility capable of becoming a community gathering place. It also will require a new approach to funding the Museum to ensure sustainable revenue sources.

To accomplish these goals, the Museum will develop a permanent Children's Discovery Gallery – a completely hands-on interactive gallery dedicated to engaging children in the history of Johnson County, especially its post World War II history. Children and families will be drawn to this unique experiential learning resource, as will teachers and students visiting the Museum.

Three temporary exhibit galleries will entice visitors with a variety of exhibit themes. One gallery will be dedicated to traveling exhibits of topics ranging from history, art, science, natural history, and other cultural topics – anything that may interest the Johnson County community or exhibits that would not be displayed in the county if not for the Johnson County History Museum. An aggressive sponsorship program will help fund this exhibit program.

Additional galleries will feature temporary exhibits created by the Museum staff and focused on themes introduced in the permanent exhibit galleries. Potential ideas include: an analysis of first tier suburbs and their future redevelopment, architecture of Johnson County, sports in Johnson County, suburban experiences of new immigrant groups to the county, the role of county government, parks and recreation, law enforcement, politics, religion, education, transportation, and housing and employment patterns to name a few. The final gallery will be dedicated to exhibits created by community groups such as historical societies, school groups, artists, etc. This will provide a needed resource to community groups without access to such space today.

The final exhibit gallery will be an expansion of the current permanent exhibit, *Seeking the Good Life*. This exhibit will serve as an overview or survey of county history from the 1820s to current times. Significant upgrades will be made to the final section to more completely interpret the suburban history after World War II. Specific examples include:

- Impact of JCCC and other universities in the county, such as Mid-America Nazarene University
- Growth of the school districts; K-12 education and the community support for public schools
- Development of retail/shopping centers
- Changing demographics
- Reapportionment in the early 1960s
- Impact of liquor by the drink in restaurants
- Impact of local retail sales taxes
- Growth of support groups for cultural activities
- Youth sports leagues
- Development of College Boulevard/office development
- Transportation issues: highways, buses, light rail options
- Issues of race and cultural diversity
- Relationship between city, township and county governments

A second major focus to the new Museum will be the creation of the Center for Suburban Studies. It will include a non-circulating library and archives, a reading room, and computer work stations for scholars, the media, students and the public to research national issues and trends in suburban development. Over fifty percent of Americans now live in suburban communities – a dramatic increase over the fifteen percent in 1920. This shift in how Americans chose to live and organize their lives is arguably one of the most significant changes in the 20th century. A permanent exhibit on the evolution of the American Home will accompany this new research center. Johnson County epitomizes this change and this Center for Suburban Studies will elevate the county to national prominence. To accomplish this, the Museum will develop partnerships with local post-secondary educational institutions.

Traditional local history resources, specific to Johnson County, will also be available at the Center for local scholarship and research. The Museum will work with other community organizations – such as city and community historical societies, the Johnson County Library, the Johnson County Genealogical Society and Johnson County Archives – to ensure resources are easily accessible to the widest range of people.

PARTNERSHIPS AND COLLABORATIONS

This expanded program, as described above, will require the Museum to develop new partnerships and to enhance existing collaborations. The Museum has a long history of successfully serving Johnson County school districts. A recent example of that success is the feedback received from teachers specific to our education programs. Compared to nine peer museums from across the nation, the Johnson County Museum outscored all the other museums in nine of ten performance categories. (see appendix)

The Museum will further expand its partnership with local school districts through the revival of the Educator's Advisory Group. Comprised of primary and secondary teachers, this group will play a critical role by providing input into the types of opportunities the Museum should develop for students. Through this dialogue and a commitment to providing programming that meets school curriculum standards, the Museum will continue to offer first-rate programming to all ages of students in Johnson County.

The Museum staff will also work to expand the Museum's online resources--enhancing the digital history site (a federally funded partnership initiated by the Museum with the Johnson County Library and other keepers of local history resources) beyond photographs to include maps, oral histories, newspapers and other resources. Curriculum developed by the Museum staff will provide teachers the tools to teach American history, both national and state, using local resources. Additional features will allow teachers to post curriculum plans they have developed to the website and allow students to create their own on-line exhibits. The public will also be invited to post pictures significant to their lives along with reminisces (similar to the national Story Corps program which will be coming to the Kansas City area in August of this year) about living, working and playing in Johnson County.

To provide necessary training for teachers, the Johnson County History Museum will develop a teacher in-service program to enhance teachers' understanding of how local history can be taught in classrooms and what programs and services the local historical community can provide to their students. A certified continuing education program will be developed in partnership with the Mahaffie Farmstead, the Shawnee Indian Mission, Shawnee Town and a local university to offer teachers with continuing education credit hours. The Museum will also seek partnerships with CUBE (Center for Understanding the Built Environment), Kansas City Urban Design Center, KU Edwards Campus and city/county planning departments as it pursues a built environment program to help children understand how their suburban communities have developed and continue to change.

The Johnson County History Museum will foster ongoing collaboration with members of other cultural institutions in the area, and develop a partnership with Johnson County Community College to develop a work-study program and to build a docent core of students for museum activities. It will continue to enhance its relationship with the Johnson County Library, incorporating a non-circulating children's library in the children's galleries. The Museum will explore ways to assist city and community-based history organizations within

its resources, develop joint marketing programs among all the local historical agencies and seek to pursue partnering with Park & Recreation to offer a joint membership between the Museum and Parks & Recreation facilities.

RAISING GREATER PUBLIC AWARENESS

Developing virtual museum experiences and on-line resources will enable the Museum to reach audiences beyond the Kansas City metropolitan area. Video streaming of the 1950s All-Electric House tour will allow virtual visitors to more fully “experience” the significance and impact of the 1950s suburban model home built locally by Kansas City Power & Light. Video streaming of portions of the Museum’s permanent exhibit, *Seeking the Good Life*, and the Lanesfield School will provide similar value to out-of-area visitors. To enhance the Center for Suburban Studies, on-line finding aids will be made available for easier access to information. The expanded internet presence will establish the Johnson County History Museum as the go-to resource on local Johnson County history and a premier resource for suburban studies by scholars, students, the media, students and history enthusiasts.

Raising public awareness of current museum activities and fostering public anticipation for the new Museum will demand a dramatic increase in public relations and marketing activities. The Museum will need to create a “buzz” in the community about the future plans for a new museum. To do so, funding must be secured for the now-vacant marketing position. The new marketing coordinator will be charged with creating and implementing a vigorous marketing and communications plan to generate public interest in the Museum, build a sense of pride for the Museum, and articulate the value the new programming will afford the community.

REALIZING THE NEW VISION

This new vision for the Museum demands an evaluation of the Museum’s current and future financial resources. The Museum leadership is committed to developing a diversified fund development program to realize this vision and to ensure a new degree of fiscal stability. The development program will include strategies to dramatically increase private contributions, a business plan for earned income revenue, and a renewed commitment from Johnson County government.

It is clear that the Museum needs to strengthen its fund raising efforts and increase the number and amount of contributed funds. To do so, the Museum leadership will create a diversified fund development program, along with aggressive marketing strategies to inform the public and potential individual, corporate, and foundation donors of opportunities at the new Museum. One strategy will be to create a Fund Development committee to include influential representatives of the community. Another will be to list the Johnson County History Museum with the Greater Kansas City Community Foundation’s Donor Edge program – a tool used by members of the philanthropic community as they determine where to make contributions.

The importance of the Friends of the Museum cannot be overlooked. Membership in the Friends helps to build long term relationships with local residents and can be a critical means of raising funds. Increasing the number of members and the level of membership will be important to help sustain and expand the organization's support for the Museum. As the

new museum facility progresses, the Friends organization will realize new opportunities for membership recruitment. Initiating an admission fee at the new facility will enhance membership benefits thereby increasing the membership base. The Friends will also implement a new membership category for businesses and corporations with tangible benefits for specific giving amounts. For example, a business membership may include one free rental each year at the new facility.

The Friends, with the support of the Museum Advisory Council, will also increase their fund raising efforts through the development of an annual fundraising event. The goal will be two-fold: to increase awareness of the Johnson County History Museum within the community and its plans for a new museum facility and to raise dollars to support the new facility.

An aggressive corporate sponsorship program will be developed to underwrite traveling exhibits and community-based programs. The staff will continue its successful grant seeking strategies on the federal, state and local level. This new strategic vision will provide even more granting opportunities for the Museum staff to pursue.

The Museum leadership foresees hiring a fund raising professional to implement this fund raising program. A development officer will aggressively pursue federal and state grants, and seek support from foundations, corporations and individuals. The Johnson County History Museum will also implement on-line giving opportunities and museum store sales.

Once operating in a new, improved facility, many earned income opportunities will be realized to support the Museum operations through an integrated plan of user fees and retail sales. With the inclusion of appealing and engaging public spaces in the new facility, the Museum will capitalize on renting the facility to groups interested in hosting events in the grand lobby, the 250-seat auditorium, or one of the multi-purpose meeting rooms. A catering kitchen will provide the Museum the necessary accommodations for large receptions and group events after-hours in the facility and a café that will provide a place for refreshments for visitors and business meetings occurring during regular Museum hours.

Museum stores are increasingly a major source of revenue for many museums. The new facility will provide for an enlarged space for a store and the Museum staff will develop a merchandizing plan including a mix of custom items specific to Johnson County and Kansas. If appropriate, the staff will consider locating the museum store in such a way that it can be entered from the street whether or not the Museum is open, allowing the store to remain open beyond normal museum hours.

Another important source of earned revenue for the Museum will be the advent of an admission fee to all museums and sites, including the Lanesfield School and the 1950s All-Electric House.

The Museum leadership is committed to developing more aggressive fundraising and earned-income programs, but the Museum will still need the support of Johnson County government. In opening a new facility, the Museum will need increased support from the county, but the overall support by percentage will decrease. The goal of the financial plan is to strike a better balance between county support, donor support and the amount of earned income.

CREATING A COMMUNITY GATHERING PLACE

The plan outlined above calls for a more responsive and engaged Johnson County Museum. In order for the Museum to better serve the people of Johnson County, the organization must have a facility that meets the operational and programmatic needs of the Museum.

Currently the Museum is the major repository for historic items related to the history of Johnson County. The Museum takes its role as steward of Johnson County history very seriously, yet it is unable to fully serve the community in its current facility and location. It is currently operating near capacity, presenting meaningful programming, yet is severely limited in its ability to generate revenue in its current facility.

The current facility is inadequate for basic museum functions and is severely restrictive in many of the Museum's core programmatic areas including:

- Inadequate space to provide guided tours to the public
- Inadequate space to accommodate most available traveling exhibits
- Inadequate space for large groups of school children and bus tours
- Inadequate space to professionally store the museum's collection: both in terms of size and environmental controls
- Lack of exhibit preparatory, workshop and storage spaces
- Lack of appropriate processing spaces for in-coming collection items
- Lack of space to assist researchers and store research materials
- Lack of space for robust volunteer and intern program
- Lack of office space for existing or increased staffing
- Lack of general storage areas
- Inability to capture the imagination of potential donors

To successfully realize the vision for the new Museum outlined throughout this report, a new facility is necessary. This program cannot be accommodated in the existing Museum of History structure. The current location is now land-locked and does not provide any room for expansion. The Museum leadership has developed a criteria list for selection of a new location:

- near major highway and/or major artery in the county
- central to the county population
- near another major attraction
- free from encroachment by other entities

In addition, the Museum leadership will consider and pursue partnership opportunities to develop a new facility. Finally, any new location must allow for the relocation of the 1950s All-Electric House.

The Museum Leadership has preliminarily identified the types and sizes of spaces required in a new facility, which approximates 50,000 sq. ft. The work was based loosely on the space planning outlined in the Strategic Facilities Master Plan document created by County Facilities. A more comprehensive process must be undertaken with the input of an architect to more accurately determine the size of a new facility.

Children's gallery	3,000 sq. ft.
Permanent exhibit	10,000 sq. ft.
Traveling exhibit gallery	2,500 sq. ft.
Temporary exhibit gallery	2,000 sq. ft.
Community gallery	700 sq. ft.
State-of-the-art collection storage	10,000 sq. ft.
Center for Suburban Studies	3,000 sq. ft.
250-seat auditorium	6,000 sq. ft.
Grand lobby	1,500 sq. ft.
Catering kitchen	500 sq. ft.
Classroom/meeting space	4,000 sq. ft.
Museum Store	1,000 sq. ft.
Café/lunch room	1,000 sq. ft.
Office space	2,000 sq. ft.
Collection processing space	1,000 sq. ft.
Volunteer lounge	500 sq. ft.
Exhibit preparation workshop/storage	1,000 sq. ft.

As the Museum's leadership discussed the future space needs of the organization, attention turned to the Lanesfield School Historic Site. Today, the site is located in rural Johnson County between Gardner and Edgerton. This rural environment is critical to the successful interpretation of the site: which includes the history of the one-room schoolhouse, the history of the town of Lanesfield, the impact of the railroad on Johnson County communities, the history of Bleeding Kansas and slave vs. free towns, and the history and impact of the Santa Fe Trail.

To maintain the quality of the experience at the site, the Museum will seek to acquire land north of the site to create a buffer zone and acquire the Dillie farmstead on the west side of Dillie Road to interpret the area's agricultural heritage at the turn of the 20th century, the main activity in much of the county prior to urbanization.

STAFFING NEEDS

A final element to the success of this new vision is appropriate staffing. The Museum must employ the appropriate number of skilled professionals to carry out Museum activities and provide exemplary service to its visitors. Beyond the marketing coordinator and development officer positions previously mentioned, new positions will include an events coordinator, an assistant curator/exhibit preparator, an assistant to the director/business manager, and a museum store manager. In addition, the Museum will need a strong core of volunteers to support its operations, and a volunteer coordinator to recruit, train and recognize the volunteer contributions.

CONTEXT FOR PLANNING

With the encouragement of the Board of County Commissioners, the Johnson County Museum embarked on a planning process to transform the role of the Museum within Johnson County and define the future of the organization. Phase one of the planning process consisted of a series of institutional research studies including stakeholder

interviews, visitor surveys, town hall meetings, and work planning sessions with members of the Museum staff, Museum Advisory Council, and trustees of the Friends of the Johnson County Museum. A discussion paper outlining current Museum programs, operations and resources, and community perceptions analyzed the critical issues facing the organization, identified challenges and opportunities relevant to the future of the Museum. This paper served as the basis for discussions on how to reinvigorate and expand the Museum.

Forty-eight individuals including members of the Johnson County Museum staff, Museum Advisory Council members, trustees of the Friends of the Johnson County Museum, elected and appointed officials of Johnson County, and business, educational and cultural leaders were interviewed. Two focus groups were held—one with elementary teachers, and the other with leaders of the county's growing Hispanic population. Approximately thirty people attended two town hall meetings; and 350 people responded to an online visitor survey and a member survey. In total, over 450 people provided feedback for the Museum leadership to consider.

All participants welcomed the opportunity to engage in substantive discussion about the present and future of the Museum. Respondents beyond the immediate Museum family applauded the Museum's foresight in looking to the future. They thought it both pragmatic and visionary for the leadership to undertake such a comprehensive process and to "involve so many people" in the information gathering phase of the planning. Interviews were consistently supportive of the organization. Following is a representative sample of their opinions and perspectives.

"The best museums in the country add to the 'quality of life' of their city or county. Johnson County is a leading county nationally because it has nationally ranked schools, libraries, parks, perhaps the very best community college in the United States. We have to begin thinking about putting the arts on the same plain as those other resources, if we are to maintain our position as a nationally ranked county. The Museum is part of that venue," said a community leader.

"Our museum must do more," commented a businessman. "It's a nice museum, but is it relevant to the history of today? I think its exhibitions are out of balance. There is too much emphasis on pre-1950 and not enough on post-1950. We live in one of the great suburban areas in the country, our history museum should reflect that."

According to a philanthropist, "The Museum needs to have a bigger presence in the Kansas City community. It just wouldn't be anything that would come to mind when I hear the term Johnson County Museum. The name doesn't distinguish itself from all the other things going on in the county."

Elected and appointed officials, on the other hand, commented on the public value of the Museum saying, "The Museum adds to the quality of life here in Johnson County by preserving and sharing the county's heritage. They do a good job of telling the history of Johnson County, and have very good temporary exhibits. . . . They provide an important service to the schools, but need a lot more visibility. . . . They need to be more vital and vibrant and grow and become a destination."

The majority of people interviewed (four in five people) indicated that they prefer a Johnson County Museum as a "community gathering place," a place that can "transform people's thinking about suburbia." Said a local cultural leader, "Over half of Americans live in

suburbia, not in the urban core, not in rural America, but in suburbia. Here's a museum that can address the phenomena in which we live. Why would we not want to create a place that connects us and our history with others.”

Armed with examples of public opinion, the Advisory Council, Friends Board and Museum staff examined the critical issues identified in the research phase of the planning process and went on to create four planning task forces to address issues of interpretation, collaboration, facility and funding. The task forces, comprised of board members, staff and representatives from the broader community, met during late winter and spring of 2006 to develop a vision for the Museum. Each task force committed to developing creative and practical solutions to the challenges and opportunities facing the organization. They identified strategies to retool the Museum’s exhibitions, programs, marketing, and fund raising.

Detailed statistical information and feedback can be found in the appendix, along with a list of interview participants and task force members.

APPENDIX

List of interviewees and community advisors

Awards received by Johnson County Museum

Attendance figures from 1999-2004

Member and visitor satisfaction survey results

Education pilot study report

Collection assessment from American Association of Museums

Johnson County Museum – Community Input

Stakeholder Interviews

BOARD OF COUNTY COMMISSIONERS

Annabeth Surbaugh, Chair
Dolores Furtado
David Lindstrom
Edward Peterson
John Segale
Douglas Wood

MUSEUM ADVISORY COUNCIL

Calvin Engelmann, Chair
William Anthony
Barton Cohen
Benjamin Mann
Joyce Rabas
Nancy Wallerstein

FRIENDS OF THE JOHNSON COUNTY MUSEUM

Heather Woodson, President
John Andrade
Robin Burch
Calvin Engelmann
Linda Leeper
Diane Linver
Phil McAnany
Jennie Stolper
Carolyn Wake
Andrew Zalucki

BUSINESS COMMUNITY

Jerry Cook, Overland Park Convention & Visitors Bureau
Ben Craig, former President of Metcalf Bank
Carl Gerlach, Mayor of Overland Park
Audrey Langworthy, Langworthy Companies & former Kansas State Senator
Larry Meeker, Arts Council of Johnson County
Robert Regnier, Bank of Blue Valley
Steve Rose, Sun Publications

PHILANTHROPIC COMMUNITY

Laura McKnight, Johnson County Community Foundation
Mary Jo Browne, American Century

MUSEUM STAFF

Mindi Love, Director
Stephanie Clayton, Lanesfield Site Manager
Russ Czaplewski, Collections Manager
Kathy Daniels, Assistant Curator
Anne Marvin, Curator of Collections and Exhibits
Tristan Smith, Office Manager
Tracy Quillin, Curator of Education

JOHNSON COUNTY GOVERNMENT OFFICIALS

Mona Carmack, Johnson County Public Library
Michael Meadors, Johnson County Parks & Recreation
Michael Press, County Manager
Hannes Zacharias, Deputy County Manager

EDUCATION COMMUNITY

Patricia All, Superintendent, Olathe School District
Charles Carlson, President, Johnson County Community College
Brent Church, Secondary Curriculum Coordinator, De Soto School District
Maureen Donegan, Social Studies Coordinator, Olathe School District
Jan Heinen, Director of Middle Level Education, Olathe School District
Hal Jehle, K-12 Resource Specialist, Social Studies, Shawnee Mission School District
Marjorie Kaplan, Superintendent, Shawnee Mission School District
Sharon Zoellner, Superintendent, De Soto School District

MEMBERS OF THE HISPANIC COMMUNITY

Gloria Besselbacher, Director, Latin American Cinema Festival of Kansas City
Irene Mendez
Elena Morales, El Centro
Maria Reyes, El Centro
Silvia Romero
Elizabeth Schilling, Language Coordinator, Olathe Medical Center
Zeny Bustillo Schmidt, Bilingual Services, Olathe School District
Esther Wolf

COMMUNITY TASK FORCE MEMBERS

Neal Angrisano, County Facilities
Irene French, former mayor of Merriam
Carol Heil, Arts Council of Johnson County
Roxie Jerde, Kansas City Community Foundation
Fred Krebs, JCCC Professor
Johnna Lingle, former County Commissioner
Tony Rohr, Gould Evans Goodman
Florent Wagner, Overland Park Historical Society
Dale Warman, retired KCP&L
Ann Zimmerman, Wonderscope Children's Museum

CONSULTANT

Mary Kay Ingenthron

AWARDS RECEIVED BY JOHNSON COUNTY MUSEUM

Award of Excellence for the exhibit *Touching History: A Kid's Journey Through Time*, Kansas Museums Association, 2004.

Award of Excellence for the 1950s All-Electric House video project, Kansas Museums Association, 2003.

Award of Commendation for *Cold War: Promise and Fear in the 1950s* (an exhibit), American Association for State and Local History, 2002.

Special Projects Division—Citizen Education Projects – Excellence Award for the exhibit *Cold War: Promise and Fear in the 1950s*, National Association of County Information Officers, 2002

External Publications (Published Regularly)—Excellence Award for the quarterly newsletter, ALBUM, National Association of County Information Officers, 2002

Award of Merit for restoration of the 1950s All-Electric House, American Association for State and Local History, 1999

Award of Merit for *Seeking the Good Life*, American Association for State and Local History, 1999

Award for Excellence for *Seeking the Good Life* and 1950s All-Electric House, Kansas State Historical Society, 1999

Award for Excellence for *Seeking the Good Life* and 1950s All-Electric House, Kansas Museums Association, 1998

Award for Excellence for *Just Plain Simple: The One-Room School in Kansas*, Kansas Museums Association, 1992

Honor Award for the restoration of Lanesfield School, American Institute of Architects, Kansas City Chapter, 1990

Preservation Award for the restoration of Lanesfield School, Kansas Preservation Alliance, 1989

Award for Excellence for the Living History program at Lanesfield School Historic Site, Kansas Museums Association, 1989

Award for Excellence for school and public programming, Kansas State Historical Society, 1988

Appendix C.

Introduction—

December 5, 2006

Community-based Exhibition Model

Wing Luke Asian Museum Community-based Exhibition Model is dedicated to all of the community members who help us create exhibitions and tell stories in increasingly unique and powerful ways

With special thanks for their support to



IMLS

Nathan Cummings Foundation

Written by: Cassie Chinn, WLAM Program Director

Diagram design by: Wilmer Dario Galindo

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For over the past decade, Wing Luke Asian Museum Executive Director Ron Chew and various staff members have shared about the Museum, its work, and its community-based exhibition model, oral history gathering, and approach to community partnerships at local, regional and national conferences. Periodically individuals from other organizations – both staff and volunteers – have journeyed to our home in Seattle from as far away as Russia and Japan to meet with our staff and see first-hand our work to empower our communities to share their stories. While we have always had a strong base of Asian Pacific American college interns – mostly local community members attending nearby universities and community colleges – in recent years, we have had museum studies graduate students working as summer interns from both West and East Coast universities. Every so often published writings feature our work, a mention in an article, an example in a case study, and on occasion, a short article written by our Executive Director.

This past year we received support to document and share about our work in fuller ways than ever before. Through funding by the Institute of Museum and Library Services and the Nathan Cummings Foundation, we hosted three intimate convenings with staff from ethnic-specific and emerging cultural institutions who met at our institution for 2 ½ days of intensive workshops to learn about our work and exchange experiences.

During the convenings, we tried to be transparent, sharing accomplishments, difficulties and insights. It is in this same spirit that we produce this website,

offering purview into our community-based exhibition model. We do not have all the answers for this type of work. As you will hopefully witness, we are perhaps best characterized not by our expertise but by our willingness to try. And here, we try to put to paper our model, which admittedly is continuing to evolve as we gain more experience and learn more lessons. We hope this website helps you in your daily work. We hope it sparks further experimentation in the field. Ultimately, we hope it results in more community members having the opportunity to not only tell their own stories but to have a meaningful experience doing it.

Background

On April 8, 2006, the Wing Luke Asian Museum held the “closing event” for its exhibition, [*Sikh Community: Over 100 Years in the Pacific Northwest*](#). The event drew a capacity crowd into the theater below our current museum – too small to have its own public programming space. Sikh and non-Sikh community members had gathered to mark the landmark exhibition, share in the cultural traditions of the Sikh Community, and celebrate the community’s rich past, accomplished present and burgeoning future. As recounted in the June 2006 edition of *Aasra: Punjabi English Magazine*, “The outcome was huge. Vivian Chan who works at the Wing Luke, said she had never seen such a huge gathering in the auditorium before. They had to put a sign at the door that read: ‘The auditorium is filled to its capacity. No one permitted. Sorry for the inconvenience.’ Too bad if you were late or did not make it. You surely missed one of the best celebrations of the Sikhs... where Sikhs have made a difference.”

The event was the culmination of nearly two years of work by Museum staff and our community partner, The Sikh Coalition, building on a relationship begun 4 ½ years earlier. Museum staff and organizers from The Sikh Coalition – a volunteer organization begun in 2001 to address the misdirected hate and discrimination that the Sikh Community faced in the aftermath of 9/11 – conducted informal outreach for six months to form a Community Advisory Committee (CAC) that would direct the exhibition and its related public programming for the next 14 months. The core CAC team, comprised of 19 individuals, attracted additional community participation through informal and formal outreach, conducting oral histories with 29 individuals and gathering artifacts, photographs and documents from 14 individuals and families. In the end approximately 75 community members had a hand in creating this landmark exhibition.

The *Sikh Community* exhibition was just the latest embodiment of an ongoing experiment of exhibition making that has been unfolding at the Wing Luke Asian Museum for the past 15 years. In 1991, current Executive Director Ron Chew – a community journalist and activist by background – was hired to lead the Museum

then already 25 years old. The Museum started in 1966 as a completely volunteer-operated organization, created and named in honor of Seattle City Councilmember Wing Luke, the first Asian American elected official in the Pacific Northwest. Luke, who tragically died in a plane crash in 1965, was a visionary of our time, advocating for multiculturalism, historic preservation and open housing in the Civil Rights Era. Peg Marshall served as the Museum's first director, beginning in 1970 and working unpaid for several years until enough museum income was generated to support a minimal salary. In 1983, the Museum hired new director Kit Freudenberg, holding degrees in museology and American history and ushering in an era of "professionalism" for the Museum. In 1991, the hiring of Ron Chew, the Museum's first Asian Pacific American director, marked a shift in the Museum's institutional direction from Asian folk arts and crafts to the experience of Asians in the United States.

Led by Ron, the Museum began to place the stories of the Asian Pacific American community at the forefront of its mission. At that time, we were a small institution with few resources. We did not have much experience building exhibitions, but we knew the people intimately tied to the history, having lived it ourselves or having grown up hearing the stories from our parents and grandparents. We identified our community as our core constituency and number one asset. The first exhibition created under Ron's leadership was *Executive Order 9066: 50 Years Before and 50 Years After*, chronicling the story of Japanese American citizens and legal resident aliens of Japanese ancestry forcibly removed from their homes and incarcerated by the U.S. government in concentration camps during World War II. This landmark exhibition was led by three co-coordinators Harry Fujita, Michelle Kumata and Sally Yamasaki, all from Seattle's Japanese American community. They mobilized a community advisory committee of nearly 30 individuals, who met for just under a year and contributed personal and family mementos for the exhibition. Local author David Takami wrote exhibition text, graphic designer Jeff Hanada completed exhibition design, and artist and woodworker Bob Shimabukuro constructed the exhibition. *Executive Order 9066* met with great success, drawing over 50,000 visitors during its seven-month run and receiving the Award of Institutional Excellence from the Washington Museum Association. This exhibition laid the foundation for future exhibition making at the Wing Luke Asian Museum.

Since then, the Museum has tried to increasingly empower community members to create exhibitions and tell their own stories on their own terms. We have done this time and time again, in the very real context of limited budgets, stretched staff and very short timelines. While each exhibition has presented its own unique challenges, set within the very real parameters of fixed resources and community dynamics specific to each project, Museum staff has embraced this community-based exhibition model by having the confidence to experiment, learn and improve for the next time. The model shared here is a snapshot in

time, an experiment frozen in the moment. This is how it has progressed based on our experience so far. In 2003, we began a new phase in this community-based model, attempting this time to build alongside community members a 40,000 square foot new facility with four times the exhibition space. We have never operated on this scale before, and while to date, we have had many moments of uncertainty, we have continued on with an unrelenting willingness to try.

Our Museum

Many types of people and organizations are involved in the process of empowering their communities to tell their own stories. We are not alone. Yet, sometimes in the midst of day-to-day struggles, isolation sets in. Here, we share with you who we are and some ways in which we have applied our community-based exhibition model, with the hope that you will see some connections between you and us, that you know you are not alone in your work, and find encouragement to press on in building community through new and creative ways.

Our Mission

Our mission is to engage the Asian Pacific American communities and the public in exploring issues related to the culture, art and history of Asian Pacific Americans. We are about getting our communities involved in their own stories but also building bridges to other communities. We also span incredible diversities. There are over 26 different ethnic groups within the Asian Pacific American communities. Our mission includes culture, art and history. We balance not only working with all of our diverse communities but this breadth of scope too.

Our Physical Space

We currently lease a remodeled 7,200 square foot historic garage in one of Seattle's oldest historic neighborhoods and one of its most economically distressed neighborhoods, the Chinatown-International District. Our onsite public areas include:

- 1,000 square foot Permanent Exhibition Gallery
- 750 square foot Main Gallery changed approximately two times per year
- 300 square foot Gallery of Contemporary Art and Issues changed approximately three times per year
- One Classroom for school tours, public programming and community and staff meetings

While some of our public programs are held in our Classroom or Permanent Exhibition Gallery, many occur in rented offsite locations.

We are currently rehabilitating the East Kong Yick Building, a historic hotel built in 1910, for our permanent home. Built with the pooled resources of 170 Asian Pacific American pioneers settlers, the East Kong Yick Building serves as a key physical and social cornerstone in Seattle's Chinatown-International District.

The new facility will include approximately 10,000 square feet of exhibition spaces:

- Kong Yick Immersion Exhibitions through preserved historic hotel rooms, hotel manager's office, import-export store, family association room and communal kitchen, and family apartment
- Permanent Exhibition Galleries including Community Exploration Gallery, Community Portrait Lab, Chinatown-International District Exhibition, and Wing Luke and the Museum Exhibition
- Changing Exhibition Galleries including Special Exhibition Gallery, George Tsutakawa Art Gallery, KidPLACE Exhibition, and New Dialogues Initiative Exhibition

Additional public spaces include:

- Community Hall with 121 person occupancy
- Story Theater with 59 fixed raked seats
- Museum Marketplace
- Two Learning Studio Classrooms
- Board and Community Conference Room
- Governor Gary Locke Library and Community Heritage Center

The building is scheduled to open in May 2008.

Our Organizational Structure

We are a nonprofit organization with 501c3 status. We have a volunteer-run Board of Trustees currently with 20 members. Each board member is a member of one of the following committees: Capital Campaign, Development, Finance and Capital Project Advisory. When we first started experimenting with our community-based exhibition model, Museum staff included our Executive Director and one Education staff. We currently have 16 full-time and 11 part-time staff.

Our Values

Our values direct what we do and how we do it. They impact every decision and interaction, sometimes in very subtle ways. Our values give us inspiration to keep going, through even the most challenging periods.

People give us meaning and purpose.

Relationships are our foundation.

We desire community empowerment and ownership.

To do this, we have found the following:

The work is labor intensive.

The work requires flexibility.

We willingly relinquish control.

Exhibit Team

Our community-based exhibition model aims to integrate community members throughout the process, from exhibition development to design to fabrication and installation, and including exhibition fundraising, publicity and marketing, education and public programming. We aim to put community members in decision-making positions where they are empowered to determine project direction, set priorities, make selections, and guide project execution.

On its most basic level, the Exhibit Team consists of:

- Museum staff
- Core community members
- Participating community members

Museum staff is charged with developing a community vision for an exhibition and bringing it into being. Since Museum staff has experience creating exhibitions, they serve as “technical advisors” for the community, providing input on exhibition components, feasibility and constructability, “project administrators”, monitoring timelines and budgets, finding resources and facilitating communication, and “community organizers”, mobilizing volunteers and bringing community members together toward a shared vision. Museum staff also uses professional contacts to gather research and materials from other institutions, where lay individuals may not normally have access.

Core community members include a Community Advisory Committee (CAC), typically ten to 15 individuals. CAC members have some direct connection with the exhibition topic, and they can be but are not necessarily leaders within other community organizations. They serve as the primary decision-making body within the Exhibit Team, and are charged with developing the main messages, themes, content and form of the exhibition and its related components. The CAC also serves to connect the project with other community members by inviting others to join the CAC, sharing about the project with family members, peers

and community contacts, suggesting individuals for oral histories and artifact, photograph and document loans, and helping gather materials. For some projects, a Committee Chair, Project Advisor or Project Coordinator leads the CAC. This person takes a lead not because of any prior museum experience but because of his or her role within the community. The person directs the CAC, facilitating meetings, providing additional advice and direction to Museum staff, helping staff further connect with community members, and sharing their understanding of community dynamics.

Participating community members contribute to exhibitions in the following ways:

- Participating in and helping conduct oral history interviews, translating and transcribing
- Artifact, photograph and document loans and gathering
- General researchers in libraries, historical societies, museums and other institutions
- Outreach
- Serving as docents, speakers, public programming participants and volunteers

Exhibit Process

Our community-based exhibition model builds upon a basic exhibition development model but strives to infuse community members throughout the entire process. It can be broken down into seven stages. Below is a basic description of each stage. See the full printed handbook for more details including an outline of Exhibit Development CAC meetings and implementation ideas for each stage (such as "artifact selection day, outreach ideas, exhibit opening programs, follow-up stewardship).

Initial Outreach

Museum staff conducts Initial Outreach during the first stage of the process. Here we begin learning about the community and its dynamics, including existing leaders and organizations and their interrelationships, geographic concentrations, current issues and concerns, existing projects and initiatives, and marginalized groups within the community if existing along with other diversities.

At the end of Initial Outreach, we have a confirmed list of CAC members and are ready to hold our first meeting and begin Exhibit Development.

Exhibit Development

Exhibit Development occurs over several months of intensive meetings. The number, length, timing and location of the meetings depend on the dynamics of

the community and the CAC. By the end of Exhibit Development, we have all the materials we need to move forward with Exhibit Design, assured that we have identified the vision, including the main messages, themes, content and form of the exhibition and its related components, desired by the CAC.

See the full printed handbook for an outline of Exhibit Development CAC meetings throughout Exhibit Development.

Research and Gathering

Research and Gathering for an exhibition begins almost immediately. Museum Staff, interns and volunteers scour libraries, historic societies, museums, community organization files, news articles and online databases. From Initial Outreach and through the CAC, a list of individuals to contact for oral history interviews soon develops. Museum Staff, interns, CAC members and other volunteers conduct oral history interviews, with Museum Staff training volunteers, providing equipment, tracking contacts, and processing interviews.

Exhibit Design

Armed with decisions and direction from the CAC, we begin Exhibit Design. The Exhibit Designer uses the storyline, exhibition components, and descriptions of the exhibition look, feel and atmosphere to guide development of the physical space. From here, more diagrams, initial floor plans and sketches emerge.

During this time, the Project Team also selects specific materials for the exhibition. For oral histories, Museum Staff and select CAC members review transcripts and make notations according to the exhibition main messages, themes and storyline for eventual editing and use in the exhibition in either text, audio, video or computerized format. For artifacts, photographs and documents, original and photocopied materials are brought out for review and selection by the CAC.

Exhibit Fabrication and Installation

Exhibit Fabrication and Installation is completed most times through the efforts of Museum Staff, interns and a regular crew of volunteers, and at times through the use of contract workers. Typically we install over a two-and-a-half week period. We invite CAC members to drop-in any time during installation. We hold a formal walk-through of the exhibition for CAC members prior to the opening. CAC members also help us install particular portions of the exhibition as needed.

Exhibit Opening

Our Exhibit Openings typically are held on Thursday evenings from 5:00 to 7:00 p.m. We send out invitations to Museum members and special invited guests, including the CAC, participating community members and other contacts.

Follow-up

Once an exhibition opens, some times additional community members come forth with stories and materials to share. They see examples of materials and stories, recognize similarities with their experience, and want to share too. We try to collect these additional oral histories and materials for our Collection.

Community Advisory Committees

Engaging community members in our work has been a driving motivation for our staff. Here are some tips for outreaching, selecting and working with Community Advisory Committees, along with some Partnership Examples. See our printed handbook for a full list of tips and ideas.

Outreaching to Potential CAC Members

Initiate relationships through small programs first and then build on these ongoing relationships.

Find out the current issues and events community members are passionate about and bring your resources and programming in line with those.

Diversify your Staff and Board and draw on their community understanding and connections.

Selecting CAC Members

Include a mix of individuals who have participated on previous CACs and those who are new to exhibition-making.

Strategize the composition of the CAC. Some areas to consider within the mix include:

- Existing community leaders and authority figures
- Individuals able to bridge different groups within a single community
- Individuals able to think from different perspectives
- Individuals from diverse generations

Consider group dynamics and personalities. Will one person dominate the group? Will there be balanced discussion? Are there idea-generators and creative minds? What about “doers” within the group?

Facilitating CAC Meetings

Here are some creative ways to get CAC members sharing ideas and prioritizing them, along with some other tips to foster a welcome, open environment.

Incorporate an opportunity for all CAC members to speak and share early in your meeting. Too many meetings happen where Museum Staff talk and talk and talk, becoming the giver of information and the voice of authority rather than the recipient of information and the listening learner.

Use writing by CAC members in your meetings to allow for those who are less verbal to also share:

- Hand out “sticky notes” for individuals to write ideas for exhibitions – one idea per “sticky note”. They can then place them in categories, building the sections of the exhibition
- If a meeting is running long, but you still have a critical question you need input on, quickly hand out paper and ask CAC members to take a few minutes to respond. This exercise does not facilitate group discussion but does provide input from everyone.
- If you run out of time and have to cut a discussion short or if one person or just a few people tend to dominate a discussion, close out the meeting by handing out a piece of paper to everyone and asking them to write down any ideas that they did not have a chance to share. Collect the paper and incorporate responses into the meeting minutes.

Some methods to prioritize ideas with the CAC include:

- “Raise your hand” voting
- Placing a sticker or starring prioritized ideas
- Using different colored stickers to register different viewpoints

Look for opportunities to draw connections between individuals. Point out shared perspectives and ask follow-up questions to bring CAC members into dialogue with one another.

Incorporate CAC review throughout the process to remain accountable to the CAC and its vision. This includes review of key documents, exhibition materials and design, and a walk-through of the exhibition.

Provide food and drinks at the meetings. Food helps bring people together.

Partnership Examples

Our Museum has partnered with a range of groups:

- Advocacy groups

- Arts collectives
- Business associations
- Community social organizations
- Cultural organizations
- Historic societies
- Housing developers
- Religious organizations
- Social service agencies
- Veterans organizations

Partnerships also have ranged in scale:

- Individuals
- 2-3 organizations with the Museum serving as the connector
- Multiple partnerships with 7-8 organizations working as a coalition
- Large extensive partnerships with organizations participating at different project levels

Other Tips

Here are some additional tips for Community-based Exhibitions:

Evaluation

We use both quantitative and qualitative measurements to evaluate our exhibitions:

- Audience numbers, including onsite exhibition (general visitors and school tours) and public programming
- Community participant numbers, including new and returning CAC members, oral history interviewees, interviewers and transcribers, artifact, photograph and document loaners, other contributors, and community fundraising donations
- News articles and web features including both mainstream and community press
- Surveys including visitor surveys, CAC surveys and public programming surveys
- Visitor comments in exhibition comment books

Fundraising

We have received funding for this work from a range of sources, seeking government, private foundation and corporate (including foundation, community relations and marketing sources) support. In addition we have sought support from organizations and individuals in the communities themselves.

See our printed handbook for ways to involve communities in fundraising for an exhibition project.

Challenges

The community-based exhibition model is very labor intensive and process-oriented. While we have had no easy answers to staff-burnout, we try to keep our eye on project goals, celebrate accomplishments, and maintain a sense of humor.

The model requires Museum Staff to organize many individuals. Communication is key. We start contact lists early and include a memo section to track communication.

Roles within the model are highly interdependent. We strive to maintain communication among Museum Staff too. Project electronic files are kept on a common server for Museum Staff to access. We update Museum Staff on Exhibit Development progress, invite them to CAC meetings, distribute CAC minutes to all Museum Staff, and have Interdepartmental Meetings focused on a specific exhibition project, along with regular updates in all Staff Meetings.

We train volunteers in specialized skills, such as oral history gathering. We value community participation on all levels, individual learning, personal growth and community connections. The Museum becomes involved in community dynamics. We try to always offer a listening, learning ear and remain a place for many, not just a select few, to share. In this spirit, we make informal calls to CAC members and community participants throughout the project. The Museum can serve as a meeting ground for diverse viewpoints. We try to build ties with key community advocates who can cross over groups within a single community. We also understand and respect when a community is not ready to tell a particular story.

We attempt to serve many communities and many demands. Since communities know that we strive to create and maintain long-term relationships, they tend to be more patient, understanding and supportive.

Appendix D.

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Appendix E.

MUSEUM 2.0

Museum 2.0 is a blog by Nina Simon, a successful museum consultant. It explores the ways that the philosophies of Web 2.0 can be applied in museums to make them more engaging, community-based, vital elements of society.

The term Web 2.0 was coined in 1999 and is associated web applications and web sites that facilitate interactive information sharing, collaboration, and user-centered design on the World Wide Web. The web started with Web 1.0 sites like Encyclopedia Britannica. That encyclopedia relies upon experts to create articles and releases them periodically in publications. Aside from visiting the page to read it, there is little participation by the user. The user experience is passive as a viewer and a consumer. These sites can be considered authoritative content distributors. Traditional museums can be considered much like Web 1.0 sites. Like Web 1.0 sites that distribute information, curatorial staff expertly develops content that is provided for visitors. Visitors only consume the exhibit as passive viewers, and do not contribute actively to the exhibits or programs. Visitors in traditional museums simply attend.

Web 2.0 removes the authority from the content provider and places it in the hands of the user. A person who visits a Web 2.0 site becomes an active participant user, instead of just a visitor. The user determines what is on the site, and judges which content is most valuable. Web 2.0 websites see the world wide web as a platform to do more than just retrieve information. They can build on the interactive facilities to create an “architecture of participation,” that is, one in which users generate, share, and curate the content. This “architecture of participation” encourages users to add value to the application as they use it. Examples of Web 2.0 sites include sites that distribute content and then ask for participant feedback, such as CNN.com, or sites that are fundamentally altered when a participant contributes, such as youtube.com.

Nina Simon believes that museums have the potential to undergo a similar (r)evolution. She believes that institutions that are willing to implement the same philosophies as Web 2.0 will be transformed. She believes by implementing these philosophies that visitors will become users, and museums central to social interactions. Changes include involving the community in exhibit development, making exhibits and programs more relevant to the community, and encouraging the community’s input on content.

The Chandler Museum is integrating these approaches to become a participatory place where the community gathers for debate, discussion, disagreement, and discovery.

