



Master Plan Narrative | 2015



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San Diego Museum of Man Master Plan

Approved by the Board of Trustees, February 7, 2015

SCHEDULE

2015

March-May

- **Exhibits.** RACE: Are we so different (Opens May 2)
- **Planning.** Audience/Market Research Study: designed to guide marketing/PR priorities, provide early rebranding/renaming data and inform programmatic direction in order to build audience to goal of 200,000 paid admissions by 2020 (rather than by 2025).

June-August

- **Programs.** Border Crossing (June/July)
- **Planning.** Interpretive Master Planning: the Interpretive Plan will be a roadmap for exhibits and programs and will articulate the Museum's major themes, all future core exhibit topics, content for educational and public programs, and other content-related visitor experiences.

September-October

- **Planning.** Functional Program/Architectural Master Plan: designed to capture the built/space needs of each department, and to devise an approach to (and cost for) renovating the building.
- **Collections.** Weapons rehousing and storage expansion project (contingent upon IMLS funding).
On-going inventory of Lab 3.

November-December

- **Collections.** Egypt conservation assessment. Textile conservation assessment in support of application for NEH grant to rehouse textiles and install improved compact storage in Lab 1.

2016

January-February

- **Exhibits.** Cannibalism as two-three year exhibit (February)
- **Planning.** Development Capacity Study: to assess the capacity of the philanthropic community to support the Museum's transformation using the data generated by the audience, interpretive and architectural studies/plans.

March-May

- **Exhibits.** Replace BEERology with two-year exhibit (Hot Topics exhibit #1)
- **Planning.** Capacity Building: Evaluation: a series of trainings designed to build internal capacity to conduct visitor studies as a way of testing new exhibit and program ideas and evaluating current and past exhibits and programs.

July

- **Programs.** RACE programming begins (plus possible RACE exhibit phase 2 contingent upon Irvine grant)
- **Collections.** Remove boiler from Lab 4 basement area and install additional shelving. Hire additional temporary staff support to box archaeology collections in Lab 2 for relocation into boiler room.

2017

January-March

- **Social Spaces.** Open new Education Center in Annex
- **Collections.** With NEH support, the department will spend the year focused on the textile collection project. Additional staff support will be needed to complete the rehousing and as matching funds for NEH grant.

April-June

- **Exhibits.** Replace Monsters! with a one-year exhibit (Hot Topics exhibit #2)
- **Social Spaces.** Renovate lobby and ticketing area

July

- **Exhibits.** Open Signature Museum Experience: a multi-media light show projected on to the Museum rotunda's upper walls and grand dome. Every hour, blinds will automatically lower over the windows and visitors will pause in their explorations of the Museum, sit down on a bench or the floor and look up to where a 5 minute presentation will illuminate the dome and surrounding walls. This projection and soundscape will transform the top half of the Museum's interior into a stunning visual landscape of shifting images accompanied by music and narration on a number of themes. Themes might include the necessary co-existence of indigenous knowledge and western science; the value of focusing on commonalities across cultures; the ability of humankind to effect positive change; and a vision for how humans, as a species, can co-exist with other species for the betterment of our planet.

2018

February-March

- **Exhibits.** Replace Cannibalism with two-year exhibit
- **Collections.** Continue textile project. Additional staff support will be needed to complete the rehousing and as matching funds for NEH grant.

April-May

- **Exhibits.** Replace Hot Topics Exhibit #1, relocate to East Mezzanine, close Hot Topics Exhibit #2

July

- **Exhibits.** Relocate and open expanded Core Exhibit #1 (RACE: Are we so different?) and companion Core Exhibit #2 (RELIGION: Are we so different?) on ground floor of rotunda

2019

January

- **Collections.** Continue rehousing projects and storage improvements in Lab 3. Additional grant funding will be needed for the project and the museum will need to commit matching funds for support.

February-April

- **Exhibits.** Open Hot Topics Exhibit #2 in Adventure Kids in Egypt Gallery

July

- **Exhibits.** Open Core Exhibit #3 (Family Gallery) in Human Lab/Time Tunnel
- **Social Spaces.** Open new retail offering in Education Center

2020

January-March

- **Exhibits.** Replace Evernham Exhibit
- **Collections.** Continue rehousing projects and storage improvements in Lab 3. Additional grant funding will be needed for the project and the museum will need to commit matching funds for support.

April-June

- **Exhibits.** Replace Hot Topics Exhibit #1

July

- **Social Spaces.** Open food concession on California Plaza

October

- **Exhibits.** Open Core Exhibit #4 in Footsteps

2021

May

- **Exhibits.** Replace Hot Topics Exhibit #2
- **Collections.** Update storage and archival housing for ceramics collection. Funding needed for staff support and some supplies.

October

- **Exhibits.** Open Core Exhibit #5 on South Mezzanine

2022

January-March

- **Exhibits.** Replace Evernham Exhibit
- **Collections.** Fully inventory and catalog archeology collection.

May

- **Exhibits.** Replace Hot Topics Exhibit #1

October

- **Exhibits.** Open Core Exhibit #6 in Egypt

2023

January-March

- **Collections.** Collections documentation/decolonization initiatives.

May

- **Exhibits.** Replace Hot Topics Exhibit #2

October

- **Exhibits.** Open Core Exhibit #7 on West Mezzanine

TRANSFORMING THE MUSEUM

We seek to transform the Museum within eight years by reimagining all of our exhibits, public programs, social spaces, and ensuring proper stewardship of our collections. We will build on our successes over the past two years-and-a-half such that—eventually—all of our offerings are infused with a creative, thought-provoking, relevant, and fun vibrancy that defines us as THE “must do” destination in Balboa Park. In other words, every aspect of the visitor experience will feel like BEERology, Instruments of Torture, watching a skateboarder get air on the half-pipe on the South Balcony, or Border Crossing. Our goal: To serve as a catalyst of transformative experiences for visitors from all walks of life.

From the outside (i.e. how the visitor perceives us), this means we use contemporary and popular culture as a springboard for exploring the past, present, and future of what it means to be human. We connect people to one another in surprising and meaningful ways. We facilitate that process through every exhibit, every public program, and every social space.

From the inside (i.e. how the visitor experiences us), it means we take our visitors on a journey:

THE VISITOR'S JOURNEY

1 THERE'S A HOOK
(and an overall experience that is entertaining /fun) which draws me in

Once I get there, something about my visit
2 CHALLENGES HOW I SEE THE WORLD 

3 THIS UNBALANCES
me in some meaningful way 

It also makes me open to incorporating
4 NEW INFORMATION
into my worldview 

5 THAT BROADENS THE LENS
through which I see the world 

A staff member helps
6 SHINE A LIGHT
on the next step in my journey 

7 I AM INSPIRED
to seek out other transformative experiences 

We aim to be a site of wonder, in both senses of the word—instilling a sense of awe and inspiring thoughtful questioning. Creating environments that capture the imagination is one way to disarm visitors and open them to new ideas and perspectives (in line with the visitor journey above).

From a financial perspective, we will grow our annual budget from \$2.4m to \$5m within eight years. We anticipate achieving this goal by increasing and/or creating a variety of revenue

streams over time, including: doubling our paid admissions as a result of signature experiences only available at SDMoM, significantly growing our contributory revenue, Tower tours, a thriving Museum Store, a vibrant food offering, and gains from our portfolio. We will secure additional funding for transforming our exhibits/social spaces through major federal grants and/or a capital campaign at the appropriate juncture. We anticipate changing our name and embarking on a comprehensive rebranding campaign in July 2018. Transforming the Museum won't be easy—and it will require significant (including some up front) investment in capital expenditures as well as operations—but we will do it.

LAYING THE FOUNDATION

Statement of Need: The many successes of the past four years can be chalked up to discipline, risk-taking, optimism, hard work, good instincts and a strategy predicated upon the best available information. As we look at the work ahead and envision the transition from good to great, now is the time to invest in research and planning. The transformation outlined in these master planning documents is ambitious and the timeframe aggressive. We need data about our current and potential audience to more fully inform our marketing strategy and programmatic direction. To continue along the current trajectory and improve our game, we need a concrete plan for exhibits and interpretation that will guide us through the next seven to ten years. We also need to address the disrepair and scattershot approach to systems that characterize our facilities in order to have a building that serves our and our visitors' needs. We need to know what capacity there is in our community to fund the work ahead so that our plan is right-sized. Finally, we need to foster a culture of visitor studies among our staff so that the visitor remains at the center of all our work.

Philosophical Approach: Nimbleness, flexibility, innovation, experimentation and an awareness of how our efforts, day-to-day, connect with our mission, vision and values are difficult to achieve when there is uncertainty about the specifics of our direction forward. This Master Plan sets a course for the Museum that is strategic, ambitious and, one year in, demonstrating significant progress. Research and planning will provide clarity for industry-expert-supported and data-driven decisions that need to be made as we continue down the path.

Summary of Plan: 2015 and early 2016 will serve as a year of data-gathering and capacity building. It will position us to take a huge step forward from good to great: with a master plan for transformation that is achievable and grounded in specifics, a work culture that values calculated risks and a staff that can gather and marshal the data they need to succeed. Specifically, we will engage expert consultants to provide the six following pieces of research, planning and capacity building.

1. Capacity Building: World Peace Starts at Home

As the Museum works to make positive change in the world through transformed exhibits, programs and collections, it understands that an internal work culture must exemplify that change if it is to really take root. Staff members need to be equipped with strategies for navigating change while traveling a path that is in many ways a mirror of the Visitor's Journey. WPSAH encompasses professional development, team-building, training in effective communication and opportunities to recharge.

Consultants:

National Conflict Resolution Center

Finest City Improv

2. Audience/Market Research Study

This study will help the Museum better understand and make decisions about our audience, marketing strategies, allocation of marketing resources and program form and content. It will identify and rank potential audience sectors and provide an understanding of how we are perceived by potential visitors.

The questions we will answer:

- Who comes to our museum?
- Why do they come?
- Who's in the park?
- What are they looking for?
- Is there an audience outside the park that is worth investing resources into attracting?

3. Interpretive Master Planning

This process results in an interpretive plan that serves as a roadmap for exhibits and programs at the Museum. The plan will identify specific topics for all the core exhibits (and for some changing exhibits) and will be the basis for all exhibit and program development moving forward. The process includes some travel by executive team members and key staff to other museums and attractions and a 2-day brainstorming charrette at the Museum for invited experts. Board members will be invited to participate too. A consultant will facilitate the charrette and work with key staff to write the plan.

The questions we will answer:

- How do we implement the Museum's big idea through exhibits and programs?
- Where is the forward edge for exhibits and programs?
- What experiences go where?
- What will it actually cost?

4. Functional Program/Architectural Master Plan

A building master plan includes the generation of a functional program and a preliminary architectural plan. The functional program determines what the space and functional needs are for all the Museum's departments and how our current footprint can accommodate them. The architectural plan will map the renovation of the Museum's spaces in line with the functional program and plans for exhibits, social spaces and collections.

The questions we will answer:

- What will be the mix of on-site and off-site space?
- How can our space support staff to work effectively?
- How do we create separation where needed?
- Can we do this while remaining open?
- What do we need/what will it cost?

5. Development Capacity Study

This study determines capacity in the philanthropic community to support an updated master plan for transforming the Museum (one that includes the results of the audience/marketing study, interpretive and building master plans).

The questions we will answer:

- Is our plan for transformation, and the associated cost, right-sized?
- Who are our most likely supporters?
- How long will it take to reach our fundraising goals against the master plan?

6. Capacity Building: Visitor Research

This initiative is aimed at building a culture of visitor studies at the museum. Evaluating exhibits and programs against outcomes is the surest way to improve them, but this work requires particular processes and skills and so is rarely done. We will take a three-pronged approach: 1) the entire staff will be introduced to the basic principles of, and rationales for, becoming a visitor-centered museum; 2) the consultant will focus more deeply with a smaller cohort (10-15 staff) to train them in basic evaluation and visitor-studies practice so that creating feedback loops with visitors can become regular practice; and 3) the consultant will work closely with three key staff members to provide the deepest level of training in visitor studies and to create a plan for on-going evaluation at the Museum.

What shift do we seek?

- Getting staff on board with the idea that everything we do is visitor-oriented
- Creating a culture of evaluation at every stage of development (front-end, formative, summative)
- Improving our exhibits and programs with objective data

TRANSFORMING OUR EXHIBITS

Statement of Need: Our current core exhibits reflect an outdated mission and vision. They are musty and dusty, broken and tired. Recently developed temporary exhibits, while mission/vision-consistent, still suffer from a number of quality issues, including: materials, fit and finish, lighting, and casework. We need to align the content of all our exhibits to have a transformative impact on our visitors through a coherent, high-quality presentation. We need to replace recycled materials, blocky structures, scratched plexiglass and casework, and create a highly refined presentation for all our exhibits so that our visitors focus on our thought-provoking content, rather than the imperfections of its presentation. Increasing quality involves a significant investment in development and fabrication capacity and a blend of in- and out-of-house development solutions.

Philosophical Approach: We draw the broadest possible audience to the Museum by creating exhibits that have a compelling contemporary component. Visitors may start with the familiar, but are sent on a journey to the past, to distant lands, or even to the future, exploring angles they may have never considered. What they see will be fascinating. It will include rare artifacts and immersive environments (like BEERology). Our exhibits will balance heavy and serious topics with light and entertaining ones. Our visitor's experience will be unsettling, but also fun. When visitors leave they will look at the world and its people, including themselves, in a different way.

All of our topics are rooted in anthropology, but they are hot topics: torture; race; sex; sports; drugs; violence; cannibalism; monsters; food; pop music; beer; religion; etc. We are not a museum that looks at individual cultures (Maya, Egypt, Kumeyaay) or artifact types (pottery, baskets, textiles) in isolation. We are a museum that explores topics that help us understand what it means to be human.

Doing so will attract additional visitors because we will be known as a museum that is relevant to everyone. We will not be known as a museum of the past, the academic, the other; we will be known as a museum that connects the subject matter of contemporary culture with its historical origins, its manifestations across cultural groups, and even an imagination of its future trajectory (the now, the popular, the self).

We are no longer a museum that appeals primarily to collectors, art aficionados, or old-school anthropologists. We will design our exhibits so that they have cross-generational appeal to children, families, college students, young adults, and older audiences (though up-charged exhibits in Evernham Hall will generally be for adult-only audiences). We will not follow a blockbuster model, with large-scale changing exhibits, but will drive attendance through high-quality, broadly appealing smaller exhibits.

Key Metric: 200,000 paid visitors annually within 5 years.

Summary Plan for Exhibits: We envision a phased re-installation of all our gallery spaces to include a signature museum experience and seven core exhibits (designed to change every eight-ten years); two changing exhibits (designed to change every 1-2 years); one up-charged exhibit (designed to change every 2 years).

Core exhibits will support the core philosophical orientation of the Museum and will be tangible expressions of those ideas that the Museum deems essential for a contemporary, multicultural and optimistic experience of humanity. Examples include explorations of race, religion and gender that focus on commonalities and shared human needs across time and cultures; or explorations of universal themes in music, mythology and art. The content for these exhibits and the signature museum experience will be drawn from ideas proposed by museum staff, board members and other stakeholders. Audience research and visitor studies will inform the approach the Museum takes in exhibits.

Changing exhibits (including up-charged exhibits in Evernham Hall) will explore “hot topics” of particular relevance and interest to our target audience. The Director of Exhibit Development will work with staff to test these topics with potential visitors and visitors to Balboa Park. Only topics that resonate highly will move forward to development. Good exhibit ideas are fundable, appeal to a broad audience, and ones where the artifacts or interactive elements to deliver the content are available or producible within budget. Even after meeting these criteria, only a small percentage of exhibit ideas that are generated within the organization will actually be brought to completion. Any topic that we chose for an exhibit will be the best of the best.

Evernham Hall is used as an up-charged exhibit space for our “hottest” exhibits designed to significantly drive admissions. As a result, there is a far greater investment of time, energy, and resources in these exhibits.

The answer to the question “What is this museum about?” will be answered most directly by a signature museum experience that takes the form of a multi-media light show projected on to the Museum rotunda’s upper walls and grand dome. Every hour, blinds will automatically lower over the windows and visitors will pause in their explorations of the Museum, sit down on a bench or the floor and look up to where a 5 minute presentation will illuminate the dome and surrounding walls. This projection and soundscape will transform the top half of the Museum’s interior into a stunning visual landscape of shifting images accompanied by music and narration on a number of themes. Themes might include the necessary co-existence of indigenous knowledge and western science; the value of focusing on commonalities across cultures; the ability of humankind to effect positive change; and a vision for how humans, as a species, can co-exist with other species for the betterment of our planet.

In order to achieve excellence, we will limit the number of exhibits we develop per year. In years where an Evernham Hall exhibit needs to be rotated we will open up to three major exhibits. In alternate years we will open up to two major exhibits. Once a topic is developed, normal lead-times for exhibits range from 3-4 years. Our schedule therefore requires that we are simultaneously working on five or more exhibits, all at different stages of development.

We will rarely lease traveling exhibits because those designed for spaces the size of our galleries tend not to fit with our objective of transformational impact, often lack cross-generational appeal, or are simply not compelling enough. When there is an exceptional travelling exhibit such as Torture or Race, however, we may try to fit it into our gallery rotation. Our focus is on producing a mix of high quality changing exhibits developed in-house, and core exhibits developed for us out-of-house.

Exhibits Master Plan: Our final roster of exhibit topics will come as a result of an interpretive master planning process slated for FY16. We anticipate that Race and Religion will be core exhibit topics and we have identified some other potential core topics (for the seven long-term galleries), hot topics (for the two rotating galleries), and up-charged hot topics for Evernham Hall.

1. Core Exhibits:

We have outlined a multi-step plan for exhibits that will see all our core exhibits transformed within eight years (Social Spaces initiatives are in parentheses to show relationship with exhibits). A complete redo of our core exhibits has a budget implication of about five million dollars over eight years.

a. **Step 1: Signature Museum Experience (Lobby renovation, new Education Center)**

Opens July 2017

Step 1 will bring a new kind of experience to Balboa Park with the opening of an immersive video projection experience in the grand rotunda. This will be “destination technology” at its best, bringing one of the Museum’s greatest architectural assets to new life (in line with the opening of the California Tower). This blend of historic architecture and forward-edge technology is expected to become a significant draw for new audiences.

b. **Step 2: Expanded Race: are we so different and Religion: are we so different (relocation of Changing exhibit galleries, renaming/rebranding)**

Opens July 2018

Step 2 will see an expanded version of Race: are we so different and a new companion exhibit, Religion: are we so different installed in the Museum’s main rotunda. The two changing exhibit spaces will be relocated to Adventure Kids and the East Mezzanine. Rebranding (including a new name for the Museum) would occur to coincide with the opening of Step 2.

c. **Step 3: Core Exhibit #3 Family Gallery (new Store)**

Opens July 2019

Step 3 will see the opening of the Museum’s family gallery that will replace the Human Lab and Timescape. At this time the Museum will also open its new store.

d. **Step 4: Core Exhibit #4 (food concession)**

Opens October 2020

Step 4 will involve the opening of a new core exhibit to replace Footsteps Through Time. A food concession will open in the California plaza in the site of the current fabrication shop or textiles storage facility

e. **Step 5: Core Exhibit #5**

Opens October 2021

Step 5 will see a core exhibit to be installed in the current South Mezzanine.

f. **Step 6: Core Exhibit #6**

Opens October 2022

Step 6 will see the opening of a new core exhibit on the Egyptian gallery

g. **Step 7: Core Exhibit #7**

Opens October 2023

Final core exhibit will be installed on West Mezzanine. Topic TBD.

2. Changing Exhibits:

These hot topic exhibits draw visitors to the Museum due to their surprising and intriguing subject matter. Only topics with strong broad appeal will be considered for these 1,500-2,000 sq. ft. changing exhibits.

a. **Changing Exhibit 1: East Rotunda - BEERology** through April 2016

- Topic testing for replacement begins in March 2015
- Fundraising for exhibit begins in May 2015
- Opening of new exhibit in June 2016
- Topic testing for next replacement begins in August 2016
- Fundraising for next replacement begins in April 2017
- Opening of new exhibit on East Mezzanine, April 2018

b. **Changing Exhibit 2: West Rotunda - Monsters!** through April 2017

- Topic testing for replacement begins in August 2015
- Fundraising for exhibit begins in April 2016
- Opening of new exhibit in April 2017
- Topic testing for next replacement begins in November 2017
- Fundraising for next replacement begins in March 2018
- Opening of new exhibit in Adventure Kids in March 2019

- c. **Upcharged Exhibit: Evernham Hall** - Torture through December 2015
- Cannibalism: Opens February 2016
 - Topic testing for replacement begins in June 2016
 - Fundraising begins in January 2017
 - Opening of new exhibit in March 2018

Capacity Building Needs: Key positions are needed to successfully transform our exhibits. A Project Manager will be hired to coordinate deliverables and keep staff on track. An Audience Researcher will serve as an advocate for our visitors and can test exhibit topics and approaches. An Exhibit Technician with skills in general construction, carpentry, mount making and basic lighting is also needed and once the signature museum experience is launched we will require an Exhibit Technologist to run all gallery-based technology. We also will need to hire a federal grant writer to focus on applying for major federal grants in support of our exhibit transformation.

Also key to our success in building in-house exhibits is a modern production facility. Our exhibit fabrication shop is too small to store lumber or stage finished casework, interactives, etc. This creates tremendous inefficiencies. We need to expand our exhibit production space initially by using the former library for staging and clean fabrication work. Eventually this function will move offsite to a separate facility (5,000 sq. ft.) that can be used to store, stage, and build our exhibits.

TRANSFORMING OUR PUBLIC PROGRAMS

Statement of Need: Public programs for adults, families and students allow the Museum to respond to current events and community needs with greater speed and nimbleness than do exhibits. We need to build a slate of public programs designed to explicitly serve our transformative impact model and expose visitors to the Museum and its offerings in a manner that translates into increased admissions and/or memberships. All of our public programs need to play one or both of these roles, and—going forward—we need to eliminate any programs that do not.

Philosophical Approach: Our public programs are an important way for us to implement our transformative impact model and/or lay the foundation for increased admissions. We want to have a balance of programs toward this end. While some will be “core” programs that take a serious look at the most important topics of our day, others will be “non-core” programs that introduce our visitors to the Museum and its offerings in a fun way. All of our public programs will be experience-based. They will be less like lectures and more like participatory debates or awe-inspiring celebrations. School programs will employ a pedagogical approach that underscores the strengths of the museum as an informal site of learning. We will emphasize quality over quantity. This will allow us to focus on developing our exhibits model, where we have the ability to impact the greatest number of visitors and generate significant revenue.

Summary of Programming Plan: The Museum’s signature programs will be ambitious, audacious and few in number (we will start with two and build from there strategically) and will represent a significant investment of development time and resources. These programs will address important social topics that are often swept under the rug. While other museums shy away from them, we will bring them front and center. Going forward, we will have three “core” programs, including: (1) Border Crossing and Race-related programming. These programs will take visitors on a journey that challenges how they see the world, unsettles them in some important way, and leads them to broaden the lens through which they see the world. They will not only provide our visitors opportunities to learn, but also the chance to share their own experiences and contribute their own perspectives. These programs will be highly appealing to the philanthropic community because of their positive social impact.

We also will offer a variety of “non-core” public programs designed to bring visitors into the fold of the Museum in a fun and/or celebratory way. In addition to counterbalancing some of our more serious “core” offerings, the goal of these programs is to increase admissions, membership, and/or generate other earned revenue. Going forward, we will have four “non-core” programs, including: (1) Tower tours; (2) BEERology tastings; and (3) exhibit opening events; and (4) a revamped Tower After Hours. All of these programs will have a high degree of visitor participation/engagement.

Educational programs for K-12 students will include week-long School in the Park visits and single-visit guided and self-guided tours. Current school offerings include tours centered on Hominids, Maya, and

Ancient Egypt. As the Museum transforms its exhibits, school programs will need to transform as well, and the Museum will need to create school programs related to the new exhibits that appeal to classroom teachers.

Youth programs will initially be confined to summer camp and after-school programs.

We will eliminate all other public programs. This means that we don't do the Rock Art or Forensics seminars, traditional lecture series, "family days," exhibit-related public programs that do not fit into our programming plan, and other similar programs that we have been doing for years. While this will eliminate certain earned revenue sources, it will allow us to focus on new programs that will ultimately do much more for our double-bottom line (positive social impact/financial performance) over time.

Preliminary Programming Plan:

1. Core Public Programs:

a. Border Crossing

This innovative program will give participants a glimpse into the experience of an undocumented immigrant who feels that he or she has no choice but to cross the border illegally. The program will take place at night on the trails and canyons of Balboa Park where participants will interact with and accompany characters on a journey toward what they believe will be a better life in the United States. By humanizing the people involved in this journey, whether undocumented immigrants, border patrol agents, coyotes or land owners, we will help change the conversation about undocumented immigration in our community. Development of the program is already in full swing. We have partnered with the La Jolla Playhouse, to drive the creative and theatrical components of the experience, and the National Conflict Resolution Center to facilitate the debriefing component.

b. Race-related programming

Our purchase of the Race exhibit offers an excellent opportunity for us to develop new public programming consistent with our transformative impact model. Specifically, we will use the exhibit as a springboard for offering diversity training programs for a wide variety of audiences ranging from middle and high school students to corporations and public entities. We will become the "go-to" place for diversity training in San Diego. We have access to the American Anthropological Association's Race project, which has already developed valuable educational curricula toward this end. In addition, the diversity training programs at the Holocaust Museum, the Museum of Tolerance, and the Anti-Defamation League (which is already interested in partnering with us) will serve as valuable resources for us in developing these programs.

2. “Non-Core” Public Programs

a. **California Tower Tours.**

By opening the Tower to the public for guided tours, we will enable visitors to experience the Museum in a fun and awe-inspiring way. People who would not otherwise come visit will be drawn to the Museum so that they can climb the Tower. This new market share will get a fresh and unexpected perspective on the Museum, the Park, and the City, more generally. Touring the Tower will also add significant value to the visitor experience. It will make us a must-see destination in the Balboa Park, particularly for tourists, but for residents, too.

b. **BEERology Tastings.**

Our first two BEERology tastings sold out at 350 people. They are proving a great success not only as “friend-raisers” that introduce new visitors to the Museum and its offerings, but also as an earned revenue source. In-kind donations are allowing us to keep costs low and revenues as high as possible. As long as there is demand, we will continue to hold tastings during the run of the exhibit, which will remain up through 2015.

c. **Exhibit Opening Events.**

We will continue to kick-off each new exhibit with a celebratory opening reception. The goals of our openings are: (1) create buzz in support of the exhibit, including positive media exposure; (2) celebrate our exciting new offerings with our donor base and other stakeholders; and (3) provide a benefit to our members. Our exhibit openings will include food, music, dancing, and serve as a celebration of the Museum and the subject-matter at hand. Although these events are revenue negative, they have a positive ripple effect with respect to admissions as well as contributory revenue. In addition, since our new exhibit plan calls for keeping exhibits up longer, we will only have 2-3 openings per year and, thus, they will be less of a drain on the Museum’s resources.

d. **Tower After Hours**

This twelve-year-old program needs a new focus and approach. While the brand is good, the uneven execution and traditional approach to culture makes these feel dated and not mission-centric. With the hiring of a dedicated programmer, these can be transformed or replaced so that they have greater yield in terms of audience and content.

Capacity Building Needs: We will need to hire a variety of new positions to successfully transform our public programs. These include a Director of Education and Programs, a full-time educator/programs assistant and a change from part-time to full-time for one existing educator position. In addition, we need to make a variety of improvements in our facilities. These improvements include: (1) dedicated space for (a) orientation room (Border Crossing), (b) debrief room (Border Crossing), (c) Race-related diversity trainings, (d) equivalent facilitation experience (Tower tours); (3) improvements to archery range (Border Crossing). We are still in the process of determining any additional needs.

TRANSFORMING OUR SOCIAL SPACES

Statement of Need: Our visitors already naturally gravitate toward and congregate around certain areas in the Museum, but those spaces do not actively enhance the visitor experience in any way. This contributes to the disjointed quality of an exploration of our galleries. Consistent with our transformative impact model, we need to create social spaces that provide food-for-thought, trigger conversation, and facilitate authentic and meaningful human interaction throughout the Museum.

Philosophical Approach: We will be a fun, lively, and vibrant place that is full of bustling activity, surprises, and even challenges. It's up to you whether you want to take us up on those challenges, but we hope you will. We're not a quiet, reflective place where you sit alone with your thoughts. Go to the Museum of Art, Timken, or Mingei if you want that. Our Museum provides opportunities for two-way face-to-face communication. There is staff/visitor communication as well as visitor to visitor communication. Sometimes the connection is between a visitor and a family member/friend and sometimes it's between two visitors who are complete strangers. No matter who our visitors are, we want them talking, debating, and giving their opinions in our Museum.

Our goal is not be an authority on any given subject, but rather to open up the conversation in a surprising way. We activate our social spaces less by delivering content and more by providing food-for-thought, and then posing questions. This will help us attract visitors because, eventually, we will become widely known as a museum where your perspective counts. You are always amazed by what you experience at the Museum and you want to be a part of it. People will come to think of us as a fun place where you know something wacky will happen during your visit.

Summary of Plan: We activate social spaces throughout the Museum in three ways: (1) small-scale food-for-thought installations; (2) activation of the California Plaza; and (3) the human component.

Preliminary Social Space Activation Plan:

1. Food-for-thought installations.

We will offer three small-scale food-for-thought installations strategically placed throughout the Museum. The goal of these installations will be to: (1) frame subject matter in a simple but compelling or unexpected way; (2) trigger conversation; and (3) give visitors an opportunity to contribute their perspective. The installations will be located in key areas where visitors already congregate and/or in new locations where we want to draw visitors. These spaces may include, for example, our front steps, the Rotunda, the top of the stairs, and other similar locations. Each installation will involve an artifact (or set of artifacts), pose a question (or series of questions), and engage the visitor in some fun or interesting way. Possible installations may include, for example, a

staff member blowing a conch shell on the steps of the Museum. S/he sits at a table with a variety of animal horn trumpets, discusses their significance in various cultures, and invites visitors to touch and play them. Another example might be a case in the middle of the Rotunda containing three artifacts from our collection representing heaven in three different cultures. The visitor is drawn to the installation where s/he presses a button, which triggers a voice that says, "Is there a heaven?" Does the visitor look up at the dome? There is a visitor comment book where s/he can provide his/her perspective. Our food-for-thought installations also serve as a valuable testing ground for potential exhibit or public program ideas.

Preliminary target implementation date: first installation in April 2015, with a new installation in a different location every four months thereafter. Unless highly successful, no installation will stay up in the Museum for more than one year.

2. Activation of the California Plaza.

We will use existing spaces within our leasehold to activate the California Plaza. This gives us new opportunities to engage our visitors in meaningful ways and to generate significant earned revenue in support of the Museum. Toward that end, we: (1) relocate our library someplace off-site to make room for an expanded exhibit fabrication shop; (2) move the Ed Center to the former Museum Store; (3) remodel the Lobby and ticketing area; (4) move the Museum Store out of the Lobby and into the current Ed Center; (5) hire a Museum Store Manager; (6) move shop or textiles room to a new location (TBD); and (7) build out a café.

3. After BPC, Inc. no longer has control of the California Plaza following 2015, we actively seek to incorporate it into our leasehold. We will design a capital campaign around the theme: "Help us activate the California Plaza!" This would likely be appealing to individual donors, local foundations, state and/or local government agencies, the Conservancy, and possibly some national granting agencies, particularly given the historic nature of the California Quadrangle.

4. The human component.

Our staff will be trained to significantly enhance the visitor experience in a way that is similar to our food-for-thought installations. That is, through authentic face-to-face interactions with our visitors, they: (1) frame subject matter in a simple but compelling or unexpected way; (2) trigger conversation; and (3) give visitors an opportunity to contribute their perspective. Here are some examples of what this might look like:

- a. Each of our visitor service associates/volunteers might be armed with a "bag of tricks" specifically designed to connect visitors to the Museum in fun and interesting ways. Each bag could contain 10 different artifacts (both ancient and modern) that tell the story

of San Diego through material culture. There might be a Kumeyaay arrow head, a plastic tuna, a purple heart, a cell phone, and a vial of sand. Visitors pick out an artifact, ask questions, and discuss it.

- b. Our VSAs/volunteers might be dressed in character as archaeologists or exhibit-related individuals who engage visitors in character.
- c. Our front line staff may also regularly congregate both within and outside the Museums to form flash mobs.
- d. Our VSAs may greet every visitor by saying, "Welcome to the Museum and happy horse running day! Did you know that on this day in Mongolia people are celebrating the running of the horses today, a five hundred year old tradition connecting people to their horses?" We research holidays in cultures around the world and share a different one with our visitors every day. This one way we add value to the visitor experience right out of the starting gate.

Capacity Building Needs: To successfully transform our social spaces, we will need to make a significant investment in customer service training of our VSAs and volunteers and eventually hire a Museum Store Manager.

TRANSFORMING OUR COLLECTIONS

Statement of Need: A majority of our vast and exceptional collections lack proper cataloging, inventory documentation, and location information. Ultimately, our records are so poor that we are unsure of exactly what objects are within our collections. Our collections are also at risk for deterioration resulting from overcrowded storage conditions. Stacked several layers deep, the weight of heavy objects pose a threat to those underneath. Furthermore, a majority of the collection is no longer visible or easily retrievable. Each time staff must locate and pull objects from storage for exhibition or loan programs, overcrowded conditions and inaccessibility place artifacts at risk for damage and deterioration. Finally, it is difficult for staff to monitor for changes in object condition or potential pest issues.

Goals for a multi-phase plan to elevate stewardship are to inventory, stabilize, rehouse, and digitally catalog our collections. Additionally, careful and considered deaccessioning of collections in line with best professional practice will ensure that the Museum ends up with a collection it can steward over the next one hundred years and beyond. The outcomes of this plan include: 1) increased intellectual control over our large collections; 2) increased access and visibility for the Museum's programming and exhibition purposes; and 3) greater access via digital platforms for visitors, community members and researchers.

Philosophical Approach: For many years our museum served primarily as a storehouse of artifacts and knowledge, and as a platform for scholarly explorations of its large collections. Today the museum places people at its center, and aims for social betterment outcomes rooted in dialogue about the big questions that impact our lives. Collections now support, or serve as catalyst for, the ideas, explorations and reflections embodied in exhibits, rather than collections as an end unto itself. The interpretation of our collections by staff and others, onsite and virtually, is a powerful means of communicating the diversity of the human experience to our visitors and of fostering dialogue.

SDMoM's present collecting strategy focuses on objects that tell compelling stories about the human experience. The diversity of human culture is so great that space limitations alone make comprehensive collecting impossible. As such, we aspire to ensure that our collections are consistent with the mission and vision of the SDMoM. We will evaluate existing collections and objects lacking anthropological significance or relevance will be subject to deaccession in accordance with our Collections Management Policy.

As SDMoM strives to properly steward all of our collections, we will also evaluate objects to determine if they can be properly stored and maintained in our collections. We no longer indiscriminately collect objects, but decades of over-collection have taxed our storage space and staff. If the Museum is unable to properly care for an object, it will also be subject to potential deaccession. Through removing irrelevant, damaged, and duplicate objects from the collections, staff will be able to direct time and resources to improving stewardship of our artifacts.

SDMoM preserves and conserves collections for the benefit of present and future generations. We adhere to the philosophy that preventative conservation is the most effective and responsible means of preserving

the collection. New storage equipment, improved records management, and a digital catalog are vital for the preservation of our collections.

Preliminary Summary of Collections Plan: To improve accessibility and stewardship, we must complete a comprehensive inventory of our collections. During this inventory process, staff will photograph and digitally catalog the collection. Our collections will then be searchable for exhibition, programmatic, or research needs. The collections team will address documentation inconsistencies and improper documentation as well as identify artifacts that could be deaccessioned. Work on this inventory started in July 2014 and will continue for the next two to four years. A complete inventory takes time and diligence.

While the inventory requires considerable time and resources, the renovation of the storage areas is vastly more complicated and costly. As a result, upgrading storage equipment and housing will take place during a multi-phase plan spanning between four and seven years. The logistics of this project are outlined below. Each of these stages relies on additional staff and financial resources.

Collections are housed in six labs. Lab 1 houses paper files, card catalogs, staff offices and a processing area for acquisitions. Lab 2 houses most of the archaeology collections and has a worktable and sink. Lab 3 is the largest lab and houses most of the ethnographic collections and photographs. Lab 4 consists of two floors and houses the Museum's extensive ceramics collections. Lab 5 houses miscellaneous archeology, some unprocessed collections and a freezer for treating artifacts. Lab 6 houses the physical anthropology collection. In addition to the labs, textiles are being held in a secure space on the California Plaza and some collections are housed in the Gill Administration Building. Finally, adjacent to Labs 4 and 5 is a boiler room with a defunct boiler, slated for removal.

Convert Lab 1 into Textile Storage Space: The textile collection is vibrant and extensive and is the most in need of inventory and storage improvements. At present, this collection is stored in cardboard boxes fully wrapped in plastic sheeting. Locating objects for use in programs or exhibitions is virtually impossible.

The process of improving stewardship for this key collection requires a complete inventory; updated cataloging information; condition analysis, treatment, and stabilization; and specialized object level rehousing. Objects that sustained irreversible pest damage during the early 2000s moth infestation will be subject to selective deaccession. Removing these pieces from the Museum's collection will allow staff to focus time and resources toward more artifacts that maintain their usefulness in programs and exhibitions.

In order to store the rehoused textiles, this collection will need to move from its current location on the Plaza into an expansive new compact shelving unit in Lab 1. The present storage area could convert into office space for the collections team or be used for other programmatic purposes. Preparing the Lab 1 space involves demolishing current workspaces, removing all existing furniture, sealing exterior windows, and improving environmental conditions. Proper stewardship for this collection is the largest challenge facing the collections team.

Convert Lab 2 into Processing and Workshop Area: As we work towards photographing and rehousing our large collection, additional workspace will be necessary. Lab 2's proximity to the primary storage areas is ideal for this space. The plumbing for the sink is ideal for a small conservation and object treatment area. In addition, the Lab 2 space will include a photography station as well as number workstations for working directly with objects for exhibition preparation, educational tour groups, rehousing, and processing.

Before this space can be converted, we will box and store the archaeological collections in a temporary location. These collections will eventually be stored in the current boiler room and Lab 5 spaces. This space will require the demolition of existing cabinetry, painting the walls, replacing the damaged drop ceiling, and removing the asbestos housing from pipes (and possibly removing defunct boiler pipes). We will also install a new sink, custom work stations with built-in supply storage, a photo and scanning station, shelving, rehousing equipment, and barcoding equipment.

Upgrade Lab 3 Storage Equipment for Ethnographic Collections: The challenges facing the ethnographic collections in Lab 3 are similar to those threatening the textile collection. The process of improving stewardship for this key collection also involves inventory, cataloging, and specialized object level rehousing. Efforts to improve conditions in Lab 3 have already resulted in the installation of new shelving for the basket collection. We hope that a pending IMLS grant will support additional new shelving for the weapons collection in late 2015. However, half of the room is still in desperate need of new shelving. Preparing the remaining Lab 3 space for shelving involves demolishing current equipment, removing all existing furniture, sealing exterior windows, and improving environmental conditions.

Improve Lab 4 Ceramic Storage Area: The ceramics are the most stable and well-housed collections within our existing Labs. Though these collections lack digital cataloging and inventory documentation, only modest updates are required in this area. Shelves need to be retrofitted with new earthquake barriers, foam support rings should be replaced, and new plastic dust covers are required.

Transform Boiler Room and Lab 5 into Archeological Storage: Once work is completed in the Lab 3 storage areas, the inventory and sorting of materials in Lab 5 can begin. Many of the objects in this area are archeological collections that will simply require new boxes. Ethnographic and ceramic items will be relocated to new homes within the proper storage areas thus creating space for the archeological items removed from Lab 2. Furthermore, the removal of the non-functioning boiler, packing material, and associated debris will create room for additional two-tier shelving. All archaeological materials not fitting within Lab 5 will be stored in this space.

Capacity Building Needs: As collections staff worked toward cataloging goals and rehousing initiatives goals established by the 2012 strategic plan, it became apparent that additional resources and staff support are required for success.