City of Valdez

212 Chenega Ave.
Valdez, AK 99686

Meeting Agenda

City Council

Thursday, August 4, 2016 | **6:00 PM** | **Council Chambers**

Work Session (Valdez Museum & Historical Archive)

WORK SESSION AGENDA - 6:00 pm

I. Valdez Museum & Historical Archive Association Master Interpretive Plan

City of Valdez

212 Chenega Ave.
Valdez, AK 99686

Agenda Statement

File #:	16-0059 **Version:** 1		
Type:	Work Session Item	**Status:**	Agenda Ready
File created:	8/2/2016	**In control:**	City Council
On agenda:	8/4/2016	**Final action:**	
Title:	Valdez Museum & Historical Archive Association Master Interpretive Plan		
Sponsors:			
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Attachments:	VMHA/Council August 2016 Work Session Agenda VMHA Master Interpretive Plan (Draft)		

Date	Ver.	Action By	Action	Result

ITEM TITLE:
Valdez Museum & Historical Archive Association Master Interpretive Plan
SUBMITTED BY: Allie Ferko, Deputy City Clerk

FISCAL NOTES:

Expenditure Required: N/A
Unencumbered Balance: N/A
Funding Source: N/A

RECOMMENDATION:

Receive and file.

SUMMARY STATEMENT:

Please see attached work session agenda for details.

City of Valdez: Council Work Session

Valdez Museum & Historical Archive: Master Interpretive Plan

August 4, 2016 – 6:00 p.m. City Council Chambers

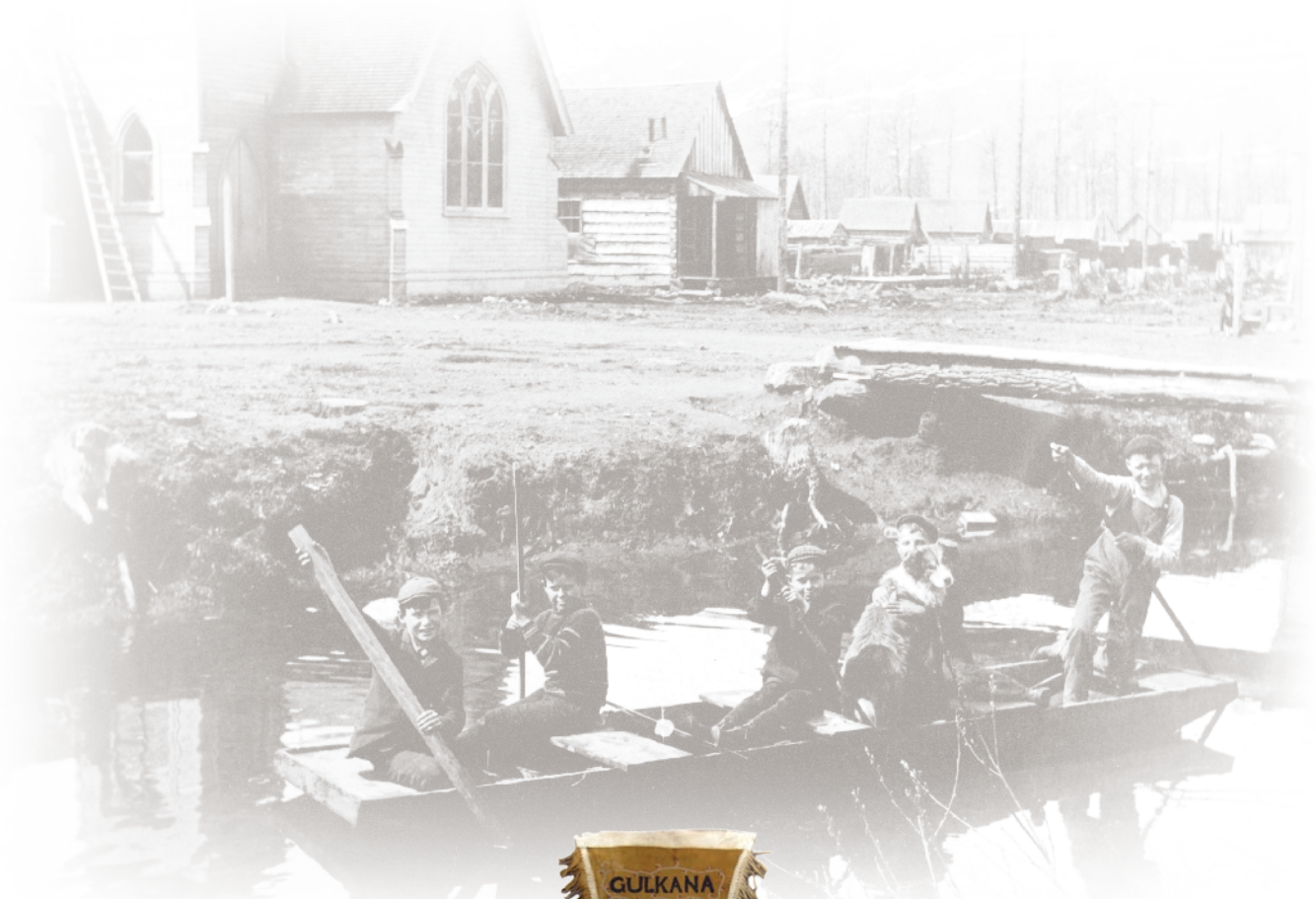
Agenda

I. **Introductions & Background**

II. **Master Interpretive Plan Review**
   a. **Mission Goals and Themes**
   b. **Interpretive Approach**
   c. **Cost Estimates**
   d. **Site Selection**

III. **Funding**
   a. **Developing a Plan of Finance – Leveraging Dollars**
      i. **Government Sources**
      ii. **Capital Campaign Sources**
         1. **Foundation**
         2. **Corporate**
         3. **Individual**

IV. **Summary**
   a. **Q and A**
   b. **Where do we go from here?**



VALDEZ MUSEUM & HISTORICAL ARCHIVE

Master Interpretive Plan

SECOND DRAFT (REV1)
—07 JULY 2016—

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ACKNOWLEDGEMENTS

In May 2015, the Valdez Museum and Historical Archive and the City of Valdez undertook this planning effort. This resulting report is the product of continued refinement on the part of many groups and individuals.

Valdez Museum

- **Patricia Relay, Executive Director**
- **Andrew Goldstein, Curator of Collections & Exhibitions**
- **Faith Revell, Curator of Education & Public Programming**

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The Alchemy of Design Team

- **Alan Ransenberg, Principal / Lead Designer**
- **Robbie Maki, Project Manager**
- **Alice Parman, Museum Consultant and Organization Coach**
- **Kelley Mlicki, Planner / Writer**
- **Amy Farrell, Graphic Designer, times2studio**

Livingston Slone, Inc.

- **Paul Daugherty, Principal**

INTRODUCTION

The Alchemy of Design is pleased to present this revised draft for the Valdez Museum & Historical Archive Master Interpretive Plan.

A Master Interpretive Plan (MIP) for the Valdez Museum & Historical Archive (VMHA) informs and guides the design and content of exhibits, programming, public, storage, and administrative space, as well as interior and exterior signage. The plan includes considerations for collections storage, and marketing and retail needs. See the iterative process outlined below.

Process for Master Interpretive Plan Development

1. **Start-up Meetings for Master Interpretive Plan**
   - **Took place August 17 and 18, 2015**
   - **See results in Appendix D**

2. **Outline for Master Interpretive Plan**
   - **Delivered January 26, 2016**

3. **Preliminary Draft for Master Interpretive Plan**
   - **The Preliminary Draft follows this page**

4. **Second Draft for Master Interpretive Plan**
   - **This deliverable is scheduled in mid-2016**

5. **Final Master Interpretive Plan**
   - **This deliverable is scheduled at the end of 2016**

Site meetings and teleconferences continue throughout the process.

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EXECUTIVE SUMMARY

The Valdez Museum & Historical Archive (VMHA) is at an exciting crossroads, where plans for a new or renovated facility offer the opportunity for the Museum to reimagine its place in the community. A museum collects, displays and interprets the material culture of its community—it serves both the past and the future. It provides the space that is both engaging and effective in presenting that material culture to its visitors, and serves the needs of its staff and collections.

Museum staff participate in the Gold Rush Days parade.

A close up of the Remembering Old Valdez Exhibit.

This Master Interpretive Plan serves as a tool in defining what and how the Museum will communicate to its visitorship. It shapes the major themes that will bring visitors to its doors again and again over the years. It outlines the facilities needed to support its collections and best enable the staff to effectively operate the Museum in a sustainable and efficient manner. It imagines a dynamic institution at the heart of the community—one in which the Valdez Museum & Historical Archive shares the stories of people and place that engage both area residents and visitors from afar.

[This section will also contain the major recommendations of the interpretive plan and summarize desired outcomes for the VMHA. The executive summary will be the final piece of the plan to be developed. It will be written with the goal of generating excitement and momentum for fundraising and community involvement in the Museum's effort to renovate existing facilities or move to a new facility.]

BACKGROUND

The Valdez Museum & Historical Archive has its origins in the 1901 historical displays established by Valdez prospector and private collector Joseph Bourke. A portion of the original holdings remains a part of the museum's core collection. In the decades that followed, the collection changed hands, and the museum acquired new holdings. In 1976, the museum hired its first professional curator, and beginning in the 1990s, the museum substantially improved collections cataloguing and stewardship policies. Museum staff have worked diligently to complete cataloguing of the collection, which is now stored and preserved at the Valdez Museum and the Remembering Old Valdez Exhibit (ROVE) building. Currently, approximately 75% of the collection is cataloged and an estimated 90% has at least partial records.

In early 2015, the Valdez Museum contracted with exhibit professionals to undergo a Collections Assessment. The Collections Assessment (included here in Appendix B) outlines the planning variables and possible scenarios that the Museum faces in a move to a new location or in renovating the current facilities. If the existing building is remodeled, the Valdez Museum must prepare for the scenario in which the entire collection would need to be moved to a temporary storage site until a new facility is completed.

Recreational and commercial vessels in Port of Valdez.

Visitors take a watercolor workshop at the Museum.

The current undertaking, the Master Interpretive Planning process, began with a series of public meetings designed to solicit the ideas and input of the community. That effort was augmented by an online survey. The complete meeting notes and survey results are included here in Appendix C.

In today's culture, people have many opportunities in which to invest time and money. A museum seeking to attract a broad audience and supportive membership should provide value through engaging, informative and relevant experiences. The Master Interpretive Plan will serve as a decision-making tool, in which management needs and resource considerations blend with visitor needs and wants.

MISSION, GOALS & THEMES

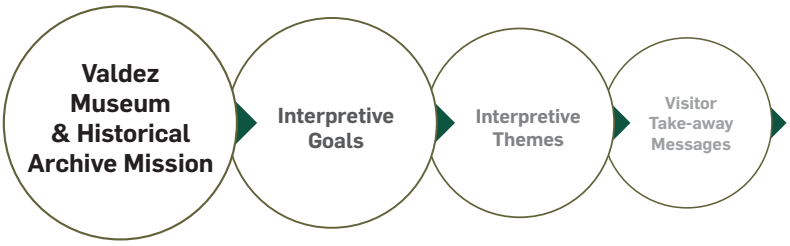
Mission Statement ▸ Interpretive Goals ▸ Interpretive Themes ▸ Visitor Take-Home Messages

This Master Interpretive Plan serves as a roadmap for the future. As a decision making tool, it establishes the Museum's interpretive purpose and priorities and envisions an engaging visitor experience. The foundation of the visitor experience is guided by Freeman Tilden's six principles. Considered the father of interpretive planning, Tilden defined the goal of interpretation: "to reveal meanings and relationships through the use of original objects, by firsthand experiences, and by illustrative media, rather than simply to communicate factual information." The six principles of interpretation are:

1. **Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.**
2. **Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.**
3. **Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.**
4. **The chief aim of Interpretation is not instruction, but provocation.**
5. **Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.**
6. **Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.**

Since Tilden first elucidated his principles in the 1950s, many interpreters, planners and museum professionals have debated each one. The principles, generally speaking, remain appropriate today. In short, interpretation should help visitors connect emotionally and intellectually, by provoking thought, revealing meanings and relating to their lives. In doing so, interpretation should appeal to visitors of all ages, backgrounds and learning styles. A range of approaches will appeal to a wide variety of visitors of all ages.

At the heart of the Master Interpretive Plan is a hierarchy of mission, goals and themes. The hierarchy reflects the following structure:



Mission Statement

The mission statement is a reflection of the Museum's reason for existence and purpose. It serves as a foundation for all long-range policies. The Valdez Museum's mission statement is:

> The Valdez Museum preserves, presents and interprets the heritage and culture of Valdez, the Copper River Basin, and Prince William Sound, Alaska.

Interpretive Goals

In 2011, the Valdez Museum Board of Directors reaffirmed the Museum's core values as "honoring the past, legacy, heritage, education, integrity, community, and entertainment." At that time, the Board articulated new goals: increase outreach and education programs; create more interactive exhibits; enhance the VMHA website; and plan for a new Museum facility.

Building on that vision, the Museum can begin to define new interpretive goals. As a first step, the following goals are outlined for consideration. The Valdez Museum & Historical Archive will:

- **Encourage discovery of the heritage and culture of Valdez, the Copper River Basin and Prince William Sound**
- **Foster an environment of exploration and learning for visitors of all ages, backgrounds and learning styles**
- **Provide visitor opportunities through a range of formal and informal learning experiences**
- **Foster stewardship of heritage, stories, and environment, both built and natural**

Interpretive Themes

The interpretive themes establish an overarching theme for the Valdez Museum and outline main themes and supporting stories. Themes tie to the existing mission statement and draw on the work of contributing scholars Cynthea Ainsworth, Ph.D., Michelle Lee Dent, Ph.D., Bruce Seely, Ph.D., and Stephen Haycox, Ph.D., as well as that of the museum staff and community contributors.

A central overarching theme statement is a guiding principle for all interpretation. This overarching theme is supported by a number of interpretive themes. An interpretive theme is a statement or message about the subject. An overarching theme and several themes and subthemes are expressed here.

> ***OVERARCHING THEME:*** The heritage and culture of Valdez, the Copper River Basin, and Prince William Sound are characterized by stories of resilience, perseverance, survival, innovation and extremes.

MAJOR THEMES:

THEME	SUBTOPICS
GEOGRAPHY Geography has played a key role in the region's economic and cultural development. (Resilience, Perseverance, Survival, Extremes)	*Exploration, Gold Rush, Railroads, Roadhouses, Richardson Highway, Aviation, Trans-Alaska Pipeline, Native Crossroads, Colonization, Frontier Alaska, Old Town, Fishing, Government*
TRANSPORTATION & COMMUNICATION Valdez has thrived as a shipping port and a gateway to Interior Alaska and as the shortest land-based supply route to points north. (Innovation)	*Exploration, Gold Rush, Hinchinbrook Lighthouse, Railroads, Roadhouses, Richardson Highway, Aviation, Telegraphy, Fort Liscum, Trans-Alaska Pipeline, Native Crossroads, Old Town, Frontier Alaska, Shipping, Military*
NATURAL RESOURCES Alaskans have a unique relationship with the land, which is rich in natural resources. Alaskans subsist on and take advantage of the state's natural resources. (Innovation, Extremes)	*Alaska Natives, Exploration, Gold Rush, Mining, Railroads, Tourism, Trans-Alaska Pipeline, Exxon-Valdez Oil Spill, Snow, Fishing, Whaling*
BOOM AND BUST The lust for gold, fur and oil brought waves of people to the region—some stayed, while many left—resulting in cycles of boom and bust. (Resilience, Innovation)	*Alaska Natives, Earthquake, Fort Liscum, Trans-Alaska Pipeline, Exxon Valdez Oil Spill, Fur Farming, Mining, Gold Rush*
COMMUNITY & IDENTITY From village life before European contact, through the gold rush and trucking eras, to the hustle and bustle of pipeline construction and the impact of the Exxon Valdez oil spill, Valdezans have maintained their appreciation of community, expressed through daily life and organized activities and institutions. (Resilience, Perseverance, Survival)	*Exploration, Gold Rush, Mining, Trans-Alaska Pipeline, Roadhouses, Alaska Natives, Fishing, Art, Military, Old Town, Government, Frontier Alaska, Social Institutions*
NECESSITY AND INNOVATION Life in Alaska requires adaptability and ingenuity, qualities which can be frequently seen in the ways Alaskans have invented and modified technologies. (Extremes, Innovation, Survival)	*Aviation, Mining, Trans-Alaska Pipeline, Winter Recreation, Tourism, Fishing, Weather*

Visitor Take-Home Messages

While the interpretive themes seek to organize ideas and reveal meanings, a successful measure of the effectiveness of interpretation should not rely on the visitor being able to re-state these themes. Rather to be broadly relevant, interpretation should provide opportunities for emotional and intellectual connections. Visitor take-home messages outline the big ideas that will resonate with visitors to the Valdez Museum. These ideas include:

- **This place is connected to the world.**
- **Geography drives the stories of this region.**
- **We are a diverse and unique people, past and present.**
- **Creativity and innovation are born of necessity.**
- **Harvesting resources is important, but protecting the resources is paramount.**
- **The stories of this region are relevant to me.**

There may be many other connections that visitors leave the museum with—feelings of awe, curiosity, amazement, anger, etc. Ultimately, visitors will find their own meanings and significance in interpretation—some may be intensely personal, while others may be more general connections to stories of place and people.

Museum educators lead a program at the Old Valdez site.

INTERPRETIVE APPROACH

A Broader Visitor Demographic ▸ The Visitor Experience ▸ A Possible Approach

As a part of the Master Interpretive Planning process, the Valdez Museum & Historical Archive has the opportunity to refresh and reaffirm its institutional identity. The expression of identity seeks to answer the question of who we are. It articulates the Museum's role in the community. It is reflected in the museum's architectural presence, its logo, branding and marketing program, and its service to the community through formal and informal learning experiences.

Revisions to the institutional identity are timeline and building dependent. Decisions regarding the location of the building and its construction or renovation should be factored in, and a re-branding effort should be undertaken in parallel with the future fundraising plan.

A Broader Visitor Demographic

Valdez serves a public that consists of about 4,000 permanent residents and about 120,000 – 150,000 tourists each year. The majority of tourists visit during the summer months, although winter sports recreation is a growing industry.

The Valdez Museum currently welcomes approximately 14,000 – 15,200 visitors each year. Community meetings identified that the Museum is a destination experience, effectively reaching local museum goers, summer tourists and schoolchildren. However, in the future, the Museum should focus on attracting portions of the resident community including Alaska Natives and young adults as well as the transient community of seasonal workers and extreme sports enthusiasts.

Visitors examine the Remembering Old Valdez Exhibit.

To attract a broad audience and supportive membership, the interpretive approach should support a variety of interpretive methodologies in both formal and informal experiences. Exhibits and other programming such as classes and tours need to be welcoming to all and universally accessible. A range of media encourages appeal across age, background and learning style. The approach needs to be flexible enough to account for feedback and input from visitors over time.

The Visitor Experience

This portion of the Master Interpretive Plan addresses the visitor experience. An interpretive scenario provides examples of how an organizing principle and interpretive themes might lend themselves to a wide range of exhibit media, from graphics and artifact cases to themed environments and mechanical- and technological-based interactive experiences. The interpretive approach integrates education and public programming, and addresses areas of changeability to ensure that exhibits appeal to repeat and one-time visitors alike.

ORGANIZING PRINCIPLES

A central portion of the interpretive approach addresses how the museum will be organized. The Plan presents several organizational themes for consideration. An organizing principle guides how visitors experience the interpretive themes. Examples of organizing principles include a linear, chronological storyline or a thematic organization where exhibits explore stories through themes such as perseverance, innovation, or extremes. Accompanying bubble diagrams show how interpretive themes could relate to one another, and illustrate how a visitor might experience moving through the museum. Some ideas for organizing principles for the Valdez Museum include:

ERA:

While VMHA staff has expressed a preference against a strictly chronological interpretation, this somewhat broader approach directly addresses the division of Valdez's history into distinct eras. In most cases, these eras are punctuated by a linchpin event that may serve to introduce the subject (e.g., first Russian voyages to Prince William Sound, 1964 Earthquake, Exxon Valdez oil spill, etc.). The overlap of such eras may allow for parallels and contrast of ways and lifestyles during different time periods.

- ***Prehistory through Russian Era*** **(Alaska Natives, Exploration, Furs)**
- ***U.S. Exploration through Gold Rush*** **(Exploration, Mining, Communication, Transportation)**
- ***Old Town*** **(Aviation, Transportation, Pinzon Bar, Boom and Bust, Earthquake)**
- ***New Town*** **(Relocation, Pipeline, EVOS)**
- ***Modern Era*** **(WESC, Economic Diversification, the Future)**

Artifacts from the collection, which contains over 75,000 objects.

THEMATIC:

This organizing principle draws broad strokes from humanities themes that act as storylines interwoven throughout various historical events and subject matter.

- ***Artistic and Cultural*** **(Art and Innovation, Native Cultures)**
- ***Government*** **(Exploration, Oil, Statehood, Legislative History, EVOS)**
- ***Social*** **(Pinzon Bar, Old Town, Entertainment)**
- ***Economic*** **(Transportation, Aviation, Gold Rush, Mining, Pipeline)**

GEOGRAPHIC:

Diagrammed as a series of concentric circles, this organizing principle reflects the influence of geography from global impact down to the individual. Its strength is its ability to broadly relate Valdez history and culture to both the greater scope and personal relevance to the visitor.

- ***Global*** **(Oil, Exploration, Aviation, EVOS, Earthquake)**
- ***National*** **(EVOS, Mining, Gold Rush)**
- ***Alaska*** **(Statehood, Transportation, Pipeline)**
- ***Regional*** **(Native Cultures, Roadhouses)**
- ***Local*** **(Relocation, Pinzon Bar, Old Town)**
- ***Individual*** **(Personal Stories)**

ELEMENTS:

Using the classical four elements as a common theme helps to emphasize the important role played by geography and Valdez's placement within the environment, as well as the individual's role in environmental stewardship.

- ***Earth*** **(Earthquake, Mining, Gold Rush, Transportation, Pipeline, Exploration)**
- ***Water*** **(Maritime History, Exploration, Shipping, EVOS, Glaciers, Snow)**
- ***Air*** **(Aviation)**
- ***Fire*** **(Firefighting History, Devastating Fire Events, Old Town FIre)**

LAND, SEA, AIR:

This principle is essentially a simplified combination of the Geographical and Elements approaches. It places an importance on the role of geography, but with an emphasis on human activity within each sphere of influence.

- ***Land*** **(Alaska Natives, Gold Rush, Earthquake, Pipeline, Roadhouses)**
- ***Sea*** **(Maritime Transportation, Shipping, Lighthouse, EVOS)**
- ***Air*** **(Aviation, Tourism)**
- ***Community*** **(Alaska Natives, Russians, Gold Rush, Pipeline, Boom and Bust, Innovators)**

COMMUNITY ROLES:

This organizing principle frames interpretation within the principals of the participants in history, and their roles in shaping the history of the region. Its strength is in humanizing history by putting emphasis on people, and encouraging the visitor to examine his or her own roles in society. The overlap emphasizes that no individual has only one role. Its possible weakness is in the celebratory nature of the framework; care should be taken not to "sugar coat" history.

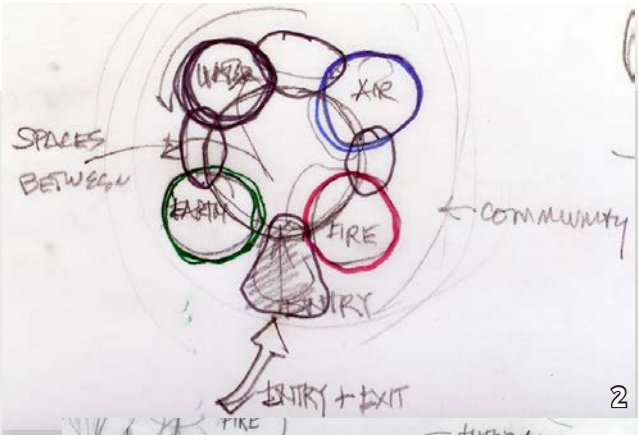
- ***Providers*** **(Alaska Natives, Civil Servants, Transportation)**
- ***Protectors*** **(Fort Liscum, EVOS, Earthquake)**
- ***Entrepreneurs*** **(Gold Rush, Old Town, Pipeline)**
- ***Explorers*** **(Exploration, Russians, American pre-Gold Rush, Aviation)**
- ***Artists*** **(Fine Art, Innovators, WESC)**

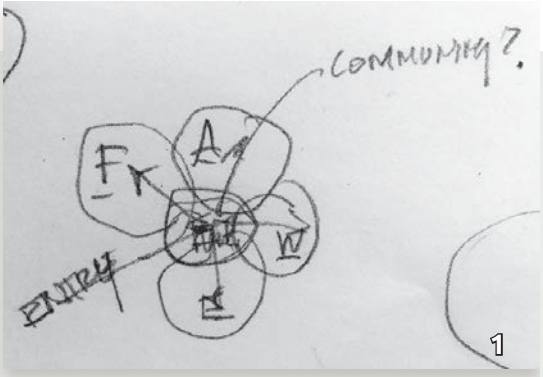
A Possible Approach

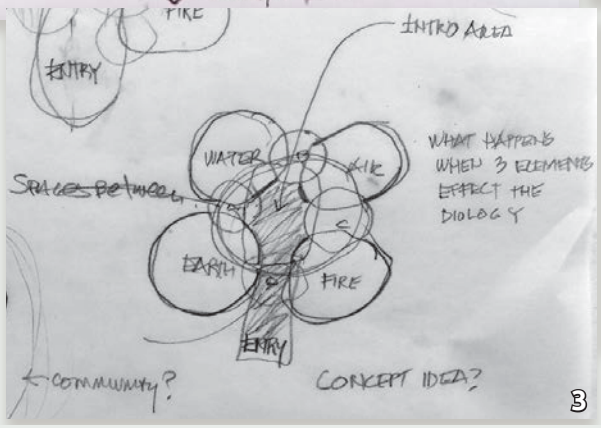
The following scenario and bubble diagram begin to imagine how people might experience the Museum from the visitor's perspective. These elements do not represent an exhibit design. Instead, they illustrate how a visitor might experience the Museum, and seek to imagine a potential exhibit experience in which a visitor sees dynamic graphic banners and engaging artifact displays in conjunction with intimate hands-on experiences and supporting interpretation. These elements of the plan primarily serve to support fundraising efforts by generating excitement.

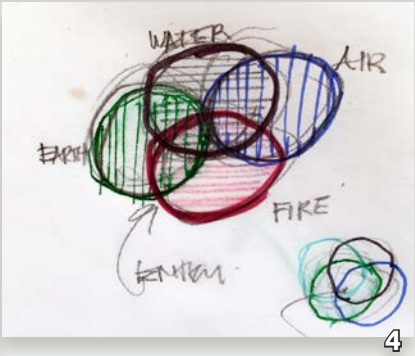
Suppose the Valdez Museum exhibits were organized using the interpretive approach of the elements—earth, water, air, fire—the fundamental components of our living planet. Theatrical, multisensory effects would immerse visitors in familiar surroundings, which at the same time would take on new meaning. Visitors might experience, from fresh perspectives:

- **The enchanting, silhouetted mountain ranges that encircle Valdez,**
- **The awesome downhill rush of a spring-time river,**
- **The night sky during heavy snowfall or blizzard conditions,**
- **A fire burning in a homestead stove, where benches and stools invite us to gather round.**







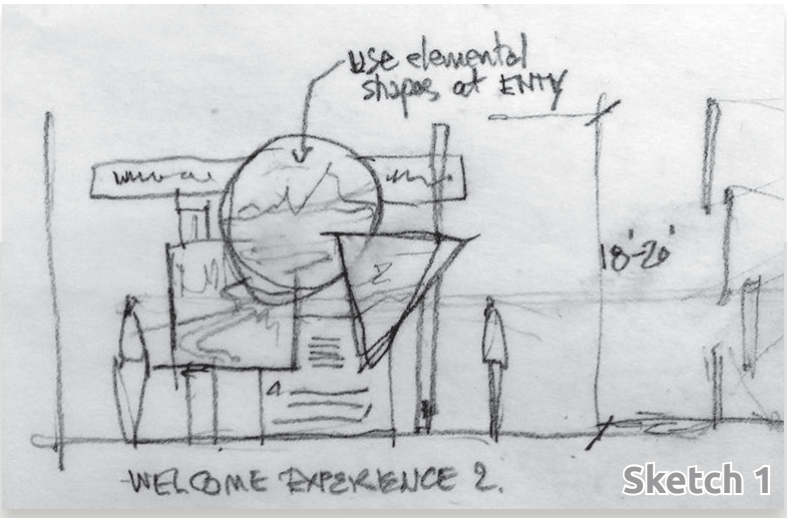


Within these interactive vignettes, and in the spaces where the elements meet and interact, visitors explore changeable stories of resilience, perseverance, survival, innovation, and extremes. A few examples:

THE ELEMENTS

EARTH

- **Animations and hands-on specimens tell extreme stories of geologic upheaval—slow but inexorable natural forces, and sudden catastrophes that created the landscapes we see today.**
- **A time machine allows visitors to dial through the seasons. Hands-on specimens and illustrations show how dramatic changes in the season can be. Dialing ahead, visitors can consider alternative climate and environmental predictions, imagining how flora and fauna might adapt to what's ahead.**



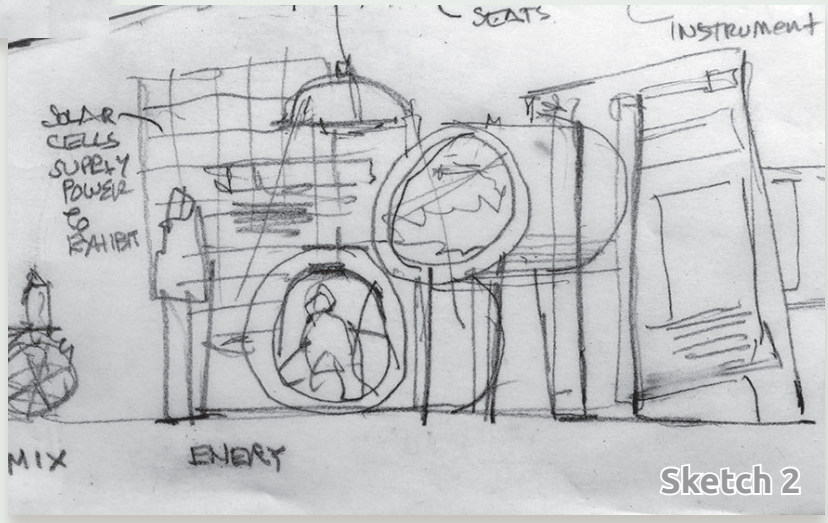
Sketch 1

Sketch 2

FIRE

- **On each side of a curved rectangular space, a façade, photomural, or walk-in environment evokes a setting where fire provides something essential, such as the warmth humans need to survive winter in the north. In each setting, visitors use clues to figure out the sources of fuels for heating, cooking, and/or transportation, and how they were obtained. Settings might include a homestead cabin, an expanded version of the existing kitchen in an Old Town home, a 1990s restaurant kitchen, and the Pipeline terminal.**
  - *The roadhouse kitchen is furnished and stocked with homemade furniture, gadgets, and comforts. Hidden photos and quotes, encased objects from the collection, and hands-on replicas show how homesteaders depended on international trade and aimed to civilize their communities, yet hedged their bets with subsistence practices and buoyed their spirits by making their own fun.*

Sketch 1



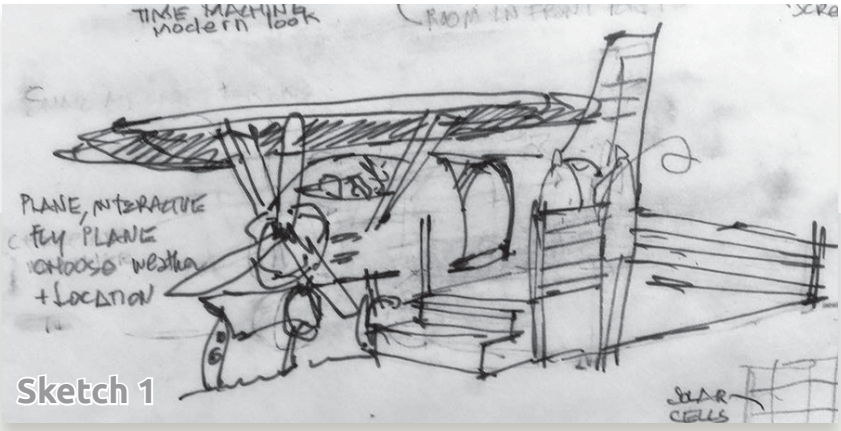
Sketch 2

THE SPACES IN BETWEEN

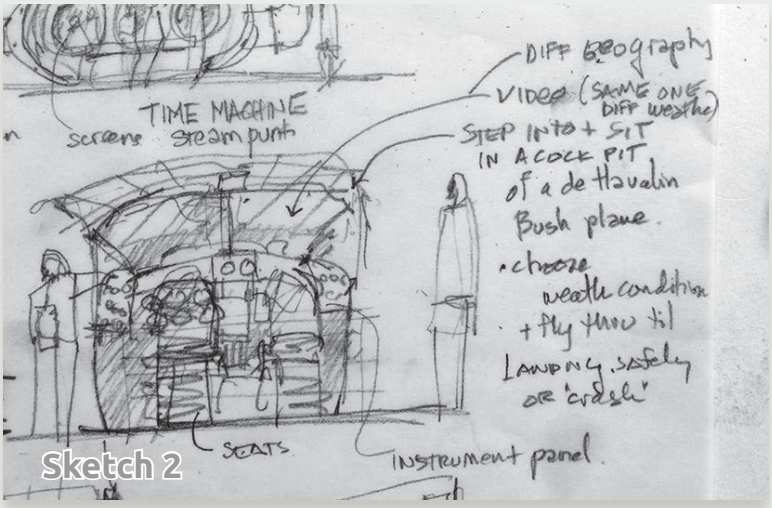
In the spaces where the elements meet and interact (earth and air, air and water, etc.), visitors encounter the drama, challenges, delights, and inspiration of places that are beautiful and bountiful—yet forbidding, and ceaselessly demanding: Valdez, the Copper River Basin, and Prince William Sound.

WHAT COULD POSSIBLY GO WRONG?

- **Oil meets fire, fueling U.S. transportation as shown in a transparent working model of an internal combustion engine. Period advertisements and newspaper headlines forecast the benefits of the Alaska Pipeline. Memorabilia and quotes attest to the transformation of Valdez into a boomtown, following installation of the pipeline terminal. Brochures and souvenir photos show the terminal becoming a tourist attraction. Then… oil meets water. A brief, powerful video shows effects on nature and commerce of the Exxon Valdez oil spill just 20 miles down Prince William Sound—followed by an attack on New York City that led the U.S. government to close the Terminal to the public.**



Sketch 1



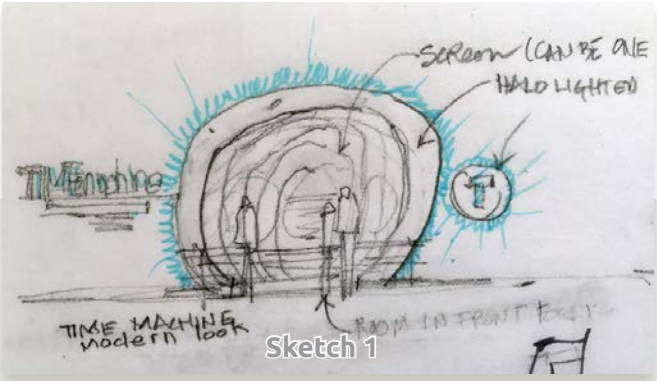
Sketch 2

Thematic exhibits also traverse the elements, as in these examples:

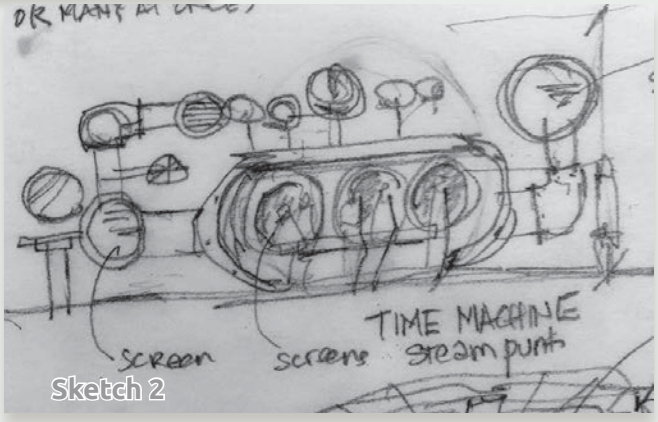
TRAVELERS

Three ways to get here:

- **BY AIR: personal stories from pioneering bush pilots tell of the challenges and triumphs of early aviation. Exhibits highlight the danger and wonder experienced by pilots, providing a stylized view from the cockpit.**
- **BY LAND: a timeline of technologies compares shoes, snowshoes, dog teams, snow machines, and trucks as ways to get around. Visitors evaluate each technology in terms of material cost, durability, fuel requirements, mobility, and versatility. In an imaginary scenario, visitors picture Valdez cut off by a natural disaster for several weeks or months, and vote for the technology that would be most reliable. Parallel to the technology timeline, vivid photos depict animals in the wild, getting around just fine in all weathers.**
- **BY SEA: steamships to present day Alaska by the Alaska Marine Highway**



Sketch 1

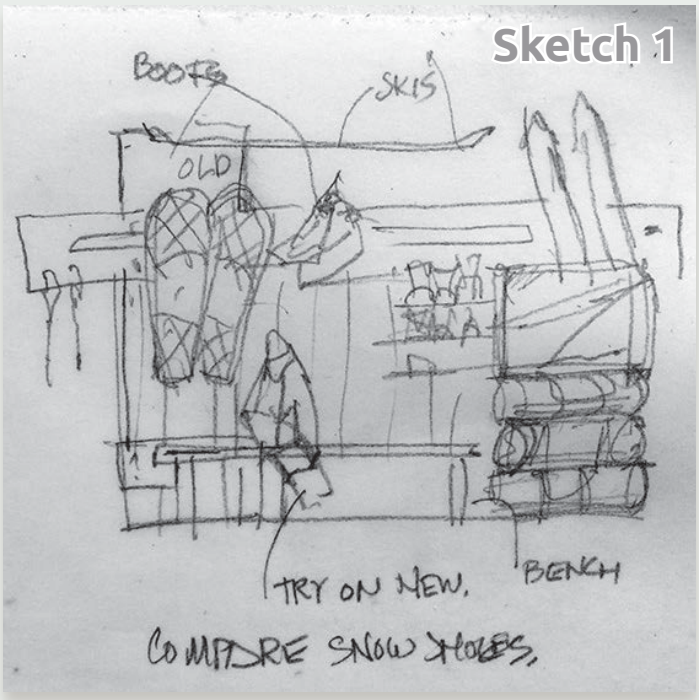


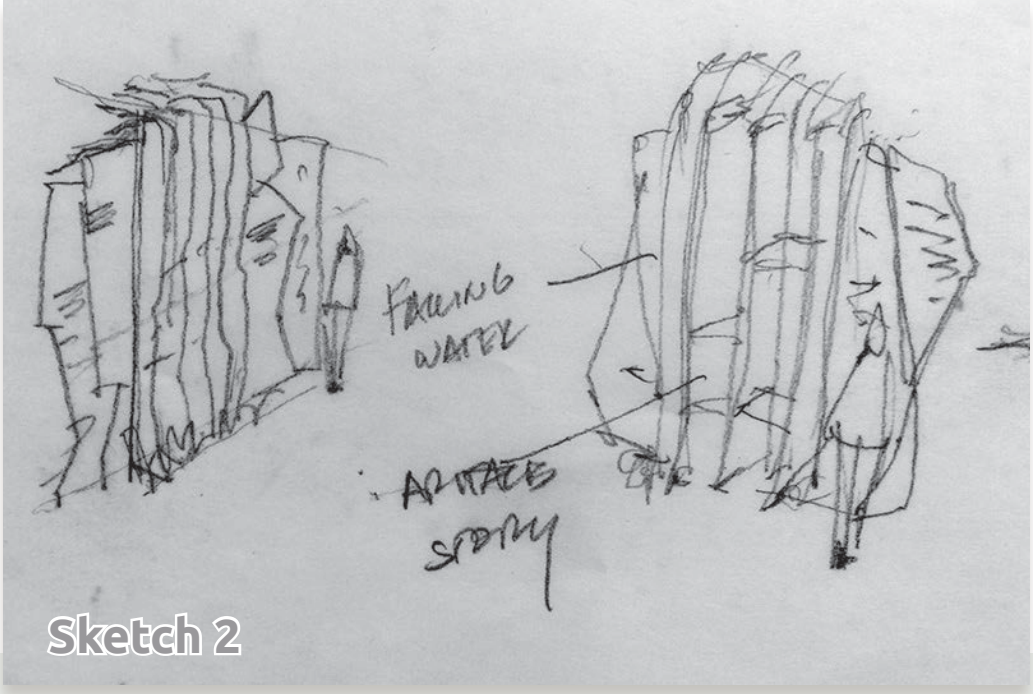
Sketch 2

THEY SAID IT COULDN'T BE DONE

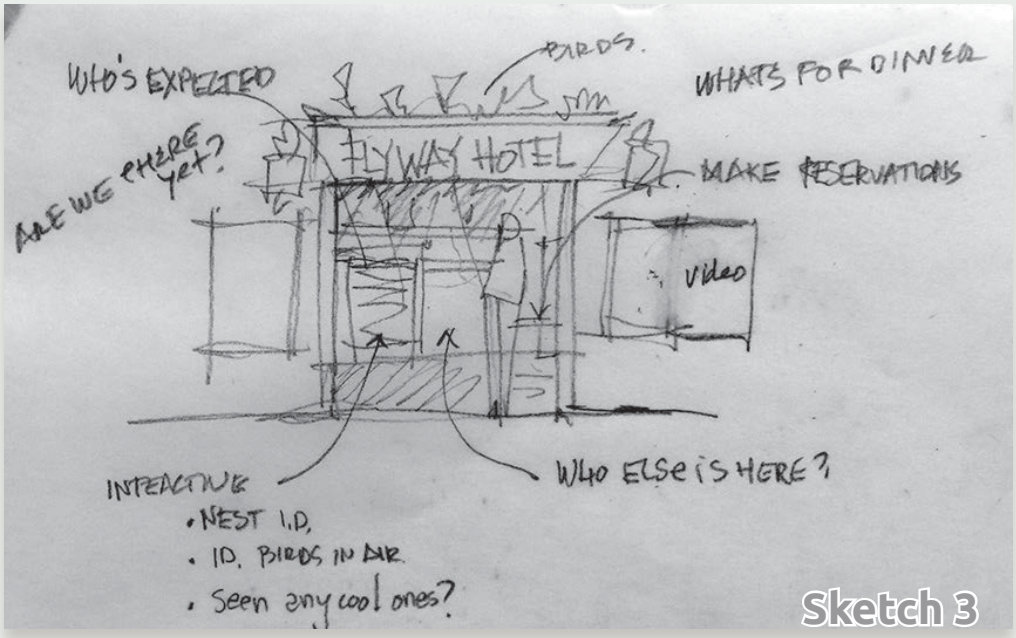
- **ON LAND: A display highlights eye-popping achievements and record-breaking events that regularly occur in the region. Extreme sports athletes post changeable videos of their exploits. All-time snowfalls and snowpacks are shown in all their spectacular immensity; time-lapse photos show how little by little, Valdezans get the better of the snow and continue to go about their business. A vignette tells the incredible story of engineering and constructing the Pipeline over vast, difficult terrain.**
- **AT SEA: Heroic rescues at sea, where Coast Guard helicopters and rescue swimmers risk their own lives to save lives, are documented by video footage and eyewitness accounts.**
- **BY AIR: The amazing stories of bush piloting, aviation innovations, aerial mapping, and search and rescue operations are explored through first person narratives and video footage.**

These examples are intended to illustrate how the Valdez Museum interpretive themes might be expressed through engaging and memorable exhibits. There are countless ways to do this. At this early stage of planning, it is appropriate to think in general terms about organizing concepts, target audiences, and exhibit look and feel, rather than to focus on specific display methods. The interpretive plan creates the framework for the creativity and innovation that will emerge during the design phase. At this point it is vital to leave all options open.





Sketch 2



Sketch 3

COST ESTIMATES

This analysis is based on information collected for the draft Master Interpretive Plan and Collections Assessment, requirements of CFR 36 - 79, Livingston Slone's experience with the Valdez Museum facilities and other museums in communities around the state of Alaska. The Pre Concept Facility Program and Rough Order of Magnitude cost estimate represent a blue sky analysis developed for long range planning by the Valdez Museum.

Staffing Considerations

Currently, the VMHA is governed by an eleven-member board of directors and staffed with four permanent full time professionals, two permanent part time employees, five temporary part time employees and numerous volunteers. The current staff is in place to oversee the Museum's transition to new or renovated facilities; however, once the Museum re-opens additional staff may be required to oversee public programs and education, and maintain and operate the Museum's many functions.

Facility Program

The areas listed in the facility program are based on assumptions of growth in visitor ship (local and tourism) and ongoing acquisition of artifacts. Exhibit galleries, collections and archival storage are shown at least forty percent above existing area. The facility program document also address public spaces for gatherings, retail sales, separate administration areas and building equipment and support functions. We have also added several functions that are not currently identified within the Museum, such as an isolation room and a theater to name a few. Refer to the detailed space list for specifics and additional comments.

The facility program shows a total net area of 23,720 square feet. A summary of areas follows:

Public Entry Areas	**1,430 NSF**	**6%**
Retail Shop	**920 NSF**	**4%**
Exhibit Galleries	**12,650 NSF**	**53%**
Education	**820 NSF**	**4%**
Collections / Curation	**5,310 NSF**	**22%**
Administration	**1,540 NSF**	**7%**
Building Support	**1,050 NSF**	**4%**
Total Building	**23,720 NSF**	**100%**
Total Gross Building Area	**28,464 GSF**	

The net areas above represent the usable space within the walls and structure. To estimate the gross area of a building we use multipliers to account for internal and external structure, walls, partitions, hallways, and building systems chases, as examples. For this project we are using a twenty percent multiplier to obtain a total building area of 28,440 gross square feet. As stated above the space analysis is intended for long range planning and budgeting. The final details of facility size, configuration and costs should be developed by the VM&HA working with a licensed architectural / engineering (AE) team experienced in museum design in Alaska. The AE working with VM&HA can then fully develop a detailed customized facility program that fits the museum's mission and vision.

The space analysis can be applied to a new single story building, a new multistory building or to develop a hybrid renovation / new building project. Determination of which direction is appropriate will be dependent on the selected site, the final space program and the available budget. This decision is best made by the VM&HA building committee working with the future AE design team.

Project Budget

There are two common approaches to budget development for this type of planning. The first approach is to determine the functions and size of a facility you want then develop a budget for that size facility. Then fund raising goals can be set and a project funding plan can be implemented. The second approach is to determine the budget and then calculate how much building you can afford and design a facility to meet the budget. In this instance we are developing a budget to fit the project not a project to fit a budget.

This analysis is for a new standalone single story museum building. Other iterations and options can be explored by the future design team. Site development costs can vary widely depending on specific conditions such as, soils conditions, topography, distance to utilities and lot configuration and lot size all impact the final cost of development. Site development costs are NOT included in this analysis. Once a final site is selected the development costs can be estimated.

We analyzed the construction costs (excluding site work) of various projects of a similar nature in communities around Alaska. Then we looked at typical construction costs for Alaskan communities similar to Valdez in terms of access, population and climate and came to a Rough Order of Magnitude (ROM) cost of $455 / square foot in today's dollars. Next we need to adjust the dollar per square foot with multipliers to reflect unknowns in the design (such as one- story or two) and to account for the time it will take to bring the project to the construction ready stage (escalation).

Experience has shown us that this level of planning justifies a 20% estimating contingency for project unknowns. Applying the estimating contingency adjusts the cost per square foot up from $455 to $546 in today's dollars. As the design is advanced through Concept, Schematic, Design Development, and Construction Documents the unknowns decrease and the estimating contingency is reduced ultimately to zero.

Time has an impact on cost as well and needs to be accounted for in the cost projections. Escalation (inflation) is currently around 2% per year. To determine this multiplier we developed an assumed timeline for the project and compound escalation to the midpoint of construction.

Fund Raising	**?? - Months, Today – May 2018?**
Site Selection / Facility Programming	**3 - Months, May – July 2018**
Design *(Concept - Construction Docs)*	**18 - Months, August 2018 – Jan 2020**
Bidding	**1 - Month, February 2020**
Construction	**20 - Months, March 2020 – Oct 2021**
Grand Opening	**November 2021**

The schedule above indicates a midpoint of construction to be January 2021 which calculates to 8.24% for four years of escalation at 2%/yr. The final construction schedule may vary, however two summer construction seasons are typically required to complete a major construction project in this climate.

The Estimated Construction Cost for a new free standing building (exclusive of site development) breaks out as follows:

Building Construction *(Jan. 2016 dollars)*	**$455 / SF**
Estimating Contingency *(20%)*	**$91 / SF**
Escalation to Jan. 2021 *(2% compounded)*	**$45 / SF**
Estimated Construction Square Foot Cost	**$591 / SF**
Estimated Building Construction Cost (28,440 GSF)	**$16,800,000**

Construction costs are only part of an overall Project Cost. Non-construction costs are typically referred to as Soft Costs which may include expenditures such as; fund raising costs, exhibit planning and design, moving costs, furnishings, permits, facility design fees, attorney fees, land surveys, geotechnical investigations and internal VM&HC administration costs. In early planning stages these soft costs are typically estimated as a percentage of the construction cost. The percent utilized is typically somewhere between 25% and 55% depending on the building type and complexity. Museums are typically on the higher side of the range due to the complexity of the mechanical and electrical systems and the requirements for an efficient and tight exterior envelope. In this case we used 43% of construction for the soft costs. The soft costs calculate out to about $7,200,000.

Estimated Building Construction	**$16,800,000**
Project Soft Costs at 43%	**$7,200,000**
Estimated Project Budget *(excludes site)*	**$24,000,000**

Site Development Costs will add 5% to 30% depending on the selected site and design option. This calculates out to a range of $1.2M to $7.2M of added cost. The new museums rough order of magnitude project budget range is **$25M to $31M** for a 24,000 square foot building.

Summary

This analysis has resulted in baseline metrics to start the discussions regarding the "right size" museum for Valdez into the future. As stated earlier site selection and functional facility programming would be the logical next steps for the project. The facility program will establish a building size that an architect can then apply to the various site options. As the site can have a major impact on the project design and construction costs, site selection should become a top priority to eliminate significant unknowns.

Rough Order of Magnitude Project Cost: $25,000,000-$31,000,000

Rough Order of Magnitude Building Size: 28,464 GSF

This represents a major commitment by the Museum Board, the City of Valdez and the community. A project of this scope should be carefully developed with the stakeholders and a team of experts, vetting the decisions and direction at every step of the process.

DRAFT Pre-Concept Facility Space Program Analysis

Valdez Museum and Historical Archive—Valdez, Alaska

Livingston Slone, Inc.—June 2, 2016

ROOM NAME	*NO.*	*NSF*	*TOTAL NSF*	*COMMENTS*
1. Public Entry Areas				
1.a Entry Vestibule	1	80	80	arctic entry
1.b Lobby / Reception / Control Desk	1	400	400	serves as public gathering space
1.c Coat Room / Public Lockers	1	50	50	
1.d Men's Toilet	1	350	350	sized for 6 toilets plus 2 urinals, 3 lavs
1.e Women's Toilet	1	430	430	sized for 10 toilets and 5 lavs
1.f Warming kitchen	1	120	120	caterer staging
	Subtotal		**1,430**	
2. Retail Shop				
2.a Retail Sales Floor	1	600	600	
2.b Checkout POS	1	50	50	sales counter
2.c Retail Stockroom	1	120	120	
2.d Coffee Counter	1	50	50	dedicated barista
2.f Retail Mgr. Office	1	100	100	private office view to sales floor
	Subtotal		**920**	
3. Exhibit Galleries				
3.a Permanent Exhibit Galleries	1	8,500	8,500	Open space defined by exhibits (total exhibit space is 40% over existing)
3.b Changing / Traveling Exhibit Space	1	2,500	2,500	Open space defined by exhibits
3.c Makers Place	1	300	300	Public 'Hands On' Experience
3.d Theater	1	950	950	60 seats flat floor with small platform and screen
3.e Gallery Storage	1	400	400	non-artifact storage
	Subtotal		**12,650**	

ROOM NAME	NO.	NSF	TOTAL NSF	COMMENTS
4. Education				
4.a Classroom	1	600	600	25 seats-flexible furniture layout, Includes art room sink
4.b Programming	1	120	120	small workroom for two people
4.c Storage	1	100	100	classroom materials and furniture storage
	Subtotal		820	
5. Collections				
5.a Loading Dock / Receiving Area	1	150	150	general receiving indoors climate controlled space
5.b Collections Holding & Isolation	1	120	120	separate air system and low temp freezer
5.c Collections Crating/ Uncrating	1	120	120	Storage area for trav-eling exhibit crates and containers.
5.d Exhibit Preparation	1	400	400	shop space for building and assembling exhibits
5.e Materials Storage	1	100	100	non artifact storage
5.f Research / Conservation Room	1	450	450	
5.g Archive Compact Storage	1	1,650	1,650	40% over current area
5.h Archive Object Storage	1	1,200	1,200	30% over current area
5.i Artifact Vehicle Storage	1	1,000	1,000	100% over current area
5.j Visiting Scholar Research Space	1	120	120	large office for transient scholars
	Subtotal		5.310	

continued >

ROOM NAME	NO.	NSF	TOTAL NSF	COMMENTS
6. Administration				
6.a Admin Assistant / Reception	1	140	140	reception desk / visitor chairs for four
6.b Museum Director's Office	1	150	150	desk and small table with chairs
6.c Marketing	1	100	100	private office
6.d Education Staff Office	1	300	300	shared office
6.e Exhibits Coordinator	1	100	100	private office
6.f Archive / Curation Director	1	100	100	private office
6.g Conference Room	1	200	200	video and teleconf capable
6.h Workroom/Storage	1	100	100	copies, printer, office supplies
6.i Staff Lockers / Break Room	1	220	220	20 lockers / kitchenette
6.j Staff Toilets (non-gender specific)	2	65	130	shared by all staff
	Subtotal		**1,540**	

A pipeline-era construction helmet in the collection.

Secure shipping containers for artifacts and objects in the ROVE building.

ROOM NAME	*NO.*	*NSF*	*TOTAL NSF*	*COMMENTS*
7. Building Support				
7.b General Building Storage	**1**	**150**	**150**	Filters, light bulbs, parts, toilet paper, paper towels, soap, etc..
7.d Housekeeping Closets	**2**	**50**	**100**	One near entry and public bathrooms
7.e Data Server/Security/ Comm Room	**1**	**100**	**100**	Centrally located in the building
7.f Electrical Room	**1**	**120**	**120**	Includes MDP and ATS equipment
7.g Generator Room	**1**	**250**	**250**	Located on Exterior wall next to Electrical Room (existing is remote at Lib.)
7.h Boiler Room	**1**	**250**	**250**	High Efficiency Boilers
7.i Air Handler Room Access	**1**	**80**	**80**	Equipment Mezzanine above Support and Admin. areas
	Subtotal		**1,050**	
Subtotal Net Square Feet			**23,720**	Existing Net Area is 12,778
		20%	**4,744**	walls, partitions, circulation, emergency exits, structure utility chases, etc.
Total Projected Gross Building Area			**28,464**	Existing Gross Area is 13,526

SITE SELECTION

The Valdez Museum is currently considering three different sites for a new Museum. This brief outlines three possible locations for the new museum and the current site with pros and cons listed for each.

Site A

Site A is located between Chenega Street and the First National Bank on Egan. The existing lot has an existing salmon structure on the property.

PROS:

- **The site is large enough to contain a 1 story building and use the existing Museum building to serve as the annex is used now. The old building can possibly be used for artifact storage as well.**
- **The site maintains the City's desire to revitalize the downtown corridor.**
- **The location is a marquee spot for many tourists and the local audience. It is located at the entry point to the city.**
- **Movement of larger delicate items like the light house lens is made easier by this location.**
- **The potential for a Museum campus is created by the proximity of the new building to what is existing.**
- **Land is flat and parking is available.**
- **Low infrastructure costs**
- **Easy right turn into the lot as visitors enter the city**

CONS:

- **Need to determine if the lot is available**
- **If needed can the building be 2 floors?**
- **Cost to buy the land and develop it**
- **Sightlines are limited for a single story building**

Site B

This site is located at the corner of Egan Drive and Meals Street. It formerly had Tesoro Auto on the site.

PROS:

- **The location is a marquee spot for many tourists and the local audience. It is located at the entry point to the city.**
- **Low infrastructure costs**
- **Tanks have been removed; site has been mitigated**

CONS:

- **The site is too small.**
- **At present the site has a slight slope on the property that may be a hindrance to construction costs.**
- **Cost to buy the land and develop it**
- **Visitors entering the city would need to make a left turn against traffic; limited parking**

Site C

Site is located on top of Meals Hill

PROS:

- **Land is donated.**
- **The building affords the opportunity to see the landscape of the area.**
- **Close proximity to Kelsey Dock traffic / activities and docking point for Alaska Marine Highway ferry**
- **First place visitors see when entering the port via water**
- **A place for inspired architecture**

CONS:

- **Infrastructure needs to be addressed**
- **The incline of the access road is steep and will be challenging in the winter.**
- **The incline is daunting for a casual walk for most people.**
- **The remote location relative to the rest of town presents security issues for the Museum, its collection and other types of less than desirable behaviors.**
- **This location doesn't support the city's desire to revitalize the downtown corridor.**

Site D

The Museum remains at its present location and several options exist.

OPTION 1: DO NOTHING

PROS:

- **No cost to the city or the Museum**

CONS:

- **Does not address the issue of the Annex being torn down and the collections/exhibit locations that exist in the Annex**
- **Does not meet the criteria set out by the Museum of having the entire Museum under one roof**
- **Does not address growth or additional staff to accommodate growth in visitorship and opportunities for outreach**

OPTION 2: GUT THE INTERIOR BUILDING AND START OVER

PROS:

- **Demolition could be phased to allow the Museum to stay open.**
- **More cost effective than other options**
  - *Site does not need to be redeveloped*
  - *Independent study by a registered Alaskan architect required for an estimate of cost*

CONS:

- **Does not address the issue of the Annex being torn down and the collections/exhibit locations that exist in the Annex**
- **Does not meet the criteria set out by the Museum of having the entire Museum under one roof.**
- **Does not address growth or additional staff to accommodate growth in visitorship and opportunities for outreach**

OPTION 3: REMAIN ON THE SITE AND TEAR THE BUILDING DOWN

PROS:

- **No new land is required**

CONS:

- **Museum will be shut down as soon as the building is demolished**
- **Artifacts, exhibits and offices will need to be relocated**
- **If Annex is torn down at same time, the exhibits and collections need to be relocated**

APPENDIX A

Summary of Best Practices Benchmarks

The Master Interpretive Planning effort and the potential relocation or renovation of the facility offer an opportunity for the Valdez Museum to put in place policies and procedures that will lead to future accreditation by the American Alliance of Museums.

Included in this section is the checklist provided by the American Alliance of Museums for starting the accreditation process.

American Alliance of Museums

A Guide to the First-Time Accreditation Process

After several years of listening to the field through surveys, interviews, and convenings, a new, streamlined *first-time accreditation process* has been created.

- Through a combination of policy, process, and technology changes, the time needed to complete an accreditation review has been reduced by 50% or more.
- More emphasis is being put on institutional impact and less on process/policy.
- The Self-Study has gone paperless.

However, there has been no dilution of the standards, and the core architecture of a Self-Study, a site visit by peers, and review by the Accreditation Commission remains.

Application

- The online application is short and collects enough information to help the Alliance staff determine if the museum is eligible and ready for accreditation.
- There is no application fee.
- Before the museum can apply, it must have taken the Pledge of Excellence and successfully completed the Core Documents Verification Program.

The Self-Study

- Is comprised of the following sections and is completed entirely online:
  - **Organizational Data** – Simple demographic questions, such as museum type, governance, budget, and staff size.
  - **Museum Overview** – Questions that gather more detailed information about the museum's mission, collections, and other certifications; and special questions if the museum is (or part of) a museum system.
  - **Operational Data** – Questions that gather detailed data on finances, facilities, human resources, attendance, and types of collections.
  - **Educational Role –** Questions about how interpretive content is developed, and how the museum carries out its educational role, does research, and evaluates impact and success.
  - **Public Service Role –** Questions about what the museum knows (and how) about the people it serves, and how it reflects/serves its community and audiences.
  - **Collections Stewardship Role –** Questions cover all areas of collections management, including accessioning/deaccessioning and loan practices, environmental conditions and controls, accountability measures, documentation, insurance, and conservation/preservation.
  - **Planning –** Questions address the museum's near-term planning processes and its preparedness for the long-term future, and how it defines and measures success
  - **Organizational Heath –** Questions on governance, financial stability, staff, security and emergency planning; and questions that show the museum operates in an accountable and transparent manner.
  - **Wrap-Up** -- An accredited museum is more than the sum of its parts. Here the museum is asked to summarize why it is important, to whom, and how it makes a difference.
  - **Attachments** – A list of documents to upload: 8 required; 2 if applicable; 4 optional.
  - **Help –** Definitions, resources, information on standards, and guidance on how to answer selected questions.
- A review fee, based on the museum's Alliance membership status, is due at the time of submission. Tier 3 Members receive a significant discount.

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American Alliance of Museums

The Site Visit

- Site visits will happen only during three periods of the year, and will be pre-assigned based on your museum's Self-Study due date (see the chart below).
- With this approach you will know far in advance the six-week window when your site visit will occur so you can plan accordingly. You will work with your peer reviewers to set the exact dates of the 2-3 day site visit.
- You will have the chance to vet a list of potential peer reviewers; the Alliance staff will select both team members.

Schedule

Applications Reviewed	Begin Self-Study	Self-Study Due	Site Visit	Commission Review
June	July	January	July 15 - Aug 30	October
October	November	May	Nov 1 - Dec 15	February
February	March	September	March 1 – April 15	June

- The time from the Self-Study's submission to the Commission's decision will be about 11-16 months, barring any issues you need to remedy during the process. (See below for a detailed timeline.)
- Once accredited, accredited status will expire in ten years. Exceptions to this are:
  - In select cases the Commission may designate a shorter award period due to concerns.
  - Requests (from the museum) for extensions to the Self-Study due date or site visit period will be approved only in rare cases due to highly unusual extenuating circumstances. Any such extension time granted will be deducted from the museum's next 10-year accreditation period.

Tips for Preparing for Accreditation

- Get informed about the process and the standards!
  - Talk to your colleagues at other accredited museums, or who do accreditation site visits, about their experiences with accreditation
  - Review information on the Alliance website
  - Review the eligibility criteria to determine if your museum can participate
  - Review the Characteristics of Excellence online
  - Read the publication, "National Standards and Best Practices for U.S. Museums"…and share it with the staff and governing authority
- Take the Pledge of Excellence.
- Gain support and commitment from your staff and governing body to seek accreditation.
- Undertake some type of formal assessment to get feedback on operations (e.g., Museum Assessment Program, Conservation Assessment Program, a consultant). . . and implement the recommendations before applying for accreditation.
- Revisit your mission and assess if it still accurately aligns with current operations.
- Build in accreditation preparation steps into your institutional plan.
- Allocate time, resources, capacity (human and financial) you will need to support the accreditation process. Build this into the strategic plan.
- Self-assess, and develop or improve, as needed, your Core Documents using online Alliance Resource Guides. Then apply for Core Documents Verification—successful completion of this program is a pre-requisite for applying for accreditation.
- Review the list of Self-Study attachments to determine what other documents your museum is missing and if any need to be developed or updated.

American Alliance of Museums

Accreditation Timeline

PRE-REQUISITE: TAKE THE PLEDGE OF EXCELLENCE	Click a box or send an email	
PRE-REQUISITE: COMPLETE CORE DOCUMENTS VERIFICATION	2 months for Alliance review once all documents submitted*	
THE ACCREDITATION PROCESS	TIME for this phase (months)	CUMULATIVE TIME for the review* (months)
APPLICATION • Once all Core Documents are verified, Museum submits application online. • Application reviewed. • If accepted, the online Self-Study link is shared and a due date is assigned (6 months).	**2 (weeks)**	**2 (weeks)**
SELF-STUDY • Museum spends up to 6 months completing online questionnaire and uploading documents. • Museum submits all materials by assigned due date. • Alliance staff does thorough review of materials for completeness. • In 1 month, museum receives review results (Self- Study Review Checklist). • Museum responds to any requests for clarification or information, and/or submits any missing documents within 1 month. • Program staff determine whether or not the museum is ready for a site visit.	**8**	**8 ½**
SITE VISIT • Process begins when museum submits Self-Study (Site Visit and Self-Study phases run concurrent for two months). • Museum receives list of potential Peer Reviewers to approve; museum returns list within 1 week. • Accreditation Program staff makes requests to two of the approved individuals to serve as the site visit team (the Visiting Committee). • The Visiting Committee coordinates with museum to set visit date within the pre-assigned six-week window. • Museum prepares for site visit. • Visit occurs. • Visiting Committee writes and submits report to Accreditation Commission. • Museum placed on pre-assigned Commission meeting agenda.	**2-4**	**10-12**
ACCREDITATION COMMISSION REVIEW & DECISION • Accreditation Commission reviews Self-Study and Visiting Committee report. • Commission grants or denies accreditation, or tables its decision for up to 1 year so museum can address specific concerns. • Museum receives decision letter and a copy of the Visiting Committee report. • When accreditation is granted, the next Self-Study due date is stated in the decision letter. Accreditation is granted for 10 years (shorter terms of 5 years are sometimes applied instead).	**1-4**	**11-16**

* Times given are approximate and do not factor in additional time the museum must take to remedy incomplete items throughout the process or tabling actions by the Commission at final decision stage.

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APPENDIX B

Collections Assessment Report

The Valdez Museum & Historical Archive

Collections Assessment

20 July 2015

alchemy of design llc

Introduction

The Valdez Museum & Historical Archive preserves, presents, and interprets the history and culture of Valdez, Alaska, the Copper River Basin, and Prince William Sound, a region of Alaska encompassing an approximately 300-mile radius centered on Valdez. The Valdez Museum is contracted by the City of Valdez for stewardship of the museum's collection, which is owned by the City. The City of Valdez also owns and maintains the museum's two buildings and grounds.

Currently, the Valdez Museum & Historical Archive is undergoing some exciting changes that present both great opportunity in setting new courses and some challenges relative to relocation of the museum and its collections. In February 2015, The Alchemy of Design visited the Valdez Museum to assess the museum's collections, in particular relative to the potential re-location of the museum.

With Master Interpretive Planning scheduled to begin in July 2015, this Collections Assessment seeks to review the collections, outline considerations for planning in the event that temporary storage is required before relocation to the new space, establish a checklist of facilities requirements for a new space, and assess a budget for the move.

This collections assessment was undertaken by The Alchemy of Design, an exhibit planning and design firm, with input from representatives of Livingstone Sloan, an architecture firm, and Acme Scenic & Display, an exhibit fabricator. This assessment is primarily designed to inform the Board of Directors and Museum staff in the planning required to transition the collections from its present location through a variety of potential scenarios to its future location in a new or renovated facility.

From the collection of the Valdez Museum

Review of Collections

The museum collection has its origins in the 1901 historical displays established by Valdez prospector and private collector Joseph Bourke; some of this original collection remains a part of the museum's core collection. In the decades that followed, the collection changed hands and acquired new holdings. In 1976, the museum hired its first professional curator, and beginning in the 1990s, the museum substantially improved collections cataloguing and stewardship policies. Museum staff have worked diligently to complete cataloguing of the collection, which is now stored and preserved at the Valdez Museum and the Remembering Old Valdez Exhibit (ROVE) building.

Currently, approximately 75% of the collection is catalogued and an estimated 90% has at least partial records. The Valdez Museum holds over 75,000 artifacts and objects, which are housed at the museum site (6,000 square feet) and ROVE annex (3,400 square feet), as well as an off-site location (100 square feet). A good portion of the collection is contained in climate-controlled collections storage, which contains open storage, flat files, and compact shelving. Approximately 40,000 of the estimated 75,000 items are small artifacts, photographs, and documents, which are housed in the museum's compact shelving. The lockable SpaceSaver unit contains 10 aisles of 33-foot shelving. Additional collections storage is located at the ROVE building, which includes open storage and fixed shelving units. The museum's largest items include: a 1:20 model of Old Valdez, the Pinzon Bar, a section of an Old Valdez home—the Held House, a 1,600-lb lighthouse lens, numerous vehicles, and salvaged sections of the Perry, a 35-foot fishing vessel.

Summary of the Collections Assessment

This Collections Assessment explores the various needs for movement and storage of the collections as the Valdez Museum transitions to a new facility. While a variety of scenarios may come to pass, the Valdez Museum must plan for the worst case scenario, which would be the movement of the entire collection to a temporary storage site until the new facility is completed.

Due to the number of variables (timelines, uncertainty around facility decisions, the length of the master planning process, and the time required to construct a new facility), a budget to pack, move, store, and relocate the collections cannot be fully qualified at this point in time. However, this assessment outlines the wide range of possible expenses that will ultimately drive the budget for the transition. Possible expenses include the cost to dismantle and pack the collections and exhibits, hiring of licensed and bonded movers, hiring of professionals specializing in artifact handling and moving, transportation expenses, rental or construction of temporary storage buildings, land purchase or month-to month rental charges, energy and other utilities, and potential land improvement costs.

From the collection of the Valdez Museum

Museum Relocation Scenarios

The museum re-location could take the form of several possible scenarios: a new building in a new location, a new building in the present location, an expansion of the current building, or a move to an existing building with retrofitting for the museum and collections. Because the timeline for the re-location is uncertain, the museum must prepare for the worst-case scenario, which would include a move into temporary storage and a second move into new or renovated facilities. The following scenarios are possibilities that the Museum should consider:

1. **Best Case Scenario**: the collections can remain in the current buildings, the Museum and the ROVE building, until a new facility is established and the collections can be moved directly into the new facility.
2. **Scenario with removal of the ROVE building only**: if the collections need to be removed from the ROVE building, there is the option to move a majority of the collections into the Museum and close the Museum for the duration. Additional overflow space might first be sought throughout City-owned facilities. The Museum might approach the Maxine & Jesse Whitney Museum at Prince William Sound Community College as a potential storage site for photos and manuscripts currently housed in the SpaceSaver unit. The Old Valdez model might be housed temporarily at the Visitor Center, and some vehicles might be housed in a garage or other temporary storage unit.
3. **Scenario with removal of the Museum only**: if the collections need to be removed from the Museum only, there is the option to move a good portion of the collections to the ROVE building and secure a separate storage unit for the Pinzon bar and the lighthouse lens. This would likely necessitate the closing of the ROVE building to the public for the duration. If the City allows it, the spaces adjacent to the ROVE portion of the Annex might be used for short term storage.
4. **Worst Case Scenario**: the collections held at the Museum and the ROVE building need to move to temporary storage. A temporary storage solution for the collections and exhibits would require 20,000 square feet. Presently, there is about 10,000 square feet being used for artifact storage, excluding exhibits at the Museum and ROVE. If possible, some exhibits might be lent to the Visitor Center, the Valdez Airport, local schools, the Prince William Sound Community College, or the Whitney Museum. It is likely that no single space would serve the environmental and square footage requirements for the collections.

Planning Options for Temporary Storage

A suitable temporary storage solution must have adequate climate control for a good portion of the collections and strict climate control for the most vulnerable artifacts. Valdez is a very extreme climate with coastal winds, huge snow loads, and wide temperature and humidity swings from winter to summer. Any structure would need to be suitable for wind loads of 140 mph and snow loads of 160 psf, as well as have suitable climate control and security under the Museum's insurance requirements.

In the event that a temporary storage facility will be required, the museum should estimate the overall length of time that the collections will need to be housed. While any temporary storage site should have a minimum of security, cleanliness, and climate control, a long term storage site(s) should be carefully vetted to maintain climate control for the museum's most fragile objects and artifacts. If necessary,

some fragile objects may need to be stored at a sister institution or similar site where strict climate control and security can be maintained. The most environmentally sensitive artifacts include the manuscript and photo collections housed primarily in the SpaceSaver shelves and the flat files.

The museum should consider hiring an engineer to assess any temporary storage solution. There are a number of options for temporary storage that the Museum should consider.

1. **Existing Buildings in Valdez**: A number of existing buildings in Valdez might be suitable for storage of portions of the collections:
    a. Vacant motels, homes, and warehouses
    b. Climate-controlled self-storage units
    c. The Whitney Museum: has the benefit of climate control, cleanliness, and security. The "Red Room" could be used to store paper and small artifacts.
    d. The Visitor Center
    e. The Prospector building

Tension membrane structure

2. **Existing Buildings in Anchorage**: Packing and transporting the Collections to Anchorage might be more cost effective due to the likelihood of a greater range of available warehouses and climate controlled self-storage units of a size required by the collections. The Anchorage Museum should be contacted as a possible storage site.

3. **Temporary Structures**: A range of temporary storage should be considered for portions or the total collection. If a temporary structure is a viable solution, the cost of purchasing or renting the land as well as the expense to pave or pour a foundation on an unfinished parcel should not be overlooked.
    a. 48-foot trailers with generators
    b. Cargo containers with generators
    c. Cargo ship
    d. FEMA-style trailers

e. Temporary structures such as a tension membrane structure such as those offered by Sprung (http://www.sprung.com/). These structures have an insulation value of R-30, and have been installed in areas vulnerable to extreme cold and hurricane winds, such as the Arctic, Antarctica, and desert climates. The cost is estimated at $30/square foot to purchase or $.60/square foot per month to lease. The cost does not include the land, HVAC, lighting, plumbing or interior finishes such as room dividers or hallways. This type of structure could serve as collections storage as well as a temporary museum site if desired.

Interior of tension membrane structure

4. **Construct a Warehouse:** The Museum may want to consider fabricating a new warehouse. This option requires that the Museum find land, prepare the surface with asphalt or concrete, and secure utilities. A tilt-up building would be cost effective, and shorten the construction timeline. Using the tilt-up method, concrete elements are formed horizontally, and once cured "tilted" up into position. Another option is a warehouse structure of panelized steel.
    a. Museum Ownership: if the museum finances a new warehouse, there are a number of considerations. First, if the collections moves into a new facility, the Museum would then need to sell or rent the warehouse. Second, the Museum maybe want to consider designing and constructing the warehouse in such a way that the museum can be built around it.
    b. Opportunities to Partner: Another possibility is to identify potential partnerships with companies or organizations that may be interested in a new warehouse. The Museum would essentially rent the space from the partner until the museum is completed and the partner is ready to occupy.

Plan for Preparing for the Collections Move

Although the collections move will be largely impacted by the building decisions, there are a number of core events that have been identified. These core events—while not an exhaustive list—are organized in a manner that would drive the development of the final movement plan.

From the collection of the Valdez Museum

Checklist of Core Events

The following outlines the core events that must happen for a smooth transition from the current space to a temporary storage site to the new facility.

1. Continue the effort to catalogue the collections. All of the collections should be catalogued and should be digitally accounted for to track and organize the collections as it is moved from location to location.
2. Hire a professional to assess the collections in order to detail which artifacts must be packed and moved by a specialist. The Alaska State Museum may be a possible use as a consultant or a source of subcontractors for this need.
3. Determine which buildings would need to be vacated and when.
4. Establish which portions of the collections need to be re-housed temporarily.
5. Identify temporary storage site and facilities. Establish a system for tracking where each portion of the collections are housed for efficient tracking.
6. Plan the sequence of move(s), and develop a schedule for the move(s). Include time to secure estimates from specialty movers. Plan for the work force necessary to carry out each step.
7. Fabricate specialized crates and other storage containers for transportation and storage of fragile artifacts.
8. Prepare the new space for the collections.

Collection Groups

An initial step is to organize the collections by size in order to plan for the most effective manner of transportation and artifact/object safety. The collections can be divided into six categories:

1. Small objects to be packed and moved *en masse,*
2. Mid-sized objects that can be transported individually by one or two people, including typewriters and small furniture items,
3. Flat files,
4. Photographs and manuscripts,
5. Large objects such as jukeboxes, vehicles, and pianos, and
6. Oversized or fragile objects that will need to be planned for on a case-by-case basis, such as the lighthouse lens, the Held House and the Pinzon Bar.

From the collection of the Valdez Museum

Sequence of Artifact Move

The plan for moving the collections should seek to keep home locations of collections groupings intact to minimize any confusion and misplacement. Sequencing will be largely dependent on how the various scenarios play out. In the best case scenario when a ready-to-occupy building is constructed, the collections would be established and moved first, followed by exhibits and other museum materials and furniture. In other scenarios, consideration should be given to moving the most fragile and most valuable artifacts first to ensure their security.

Transportation and Resource Needs

While Museum staff should oversee every step of the transition, the Museum should consider hiring a licensed and bonded moving company to move the bulk of the collections, and a specialist for the most fragile artifacts. A specialist should be contracted to determine which artifacts require disassembly; in some instances modifications to the building to widen the exit may be required to move artifacts such as the Ahrens steamer and the Hinchinbrook lens out of the building.

Artifact / Object	**Recommendations**
1:20 model of Old Valdez	Hire licensed and bonded moving company
Pinzon Bar	Hire exhibit fabricator to dismantle, pack, and reinstall in the new facility. Hire a licensed and bonded moving company for the move.
Lighthouse Lens	Hire specialist to dismantle, pack, transport, and reassemble in the new space
Vehicles	Drive those that are maintained and ready for transportation
Vehicles (non-powered)	Hire towing company to move vehicles that cannot drive on a flatbed trailer; some vehicles may be manually guided for short distances.
Held House	Assess whether or not this can be moved as is or if it requires dismantling; hire specialty movers
Perry /Exterior Artifacts	Hire moving company for oversized salvaged pieces (wheelhouse, boom, and mast) and other objects and artifacts The City may be able to assist.

Collections Needs at a New or Renovated Museum

The Master Interpretive Planning process and the potential relocation of the museum offer an opportunity for the Valdez Museum to put in place policies and procedures that will lead to future accreditation by the American Alliance of Museums. Accreditation rests on how well a museum's operations fall in line with national standards and best practices. National standards are things that good museums should do, and best practices are the accepted actions that are thought to be the most effective or most correct in the museum industry. National standards and best practices address public trust and accountability, mission and planning, leadership and organizational structure, collections stewardship, education and interpretation, financial stability, and facilities and risk management. This portion of the Collections Assessment addresses, in a sweeping manner, some of the key points that warrant consideration relative to collections stewardship and facilities at the Valdez Museum.

From the collection of the Valdez Museum

Mission Statement

The mission of the Valdez Museum is to preserve, present, and interpret the culture and heritage of Valdez, Alaska, Prince William Sound, and the Copper River Basin. While the mission statement provides a sturdy foundation for the development of a Master Interpretive Plan, it is expected that the Master Interpretive Plan will further develop the intellectual framework for the new museum's vision, estimate square footage for museum functions and display, and begin to identify the key components of the collection that will be designated for permanent exhibition.

Collections Facilities

This Collections Assessment begins to articulate considerations that will need to be addressed in a new or renovated facility for appropriate collections stewardship. While not a complete list, these areas should be addressed in planning for a new facility.

1) **Overall square footage for collection storage:** This is a function of the existing collection requirements and planned growth. The actual area for collection storage and curation should be determined by museum planners and architects during Master Planning; however, the Museum will likely require, at minimum, 4,000 square feet of climate-controlled storage for the collection. The lockable SpaceSaver unit should be relocated and expanded. An inventory of existing storage units, supports, supplies, and artifact display cases that can be repurposed and reused should be undertaken. While the Museum has developed unique support structures for some artifacts, a plan for effective storage of medium and large artifacts that will not be on permanent display (sleds, automobiles, trucks, and furniture) should be undertaken.

2) **Facility Planning**: The museum should consider the following needs when assessing the future facility and its usage:
   a) A loading dock of adequate size for the museum's largest artifacts,
   b) A rolling door and air lock for large artifact delivery,
   c) A clear and adequate pathway from the loading dock to the artifact storage area for easy of transport
   d) An artifact preparation and care space of a minimum of 150 square feet.
   e) An archives or research area that allows for outside researchers and the public to access the archives
   f) Space for receiving and processing of new collections
   g) Office space for an expanded staff
   h) General storage: The Museum should not overlook the need for generous general storage areas that support the Museum's offices, public programs, and facilities needs. In addition, consideration should be given to storage of crates for existing changing exhibits or for traveling exhibit storage.
   i) Artifacts and collections need to be separated from any waste or recycling areas. Maintain separation of non-collection items such as old exhibit signage and reference materials from the core collection.
   j) All doors to and from the archives area need to be fireproof.

From the collection of the Valdez Museum

k) All archives areas need to be above ground, ideally on the first floor. If the new museum is a multi-story structure, a freight elevator will be required to facilitate transportation of artifacts to different elevations.

From the collection of the Valdez Museum

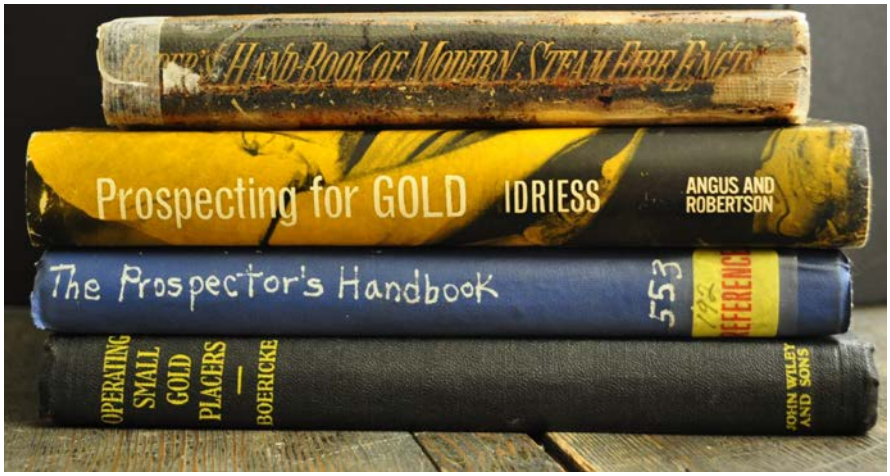
3) **Security / HVAC / Fire Suppression:** While a new or renovated facility will likely have a state-of-the art security system, collections storage should also have a separate security system. A fire door with key locked security is recommended. Re-purposing of the current HVAC and fire suppression systems may not be possible. By the time, the new facility is established, the most current available technology would be recommended for use, and should meet or exceed the federal standard 36 CFR 79 Curation of Federally-Owned and Administered Archeological Collections guidelines.

4) **Disaster Preparedness:** With Valdez's close proximity to the water, it is recommended that water proofing be extended to 4 -5 feet for added security. In addition, the museum should consider developing or updating a disaster preparedness plan that seeks to minimize risk and loss and outlines appropriate protection for people, facilities, and the collections. The building should also be structurally earthquake proofed, and collections storage should be structured to ensure artifact safety.

Budget Assessment

Due to the number of variables and scenarios, a budget to pack, move, store, and relocate the collections cannot be fully qualified at this point in time.

1. Budget for dismantling current exhibits (keep intact exhibits upgraded since 2007 including Moving Experience, Exxon Valdez, and Aviation, and possibly the Miner's Cabin and Parlor; the remaining exhibits can be dismantle and reconfigured or discarded):



From the collection of the Valdez Museum

   a. Estimate the hours, scope, size, and number of items
   b. Estimate hours for an electrician for dismantling of electronic exhibits

2. Budget for collections packing:
   a. Estimate the hours, scope, size, and number of items
   b. Determine number of pallets required
   c. List items that would not be shipped on pallets: Pinzon bar, lighthouse lens, Held House, Old Town model, sled collection, Ft. Liscum cannon, stagecoach, other vehicles, and outdoor artifacts

3. Budget for transportation:
   a. Determine temporary storage location and distance
   b. Determine size of the move and number of trucks required
   c. Secure estimates for movers

4. Budget for temporary storage:
   a. Expense for temporary structure rental and setup/breakdown
   b. Rent on land for temporary building
   c. Rent on temporary space in existing buildings
   d. Utilities for climate control
   e. Security costs
   f. Timeline: up to five years for completion of new building

APPENDIX C

Community Stakeholder Notes and Online Survey Responses

Valdez Museum & Historical Archive—Master Interpretive Planning

Executive Summary of Community Meetings

On August 17th and 18th, interpretive planners and designers from The Alchemy of Design joined staff from the Valdez Museum to host a series of public meetings to solicit the ideas and input of the community as the Museum undertakes the first steps in the Master Planning Process.

The comprehensive notes capture the input from each meeting in which the facilitator asked community members to discuss what they felt the Valdez Museum currently offers as well as what the Museum could offer in the future.

The Alchemy of Design will undertake a comprehensive analysis of trends in opinion; however, these key ideas came to the forefront in most of the meetings:

- The Valdez Museum is doing a good job capturing what is unique and special about local history in exhibits, and the Valdez Museum educational programs are engaging and strong.
- The museum is doing a good job reaching tourists, local museum goers and schoolchildren. The museum should work to reach new audiences in the future including the Native American community, the 20 – 40 year old population, and transient populations (seasonal workers and extreme sport enthusiasts), as well as offer more for locals to encourage repeat visitorship.
- The big ideas the museum should be communicating are stories that address the unique history of Valdez (the transportation theme, the earthquake, the town relocation, the gold rush, the oil spill, the boom and bust story). Themes of resilience, perseverance, survival, innovation and extremes predominated in the meetings.

Next Steps

The Museum can circulate the comprehensive stakeholder meeting notes to the meeting attendees for comment. Alchemy will develop on online survey to solicit additional public input for those who were unable to attend the meetings.

In the next stage of master interpretive planning, Alchemy will develop a theme document as well as begin to outline site needs for a new or renovated museum. The plan document or an executive summary of the plan will be able to serve as a key piece in the museum's future fundraising campaign.

Community Meetings Notes (August 17 and 18, 2015)
Participants:
Meeting 1: Jim Gifford, Wendy Goldstein, Mollie Good, Tabitha Gregory, Sara Irwin Goudreau, Gloria McAlister, Tom McAlister, Dorothy Moore, Father Eric Wiseman
Meeting 2: Lea Cockerham, Michelle Cullen, Amy Gould, Ezra Gould, Jonathan Gould, Tim James, Tom McAlister, Karen Stewart, Laurine Regan, Erica Shirk
Meeting 3: Beverly Colapietro, Nancy Lethcoe, Lanette Oliver, Louise Parish, Cynthia Shidner
Meeting 4: Laura Johnston, Emmie Swanson, Interim City Manager Robert Jean

VMHA staff: Andrew Goldstein, Patricia Relay, Faith Revell
The Alchemy of Design: Kelley Mlicki, Alice Parman, Alan Ransenberg

What is unique and special about the Valdez Museum?
Meeting 1
– Valdez is unique and special; the museum captures that. A combination of history and education.
– How it doesn't remain static, continues to engage the community
– Some really big stories, national to universal in scope, and big artifacts
– Tells a really good story of Valdez. Exhibits and spaces are very nice. Community events, photos, quilts keep involvement in the community.
– Very good as a small museum. As it grows, it shouldn't lose its uniqueness. But there are unique stories: first transportation point to Alaska, and continued to be so with oil—shipping in or out of Alaska. Each person/group has their own story to be told.
– Valdez Museum is very approachable. Utilizes small spaces very well. I took a four- and five-year old to the museum. They spent time in the kitchen, wouldn't leave. Ran around and felt at home. I had to drag them out.

Meeting 2
– Reflects the history and culture of Valdez and the larger Copper River basin.
– Pinzon bar, a great piece of history, restored really nicely.
– Design and flow of exhibits work well. Cultural, historical, with ease of flow.
– "I love that fake fur fish."
– I love the direction of the educational programs. There is so much to work with: history, Natives, Gold Rush, earthquake, TAPS, EVOS, present-day.
– Does a good job in the space they have.
– Such a great family place. I went as a kid, now I take my kids. Hands-on.
– What's happened here: capture that.

Meeting 3
– Two museums, people can split their time, take a break in between
– Educational outreach has been strong for many years: kits, interactives, drawing from the collection
– How comprehensive it seemed. Traveling exhibits. Covers the whole history of Valdez. More than just Egan.
– Tells stories of a community. I feel close to some of the displays, such as Richardson Highway. Personal connection to Old Town exhibit.

Meeting 4
– Our history—vast and interesting: Gold Rush or before
– So spread out in different spaces

– Programming with kids—presenting culture and history of the area to kids before it's lost

What aspects of the museum are working well?

Meeting 1

– Vignettes: kitchen, cabin, parlor
– Lots of artifacts, but it's not a flea market; they are grouped and interpreted well.
– Human stories told in their own words.
– Interactives: drop a coat hanger in a hat
– Not everything is behind a glass wall: texture, touching. You're right on top of the history.
– Coloring stations, scavenger hunt
– Organizations' involvement, e.g. drawing in firefighters to work on the fire engine. Community involvement with specific collections.
– Education programs bring exhibits to life—tactile interactives—important for children and adults.
– Adults did scavenger hunt.
– The museum networks with other agencies in the community, e.g. Gold Rush Days, earning the leg lamp.

Meeting 2

– Location. Fills a void in the downtown landscape. Walking distance from RV parks. In the heart of the city. A landmark and local attraction.
– Rotating exhibits: don't miss!
– Exhibit layout in a small area: good flow.
– Annex: 2 for 1 deal
– All on one level, works well for older visitors
– Website is easy to navigate, has a search button
– *Insider* magazine

Meeting 3

– Reception of guests, cash system, computer sales
– A lot of seniors like coming to annex. Places to sit down, watch a movie for 40 minutes.
– People read the text; there's about the right amount.
– Both movie and videos: gives people options when they have varied time availability.
– Hands-on Native crafts, Alutiiq visor. Scavenger hunt.
– Fire engine is often photographed.
– EVOS exhibit: lots of info. It's something visitors lived through.

Meeting 4

– Educational programming
– New and temporary exhibits
– Staff and team

How would you like to see the museum change?

Meeting 1

– The journey through time could be more immersive—actually walk through the parlor. Literally walking through history.
– What was it like to live in the time of the parlor? As a child, teenager; in terms of gender, ethnicity. Communication in a time before cellphones.

– More emphasis on ethnic diversity. “Chinese graveyard” probably Japanese. Ethnicity changes throughout Valdez history. Book: *Tonsina Kate*, recollections of 17-year-old Native girl in 1930.
– Children’s museum now incorporated with other exhibits. Kids playing loudly next to listening station. There could be a children’s section where they could make noise.
– Old Town exhibit: improve lighting. It’s hard to follow—where are we? Best way to view is from a wheelchair; building needs ADA improvement, needs context.
– More about snow and how people deal with it. Snow has a huge wow factor—so dramatic.
– Missing topic: no-one in Valdez is doing natural history (includes snow). Global warming, glacier recession, northern extreme of temperate rainforest. Aquaculture and fisheries.
– Organizations within the city that have long standing: Pioneers, Elks, Eagles, churches, school and city records
– More sports associated with snow: extreme skiing, snow machine races, ice climbing
– On-line presence: expand and retain audiences
– Gold mining in the Valdez area: get out to explore the stamp mill. The museum could be the beginning of the tourist’s journey.
– Basketball, baseball

Meeting 2
– More space, modernization
– Second story with big windows, light
– Meeting and classroom spaces, auditorium, event spaces
– Bar/café
– Store could be expanded, add inventory. I forget about it. Make it more inviting.
– Hang objects from the ceiling
– Incorporate the *Perry* inside
– New exhibits including winter and winter sports
– Engineering marvels: removing Hotel Hill, Alison Creek, Silver Bay—this will be our history.
– Represent indigenous cultures
– Technology, interactive films. Short video to set the stage, then see the objects.
– Room that replicates an earthquake.
– Touch, feel, look through, ladders: an adventure through history and time.
– Sounds in the background
– Temperatures can vary
– Oral histories: interweaving of technology and real artifacts

Meeting 3
– At least one really big classroom with windows, lighting, storage space
– Bigger areas for exhibits: more information, more room for visitors
– More oral history videos, e.g. Old Towners
– Interactive listening post where visitors record their own stories
– Addition to Native gallery with language clips
– Native docents, people to interpret their own culture
– Add to Native artifact collection (borrow from Whitney Museum?)
– Docents are needed
– Rework interpretive signs: some lack relevant information, e.g. “Boy’s athletic jacket”
– Gift shop could be expanded: Alaska Native handcrafts; watch artists at work
– More places to sit down, in main museum
– Large map of Prince William Sound in annex

Meeting 4
– Beautiful rotating art gallery
– Permanent art gallery with work by local/regional/AK artists
– Everything in the same building
– Office with windows and ventilation; no leaks; no bugs
– A classroom
– A kitchen for evening receptions
– Conference room
– Lunchroom
– Expanded exhibits
– A maritime exhibit
– A place to build exhibits
– Annex: new façade, paint, spruce up. Even temporarily—it's a terrible eyesore. People are afraid to go in. Not welcoming.
– A room where we can properly photograph artifacts. Workspace to clean artifacts.
– Separate research room
– Storage space
– Proper office space; better functioning front office
– More staff
– Space for exhibit furniture not in use

What audiences does the museum do a good job of serving?
Meeting 1
– Schools
– Tourists
– More children and families
– Repeat visitors
– Homeschool families (two programs: Focus and Valdez city schools)
– Researchers, about 10 people per month: historical research for books, articles, family history
– Members: there are 115
– Adult learners interested in history, who come for programs

Meeting 2
– All age groups—design, educational programs
– Leans more to visitor traffic (tourists) than community
– Students, especially home schoolers (programs)
– Families. Kid-friendly, family programs.

Meeting 3
– Kids and their families
– Out of town visitors
– People who like to attend openings and take workshops
– Year-round residents—locals
– RV park people
– It was a sunny summer. After the museum visit some people visited Old Town, Old Town cemetery, Glacier Lake. A flyer would be good to encourage people to take history out there.
– People who have never felt an earthquake

– People are learning about Alaska history and culture here: adult learners.

Meeting 4
– Students: provide a lot of education despite limitations of facility. Excellent programs.
– Community, via events, gift shop, programming, local art shows. Need to update, continually change exhibits. “I haven’t been there in years.”
– Tourists

What new audiences could the museum attract?
Meeting 1
– Internet connection: virtual audience. Programming, crowd sourcing, communication strategies and best practices, keep in touch with people who come and go.
– Transient population: Coast Guard, oil workers, fisheries, canneries, construction
– Young professionals. Exhibits become redundant, how get repeat visits? Publications; challenging, provocative exhibits. Not 101.
– Remote learners: online walking tour of Old Town
– Pinzon Bar: open the bar as a sandwich shop, put it back to work
– Native community
– Like Anchorage’s 100th anniversary: theater people dress up as characters. High school theater group could do this.
– Someone from Old Town shares memories; people share recollections. At the Old Town model.
– When kids are born, a birth packet with a welcome note from the museum
– Service organizations: archive their history. I just went to a memorial, she organized the Eagles Auxiliary.
– History of the schools. Time frame before the 1950s: WWII, transportation, railroad and trucking.

Meeting 2
– More interactive space for children. Kids and history, putting on hats. Specific area for kids; corral them in one area.
– Don’t see young parents, 30-40-year-olds.
– Locals who haven’t been to the museum in years. Fellowshipping events to attract newcomers.
– People have an interest or they don’t.
– We should attract non-museum goers.
– “Nothing ever changes” used to be true, not true now.
– Parties, bands, singles nights.
– We had my son’s rehearsal dinner at the museum; opened the Pinzon bar
– Creating a bigger, brighter space
– Student art show, more along these lines, for adults.
– Feature local artists, artists from upcountry. Represent the whole region.

Meeting 3
– Teenagers—as docents, interns; help design exhibits; a café would attract them
– Young adults: people in their 30s, 40s, working class and professionals
– Vibrant new art teacher in town: art show is working
– Ferry and tour boat passengers; they have 30 minutes. If we opened at 8 a.m. more would come.
– Valdez old-timers who live here
– People who grew up in Old Town but live elsewhere. How can we reach them? We should list their names, get their stories.

– The community. We are slow and empty in the winter. Events bring people in, especially events that showcase local/regional artists and others.
– Native people who live here
– College students, via a for-credit class
– Let people know there's a place to sit down

Meeting 4
– More locals
– More teachers with field trips, and on their own
– Old Towners
– Winter tourists, extreme sports enthusiasts. They have down days when can't fly.
– Fishermen: they came for Annette Bellamy show (artist and fisherwoman)
– People in 30s, 40s age range

Take-home messages
Meeting 1
– Resilience, persistence
– Adaptability
– Don't degenerate into hyperbole, don't cheerlead. Resilience and adaptability are often the result of pain. It's not heroes vs. everyone else.
– This place is connected to the world and the individual that views it, and they're part of a big picture.
– Boom and bust
– You gotta be crazy
– People have a warm spot for Valdez; want to come back.
– Valdez is incredibly beautiful, no matter what the season.
– People feel welcome. People are approachable. Wastebaskets and benches everywhere.

Meeting 2
– Resilient nature of Valdez and the region
– Valdez has an incredible and varied history.
– Boom and bust
– Valdez is a great place to live
– What Valdez is going to be. William Riker from Star Trek was born in Valdez, AK (according to the show). Gene Rodenberry visited Valdez. Patty Relay just found her Klingon-to-English dictionary.
– We are a diverse and unique group of people, living and past. Our characters: Bill Walker, the Egans, Joe Hazelwood, the Days of Dayville, Andrew Jackson Meals, Hazelets. Many characters ended up in jail.

Meeting 3
– Lessons learned: fire, Exxon Valdez
– Native cultures continue to innovate, are dynamic
– Life story; smells of a log cabin. Imagine myself in someone else's shoes.
– How much history has been packed into the last 115 years of this relatively new city.
– Resilience: facing challenges, being strong.
– Valdez is such an important connection to the interior. Richardson Highway was such a feat to build.
– Bring in more literature
– Now what? How do I get involved? What's available for my kid?

Meeting 4
– This is a vibrant community; there's a lot going on.
– Change preconceived notions about climate, wildlife
– Visitors get a feel for the get rich quick outlook, since the Gold Rush. This goes along with seasonal work: gamble with fishing. The way some Alaskans think. EVOS: people made a lot of money, were rich for a couple of years, then had nothing.

Key concepts and facts
Meeting 1
– Tragedies: the earthquake, the oil spill, fires
– Transportation
    Valdez the first road to the interior, before Anchorage.
    Maritime freight, then land freight: horses, cars, trucks
    Train, 1923. Freight to interior via Seward. Government train. We almost got a train (Reynolds).
    1950s, government-run railroad via Anchorage to Fairbanks. Independent truckers out of Valdez.
    Hearing in late 1950s, held at the school, led to decline in trucking. "We're still pissed!"
    The Federal government owned Alaska. Still owns railroad right of way. That railroad property can be controlled by D.C.
    Reverse transportation: taking things out via the pipeline
    Aviation history
– Pipeline in the 1970s
    Gambling, Mafia, prostitution. Underbelly, another Gold Rush. Houses on wheels. Only two pay phones.
    Bert Cottle, undercover operation, was on a first name basis with all the girls in town.
    The sheer amount of money flowing through the town: gold nugget jewelry, watches. Every Friday night at First National Bank of Alaska, pipeline workers cashing their checks.
    Life in Valdez for families at that time
    Bumper stickers: Good news = 2 Okies leaving town with a Texan [not exact quote]
    Okies were the pipeline workers. If you wore a cowboy hat in the 70s you were considered a criminal. [Name TBD] is the oldest continually employed person by Alyeska. He knows where all the bones are buried. Change the names to protect the guilty.
    Parallels between the pipeline and EVOS. Town's population more than tripled overnight, from 3,000 to 10,000.
– Be careful: there have been 118 years of history. Don't take over the whole museum for any one story.
– Cherish and remember Old Valdez.
– Economic mainstay: commercial fisheries
    30-40 foot boats, round bottom boats, seines limited.
    Then power block, move nets by power. Refrigeration came in; before that, herring were salted with ice from glacier.
    Bigger boats, navigation systems, nets were 4-5 times bigger.
    Fish traps became illegal after statehood. The first legislature outlawed fish traps and B-girls.
    For a while there were no fish in Valdez. Shut down for 2 years in the 1950s. Fisheries department built hatcheries, built fish back up.
    After the oil spill fishing was less economically viable.
    Different processors in operation over the years
    Someone I know just fueled his fishing boat: $30,000 for diesel
    Fish derbies

– Political history: Valdez was the seat of democracy in Alaska. A series of elected officials came from Valdez: the first governor, the present governor.
– Frontier Valdez. Founded 1901, a robust town. Fire history. Sewer cricks (until 1955-56). First water, then sewers put in.
– Companies that have helped build and rebuild: Crowley, Morrison Knudson, Bechtel, Peter Kiewet, Fluor
– Role of the military:
    Fort Liscum
    World War II: the army was here, then went north. They were supplying the AlCan highway and also supplying ammunition to northern bases.
    There was a pipeline for fuel from Haines to Fairbanks, in case Alaska ports were bombed.
    Fears and worries about Japanese submarines.
    97th Regiment of Army Corps of Engineers: all African Americans. Substandard clothing and equipment, completed their assignment ahead of schedule.
– In 1940 a black man died. The mayor barred him from the cemetery; he was buried outside in an unknown grave. Stillborn children were not buried in the cemetery either.
– Medical history
    Abercrombie built a hospital for scurvy cases.
    Many died in the 1919 flu epidemic.
    Harborview was Alaska's only institution for developmentally disabled people. It was torn down.
    A fire in 1936 left the town with no hospital until 1955. We were 6th graders in the labor room of the American Legion building (interim hospital?).
    Some students figured out how to wire the bells backwards, so they rang when teachers didn't want them to ring, and vice-versa.
– Relocation
    Earthquake and subsequent relocation speaks to resilience, adaptation, hard work, struggles, decisions.
    New residents and visitors ask, Why does this town look so odd?
    One of the few places where a whole town was moved. How? Story of someone who personally moved a whole building, adjusted it to the foundation.
    Old Town was not destroyed. Buildings were moved over to new site in the dead of night: a mystery.
    School in new town: walls fall out, roof came down.
    Museum annex was a Corps of Engineers warehouse.
– Geology and geography of place
– Balance accuracy and gossip
– Truthfulness
– History of the region before the Gold Rush: international context of exploration
– Census records from the early 1900s show boats of Portuguese, Danes. There were Serbian mining parties. There is a Serb settlement in Juneau.
– Fur farming: this was the export point.
– Tourism: big push in the 1920s.
– People can access stories later: on-line, smartphone, apps. We need to be networking with archives and libraries statewide.
– Most visitors will only come once.
– Make the most of your space. Kid-friendly setup as in Taipei museum.
– Keep it personal and social. Call for volunteers: names of people, time frame. Who did what, when?

Meeting 2

– Gold Rush, exploration, trails: drive the roads, hike the original trails
– Strategic location of Valdez. Ice-free port. Abercrombie lied, thousands died: he was a surveyor, made an incorrect map that led Gold Rushers astray.
– World Extreme Games: role of Valdez in their development
– Oil business, industry, pipeline, EVOS
– Native culture, people who lived here
– Cordova, Valdez: Spanish explorers
– Extreme weather: snowfall, hurricane winds, avalanche
– Abundance of wildlife, fish, mosquitoes
– "Is the road across Thompson Pass still as windy?" No, because of improvements. Got rid of Icy Point, diverted road around big rock with water seepage.
– Fishing industry, hatcheries, bald eagles
– Maritime industries, port
– Pioneers of aviation
– If the Bay were not here, there would be no Valdez. Deep water; a sub could be brought to the dock in Old Town.
– Trains: how different it would be if trains had made it through. Shooting in canyon. RR companies feuding.
– Mining : Kennecott, Copper River Basin. Gold mine.
– Copper River Basin history: agriculture, silos; experimental agricultural stations. Road houses played a big role in transportation: lodging, meals, place for animals to rest. Every 10 miles between Valdez and Fairbanks.
– Richardson Highway is the oldest historic highway in Alaska. Was built by the military.
– The military controlled Alaska until 1959. People had to clear customs to go to Seattle. Fort Liscum, Coast Guard. There is still an armory: National Guard.
– Cultural life: theater is very strong. Last Frontier Theater at the college. High school theater program. Anchorage children's theater company. *Boomtown* grew out of history class at the college.
– Port and cruise ships. In 1988 there were 76 cruise ships; there was one a couple of years ago. There used to be more going to support cruise ships. Container terminal. Tom was port director. Downturn after 9/11 when tours of terminal ended. Also tax issues.
– Snow removal. Nothing closes. Snow removal equipment. Where to put the snow: the new town has empty spaces for that purpose. Some years the piles of snow don't melt until August.
– Ice-free port
– How oil output has changed over the years. Fewer tankers now: 5 per week. At the peak, 2 million barrels per year, now 500,000.
– Old Town was not destroyed. After the earthquake, the location was determined to be unbuildable.
– The town was redesigned to deal with snow. City planning for a new town. An expert was brought in, Paul Finter. New: paved streets and sidewalks, water and sewer, good storm drains. There was a survey. Everyone wanted a TV.
– You had to watch TV when it came on. RATNET. TV was the worst thing that ever happened in this town. You couldn't get people out to a fire drill on a football night.
– Social life: clubs, churches. Gardening and book groups. Bars. Loose women, and loose men. There were houses of ill repute in the 1950s; every business person loved them because they paid their bill on time. The town ran on credit.
– During the pipeline construction, there were RVs loaded with hookers, and a record number of banks, bars, and liquor stores.
– When I came here there was an equal number of bars and churches.

Meeting 3

– Valdez has always been a transportation and outfitting center: freight, trucking, oil pipeline, tourism, fishing all relate to the city's location.
– Slogans: "Where the land meets the sea." "Even Mother Nature has favorites."
– What is the deal about the landscape: mountains, geology. Relates to the earthquake. Mountain formations tell a story: how to read it?
– Regional connections to Upcountry, Kennecott, etc. How Valdez is connected to other places.
– How Valdez didn't get the railroad
– Home: creating a home in the far north. Innovation born from necessity. Survival.
– Small town: if someone needs help, it's given. Story of Bill Egan; his father was killed when he was young, but others supported him. The challenges and benefits of living in a small town.
– How much the city has supported the hospital, the college, the museum.
– There were times when Valdez was so small it almost was going to blow away.
– 3rd Judicial Court met here until 1940 when the courthouse burned down, then it moved to Anchorage. Kids would go listen, got a legal education.
– Valdez was founded 16 years before Anchorage.
– Growth of communities over time. Impact of war on AK communities.
– Memory and loss. People are always looking back. Connects to our humanity. At the same time, they have a strong sense of heritage.
– Fisheries, hatcheries, canneries. The industry should support the museum.
– Extreme sports
– The value of beauty and of being out of doors
– False advertising: this was not a great way to get to the interior during the Gold Rush. Reynolds didn't really mean to build a railroad.
– Daring adventures: aviation, exploration, ice climbing, glacier skiing, backcountry trailblazing, prospecting, hunting for bears. Survival. Book: *40 Years in the Wilderness.*
– Isolation: prospectors, lighthouse keepers, fox farmers, homesteaders
– Native use of this land, past and present

Meeting 4

– Natives, fur trade, Europeans arriving
– Gold Rush
– Fishing
– Quake > move of town, families that moved
– Terminus of pipeline > EVOS
– Education, health as background: schools/community college, hospital/medicine, necessary parts of community life
– Extreme sports, extreme weather, extreme aviation, skiing, hunting, extreme living here 100 years ago. People who move here find it extreme: 300 inches of snow, 300-mile drive to Target. This is positive to those who stay. Some stay for the money; can't make as much elsewhere.
– The people who don't stay. Valdez has a transient population: Coast Guard, Alyeska (2 weeks on, 2 weeks off).
– We're at the beginning and the end of things: terminus of the pipeline, beginning of the road and end of the road, gateway to the interior.
– On unstable ground, located on a precipice, potentially very vulnerable > courage and resiliency.
– We're in a bowl. Things come in here and sit, get weathered in. People get stuck, physically and in terms of their thinking. Roadblocks: can't do that, too far away.

Frequently asked questions

Meeting 1

– Is mining all you ever had?
– Why is it called Valdez?
– How badly was the town hit by the oil spill?
– How deep does the snow get?
– Length of daylight
– Where are the Native people?
– Do you take American currency?
– Are you part of the U.S.?
– What brought you to Alaska?
– What do you do here?
– When can I see the Northern lights?
– What's the difference between a brown bear and a black bear?
– How much does that mountain weigh?
– How far above sea level are we? What's the altitude?
– Where are the whales?
– Where can we view wildlife?
– Why can't we visit the terminal? The site has been closed since 9/11. On 9/11 people thought a missing plane might be headed for Valdez. Kids were taken out of school and bused to the pass. A threat to the pipeline closed the entrance in 2004.
– Receding glaciers: people are interested in a comparison
– Is the whole town funded by oil money? Valdez is not a company town.

Meeting 2

– Is there a slip in the boat harbor?
– Where are the bears?
– It's raining; what can I do?
– Why is everything so expensive?
– Where is the other grocery store?
– What do you do for fun?
– What happened during the earthquake? (Film, *Though the Earth Moved*, produced by federal government, perpetuated misconceptions)
– Is there a movie or DVD about the history of Valdez? (*Between the Glacier and the Sea*)
– Is there still oil in the water?
– Where did the oil wash up?
– Where was the earthquake centered?
– When do salmon spawn? What kind are they?
– Where's a good place to eat?
– What elevation are we?

Meeting 3

– How did people feel about moving to New Town?
– Why has no one rebuilt in Old Town?
– Where were the museum, the ship building company in Old Town?
– How was the jeep used in Civil Defense?
– Russian sign?
– Institutions, buildings: Gradyville

– Where is footage of *Chena* from the dock?
– How do seiners work? What is the cannery?
– More information on lighthouse lens, fire engine, nozzles
– Can I touch this? Maybe a section where everything is touchable.
– What is the list of victims on the wall?
– How much snow falls in a year?
– How cold does it get here?

Meeting 4
– Where are you from, how did you get up here?
– What do you do, and do you love it?
– What's the altitude?
– Do you live in an igloo?
– Where's the wildlife?
– Where do you ski? And questions about recreational sites.
– Do you really climb the mountains to ski?
– What are the names of the mountain ranges and peaks? (Not every place in Alaska has a name.)
– What are the names of the glaciers?
– What's at the Old Town site—what can you see? Can you find things there?

Misconceptions and stereotypes to be corrected
Meeting 1
– There's nothing to do in Valdez
– The town was wiped out by the quake
– There was a tidal wave that took out the town
– This wasn't a diverse place early on
– There are no Native people here (because they dress like everyone else)
– Native people don't exist anymore
– People expect to see a bear
– There are totem poles all over Alaska (actually different regions have different identities)
– Not everyone's an Eskimo
– We don't have polar bears
– How long will it take to get to Homer? People have no idea of the travel distances.
– People from Alaska are not educated: hicks, rednecks
– There are more men than women

Meeting 2
– I don't want to go to Valdez. It's a place of disaster.
– What elevation are we?
– It feels like being next to a lake.
– Valdez was destroyed by the earthquake.
– Valdez is a dirty oil town.
– The oil spill didn't happen here; it was 20 miles south of here.
– Was Valdez named after the tanker? EVOS in popular culture would be a good topic.
– Can you get to Valdez in the winter?
– How did you survive the avalanche?
– Surprised by how green it is; not an ice floe. The northern tip of the temperate rainforest.
– We live in igloos, or Native people do.

– There's no internet.

Meeting 3
– Valdez was founded as the terminus of the pipeline
– The earthquake destroyed Old Town
– Valdez is very dangerous, because you don't know when an earthquake is coming
– Oil spilled here in town
– Native people disappeared—only here in the past.
– It gets very cold here, like the interior.

Meeting 4
– Old Town was wiped out by a tsunami
– During the Gold Rush people thought it would be easy. Gold Rushers struck it rich.

Key objects and images
Meeting 1
– Pipeline, tanks, tankers, oil barrel
– Big fish
– Lighthouse lens
– Cabin
– Steam fire apparatus, volunteer fire department
– Eagle Rock airplane model
– Keystone Canyon
– Aerial photo of Valdez with glacier in background
– Panorama of Valdez through the seasons
– Ring of Chugach Mountains
– Pinzon bar, set up as it was originally. Count reflections in mirror.

Meeting 2
– Art culture is underrepresented. Permanent collection, more permanent gallery. Representative artists, past, present, and future. Regional artists. Historical painters. Should be on display. More of an art focus. Native artists.
– Lens from lighthouse. There could be a hexagonal room with maritime history, combined with Native cultures. Like the Sheldon Jackson Museum in Sitka. The lens could be the centerpiece.
– The *Perry*, interactive, walk-in, hands-on
– The Old Town exhibit has got to stay
– The oil spill exhibit is impressive
– Old Town, marine (*Perry*). Fire equipment: oldest, largest collection in Alaska.
– Build a marine display
– World Extreme skiing > precedence for the future. Pioneered heli-skiing in Alaska.

Meeting 3
– How people made a living in Old Town
– Lens, fire engines, aviation are must haves
– Other exhibits should be reworked, remade, redone
– Diorama, movies and videos
– Fire bay
– *Prinsendam* lifeboat and story: "We didn't pick up life raft #4."

– We want a big, roomy, wonderful museum!

Meeting 4
– Lens and other items from the lighthouse: gear that rotated the lens, log book kept by light house keepers, brass plaque, photos, blueprints. 3 people lived in lighthouse for 6-9 months at a time, very isolated. They either loved it or hated it.
– The *Perry*
– Fire engines
– Piece of the *Exxon Valdez*
– Pinzon bar
– Paddle in Eyak style, model baidarka, other model Native boats, seal gut parkas
– Large model planes
– Beaded headdress
– Films: *From the Glacier to the Sea*; silent movie in earthquake exhibit
– Dogsleds
– Credit card machine: found in OT gas station with credit card still in it, owner had narrow escape from quake
– *Prinsendam* lifeboat
– Life vest from the *Chena*
– Fur fish, ice worm jaws
– Discussion of Old Town model: could it go elsewhere; repetitive, blends together; so much to look at; hard to view.

<u>Senior Center Meeting Notes (August 17, 2015)</u>
Participants:
Phyllis, Joan, Deb

What's working well?
Don't take old stuff out: lens, fire truck

How should the museum change?
– It should be bigger
– More interactive
– More kids show up
– Someone from the museum come here; people come in and give talks.
– Native area: more Native history, dances
– Antiques person to evaluate antiques
– Fish tanks are cool: with natural species, salmon fry
– Hands-on forestry station

FAQs
– People want to know what it was like before the oil came in.

Concepts/facts
– Phyllis: In the 1970s, the pipeline era, there were lots of strangers, lots of fights, some shootings. I had a restaurant, The Trails Café, for 5 years. Had to close because we couldn't get help. We were open from 6 am to midnight. There was a bar next door. School kids came to eat lunch; milkshake and a burger for

20 cents. (Same menu was 55 cents for adults.) She has a menu. Steak/fries was $5. There were 5 booths, 5 tables, and a 7-person counter. Her two sons were cooks, she was the main cook, and her husband ran the front. She made her own dressings. Had worked for her brother's restaurant in Montana.

– When they moved into their home in Valdez in the 1970s, Phyllis didn't have any curtains. She hung red bedsheets in the window. The MPs were soon knocking on doors.
– Her advice: Don't just sit, be involved.
– Rabbits. There were two sources. Bonnie Taylor at Ten Mile used to rattle a can of rabbit food and soon she had 30 bunnies. She got people's extra pet rabbits. Wayne Calhoun at Calhoun Court. Ended up with lots of rabbits. There are rabbit lovers and rabbit haters. Can't eat Bonnie's pets, so they are dumped in town. Some rabbits have afro hair. Ties in with invasive species. People can serve time for introducing invasive species. (They come in on tankers, fishing boats). Regional Citizens' Advisory Council (RCAC).
– Swans nest here, trumpeters, at Seven Mile and Robe Lake. Canadian geese nest here.
– Gold Rush Days: first weekend in August, since 1962. The whole town participates. Little Kickers grow up to be Can-Can girls. Gold rocks, build it/float it, pet show.
– Memorial Day gathering honoring earthquake victims. Stories of earthquake: Katherine Kennedy had to evacuate; a week later returned to her house, found cat alive, had survived by floating on a mattress in the house. Yvonne [name TBD] was getting married, wedding cancelled/postponed because of the earthquake.
– Play called Boomtown, performed in the summer for several years, in the 90s. The show tent split, and it ended. Props and memorabilia exist. Don Haase.
– Grain tower dilemma. Why do we have grain towers out at the mud flats? In the 70s, the government funded land for people to grow barley. Unfortunately barley needs darkness to ripen, can't be grown in Valdez. Now cell phone towers on top. People grow hay.
– Local author wrote poems about Valdez: Marie Blood. "Our talent all stays here."
– Local kids: skiing, snow machining, tricks.
– People are very generous. Deb started shaving her head 7 years ago, to raise money for a wig for a girl with alopecia. She came on a 3-week vacation, saw the mountains, sold her ticket home. I know that if anything happens to me, people will rally. Shows how one person can make a difference; the community backs them. Also works on Bags of Love, for kids displaced by domestic violence, foster kids, people having a baby who don't have anything.

<u>Stakeholder Feedback SurveyMonkey Online Responses (September 24 – October 20, 2015)</u>

Q1. What is unique and special about the Valdez Museum and Historical Archive?

- The variation in the exhibits. There is a wonderful mix of Alaska Native, historic Valdez, art, and natural history exhibits
- Nice mix of artifacts, historical information, and art exhibits, particularly the ones featuring local/state artists. The P.S. Hunt photos are a wonderful time capsule, too.
- It combines the really old with the relatively new!
- It has a variety of historical stuff. The old history of Valdez, and the Pipeline display than the Native gallery. The small gift shop is a good addition.
- It is a community asset that uniquely blends the history of the Prince William Sound Region with contemporary art educational programing for all ages and visitors.
- There are so many artifacts to look at and lots of rich information for a small space.

- Old Town display
- It is our local history museum and has great emphasis on historical events such as the 64 Earthquake and the 89 Oil Spill.
- Unique and intimate Museum. My favorite!
- Local involvement (student art show, local artists), old town walks, museum camp and family programs.
- It has wonderful information and artifacts relating to the 64 quake, the oil spill, the gold rush, and TAPS which are all major parts of Alaska and US History.
- Having visited the museum in 2011, I don't know what changes have occurred since then. Since I spent my childhood in old Valdez from age one to ten (1951-59), I really appreciate how you bring that era alive, especially now that my beloved hometown no longer exists.
- The video interviews with the people from the 1964 disaster.
- I liked the pics and Planes, Fire truck and the movie.
- The local history.
- The collection that illustrates compelling stories about enduring issues and that is preserved for generations of users. The staff The exhibits and programs that engage visitors and the community year round Education program
- The activities for kids
- The bar, the native art, the craft classes, the old town tours, the people.

Q2. What aspects of the museum work well, in your opinion?

- The staff, collections, and education programs. I think the museum has very good relations with the community also.
- Old Town Valdez diorama is exquisite!
- Ground level and displays are well lit and have large print
- I think the display of old town had a lot of interest and attraction.
- See #1....this blend of history, research and art education is the future of the museum.
- The displays are eye-catching yet keep me lingering to read what they have to offer.
- Too broken up
- The commons area is great for gatherings and for exhibits. The flow of the museum works well and and holds interest for the members and visitors. The education aspect with classes. The receptions for the art openings.
- Additional focus on community art.
- History well represented, changing shows, family involvement.
- All of the above mentioned displays and the education aspects and outreach.
- Your coverage of the 1964 earthquake is extensive, helping visitors to visualize and understand that tragedy. After watching your film about the earthquake, I noticed how everyone in the audience remained silent.
- Videos and photos and information in a logical order.
- I like everything that was displayed
- Interactive displays. Oil spill section.
- The audio history exhibits.
- Education program Using original artifacts to teach Mix of hands on and minds on exhibits Involvement with community
- The layout, making a big circle through all exhibits

- The moving art exhibits. craft classes, layout although small

Q3. How would you like to see the museum change?

- The building is old and the collections have expanded. Expansion would be my choice to see a larger education area and expanded gift shop
- Perhaps more about the local fisheries and fisherman. Also more about transportation in/out of the region.
- Have everything under one roof
- I personally would like to see the museum all in one place. It would be good to tour and not have to leave and go to the extension.
- I would like to see the Museum develop into the top regional tourist attraction that stimulates and sustains job growth therefore creating community pride and authorship.
- Valdez had a bowling alley before the earthquake. WOULDN'T IT BE AMAZING IF THE MUSEUM BUILT A BOWLING ALLEY THAT COULD DOUBLE AS ENTERTAINMENT FOR THE TOWN WHILE ALSO PROMOTING HISTORY??? In Minnesota there is a 1920's bowling alley that is the oldest in the country, that still works as a functioning bowling alley today. The Valdez Museum could make so much money off of it.
- Combine all museums
- A conference room would be great for hourly film showings or presentations and or classes and lectures. To highlight museum store items that pertain to the museum. Local artists' items are featured and that is great. It's the books and plushes that compete with the private sector stores that don't have City or State funding. Back in the day, the museum(s) were very good at not competing with the local stores and there were many more stores then too. Basically, an appreciation and awareness of private sector and challenges that they face without any financial outside support. Think payroll, rent, utilities, etc.
- More room for the workshops and kid's camp - classroom and presentation room.
- Combine the Old Town display with the regular museum.
- Build on the historical heritage and keep up-to-date about today's Valdez. What directions is the town taking as the oil pipeline winds down? How can caring people get involved? I would love to receive online news with updates.
- Probably needs more room for the amount of objects in it.
- The more ways it supports local artists, the better.
- A dedicated children's area with regular and rotating touch/tactile exhibits and history exhibits for them with audio/video, maybe about them (old Valdez children photos on the walls at their eye level, historic toys and games, books, puzzles etc. with a comfy chair for a momma to sit back and let her kiddo explore and learn and play independently). An old town child size cottage for kids to play in, decorated old town style home or mining cabin style or a tanker, floatplane, fishing boat play structure.
- Larger space for storage, offices, exhibits, public programs, education Integrated space for both museum sites Bigger staff to do work at hand More outreach Museum used more by community as a gathering place and by students to learn from originals Rotating exhibits on a varied mix of topics
- More things to touch, use, etc.
- Combine everything into one large sectioned building.

Q4. What audiences does the Museum do a good job of serving?

- Students and teachers, visitors, and some community members

- Museum appeals to locals and tourists alike. Summer programs for kids are very good.
- Tourists and older Valdezans
- Everybody. Tourists especially.
- It is a wonderful resource and catalyst that educates both the tourist of all walks of life and the community. It should be a source of community pride.
- Tourists and students coming for field trips.
- Tourists
- Tourists, visitors and students. Quilters and artists. People interested in education and classes.
- Everyone; kids, adults and visitors alike.
- Local - both adult and student - and visitors.
- Visitors/tourists, school students and local artists.
- Although I didn't experience the earthquake myself, I still feel like a survivor because my Valdez is gone forever. When I visited your museum and identified myself as such, I was treated with compassion. When I burst into inevitable tears upon seeing the Old Valdez model, a young woman on your staff quickly offered both tissues and immense kindness. She listened carefully to my own Valdez story, and offered information about how to find people I had known. Such personal and caring service is rare in most institutions. Has the main Valdez Museum now incorporated the earthquake exhibit? I thought the main museum was beautifully presented when I was there in 2011. I loved the Gold Rush exhibit and the actual wooden bar from Old Valdez.
- All ages
- Not sure
- Point of local pride. Good for vacationers as well.
- Adults mainly for the exhibits. The children's summer programs are great and the occasional kid programs like snowflake making etc. are wonderful.
- Elementary school students Summer visitors
- Over the age of 5.
- Kids, tourists.

Q5. What new audiences could the Museum attract? How could the Museum do this?

- The Native community would be well served by exhibition on traditional artifacts, supported by opportunities to learn how to replicate them. Art experiences are very important for youth, so residencies at the museum with a juried exhibit of school art would be good.
- More opportunities for adults to explore their creativity. Perhaps host more artist-led workshops.
- The younger crowd! Work with the teachers to include field trips to the Museum as part of their curriculum
- They could invite the schools to bring groups of children to look at all they have to offer. The just need to call the school to set this up.
- As a repository of Prince William Sound Alaska history and "life" it should be thought of not only a regional attraction, but a national and international attraction.
- EVERYONE!!! WITH A BOWLING ALLEY THAT IS BUILD EXACTLY LIKE THE ONE WE HAD IN OLD VALDEZ!!! DO IT!!!
- Youth
- Perhaps scientists for climate change. To educate locals and visitors alike on the changes in the area most likely due to climate change. Awareness and wake up for the skeptics! Facts, photos, and real time data?

- Princess Cruise Bus passengers.
- Not sure - I think you do a great job!
- I have heard that Valdez attracts tourists who are mostly extreme skiers or fishermen. When I mention the town to people here on the East coast, most have never heard of it. I'm wondering if the earthquake exhibit is now in the same building as the general museum; it should be there. Are native Alaskans well covered? How about Alaska aviation? (I think that exhibit was at the airport when I was there.) What about wildlife and fishing? If all this history was in one building (which I realize it might already be), that would be ideal.
- Not sure
- No idea.
- Children - do the schools do field trips here? The Whitney Museum used to attract meetings and other small parties / functions when it was at the airport and there was room for small catered buffet, meeting chairs etc.
- Middle and high school students and teachers Alaskan Natives Staff person/liaison with both communities who fosters relationship building.
- Parents with toddlers and preschoolers. Possibly by having preschool events or family events.
- More locals. More organized events for adults after hours.

Q6. What are the 2 or 3 big ideas or take-home messages that we want all visitors to understand and retain?

1.

- The Copper River Basin and Prince William Sound were home to peoples with rich cultures before visitors arrived.
- Valdez and its residents are resilient, surviving and thriving in the wake of several life-changing events over the past 100 years.
- Valdez was not destroyed in the quake! And a tsunami didn't kill everyone
- How we once were in the old part, where the Pinzon bar area is.
- Valdez, Alaska has a rich USA history in the Prince William Sound Region
- Valdez is a unique town.
- Why Valdez is on the map. Gold Rush. All American Route.
- History of the region
- Different events in our history
- How Valdez was settled.
- Alaska is not only huge, but varies in each region. Highlight Valdez's particular challenges and triumphs.
- Valdez is unique and the people worked hard to rebuild.
- ?
- History is important and accessible and not dull.
- The region's history is remarkable and unique and worth preserving
- Truth about the earthquake

2.

- There is more to Valdez than the petroleum industry.
- The natural beauty of this area is second to none.
- The town basically owes its existence to money hungry entrepreneurs telling miners there was a short cut to the gold fields
- The pipeline display

- Valdez, Alaska is a city (land) of big opportunity!
- Valdez is a mix of those who came here for Gold and the Alaskan Natives who originated here.
- Incredible outdoor activities year round from the mountains to the sea.
- Oil spill
- Involvement with local artists and community
- What disasters Valdez has been through.
- Bring alive both the challenges and pleasures of Valdez--its isolation and heavy snowfall, and the amazing resilience of its residents.
- The road are difficult to build in this area.
- Everyone is welcome at this museum, including children
- Access to and learning from originals is an important and special way to learn
- Truth about the oil spill

3.

- Valdez has a bright future.
- We are the snow capital of Alaska.
- Valdez has a very diverse cultural and economic existence
- The Native gallery.
- Valdez, Alaskans are warm welcoming and represent a diverse culture. A fun, safe place to live and visit.
- Valdez has done a wonderful job building a replica of the old town bowling alley.
- Resilience and spirit of the people of Valdez. Friendly folks.
- Valdez
- How Valdez fits into the state's, nation's and world's economy and history.
- Everyone can make a difference to history (make positive history) and contribute to their communities.
- What living in Valdez is really like

Q7. What are the most important concepts and facts the museum should convey about Valdez, the Copper River Basin and Prince William Sound Alaska?

- See #6
- The connection that they all have to each other!
- The whole Museum tells of historical concepts.
- Eco environment issues, Alaska Gold Rush, "Good Friday" earthquake history, oil industry history, fishing industry and the Museum is where all curious people want to go to learn about Alaska and the Prince William Sound Region.
- Just history
- The Richardson Highway was the first highway in Alaska. Valdez was the portal into the interior until the railroad put Anchorage on the map. The town's relocation after the earthquake. Oil Spill prevention since the Exxon Valdez. Very talented and educated people live here and many choose Valdez as their place to retire. That the Copper River Basin was once a huge lake. That Valdez is the northern most ice free port in the United States. That Valdez has the northern most rainforest in the United States.
- As you have been promoting.
- Native history, prospector history, and local present-day events
- See above.

- Valdez and the surrounding area keeps reinventing itself. A visit to Valdez could be so engaging that it would attract some tourists to consider moving there. The museum could adopt a mission to inspire and encourage more people to visit. Find a way to engage visitors to contribute their expertise to addressing the area's challenges. Its environment is not set in stone (or ice), but is fluid. Its history is both harsh and fascinating, and its future depends on attracting people who are talented, adventurous, and imaginative.
- I think harvesting the resources is fine but protecting the environment is paramount in the end.
- Education is important to us, we have high standards of education, we value our children, we value our history, we strive to be a community of high values and we have an amazing history.
- History of the 1964 earthquake and impact on Valdez Idea of resiliency What it means to be a gateway Impact of the pipeline
- It's current relevance. People think we are just a remnant from another time. Maybe something on fishing, oil production, recreation.
- See answers to question 6. Add current industries that benefit Valdez

Q8. What are visitors' most frequently asked questions?

1.

- How dark is it in the winter?
- How high above sea level are you
- Are these local or from somewhere else
- What is there to do in this town?
- Anything about Exxon Valdez.
- Need an archivist
- Where is a good place to get seafood? Restaurants with the best food.
- Where are the bears? Fish? Trails?
- Where the beaches ruined by the oil spill?
- PURE GUESSES: How do residents cope with long, tough winters?
- ?
- About weather / snow.
- Where can I get something good to eat
- Did the earthquake destroy old town

2.

- What's it like to have to endure 30 feet of snow per winter?
- Do you people still live in igloos in the winter
- What sea level are you at
- What restaurant has the best food?
- The stats of the earthquake.
- More information about old town and cemetery.
- How long have we lived here?
- Do people live here year-round?
- Was the town destroyed during the 64 quake?
- How do residents handle the town's isolation?
- About the Pipeline/Alyeska.
- Where is Old Town
- Is there still oil under the water in PWS

3.

- What does it cost to live here?
- What is the weather like here
- How many people work there
- What is the best hotel in town?
- What is the population of Valdez?
- Is it totally dark all winter?
- How much snow do you get each year?
- What do residents want that could enhance their lives?
- About jobs and housing costs here.
- How do the heat exchanges on the pipeline work
- When is the best time to fish

Q9. What misconceptions and stereotypes need to be cleared up?

- Oil still coats every surface of PWS following the Exxon Valdez Oil Spill.
- See above
- I don't know of any.
- We all don't live in an igloo (most of the time). Alaska is not a haven for bikers, misfits and old oil pipeline workers waiting for the next "boom" in the economy.
- The amount of pollution that is still in the water due to Exxon Valdez.
- Both buildings are really one museum
- We are not a one horse town. We are connected to the internet and shopping on line. We have cable and satellite electronics.
- That this is a small town museum - it is a great museum, and a member of the national museums.
- That old Valdez was obliterated by a tsunami in '64.
- Not everyone works for Alyeska, or skis, or rides snow machines, or fishes, or hunts, or...
- Everyone in Valdez loves to hunt and fish. Everyone in Valdez has similar backgrounds and interests. The challenges of living in Valdez are overwhelming.
- ?
- Negatives about Exxon Valdez oil spill, were so remote that we have very limited access to goods and services (partly true - but even during flood washed out roads and Damalanche we did not go hungry and our grocery store received shipments, PO received mail etc.).
- Old Town was destroyed by a tsunami and earthquake in 1964 The distance it takes to travel from one place to the next in Alaska The two VMHA sites are two different museums
- Valdez is so isolated. Valdez would be cut off if the road washed out.

Q10. Identify the objects and images that should be displayed at the museum.

- The staff creates wonderful displays.
- Love the Hinchinbrook Lighthouse light!
- Items that reflect the culture Economic / ethnic/ religious/ dress /weather etc.
- Ask the local public if they have anything to put in the Museum, anything old!
- Native Alaskan Art, Gold Rush artifacts, oil industry history, fishing industry, art experiences (images, paintings, sculpture, film, etc.) from not only USA but around the world, unique Prince

William Sound experiences that tell the stories of the region. Displays that might show a window into the future for Alaska.

- BOWLING ALLEY!!!!!
- Valdez items
- The Fresnel Lighthouse lens, the Ahren's Steam Engine, the Earthquake and Oil Spill exhibits, the Fur Fish, the Pinzon Bar.
- As you have been promoting, continue to focus on the arts too.
- Good job there.
- Old Town model, etc.
- It's hard to be specific, but the Gold Rush origins of the town and its ability to reinvent itself throughout its history are key to understanding Valdez.
- ?
- Early mining days, pipeline construction of course, tanker escorts, local tourism, family life in old Valdez and today, Thompson pass, old town (are the old town exhibits going to be brought to this museum?), copper river / fish wheels (maybe a smaller fish wheel on display), crazy snow winter photos (I love those), skiing/winter tourism, fishing/flying (Fly-In) summer tourism, children in old Valdez, local artists (local children artists - and maybe workshop then display children's works, old Valdez children at school photos/photos), local communities (Cordova / Tatitlek / remote hatchery sites life), PIG, fish wheel, tanker, gold mining equip. Play structure for kids (see notes above).
- Those linked to the key stories of the region: 1964 earthquake Gold rush and mining Old Town as a frontier town and prior to the quake Pipeline PWS Native Alaskan Lighthouse lens Aviation Exxon Valdez Oil Spill
- I like everything in there, now. Maybe more local art.
- Earthquake, native art, old pictures of Valdez during gold rush, gold rush times, fishing industry

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