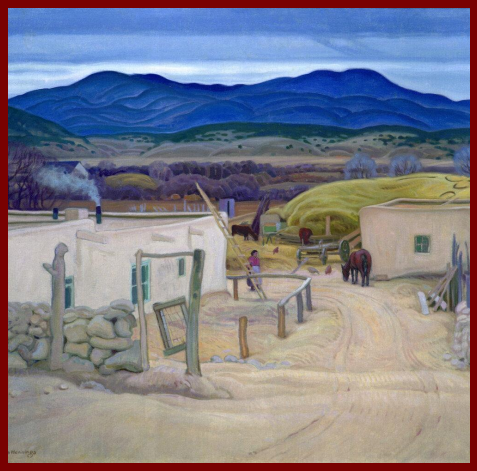
NEW MEXICO DEPARTMENT OF
CULTURAL AFFAIRS

National New Deal Art Museum





Part II: Research & Reference Materials

June 30, 2025



ga&
chiodo DESIGN
Woven Architecture

NATIONAL NEW DEAL ART MUSEUM
Research & Reference Materials

RESEARCH & REFERENCE MATERIALS

- Interview Participants 1
- AAM Core Standards for Museums 2
- Capital Campaign Fundraising Timeline 4
- Master Planning 5
- Physical Needs 6
- Research Findings 17
  - New Deal Art 17
  - National Museum List 19
  - New Mexico Demographics 21
  - New Mexico Tourism Highlights 22
- Select Bibliography & Reference 23

INTERVIEW PARTICIPANTS

The following individuals were interviewed as part of the Feasibility Study from September 2024 through May 2025. The names and titles below reflect their position and involvement at that time.

Museum Professionals & Arts Administrators

Jamie Blosser, *Director/CEO, Midtown Arts and Design Alliance*
Greta Brunschwyler, *Executive Director, Millicent Rogers Museum & President, New Mexico Museums Association*
Amy Cohen, *Executive Director, Exhibit Envoy*
Rose Eason, *Executive Director, gallupARTS*
Billy Garrett, *Executive Director, New Mexico History Museum*
William Harris, *Director, Franklin D. Roosevelt Library and Museum*
Morgan Hellquist, *Executive Director, New Deal Museum / Genesee Valley Council on the Arts*
Charlie Lockwood, *Executive Director, Museum of International Folk Art*
Marissa Sage, *Director, NMSU University Art Museum*
Myriam Springuel, *Former Director, Smithsonian Institution Traveling Exhibits (SITE)*
Mark White, *Executive Director, New Mexico Museum of Art*

New Deal Specialists & Scholars

Michael Ettema, Board Member, *Living New Deal & Board Member, New Deal Preservation Association*
Kathy Flynn, *Founder, New Deal Preservation Association, New Mexico Chapter & former Deputy Secretary of State of New Mexico*
Alana McGrattan, *Chair, New Deal Preservation Association, New Mexico Chapter*
Mary Orkin, *Assistant Director / Art Specialist, Living New Deal*
Scott Sheldon, *Treasurer, New Deal Preservation Association, New Mexico Chapter*
Richard Walker, *Director, The Living New Deal & Professor Emeritus, Geography, University of California, Berkeley*

Government

Michelle Gallagher Roberts, *Deputy Cabinet Secretary, New Mexico Department of Cultural Affairs*
Matthew McQueen, *New Mexico State Representative, House District 50*
Sofia Mingote, *Legislative Assistant, US House of Representatives Teresa Leger Fernández*

Museum Fundraising Professionals

Sandy Chamberlain, *Former Deputy Director for External Affairs, Phoenix Art Museum & Fundraising Consultant*
Jamie Clements, *President/CEO, Museum of New Mexico Foundation*
Mike Devine, *Chief Strategy Officer, Gallagher & Associates*

CORE STANDARDS FOR MUSEUMS

New Deal American Alliance for Museums Ethics, Standards, and Best Practices

Core Standards for Museums (formerly called the Characteristics of Excellence) are the umbrella standards for all museums that are developed through inclusive field-wide dialogue. They are not prescriptive or how-to but broad, outcome-oriented statements that are adaptable and expected of museums of all types and sizes, with each museum fulfilling them in different ways based on its discipline, type, budget, governance structure, and other unique circumstances. Core Standards are issued by AAM, in collaboration with the main discipline-specific museum associations that concur that the standards are applicable to museums of all types and disciplines.[1]

Public Trust and Accountability

- The museum is a good steward of its resources held in the public trust.
- The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.
- Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.
- The museum strives to be inclusive and offers opportunities for diverse participation.
- The museum asserts its public service role and places education at the center of that role.
- The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.
- The museum is committed to public accountability and is transparent in its mission and its operations.
- The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.

Mission and Planning

- The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.
- All aspects of the museum's operations are integrated and focused on meeting its mission.
- The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.
- The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.
- The museum establishes measures of success and uses them to evaluate and adjust its activities.

Leadership and Organizational Structure

- The governance, staff and volunteer structures and processes effectively advance the museum's mission.
- The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.
- The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.
- The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.

[1] "Core Standards for Museums," American Alliance of Museums, August 5, 2024, https://www.aam-us.org/programs/ethics-standards-and-professional-practices/core-standards-for-museums/.

- There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.

Collections Stewardship

- The museum owns, exhibits, or uses collections that are appropriate to its mission.
- The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.
- The museum's collections-related research is conducted according to appropriate scholarly standards.
- The museum strategically plans for the use and development of its collections.
- Guided by its mission, the museum provides public access to its collections while ensuring their preservation.

Education and Interpretation

- The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.
- The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.
- The museum's interpretive content is based on appropriate research.
- Museums conducting primary research do so according to scholarly standards.
- The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.
- The museum presents accurate and appropriate content for each of its audiences.
- The museum demonstrates consistently high quality in its interpretive activities.
- The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.

Financial Stability

- The museum legally, ethically, and responsibly acquires, manages, and allocates its financial resources in a way that advances its mission.
- The museum operates in a fiscally responsible manner that promotes its long-term sustainability.

Facilities and Risk Management

- The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.
- The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.
- The museum has an effective program for the care and long-term maintenance of its facilities.
- The museum is clean and well-maintained, and provides for the visitors' needs.
- The museum takes appropriate measures to protect itself against potential risk and loss.

CAPITAL CAMPAIGN SAMPLE TIMELINE

	PHASE 1 **Project + Business Planning / Pre-Campaign Planning**	PHASE 2 **Feasibility Study + Scope Assessment**	PHASE 3 **Board Gifts**	PHASE 4 **Lead + Major Gifts**	PHASE 5 **Community Campaign + Construction**	PHASE 6 **Dedication + Post Campaign**
	SILENT PHASE				PUBLIC PHASE	
Phase Length	DATE (1 – 5 year)	DATE (6-9 months)	DATE (6 months)	DATE (1-2 years)	DATE (1 – 2 years)	DATE (3 months)
Milestones Achieved	Project needs-assessment completed Non-philanthropic revenue options identified Financing options identified Key case messages outlined	Identify top prospects & amount that can be raised Project scope adjusted based on additional info Plan drafted & Board approve	**100% Board campaign gifts secured**	**70-80+ % of campaign fundraising goal secured**	Final public campaign goal & timeline decided Comprehensive marketing & donor acquisition program **Final % of campaign fundraising goal secured**	**100% of fundraising goal achieved** Project is complete & occupied Celebrate
Activities	Secure early seed fund commitments from loyal supporters to fund campaign soft costs Identify needs for additional Dev. staff, contractors & hire Identify development technology, systems & policies needed Screen constituent databases to identify best prospects & conduct prospect research Engage & inform lead & major donor prospects & foundations Strengthen annual and major gift programs Recruit & engage Campaign Committee leaders Launch Campaign Committee Create draft case for Support & key messages Outline initial campaign timeline & create campaign policies	Identify & train feasibility study group participants Conduct feasibility interviews Gather feedback on case & project Case messaging refined based on feedback Align project scope & vision with available resources Develop a working goal	Project scope & financing Clarified case & campaign materials created Conduct Board giving campaign Cultivate & engage lead & major donors Continue growing annual fund & major gift programs Continue to engage foundation program officers Continue to engage & inform lead & major prospects Develop reconnection plan	Solicit lead & major gifts Solicit foundations **(after 50% goal secured)** Determine final campaign goal & timeline Plan for community phase Secure challenge grants for community phase Continue growing annual & major gift programs	Public announcement of campaign Ground-breaking ceremony Ramp-up communications inviting all to participate Solicit mid & low-level gifts Challenge grant for final fundraising push announced Continue building robust annual, major & planned giving programs	Donors & volunteers recognized Finalize naming Ribbon cutting & opening celebration Final campaign report + accounting Donor stewardship continues

MUSEUM MASTER PLANNING

Examples of master planning strategies for a new museum or dramatic expansion.

- *Marketing / PR experts*
- *Advancement/ Fundraising consultants*
- *Capital campaign consultants*

External Assessment
- Market analysis
- Feasibility study
- Advancement plan
- Capital campaign strategy

Organizational Development
- Institutional identity / Brand (Mission, values, vision)
- Board leadership development
- Organizational plan (staffing)
- Digital strategy
- Business plan
- Facilities plan (operations)

- *Museum management consultants*
- *Museum store consultants*
- *Business / Financial experts*
- *Digital strategy experts*
- *Museum facility experts*

- *Architect*
- *Historic preservationist*
- *Landscape Architect*
- *Engineers*
- *General contractor*
- *Construction manager*

Building & Site
- Architectural program
- Building design
- Construction
- Furniture and build-out
- Landscape, parking, ect.

Museum/Visitor Experience
- Content / Interpretive plan
- Visitor experience plan
- Exhibition development & design
- Audience development plan
- Digital strategy
- Public engagement strategies
- Collection plan

- *Audience developers*
- *Educators / Visitor advocates*
- *Exhibit designers*
- *Digital strategy experts*
- *Content experts*
- *Content developers*
- *Collection management consultants*
- *Evaluators*

PHYSICAL NEEDS

This portion is associated with the Site + Location Assessment from Part I: Feasibility Study and explains the physical need for a museum building with infrastructure considerations.

A museum building, whether new or renovated, has certain design requirements that should be considered when thinking about how the spaces and uses function best.

Climate Control: Control of the interior climate of a building, particularly a museum which can include collections storage, exhibit areas, offices, classroom or education spaces, auditorium or lecture space, a gift shop, café and associated kitchen spaces, is critical to both the comfort of humans as well as the preservation and protection of the collections. Climate and environmental conditions are unique to each museum and are based on its location as well as the building's contents. A building in Albuquerque will have different climate and environmental conditions than one in Las Cruces or in Taos. In each case, the following need to be taken into consideration:

- **Exterior Temperature:** Exterior temperature swings impact buildings through thermal expansion and contraction. Materials expand during the day and in the summer when it is warmer, and contract in the evening and in the winter when it is cooler. This ongoing expansion and contraction takes a toll on buildings and can be challenging when different materials are adjacent, including at roofing, flashing, masonry, metal, wood, or glass. Small cracks can become large cracks as water infiltrates and undergoes freeze/thaw cycles. This can be exacerbated in buildings with large swings in temperature as is prevalent throughout New Mexico. How a building is designed and constructed is critical to how materials and building systems interact with each other, as well as providing a secure weather barrier for the building envelope.

- **Interior Temperature:** Interior temperatures are typically guided by human comfort and collections requirements. Offices and exhibits are often warmer than collection storage areas as they are set for human comfort; they typically range between 68°F and 75°F. Organic materials and collection objects tend to last longer at cooler temperatures, thus collections storage and work areas for collections are ideally set between 65°F and 68°F. Spaces that have the potential for large gatherings such as an auditorium, gift shop, café, or classroom, often need more 'on-demand' cooling or heating to more quickly react to change in the occupancy of a space.

- **Relative Humidity:** Human comfort level is based on dew point as this is what determines whether perspiration will evaporate from the skin, thereby cooling the body. Lower dew points feel drier and higher dew points feel more humid. Unlike temperature, which typically varies significantly between night and day, dew point tends to change more slowly, so while the temperature may drop a night, a muggy day is often followed by a muggy night.

  Relative humidity (RH) can become a problem when it is consistently elevated at 70% or higher, as this can lead to problems with mold, decay, rot in wood, or other moisture-related deterioration. Low relative humidity, on the other hand, can lead to shrinkage of materials, particularly wood and other organic materials.

It is important to maintain a consistent RH in order to sustain a museum type building and its contents; a fluctuating RH can cause stress on and damage to objects in a collection. Ideally, RH within a museum that contains mixed collections, such as the New Deal Museum, should be non-fluctuating with the range sent between 25% and 65%. Many institutions use 35-45% as their preferred setting. This is ultimately established based on the collections, whether the building can maintain that tight of a spread (more difficult in a renovated building), and with input from museum professionals.

- **Precipitation and Wind:** Understanding the precipitation and wind patterns around a building is important. New Mexico typically has a monsoon season in mid-late summer which can result in significant rainfall (and rise in humidity). While some areas have little to no snowfall, others have significant snowfall which can result in ice dams and snow loads. New Mexico can have considerable winds depending on the location and time of year which can result in gusty conditions, blowing sand and other particulates. Wind speeds and direction can impact building design and maintenance greatly depending on where the building is located.

- **Solar Radiation:** New Mexico's high-altitude terrain and arid climate makes it one of the sunniest states in the United States, one of the reasons it is a leading state for solar energy potential. This also translates to a high ultraviolet (UV) rating which can be damaging for both buildings and collections. South and west exposures tend to provide direct light into a building while east and north tend to provide more indirect light. In almost all cases, direct UV lighting should be shielded or minimized on building interiors while careful consideration to shading and other solar reducing design solutions should be implemented on appropriate building exteriors.

- **Air Quality, Water Quality, and Particulates:** Air and water quality as well as particulate levels should be considered when considering a building location. Pollutants, including those identified by the Environmental Protection Agency (EPA), can include pollen and allergens and are common in New Mexico. More egregious toxins such as benzenes can be found near coal and petroleum industries, including in the southeast and northwest corners of New Mexico. Pollutants and toxins can impact how visitors perceive a location (or building) as well as impact costs if additional steps are needed to counteract poor quality air or water.

- **Pest:** Pests are almost always an issue in buildings and can be particularly problematic in museums. Pests are attracted to water (kitchens, bathrooms, and drains) and organic building materials (wood, gypsum board, acoustic ceiling tile, etc.) and collections with organic materials (paint, leather, wood, etc.). Pests can include bugs (spiders, crickets, centipedes, and roaches) and rodents (pack rats, mice, squirrels, and gophers) – and many pests are prevalent in New Mexico due to the climate.

  Designing a museum building to reduce pests is important. Separating areas that will hold collections from exterior doors where pests are likely to enter and wet areas (kitchens, bathrooms, etc.) is ideal when possible. Separating breakrooms, kitchens, and cafes from collections or exhibits is also best practice. Consider how open or exposed a space (or individual exhibits) are to minimize

spider webs and attractive pest homes. Exhibit areas and collections storage should also be designed to minimize organic material when possible, including vitrines and storage shelving.

- **Gathering and Tracking Data:** Individual spaces where collections may be held within a building should have data loggers that track temperature and humidity swings in order to better understand how these will impact both the collections and the structure. Ideally, these spaces are designed to include wiring or access to wireless systems so that the information can be tracked immediately and over the long term in order to develop and implement heating, cooling, and humidity regulating plans. Pests are often tracked through visual inspection, the use of sticky traps, or rodent traps. Sticky insect traps are placed at exterior doors and within collections. While these are often seen as part of the solution, some museum staff also see them as unsightly and as an attraction for pests. It is worth consideration in the early stages of design and programming how data will be gathered and tracked and if there are opportunities within the building design to showcase this rather than hide it.

Security Systems: Museums typically require a combination of physical security measures, video surveillance, and alarm systems. These are typically broken out into burglar alarms and fire alarms. Burglar alarms are meant to protect the contents of the museum and often include high security areas and emergency fire exits. Fire systems are divided into those that detect fires (smoke, heat detectors) and those that alert building occupants there is a problem.

Anti-theft systems such as video surveillance may include CCTV cameras, monitors, and recording devices – on both the interior and exterior of the building. Physical security may include tamper-resistant fasteners or security glazing on exhibits, building motion detectors, enhanced locks between areas, and external locks at building entries and exits (including alarm annunciators). Physical security should also include key control policies to manage access to restricted areas or secure storage. In some case, security guards (or gallery attendants) and or external services are needed to augment the building systems described above; this visible security presence can deter potential thieves as well as provide a safe environment for visitors and staff.

Fire systems typically include hand-held fire extinguishers and water sprinkler systems. Often museums have a gas fire suppression system (or clean agent system) in exhibits and collections storage areas to minimize potential damage from water to the collections. Gas systems typically extinguish fires without leaving a residue or damaging delicate objects. In all cases, annual maintenance of the fire system is required – whether inspection of the fire extinguisher or testing of the sprinkler or gas system. Fire alarm systems are hard-wired into the building and alert a monitoring service, the police, or the fire department directly. This system can also include pull stations, strobe lights, and audible alarms.

Lighting Systems:[2] [3] It is well know that light can cause damage to collections. Damage is determined by the type and intensity of light, time of exposure, and natural resistance of the object's components. Light damage can cause fading, weakening of materials, discoloration (yellowing), and embrittlement. Light damage is both cumulative and irreversible. Often the simplest mitigation is to limit the amount of total light exposure over time. This can include controlling, monitoring, and recording light levels – as well as rotating collections and/or providing facsimiles of original artifacts. If not on exhibit, collections should be kept in darkness.

Ultraviolet (UV) radiation is an invisible component of many light sources including sunlight, as well as fluorescent, halogen, tungsten, and incandescent light bulbs. Because UV contains more energy it is more damaging than visible light. Both visible and UV light can be measured by dataloggers, handheld light meters, or a smartphone (though this is often the least accurate). Visible light is measure in lux or footcandles; 1 footcandle (fc) is equivalent to 11 lux. UV is a fraction of visible light and because it is a ratio, total UV will increase as light levels increase, even if the ratio itself remains constant.

The standard recommendation for illuminance of sensitive objects is 50-100 lux. However, collections in an exhibit should be classified according to their light sensitivity (see chart). UV should be eliminated as much as possible, and daylight should be reduced (this can be through vitrine location, window films, or no natural light). In addition, exposure should be minimized by keeping collections spaces in darkness when closed or not in use. Motion detectors can also be employed to illuminate an object on exhibit only when a visitor is present.

CONSERVATIVE LIGHT LEVELS FOR SENSITIVE ARTIFACTS

CATEGORY	*VISIBLE LIGHT*	*ULTRAVIOLET LIGHT*
Sensitive Collections:		
Works of Art on Paper Photographs Textiles	50 lux maximum; Restrict exhibition to three months every five years.	
Less Sensitive Collections:		
Oil Paintings Wood Leather	150 lux maximum; Restrict exhibition to three months every two years.	Ideal: 0-10 microwatts/lumen Maximum: 75 microwatts/lumen
Least Sensitive Collections:		
Metal Ceramics Stones Glass	300 lux maximum; Continuous exhibition is acceptable for most objects.	

Chart of Light Levels

Museum lighting has become more efficient and effective through the use of LED bulbs, choosing non-UV emitting fixtures, or adding UV-filters to existing light sources.

[2] "Light Exposure for Artifacts on Exhibition," Conservation Center for Art & Historic Artifacts, accessed June 23, 2025, https://ccaha.org/resources/light-exposure-artifacts-exhibition.

[3] Wilma Bouwmeester, "The CONSERV Guide to Museum Lighting," Conserv, December 1, 2023, https://conserv.io/museum-lighting/?srsltid=AfmBOoo0MCgAes4GdjkFfA-AfMSw_3J5ZgrYHMMex4dP5iS55N7NRef0.

Exterior Accessibility: The Americans with Disabilities Act, enacted in 1990, outlines that accessibility standards apply to places of public accommodation, commercial facilities, including in new construction, alterations, and additions. Existing buildings are required to remove architectural barriers when readily achievable.[4] An accessible path of travel is required to access a building's "primary function" (sometimes challenging within a historic or renovated building). A "path of travel" includes a continuous, unobstructed way of pedestrian passage connecting all accessible elements and spaces in a building, facility, or site. This means that there should be a clear path of travel (minimum 32-inches wide) from parking, around the site, and through the building to all primary spaces including exhibits, restrooms, egress doors, educational areas, offices, etc. If an area is not on the path of travel (i.e., it is not accessible) that area should be labeled as such.

While there is not necessarily an expectation that existing or historic buildings must meet all accessible requirements, identifying and providing for ongoing accessible upgrades (ideally through a multi-year maintenance program) is recommended. When renovations are made to a facility where accessible barriers still exist, 20% of the construction costs must be spent on barrier removal on the path of travel (this is known as "duty to provide accessible features in the event of disproportionality"). Local, state and federal grant programs or funding agencies typically require that their monies include accessible upgrades. If an existing building is proposed for the New Deal Museum, consider hiring an ADA consultant to provide an assessment and report documenting existing accessibility conditions.

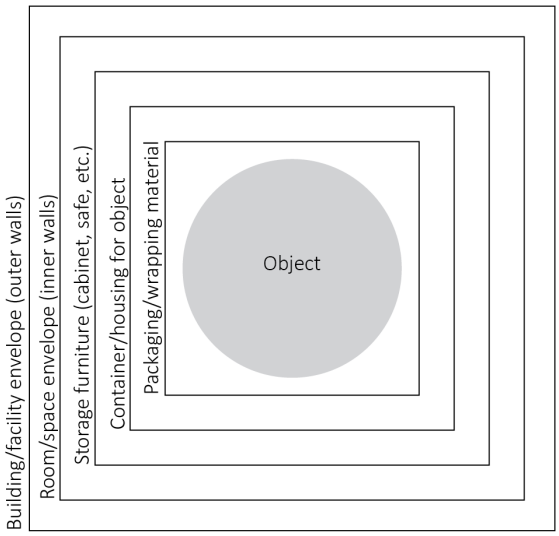
Storage & Conservation:[5] Museum collections storage is both a physical place and an ongoing process (only physical space will be discussed in this section). Physically, it is dedicated space used for storing museum objects, natural history specimens, and archival materials. It is designed (or upgraded) to meet standards and requirements for the preservation, protection, and accessibility of the collection.

At this time, it is unclear if the new museum will be able to acquire a sufficient collection to justify permanent collection storage, or how large such a collection's storage could or should be, dependent on the number of items donated from other museums and collectors. As indicated elsewhere in this document, the Government Service's Office manages the federal collection and only permits artwork to be on loan for a maximum of two years. Nevertheless some sort of temporary collection storage would be needed for items on loan but not yet on display or being deinstalled.

Ideally, collection storage is multi-layered. It should be composed of successive layers of protective envelopes or enclosures, from the building itself to the equipment and containers that surround an object. The greater number of layers, the greater the protection [see page 4 of link].

[4] "ADA Standards for Accessible Design," US Department of Justice Civil Rights Division, accessed June 23, 2025, https://www.ada.gov/regs2010/2010ADAStandards/2010ADAstandards.htm.

[5] Chapter 7: Museum Collection Storage," National Park Service, accessed June 23, 2025, https://www.nps.gov/museum/publications/mhi/chap7.pdf.



Multi-Layered Protection of an Objects

The size, layout, and height of the space is determined by what objects will be stored. Flatwork or fine art has different storage needs than textiles, pottery, or sculpture. It is also dependent on what else may be occurring within the space, including if staff work stations or layout areas are to be included within.

Collections storage space requires greater structural load (weight) capacity than office or other museum functions. Storage equipment containing museum collections, particularly compact storage, can become extremely heavy. This equates to thicker concrete slabs, additional structural members, and other structural considerations, including placement of columns, which can impact how a space is designed. Renovated buildings, including historic ones, rarely meet current structural requirements (including wind load rating) and often require significant upgrades or modifications.

When considering storage systems, it is critical to follow fire suppression codes for both sprinklered and non-sprinklered buildings[6]. In addition, artwork on loan from other institutions, including the GSA, may have their own requirements which will also need to be followed.

- **Sprinklered or Gas Systems:** Current fire code requires that storage be at least 18" below automatic sprinklers (in most cases, this is the horizontal plane of the ceiling). Storage spaces within the Museum and the AA Building to be evaluated and items within 18" of sprinkler heads, including shelving, should be relocated.

- **Non-Sprinklered or Gas Systems:** Current fire code requires that storage be at least 24" below the ceiling in spaces without automatic sprinklers, such as the Curation Facility. This allows space for the responders to direct water over the storage area.

- **Floor Clearance:** Shelving should be a minimum of 4" clear above the floor. This allows access for cleaning as well as reduces the possibility of water damage in case of a leak. If items must be

[6] Refer to fire codes, including but not limited to NFPA 13 – Sprinkler System Design (through the National Fire Protection Association) and the International Fire Code (IFC) for current information.

stored on the floor due to inadequate storage in the near future, all items should be raised where possible.

Digital Needs: Today's museums have diverse digital needs and are increasingly blending physical and digital elements to enhance visitor experiences. This may include digital collections, website and social media presences, accessible content, QR codes for virtual or physical tours, and potential hybrid experiences. Identifying digital needs or opportunities at the earliest opportunity is important for a museum project, and includes close collaboration with the Owner, exhibit designer, and architect. Opportunities may include kiosks, interactive exhibits, research stations, and audio/visual exhibits, among others.

- **IT Systems:** Designing the IT system, including rack space, wiring considerations, and access to WIFI are all critical components of museum design today. With the speed at which changes are occurring to technology, flexible and forward thinking should be considered and included in the earliest stages of any design work. Ideally, low-voltage wiring for IT systems is installed in conduit so that future changes can be made more easily (this is often one of the first items to be value-engineered out of a project).

- **Networking & Connectivity:** Connectivity and access to cell towers is an issue in most rural areas of the country, and New Mexico is no exception. Because there is an opportunity for the New Deal Museum to be hybrid with access to exhibits or content that is elsewhere in the country, it is worth considering what type of connectivity access is required and whether hard-wired systems (coax or other) is required or if content can be accessed through the cloud.

- **Storage & Management:** Ideally, data storage areas should be separate from other mechanical or electrical spaces. This reduces dust and potential damage from maintenance occurring to sensitive systems. In addition, data storage often requires additional cooling, so equipment does not overheat.

- **Collections Management Systems (CMS):** While a CMS is not necessarily a critical space component of a museum, it is important to understand how one may impact internal infrastructure and wiring. Which spaces/functions have access, where data is stored (onsite and/or in the cloud), and how it is tied to the collections (bar code or some other system), are all considerations for including in the initial programming of a space.

INFRASTRUCTURE CONSIDERATIONS

A modern museum building has more infrastructure than a building built even ten years ago. This includes site considerations such as vehicle, pedestrian and delivery access; whether the site is developed (has utilities) or undeveloped (utilities may or may not be close by); and proximity to support services, most importantly fire and police in case of emergencies.

External Access: The building size and potential visitors determines many required site elements. External facing infrastructure is often assessed or codified through a meeting with the governmental

agency who is responsible for land development regulations. Costs associated with capital improvement of adjacent or surrounding roads are called Impact Fees. Impact fees can be assessed in both rural and metropolitan areas.

- **Deceleration or Turning Lanes:** A large building may require a turning lane or deceleration lane, depending on consultation with the agency that is in charge of the adjacent road (NMDOT, the county, city, or municipal agency, depending on who has jurisdiction over the road.

- **Traffic Control Devices:** In a more rural location, the proposed site may have inadequate traffic control devices, such as traffic signs, pavement markings, or traffic signals. While these devices are usually in place on a more populated, municipal site, they can sometimes be out of date requiring a new or renovated building to bear the cost of improving these devices.

- **Weight Considerations:** The majority of roads in populated areas have been designed to meet heavier trucks and vehicles. If a building is located in a more rural location, the adjacent roadway may not meet the requirements to support vehicles larger that a typical car or periodic truck. In rare cases, the adjacent road may need to be repaved to bring it up to standards for an increase in traffic and vehicular weight.

Systems Internal Access Infrastructure:

- **Systems Vehicle Circulation and Parking:** The number of parking spaces is dependent on the building size and is typically based on a ratio multiplied by the gross or net floor area, dependent on building type (museum, educational, assembly, business, etc.). Individual jurisdictions have control over parking counts as part of their zoning requirements.
    - For example, as of 2025, a museum in Albuquerque requires 3 spaces per 1,000 gross square feet, a museum in Santa Fe requires 1 space per 250 net square footage of leasable space, and a museum in Las Cruces requires 1 space per 600 gross square feet.
    - Accessible parking is required per the table below[7] unless a jurisdiction has stricter requirements. Accessible parking should be located close to the main building entry so that visitors using accessible spaces do not have to cross vehicular traffic patterns.

[7] "New Mexico Accessible Parking Checklist," Governor's Commission on Disability, accessed June 23, 2025, https://www.gcd.nm.gov/wp-content/uploads/2023/05/2015-NM-Accessible-Parking-FINAL2.pdf.

SECTION 1 – Accessible Parking Required IBC 1106.1
IBC – 1106 Parking [See comparable 2010 ADA section 208] **1106.1 Required.** • Where parking is provided, accessible spaces shall be provided in compliance with Table 1106.1, except as required by Sections 1006.2 through 1006.4. • Where more than one parking facility is provided on a site, the number of parking spaces required to be accessible shall be calculated separately for each parking facility. **Exception:** This section does not apply to parking spaces used exclusively for buses, trucks, other delivery vehicles, and law enforcement vehicles or vehicular impound and motor pools where lots accessed by the public are provided with an accessible passenger loading zone.

SECTION 2 – NMBC TABLE 1106.1 – ACCESSIBLE PARKING SPACES TABLE NMBC Table 1106 complies with NM State Law (Section 66-7-352.4 NMSA 1978) and provides more accessible parking in smaller lots than IBC Table 1106.1 and 2010 ADA Standards Table 208.2.		
TOTAL PARKING SPACES	**TOTAL REQUIRED ACCESSIBLE PARKING SPACES**	**NUMBER REQUIRED TO BE VAN ACCESSIBLE (IBC 1106.5 Van Parking)**
1-25	1	1
26-35	2	1
36-50	3	1
51-100	4	1
101-300	8	2
301-500	12	2
501-800	16	3
801-1,000	20	4
Over 1,001	20 spaces plus 1 space for every 100 spaces, or fraction thereof, over 1,000	1 of every 6 accessible parking spaces, or fraction thereof

Accessible Parking Requirements

- **Pedestrian Circulation:** How pedestrians and visitors circulate around the site depends on what the museum offers. A visitor drop-off area and a bus drop-off area/lane may be required, depending on the offerings of the museum, particularly if tour buses or school buses are envisioned.
    - Often museums have an exterior element that is a part of the offering. In a museum of this type, the building itself could be part of the story and offering, particularly if a New Deal building or structure in New Mexico is identified.
    - In addition, often landscaping and exterior sculpture is also used as a way to continue storytelling. If so, having an accessible pedestrian walkway around the building or campus will be needed.
    - Finally, if tours to surrounding New Mexico Deal sites are included as part of the offering, having access to a separate smaller tour bus, including waiting area, if visitors are not using individual vehicles, will also be needed.

- **Truck or Bus Circulation:** Consideration for how large trucks or tour buses, if anticipated, access and use the site is critical. Depending on the museum standard adopted, trucks carrying collections can range from a small panel truck (rarely used) to large semi-trucks. Identifying what level and size of truck may be required is an essential question at the beginning of a project. Tour buses, if anticipated, can often use the same turning radiuses and access paths as a semi-truck. Buses, however, typically require dedicated parking while visitors are in the museum – in rural environs this tends to be included in the parking lot, while it may be street parking or offsite parking in a municipal environment.

- **Trash Collection:** Garbage, recycling, and other collections is critically important at a museum. Museums often have a large amount of cardboard and/or wood pallets which take considerable space until they can be removed. Ideally, trash is remote from collections to limit pests and odor.

Utility Infrastructure: Museum-type buildings typically require more complex building systems. This translates into commercial utility infrastructure rather than more residential infrastructure needs. Ideally, the following infrastructure would be located at the lot line (a developed site). With all utilities, having a good understanding of what might be needed versus what is available is critical. Rural communities in New Mexico often have cooperative companies in charge of gas or electricity (a byproduct of the New Deal) while municipalities often have these utilities through NM Gas or PNM.

- **Gas Line:** Gas is needed for kitchen equipment, potential educational activities (such as a kiln), and is sometimes used for heating, ventilation, and air-conditioning (HVAC) systems. Ideally, the line is part of a larger system versus a natural gas tank. Gas lines are sized based on anticipated building needs.

  There is ongoing spirited discussion on whether gas or electric units are more efficient, economical, or sustainable. As construction costs continue to soar, understanding the difference between upfront costs (construction) versus operational costs (maintenance, etc.) is important to consider. Savings during construction may ultimately cost more in operation and maintenance of a building or complex. Careful consideration of building mechanical systems will be an important aspect of any new building or renovation.

- **Electrical:** Three-phase power is ideal. Single phase power is often used in residential neighborhoods. While single phase power can be used it often limits the type of equipment that can be used in a building (HVAC, kitchen air, etc.) resulting in limited design options and higher operational costs.

  Transformers will be required whether 3-phase or single phase to step the provided high voltage power down to that needed in the building.

  Electric lines can be underground or overhead. Overhead lines are less expensive to install, and the poles are often shared with communication wiring. Underground lines are often preferred as they are more resilient during an emergency (fire, wind, or ice storm), though are significantly more expensive.

Communications: Communications can encompass telephone, data/WIFI, and security (some security systems require physical wiring). Communications can come through fiber optic, buried or overhead copper lines, wireless services, and/or cellular networks.

Water: Water infrastructure typically includes drinking water distribution, wastewater collection and treatment, stormwater management, and access for fire hydrants or a sprinkler system. (Irrigation systems are minor and typically tied to the drinking water system).

- **Drinking (Potable) Water:** Ideally, potable water is available through a piped system tied to a municipality or existing delivery system. If this is unavailable, a well can be used if both the pressure and the flow are adequate, with appropriate safeguards for public consumption. Potable water is used for irrigation systems as well.

- **Wastewater:** Municipalities typically have a sewer system that collects and treats wastewater. In more rural communities, a stand-alone wastewater treatment system may be required, such as a septic system (typically more residential), lagoons, or on-site treatment plants.

- **Stormwater:** Stormwater systems are used to manage and collect rainwater runoff from developed surfaces such as roofs, parking lots, roads, etc. It may include pipes, ditches, or catch basins, depending on whether rural or more urban.

- **Fire:** Museum-type buildings, depending on their size, often require a sprinkler system. All buildings should have access to fire hydrants with adequate pressure and flow, though hydrants are often not available in more remote locations. Municipalities often have holding tanks, pumps, and other systems to maintain both hydrants and sprinklers. Buildings in rural areas often need to provide their own holding tanks, buried lines, and pump systems to adequately support new fire hydrants and/or building sprinkler lines.

RESEARCH FINDINGS

NEW DEAL ART

New Deal Programs & New Mexico[8]

During the New Deal era, the federal government administered four separate public art programs: the Public Works of Art Project, the Federal Art Project, the Treasury Relief Art Project, and the Section of Fine Arts. During their operation from 1933 to 1943, these programs proved unprecedented in both their size and scope. Though public art had been commissioned by the federal government in the years prior to the New Deal era, never before had it administered a formal art program, let alone four distinctive programs. By the end of 1943, artists working for these programs had created hundreds of thousands of civic artworks.

The phrase "new deal" was first used by Franklin D. Roosevelt in 1932, when he accepted the Democratic nomination for president and promised a "new deal for the American people." Since then, "New Deal" has been used as a label for Roosevelt's administration and its numerous achievements in domestic economic reform during the 1930s and 1940s. Each of the programs had distinguishing characteristics and purposes:

Public Works of Art Project (PWAP), 1933-1934

The PWAP was the first federal relief program for artists. Almost 4,000 artists were on the PWAP payroll, receiving weekly salaries. When the program ended, more than 15,000 artworks had been created. Many of these artworks were lent to federal officials and agencies or were allocated to public institutions such as orphanages, libraries, schools, and museums. Artists were on payrolls and received weekly salaries

The Section of Fine Arts (The Section), 1934-1943

Originally called the Section of Painting and Sculpture, the Section (as it was commonly referred to under both names) was administered by the U.S. Treasury Department. The Section's primary objective was to "secure suitable art of the best quality available" for the embellishment of public buildings. Artworks created under the Section comprised site-specific murals and sculptures for newly constructed federal buildings and post offices. Unlike the other New Deal art programs, the Section awarded commissions through competitions and paid artists a lump sum for their work. In total, the Section commissioned more than 1,300 murals and 300 sculptures.

Treasury Relief Art Project (TRAP), 1935-1938

Though it was under the supervision of the Treasury Department, the Treasury Relief Art Project employed artists to create paintings and sculptures for existing federal buildings.

- Artist Emil Bisttram was the local supervisor in New Mexico

Works Progress Administration, Federal Art Project (WPA/FAP), 1935-1942

The FAP was the largest of the New Deal art programs in both scope and number of artists employed. Its most productive period lasted until 1939. During a massive reorganization of all New Deal relief

[8] "New Deal Artwork: GSA's Inventory Project," U.S. General Services Administration, accessed June 23, 2025, https://www.gsa.gov/real-estate/design-and-construction/art-in-architecture-fine-arts/fine-arts/new-deal-artwork-gsas-inventory-project.

programs in that year, the FAP was reduced in size and renamed the WPA Art Program. By the time it was discontinued in 1942, the WPA's Federal Art Project and Art Program had produced more than 108,000 easel paintings, 11,300 fine prints, 2,500 murals, and 18,800 sculptures.

- Russell Vernon Hunter (a professional artist) was the director for New Mexico
- New Mexico was one of the most active states during the New Deal era, particularly in the arts. Today it is home to over 100 works of art created through the New Deal's Works Progress Administration (WPA), which our organization is dedicated to preserving for future generations.[9]

Purpose and Objectives of the Federal Arts Project:

- *Job Creation for Artists:* The FAP was designed to offer employment to thousands of painters, sculptors, muralists, graphic designers, and other visual artists who were struggling to find work during the economic crisis.
- *Public Access to Art:* The project aimed to make art accessible to all Americans, not just those who could afford it. This democratization of art emphasized the belief that cultural enrichment was essential for society's overall well-being.
- *Cultural Enrichment and Civic Pride:* By funding art installations, murals, and exhibitions, the FAP sought to instill a sense of civic pride and cultural identity across the nation.

Key Features and Contributions of the Federal Arts Project:

- *Murals and Public Art:* Artists under the FAP created murals in public buildings such as schools, post offices, libraries, and courthouses. These murals often depicted scenes of American life, history, industry, and landscapes, and became a lasting part of the country's cultural heritage.
- *Art Education Program:* The FAP sponsored art education through community art centers, classes, and workshops. These programs allowed people of all ages and backgrounds to participate in and learn about art.
- *Diverse Artistic Projects:* Besides murals, the FAP supported projects that included sculptures, poster-making, printmaking, and various exhibitions. The project encouraged experimentation and growth in new artistic styles and techniques.
- *Documents and Preservation:* The FAP included initiatives to document folk art, handicrafts, and traditional practices from different regions, preserving diverse cultural expressions and contributing to an expanded understanding of American art and heritage.

Impact of the Federal Arts Project:

- *Economic Relief and Employment:* The FAP provided employment to over 5,000 artists at its peak, helping to alleviate financial hardship and keep artists engaged in their craft.
- *Cultural Legacy:* Many works created under the FAP still exist today, serving as important cultural landmarks and sources of inspiration. The murals and artworks produced during this time contributed to public spaces becoming centers of beauty and community identity.
- *Cultural Legacy:* The FAP offered a platform for many artists who would later achieve significant fame, such as Jackson Pollock, Willem de Kooning, and Lee Krasner. The experience and exposure gained through this program played a role in shaping their future contributions to the art world.

[9] "WPA & Art," The New Mexico Chapter of the Living New Deal, accessed June 23, 2025, https://nndpanewmexicochapter.org/wpaart.

Challenges and End:

- *Controversy and Criticism:* The FAP, like other New Deal programs, faced criticism, especially regarding government funding of the arts and perceived political messages in certain works. Some viewed it as an unnecessary expense or accused it of promoting leftist ideologies.
- *Termination:* The FAP ended in 1943, as the U.S. shifted its economic priorities to focus on the war effort during World War II. Despite its closure, the FAP left a significant legacy that underscored the importance of government support for the arts and the role of art in public life.

The Federal Arts Project helped sustain the arts during a time of severe economic hardship and changed the perception of art as an integral part of American culture and public life. It paved the way for future programs that support the arts and underscored the notion that art has value not just in economic terms, but as a means to uplift and unite communities.

NATIONAL MUSEUMS LIST

There are over 250 museums or centers with the title national, United States, or America/n in their name. The list was pared down by excluding organizations in Washington D.C., or New York City, or within the Smithsonian, National Historic Sites or Park Museums systems, due to their federal funding model. The list was further divided into visitation between 10,000 and 50,000 and above 50,000. The team felt these visitation numbers were necessary to sustain successful operations. Source: *The Online Museum Database*

Name, City, State	**Visitation Numbers**	**Operating Budget**
Attendance over 50,000 *(Select List)*		
American Jazz Museum, Kansas City, MO	300,000	$2.2M
American Museum of Aviation, Stafford Springs, CT	420,000	-
Arab American National Museum, Dearborn, MI	50,000	-
Indian Museum of North America at Crazy Horse Memorial, Crazy Horse, ND	1,000,000	-
Japanese American National Museum, LA, CA	82,500	-
National Agricultural Center & Hall of Fame, Bonner Springs, IA	100,000	-
National Automobile Museum, Reno, NV	60,000	-
National Center for Civil and Human Rights, Atlanta, GA	200,000	-
National Civil Rights Museum at the Lorraine Motel, Memphis, TN	200,000	-
National Constitution Center, Philadelphia, PA	1,000,000	-
National Cowboy & Western Heritage Museum, Oklahoma City, OK	197,279	-
National Hispanic Cultural Center, Santa Fe, NM	233,034	-
National Historic Oregon Trail Interpretive Center, Baker City, OR	70,000	-
National Liberty Museum, Philadelphia, PA	62,000	-
National Museum of Health and Medicine, Silver Springs, MD	50,000	-
National Museum of Mexican Art, Chicago, IL	168,000	$7.6M
National Museum of Nuclear Science and History, Albuquerque, NM	60,000	
National Museum of Wildlife Art, Jackson, WY	75,000	$2.3M
National Museum of the American Sailor, Great Lakes, IL	50,000	-

National Museum of the Pacific War, Fredericksburg, TX	120,000	-
National Nordic Museum, Seattle, WA	65,000	$6.5M
National Railroad Museum, Green Bay, WI	86,000	$2M
National Ranching Heritage Center, Lubbock, TX	55,000	-
National Steinbeck Center, Salinas, CA	50,000	$551,006
National Underground Railroad Freedom Center, Cincinnati, OH	180,000	-
National Voting Rights Museum and Institute, Selma, AL	150,000	-
National World War I Museum and Memorial, Kansas City, MO	282,000	-
The National Blues Museum, St. Louis, MO	n/a	$1.3M
The National WWII Museum, New Orleans, LA	650,000	-
Attendance between 10,000 & 50,000 *(Select List)*		
National Buffalo Museum/North American Bison Discovery Center, Jamestown, ND	18,898	$600,000
National Music Museum, Vermillion, SD	12,803	$982,522
Pony Express National Museum, Saint Joseph, MO	39,000	$518,000

NEW MEXICO DEMOGRAPHICS

New Mexico Demographic Comparison[10]					
	Gallup, NM	Santa Fe, NM	Las Cruces, NM	Albuquerque, NM	New Mexico
Population (2020)	21,899	87,505	114,892	560,274	2.1 M
Race (highest percentages)					
Hispanic or Latino, percent	24.6%	49.9%	59.4%	47.9%	48.6%
White alone, not Hispanic or Latino, percent	17.6%	42.2%	33.4%	38%	36.8%
Two or More Races, percent	8.7%	22.4%	23.4%	21.9%	2.8%
American Indian and Alaska Native alone, percent	52.5%	2.1%	1.4%	5%	11.4%
Black or African American alone, percent	1.3%	1.3%	2.6%	3.3%	2.8%
Asian alone, percent	3.8%	1.9%	1.9%	3.3%	2.0%
Population Characteristics					
Persons 65 years and over, percent	13.7%	25.8%	16.2%	17.2%	19.8%
Persons under 18 years	30.9%	16.5%	22%	20.6%	21.3%
Languages other than English spoken at home, percent of persons 5+, 2019-2023	35.3%	32.7%	33.1%	25.9%	31.6%
Foreign born persons, 2019-2023	5.7%	14.9%	10.1%	10.4%	9.2%
Housing & Income					
Persons in poverty	28.1%	13.9%	22%	16%	17.8%
Median household income,	$57,466	$70,110	$55,176	$65,604	$62,125
Education					
Bachelor's degree or higher 25+ years, 2019-2023	22.6%	45.4%	37.3%	38.7%	30.2%

[10] "Quickfacts: New Mexico," U.S. Census Bureau, accessed June 24, 2025, https://www.census.gov/quickfacts/fact/table/NM/PST045224.

NEW MEXICO TOURISM HIGHLIGHTS

New Mexico Tourism Department Reports 2021 - 2023

2023 Economic Impact of Tourism in New Mexico[11]

- 41.8M annual visitors to New Mexico destinations
- 680,000 international visitors
- Annual Visitor Spending - $8.6 Billion (highest ever)

2021 Visitor Profile[12]

- Visitation is primarily leisure and day trips
    - Day trips outnumbered overnight trips in all regions
    - The Central Region saw the highest percentage of overnight visits
- Visitation shifted from recovery from the COVID declines to expansion & growth
- Visiting friends & relatives is the main purpose for visitors' trips to New Mexico, both overnight and day trips

Top States of Origin

State of Origin	Percent
New Mexico	23.4%
Texas	15.6%
Colorado	6.2%
California	8.8%
Arizona	6.4%
New York	5.6%

Top DMAs of Origin

DMA/MSA of Origin	Percent
Albuquerque-Santa Fe, NM	21.2%
El Paso, TX	5.8%
Denver, CO	3.9%
Phoenix, AZ	4.2%
Los Angeles, CA	4.9%
New York, NY	5.8%

[11] "Economic Impact of Tourism in New Mexico." New Mexico Tourism Department, 2023.

[12] "New Mexico True: 2022 Annual Report." New Mexico Tourism Department, 2022.

SELECT BIBLIOGRAPHY & REFERENCE

New Deal & New Deal Art

"A Finding Aid to the Federal Art Project, Photographic Division Collection, circa 1920-1965 | Digitized Collection." Archives of American Art, Smithsonian Institution. Accessed June 16, 2025. https://www.aaa.si.edu/collections/federal-art-project-photographic-division-collection-5467.

"Art of the New Deal." FDR Presidential Library & Museum. Accessed June 16, 2025. https://www.fdrlibrary.org/art-detail.

"Democratic Art: The New Deal Influence on American Culture." Panorama 2, no. 1 (2022).

"Fine Art Collection." GSA Fine Arts Collection. Accessed June 11, 2025. https://art.gsa.gov/.

Flynn, Kathryn A. Public Art and Architecture in New Mexico 1933 - 1943: A Guide to the New Deal Legacy. Santa Fe, NM: Sunstone Press, 2012.

Flynn, Kathryn A. Treasures on New Mexico Trails: Discovery of New Deal Art and Architecture. Santa Fe, New Mexico: Sunstone Press, 1994.

"How the New Deal Changed American Architecture." The Leonard Leo Show. WNYC, August 17, 2017.

Living New Deal, April 29, 2025. https://livingnewdeal.org/.

Melzer, Richard. Buried Treasures: Famous and Unusual Gravesites in New Mexico History. Santa Fe, NM: Sunstone Press, 2007.

Musher, Sharon. "The New Deal and the Arts." Oxford Research Encyclopedia of American History. 28 Jan. 2022; Accessed 11 Jun. 2025.

"New Mexico Art Tells Its History." New Mexico Tells New Mexico History | History: The Depression and WPA Art. Accessed June 23, 2025. https://online.nmartmuseum.org/nmhistory/art architecture/the-depression-and-the-wpa/the-depression-and-the-wpa.html.

Nunn, Tey Mariana. "WPA Sin Nombre: Hispano and Hispana Artists of the New Deal Era." Museum of International Folk Art. Accessed June 16, 2025.

Publication. General Services Administration: Fine Arts Policies and Procedure. Washington, D.C.: U.S. General Services Administration, 2024.

Publication. Care and Maintenance: Recommendations for Artwork in the Fine Arts Collection. Washington, D.C.: U.S. General Services Administration, 2005.

"Returning America's Art to America." Works Progress Administration (WPA) Art Recovery Project, 2010. https://www.youtube.com/watch?source_ve_path=Mjg2NjQsMTY0NTAz&v=BfOOhPE166k&feature=youtu.be.

Undercovering America: Great Depression. Accessed June 11, 2025. https://www.nga.gov/learn/teachers/lessons-activities/uncovering-america/great-depression.html.

Woodbury, Sara. "The Federal Community Art Center Initiative, 1935-1942," 2024.

Works Progress Administration (WPA) art recovery project. Accessed June 11, 2025. https://web.archive.org/web/20150919064231/https:/www.gsaig.gov/index.cfm/other-documents/other/works-progress-administration-wpa-art-recovery-project/.

Museum Field

"About." New Mexico Department of Cultural Affairs. Accessed June 10, 2025. https://www.newmexicoculture.org/about/.

Association of Art Museum Directors, "Art Museums by the Numbers," (2018), pg. 9.

Association of Art Museum Directors, "Art Museum Director Survey," (2020).

Bryan, Susan Montoya. "New Mexico Angling to Become Home of New Deal Art Museum." Los Angeles Times, February 24, 2019.

Farfan, Isa. "Smithsonian Pushes Back Against Trump's Meddling in Defiant Statement." Hyperallergic, June 10, 2025.

"Gallup New Deal Art Virtual Museum." gallupARTS. Accessed June 16, 2025. https://galluparts.org/newdeal/.

Lee, Margret. "GVCA to Open New Deal Museum on Saturday." Livingston County News, July 29, 2024.

"Releases." New Mexico Department of Cultural Affairs. Accessed June 10, 2025. https://www.newmexicoculture.org/release/1616/39.

ReMuseum, "Report #2: Access, Scale, & Market Share," (2025), pg. 2 & 7.

"The New O'Keeffe." The Georgia O'Keeffe Museum, June 6, 2025. https://www.okeeffemuseum.org/new-museum.

Government

Bowley, Graham, Robin Rogrebin, and Lydia DePillis. "Trump Cuts Leave Few Caretakers for a Massive Federal Art Collection." New York Times. June 8, 2025.

"McKinley County - Gallup District Court." Eleventh Judicial District, September 16, 2024. https://eleventhdistrict.nmcourts.gov/about-this-district/district-courts/mckinley-county-gallup-district-court/.

National Archives and Records Administration. A New Deal For the Arts. Accessed June 16, 2025. https://www.archives.gov/exhibits/new_deal_for_the_arts/index.html.

New Mexico General Services Department. "State Buildings Green Energy Project." NM GSD. Accessed June 10, 2025. https://www.generalservices.state.nm.us/green-energy-project/.

Schuessler, Jennifer. "Trump Administration Moves to Cut Humanities Endowment - The New York Times," The New York Times, April 3, 2025.

Other

"Architecture Site Analysis Guide." First In Architecture, September 13, 2024.

Guthrie, Pat. "The Architect's Portable Handbook." New York, NY: The McGraw-Hill Companies. 2003, 37.