

June 17 2013 Herbst Pavilion public meeting



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[Start of recorded material]

[Craig Middleton]: [Unintelligible]. There's some seats over here in the front area, scattered around, a couple of seats. Welcome to the Presidio. I'm Craig Middleton, the executive director of the Presidio Trust, and it's really our pleasure to have you here tonight. I'm so glad that so many people came. So, thank you for joining me.

We're here tonight -- in case you came to the wrong meeting, I'll set you straight -- to hear from teams who are proposing to redevelop the site of the former [unintelligible] field, undoubtedly one of the most spectacular sites in the world. I think about [unintelligible] 20 years ago, and it was always a beautiful place, and it was always in a beautiful spot. Nobody had moved it in the last 20 years [unintelligible], and I think that we owe a great debt of gratitude to everyone who was involved in funding it or provisioning it or just thinking about how it could really serve our community as one of the most important places in San Francisco.

Crissy Field really is a place that I think all San Franciscans are most proud of. It's a place you take your friends. It's a place if you're visiting San Francisco, you need to come to, you need to experience. So, there was an opportunity several years ago to transform Crissy Field, and now there's another opportunity, another transformational opportunity, also at Crissy Field. At the junction of what will become a land bridge, essentially, between the

main post and Crissy Field, reconnecting the post in a way that was not possible after 1937, when the Golden Gate Bridge was built. And just at this place, at this juncture, we envision an amazing cultural institution serving the public at the [unintelligible].

We have long at the Trust understood the promise of this commissary site. In 2002, the Trust put out [unintelligible], which called for a cultural institution at the site of the [unintelligible]. And last fall, partly in response to this excitement around the idea that [unintelligible] is transforming the site in a way that's going to make it one of the most magnificent new sites in San Francisco, we put out a request for concept proposals for the foreign commissary, and received 16 proposals, with a fascinating direct vision among them. But 16 was 16, we had to narrow it down in the screening area to three. Now in June, we are offering you the opportunity to hear directly from the three teams that were selected, to understand their vision, hear their concepts, to ask questions, to interact. We did this at the beginning of the request for proposals, detailed proposals, that will culminate in proposals being delivered to the Trust in September, September 16th. We did this in June, because we want you to have an opportunity at the beginning of the process to weigh in, and to think about what you'd like to see in the proposals. So, I think it promises to be a great and very informative meeting.

Let me introduce you to the teams, and this is in alphabetical order. The Bridge and Sustainability Center, proposed by [Cora Creative

Group], Washington, D.C., and WRNS Studio out of San Francisco. The Lucas Cultural Arts Museum Team, proposed by George Lucas. The Presidio Has Changed, proposed by Golden Gate National Parks Conservancy. We feel extremely fortunate to have the caliber of these teams interested in a Presidio project. We're so excited that you're here. Thank you for being part of this process.

So tonight, as I said, is an opportunity for the teams to present, and for people then to offer their insights, their ideas, their concerns, anything you want to say to the teams and to the Trust. But this is not a board meeting. You will see that there are not board members here, although board members are in the audience. They're not up in the front. This is not an opportunity really for the public to engage necessarily with the board, but we're here to listen [unintelligible]. And we will have in the fall, after the proposals are due in September, numerous opportunities for interaction. There will be another set presentation [unintelligible], there will be opportunities for you to engage directly with the board and the Trust staff. So, I hope that tonight, you'll use this as an opportunity really to focus on the content.

And because it's not a board meeting, I'm going to get off the stage, and I'm going to introduce you to our moderator tonight, who is a man who's been working with us for quite some time. Just over here, isn't it, Brent? [Brent Glass] has come to us from the National Museum of American History, the Smithsonian. He's the director emeritus of that prestigious institution, and he's going to be our

moderator tonight. So Brent, I'm going to turn it over to you, and let's get going.

Brent Glass: Thank you, Craig, and thanks to all of you for attending the program this evening. In the little more than a year that I've been here, I've had a great opportunity to get to know many of you I saw coming in, and met some new people. And it's great to see the interest that people have in the Presidio, and in Crissy Field and the commissary site. There is a fine exhibition at the Presidio Trust headquarters that I recommend to all of you. It documents the remarkable history of the Presidio in the last 15 years. And in the exhibition we can see just how much has changed in the park in a very short period of time.

As a historian, I am struck by how the Presidio represents a truly new chapter in the history of parks in this country and around the world. In the old world, parks were with few exceptions the reserves of royalty and aristocracy. The United States became a leader in defining parks and public space as places that belonged to the general population and exist for the public good. Whether a park with a great wilderness like Yosemite or Yellowstone, or a designed landscape like Central Park in New York, or the National Mall, where I worked in Washington, D.C., the ownership and management of parks reflects the public need to preserve cultural, natural, scenic, and recreational values.

At the Presidio, we have the convergence of a beautiful historic landmark, an urban park within a national park, and a congressional mandate to become financially self-sustainable. It was a tall order, but with strong leadership, strategic partnerships, and broad community support, the Presidio Trust has managed to accomplish this goal. The Presidio is an extraordinary place, and Crissy Field represents perhaps the most challenging and most dramatic transformation within the park.

The National Park Service in 1994 referred to Crissy Field's 100 acres as "a derelict concrete wasteland." Nearly 20 years later, what was once the backdoor of the Presidio is now a major gateway to the park, the Golden Gate Bridge, and the historic connection between western America and Asia. It has become a place of profound natural beauty, with astonishing views for millions of people. And Crissy Field offers a window back in time to the extraordinary history of the Golden Gate, from the first settlements of the Ohlone Indians to the pioneers of aviation, from military history to the high-speed global flow of people, information, and ideas. This transformation, and the opportunity to interpret this place and make its beauty, history, and meaning more accessible to more people, is a major milestone in the history of park.

The commissary, as Craig said, is the heart of Crissy Field, and the development of this site will be a signature project, one of those projects that will in many ways define the identity of the Presidio in the 21st century. The three proposals that we will see tonight are

exciting and ambitious in their vision and scope. They are also very different and distinct in their concept and [unintelligible]. Each project team has made an impressive effort to address the goals set forth by the Presidio Trust last November in their request for concept proposals. We owe them individually and collectively, and all the 16 groups that submitted proposals, a vote of thanks for accepting this challenge. Please join me in advance in recognizing their efforts.

Our program will proceed as follows. Each project will have 20 minutes to present their concept. And then we will take a 15-minute break. After the break, we will then open the floor to your questions, and the people have been signing up as they come in to ask questions. We will take questions from those of you who have signed up at the end in the order in which you've signed up. It is not too late to sign up, to ask a question. You may do so at any time during the program, during the break, or even while questions are being asked. As moderator, I will be ruthless in one respect. I will limit you, will try to limit you to one minute per question, and I'm interested in questions rather than speeches. A lot of people have signed up. I don't know how many, but I know it was over 40 the last time I looked at it. So, I will be less ruthless on one other point. If we have a series of questions on a single project, I may intervene and allow questions on another project, just so we have a variety of perspectives and a good dialogue about the issues. However, our goal is to adjourn by 10:00, but we will take questions until there

are no more questions. So, I am prepared to stay into the duration, and talk with you that stay.

Now, before we begin our program, please silence your cellphones. Oh, and any open seats? We have people standing in the back. Raise your hand if there's an open seat next to you. There's plenty of open seats. Please, let's fill in before we start our program, just take two minutes to allow people who are standing to find a seat. There are several, seven or eight in the front row here.

As Craig said, we're going to take our presentations in the following order. First will be Cora, WRSWA, second will be the Lucas Cultural Arts Museum, and the third will be the Presidio Exchange. If everyone's seated who wants to be, okay, Cora, you are first.

[Sully]: Good evening. My name is Sully from Cora, or [unintelligible] Robert Daniel Francis Sullivan, get up here. The first six years of my life, [unintelligible] get up here. Anyway, I'd proud to start off this conversation representation WRAS and Cora [unintelligible] diligently on this proposal.

Let me start by trying to offer a definition of the word sustainable, because at the core of this proposal is the concept of sustainability. And we feel sustainability is one of those ideas and concepts that's going to dominate the next several generations of families, communities, children, and the global leaders. Sustainability as simply as I can put it is making responsible, balanced, ethical

decisions, but how to meet our economic, social, and environmental needs today without compromising the future generations' ability to do the same thing. So, it is a both philosophical and ethical issue as well as a practical, and we feel that as we unfold this idea for you, you're going to see that this is going to be both an educational and research, but it's also going to be an institute that reaches into your home, helps you to make decisions about what type of fish to buy, what kind of materials to use, how to conduct your life in a sustainable and responsible way. And that's kind of the overarching goal, is to introduce this notion of sustainability into the public discourse.

Now, my group's prepared to say the Presidio [unintelligible] was like the national mall of the west coast, of that importance both symbolically and historically, but Craig has taken [unintelligible], it's the most important site in the world. So, somewhere between the most important site in the nation and the most important site in the world. This is undoubtedly a very important site, and a place that is perfectly designed for the concept of sustainability. Itself as a site has been and will be about sustainability. So, we believe this is a site that deserves a national and a serious subject, and that the same building is indeed that idea. So, how's my clarity?

The Presidio as a site has been about this notion of balancing social, economic, and environmental needs since prehistory, so with the thinking through of this idea, we have the site [unintelligible], and we had the idea of how do we make the site, the building, and the

program, people's experience of the site, an embodiment of the idea that we wanted to talk about. Okay, next please.

So, the bridge and sustainability [unintelligible] are two things folded into one. The bridge is the educational portion, the public portion, the place where you will come as a community and come together to create a solution and a decision about the use of your natural environment and your social and economic need, but it's also a research institute located on a major campus adjacent to and near to the site that will feed the kind of research results and working science into the program, into the educational program of the site. We see it as a place that will unite the entire Presidio site as one learning opportunity. That is, we don't want to be just about the building, we want to be about animating the whole site itself to make the Presidio a site, be a teaching moment about sustainability, to move into the marshlands, the shore lands, up to the main bays, and have it all be an animated educational experience. So, we are planning in our proposal, which I hope you'll have a chance to go online and take a closer look at, you'll see that we take fully advantage of the learning technology, mobile devices, all these kind of communication needs to get our message out to the public, and to make the Presidio a site and place for families and learners to come together even to the point of having sustainable cafes where you can learn about food choices, and what food choices are sustainable and what are not.

And with that, I'm going to introduce [unintelligible].

Male Voice: Sully, I am an [AP] man with the SWA group San Francisco, and a board member of Cultural Landscape Foundation, Washington, D.C.

This proposal is more than the developments building on the site. This is really about setting precedent for the future development in the Bay Area and beyond. The site itself is a window into a much larger regional ecology, which can be narrowly defined by the interaction of topography and water and its natural resources. The 20th century brought an abundance of cultural landscape layers to the Bay Area, including agriculture, technology, urbanization and recreation. Increasingly, we're seeing the influence of globalization and its many attributes and challenges to sustainability in the Bay Area. Equally important to our region are the intellectual resources that generation of thinkers and tinkers and advocates that have fought and dedicated their lives to connect all of our natural resources, and have specifically given us this site to pass on to future generations.

The site is rich in ecological, cultural, and historical layers. Early settlers clearly understood how these layers would work, and clearly made a connection between topography and water, the interaction of mountain and sea, and very sustainably learned to use the landscape in a productive, sustainable way, inhabiting the middle ground and harvesting the sea. In the early 20th century, [unintelligible] the ridge line and industrializing the harbor, the

production section of the field actually moved 90 degrees, more of a lateral shoreline productivity, as we saw, to harvest the wind for aviation. The late 20th century brought us a return to an ecological edge, and the implementation of the beautiful wetlands, but the infrastructure of the 20th century, our national highway system, still worked as a blockade between the mountains and the hills.

The next evolution will reconnect and reconfigure the landscape to connect the hill topography to the sea. And we see in this a tremendous opportunity to extend the advances that we've made in the ecological evolution of the site, and expect to create a footprint for a knowledge-based landscape that will be integrated as a part of the Bridge and Sustainability Institute.

So, I think I'm going to turn this over to [Brian] from WRNS. I just want to leave this question to everyone. What do we turn over to our next generation? What does this site deserve, and what do our future generations deserve as the next evolution of this very significant site?

Brian: I'm Brian, WRNS Studio, as [unintelligible] said. I'm glad to be here tonight. And Sully has told you guys a little bit about what the bridge and Sustainability Institute is, and kind of cultural and use experience [unintelligible]. [Rene] has talked to you guys about how we see the science, and Craig has laid down the gauntlet. And we certainly agree with what Craig said, and it's really central to how we've approached this project and this opportunity of the

Presidio. Whatever happens here on that little red dot has got to be worthy of one of the great sites in the world. That doesn't mean it has to be grand, that doesn't mean it has to scream. In fact, we think that this project, this place, this venue, this institute, has got to be absolutely of the site, and [unintelligible] of the site both topographically as well as topologically. This has a long history, this site, and we see this moment as part of another long history. This is not looking back, this is not [unintelligible], this is part of a continuum.

And so what I wanted to do is, we're going to show you a building, or a vessel, or a project, but more a kind of strategy as to how we would see creating the right vessel, the right sense of place on that red dot right there for the Bridge and Sustainability Institute. So, we do feel that the project, the vessel has got to work on a variety of scales, one of which is that there are a lot of wonderful things [unintelligible] the parade grounds, and connected from the parade grounds to the [unintelligible] is important. The marsh, and we want to bring the marsh into the site. Crissy Field, the bay edge, and of course [unintelligible] that. We think this site also has to work on a variety of scales. This is spectacular in terms of a place that makes connections at a regional scale. With the use of [four point] Crissy Field, the bridge, et cetera, make this site about something more than what's just adjacent. So, we're starting to look at what's adjacent and what's beyond, as well as how does the site, how do we deal with sun, water, and wind at the site? We believe that this project, the site, the grounds, the building -- there might be a

building -- will have to be, or should be a living building, and beyond that a living building that teaches everyone that comes there about what it means to be sustainable and [unintelligible] this.

So, we started with, how to inhabit the site, and our red-and-yellow dot right there, which we think is some spot that might go in the ground [unintelligible] superimposed on the existing commissary, is probably not the best way to occupy the site, because we do not think that whatever happens on the site can be hermetic. In fact, we think that the very first gesture on the site should be the one that's [unintelligible], which is that whatever happens on the ground floor here should be [unintelligible]. The site should flow through whatever's been built here, there should be a public [unintelligible], there should be an opening to the bay. And programs -- we lost the transparency there -- and programs that might be on the second floor will act as a bridge. And [unintelligible], there's almost like a bridge, landings or bridge moors, letting the site flow underneath, and program will be in a bridge [unintelligible].

And we feel that whatever's built here has got to embrace the site at a variety of scales. So, this then is about focusing the distant views, it's about inviting the entire site in sort of the vista, which you see from the site, into the venue that we're building here, so we can have [unintelligible] sitting on its moorings, pass might run through, and the whole thing immerses the site.

So, when I back out here, we've got strategy with a little bit of a bigger picture. You see the [unintelligible] is really about, looking at the Golden Gate Bridge, looking at the bay and the heavens beyond, and the embrace of this building. [Unintelligible], again, like I keep it in my arms like this, because it's hard not to when describing this building. It's about embracing the site, embracing the bay, embracing the sky. So, that's a little bit of the strategy in how we see building the right vessel for this institute.

So, this is a sketch that looks at that [unintelligible] bridge on the site, one sketch of how this might be. You know your landmarks. You're at the parade now. You would think a connection from the parade ground to a public path would be right near the building. This is the bridge that opens, sitting on its moorings, and by the site into the whole experience of the institute and of the bridge.

We have a [unintelligible]. That's not my partner [unintelligible]. I hope you're enjoying this particular slide. I will say a few more things about it, since it's going to sit there for a while. We are going to get, we think it would be beautiful to bring the marsh into the site. So, we don't see the road, the infrastructure as being a kind of false edge. So, the marsh into the site. You are seeing green roots on the bridge here, as well as [unintelligible]. The piece that you're seeing here is really the ground rolling -- there we go. [Unintelligible].

So, what we're going to do now, and Sully, why don't you come up here and do a little bit here, a quick walkthrough of the project. And again, this is of course very sketchy, very rough. And, talk about what some of the pieces and parts might be, and how we came up with this sort of building strategy. We think, by the way, we're [unintelligible]. This venue should never be closed. It was never [unintelligible] and you go, it's closed now. The site is a public realm, the activity of the Presidio has to flow right through this venue all the time. [Unintelligible]. And that first space will be the gathering, educational spaces. One of the things we think is -- and there's a lot of metaphors that work here, to be sure -- but what you're seeing here is going to be the public interface, the public dimension of the Sustainability Institute, and it sits at the lower level, the ground level beside the marsh. It really is one of the moorings for the bridge. You're seeing the bridge roll across this. So, we think of that bridge metaphorically sitting on the Sustainability Institute. The other mooring for the other side is also, it might be a workspace, it might be a laboratory for the institute.

And along with [unintelligible] path, and this was the path that I showed you links up to the path that would take you to the parade ground. We see a sustainability marketplace. Certainly, we are [unintelligible], but a place where you could go and buy products that really taught you about kind of sustainability index, and both an ethical and sustainable way of producing goods would be part of the project.

Sully: And I think the important point here is that sustainability has been embraced by the corporate world, sustainability has been embraced by governments and international organizations. The problem is, there isn't a strong public dialogue and public discourse for institutions to carry this message forward to the public. We see this as the first of its kind, a leadership institution for the region, for San Francisco, for the country, a nationally-scaled institution that's going to deliver this message and get the public talking about this [unintelligible]. Partly, that's going to be very specific consumer decisions -- what do I buy, what don't I buy, what's the sustainability index on the product? Is it sustainable to produce, what's the whole life cycle of the product?

So, those kinds of decisions that you make every day, we'd like you to make them as an informed consumer, an informed consumer that understands the impact of your decisions on society, on the environment, and on yourself. So, the sustainability market, sustainability restaurants that would be built in tandem with this, those kinds of institutions would earn income, but also be educational moments as well.

Brian: And we just went past the [unintelligible], just went past a slide. You see a café leading up under the bridge with a great view of the view. We think [unintelligible] a beautiful place to be, a sensual place to be. You're seeing exhibits now, exhibit spaces [unintelligible] to the building. A special exhibit space here with a porch that would look out to the Golden Gate Bridge.

Education we think is the backbone of the project, and we're [unintelligible] there would be classrooms, there would be video spaces there, all sorts of spaces [unintelligible]. We see that being the backbone of the project.

Sully: And earlier I mentioned taking full advantage of the learning technologies and communication technologies. The most transformative thing in these kinds of public institutions today is the new communication technologies that are available to us -- wired auditoriums, e-classrooms, mobile devices. All of these things make it possible to take this message out to a much broader audience than just people who attend the institute.

Brian: [Unintelligible] one minute left, so we're going to fly through this. Let's go past this. [Unintelligible]. We have a few images here. We get back to the section that Rene brought up, and now we dropped this sketch, this proposal into the section. And you really see this, or we see this, as a continuum of topography of place. Let's go to the next.

Now, a couple images. This is if you had your back to the parade ground, you're up in the air. You're seeing a path from the parade ground, a public path which cuts through the building, this open embrace that it's leading to, the great porches that look out to the bay and to the Golden Gate Bridge.

We show this to show just how low-lying [unintelligible] we see this venue, this institute as being the landscape. And really, the paths in the public way are the dominant figure, per se, in this [unintelligible].

This one we think is really how we see this place standing, and if you are in this venue right now, but this is an exterior space never closed. The public walks past the market. The market has an open green space on top of it that you can be on. And this is about being in the site, focusing on the incredible beauty, and it's always great to have a [unintelligible].

Brent Glass: Thank you, and we'll move right to the Lucas Social Arts Museum.

[David Perry]: Thank you, Brent. My name's David Perry, and I'm honored to be working with the Lucas Cultural Arts Museum. Actually, in the almost 30 years I've lived and worked in San Francisco, I've been fortunate enough to be part of several amazing cultural institutions - the [unintelligible] Center for the Arts, the Chabot Space and Science Center, [unintelligible], as I still call it, now known as the Children's [unintelligible] Museum. And for those of you who are also San Franciscans, you'll remember 20 years ago, when we would say meet me for a cultural gathering at 3rd and Mission, it was quite a different experience. It has become quite an amazing place. So, to work on a project that we think will also bring great educational value and joy to the people of San Francisco is my great honor.

I'd be remiss if I didn't take just a few moments to first and foremost thank the Presidio Trust board and staff. I mean, all of us in this room owe them around of applause and our thanks.

Education and collaboration are the cornerstones of the work of George Lucas and his incredible team. Education and collaboration are part of museum-making, they are part of filmmaking. My grandmother, who is my hero, used to say to always work with people smarter than you that can make you look good. So, I'm not going to speak very much tonight, but rather introduce the other members of our team, who are going to talk about the plan for this Cultural Arts Museum. First, we're going to start with a video. It is, after all, a Lucas production, so we'll show you how a view of this will look when it is built. And then we'll be hearing from members of the urban design and architectural team, [Ray Paul] and [Samantha Hunt Gaborine]. Then we'll also be hearing from the office of [Sheryl Barton], landscape architects, and [unintelligible] will be speaking. And then probably most importantly, [Leila French] director of exhibitions for Lucas. Many people do not realize over the last four years, over two, three dozen museum exhibitions have been traveling around the world. More than 10 million people have already experienced the educational value of the work of Lucas. So now, without further delay, a short film.

[Video Play]

Female Voice: George Lucas was born and raised in northern California, and his first museum experience was in San Francisco. A storyteller at heart, he understands the power of visual imagery. His groundbreaking digital film-work has revolutionized modern movies. His commitment to the Presidio is both heartfelt and forward-looking, and he wants to create a gathering place right here for future generations to enjoy.

Male Voice: The museum that we're trying to build here is one that you can take the whole family to, because no matter how young somebody is, they can relate to the paintings, and no matter how old you are, you can relate to the paintings. And then on the digital side, you see San Francisco as the home of digital art. It began here, and it was first used in animation, and now it's used in everything. Kids are [unintelligible] pictures and illustrations using digital art, so a museum that shows you how much you can actually do, which ultimately for me having grown up with this whole thing, that was amazing.

Male Voice: One of the great things about this museum will be people starting to understand what digital art really is, learning about the tools, and get inside and be inspired. Get your hands dirty in the digital art world.

Male Voice: I prefer emotional art, you know, something you can actually feel. The anthropological side of me has a real interest in the ones that

move societies and give them a collective vision of who they are and what they are.

Male Voice: I hope young people coming into this museum would be given his inspiration, inspiration for what art can do for storytelling, and storytelling can do for art. The San Francisco Bay Area is the home of this.

Male Voice: [Unintelligible] happened because we were [unintelligible]. When I started collaborating with my brother on Photoshop in the late '80s and early '90s, the artists working in Photoshop weren't really doing art, and I think that's, 20 years later, that's pretty conclusive when you settle down and [unintelligible].

Female Voice: The Lucas Cultural Arts Museum, a place to spark imagination and nurture storytelling through the visual arts. Its unprecedented collection includes popular art of the 19th, 20th, and 21st centuries, from masters of the golden age of illustration to innovators of contemporary digital art, from fashion and cinematic design to computer animation.

Female Voice: What's exciting about the Lucas Cultural Arts Museum is that it covers so much in one museum collection -- the fine arts and children's art, and then we move into the digital, the new frontier of storytelling and innovation and technology. This museum will bring to San Francisco exhibitions that otherwise wouldn't have a home here. By using your imagination and creativity, you get great

scientific or technical innovation. We look at the fantasy world of Star Wars, and the technology that George imagined. We're trying to really inspire and spark for young children the idea that [unintelligible] play, be creative, and it will lead to great things.

Female Voice: An interactive and collaborative museum of visual storytelling in a cultural and historic crossroads called the Presidio. From the cultural legacy of the Panama Pacific International Exposition to the miracle flying machines landing on Crissy Field, the Presidio story reflects the flow of human history in the new world, the west, and America. What better way to honor its spirit than with a museum that celebrates storytelling, one that brings past, present, and future together.

Male Voice: I grew up with illustrative art. We would go to the city [unintelligible] to see art. The one that had the most impact was the one that sort of tells the story of our society [unintelligible]. As story was usually told through mythological means, which is create a shared fantasy that everybody can agree on.

Female Voice: In the past 15 years, our traveling exhibits have been seen by over 10 million visitors in major museums around the world. The Lucas Cultural Arts Museum is rooted in a passion for education and the role art can play to inspire young people.

Female Voice: We tell stories every single day, and we also ask students how to figure out, how do we tell our stories that are compelling to people

in the world, so that we can make connections. This edition of the Lucas Cultural Arts Mission will be a really powerful addition to the San Francisco community, to inspire young people to envision what their stories can become, to bring in artists, and to make it a hub of sort of hands-on activity and learning, and a cultural experience. And we would love for students to check out the museum.

Male Voice: I think [unintelligible] transformative pillow. In a lot of ways, art has actually always been about technology.

Male Voice: This is a [unintelligible]. We have IOM, who pioneered digital art, Pixar, DreamWorks. So, we have a lot of digital artists in this area who we can use for educational purposes to help come in and teach classes for kids, and help them work with digital art.

Female Voice: I imagine our kids walking away from their day at the museum and on the Presidio, and wanting to go back, because it was such a beautiful place, both emotionally and visually. And that is going to be phenomenal for all of our kids in San Francisco.

[Video ends]

David Perry: Thank you very much, and also, often the people behind the camera and in [unintelligible] don't get their names known. So, [unintelligible] really worked enormously on this production. And

now we'll get up here our architectural team, Ray Paul and Samantha Hunt Gaborine from [unintelligible].

Ray Paul: God evening. As David said, I'm Ray Paul. I'm the senior design [unintelligible] in the design group from Dallas, Texas. Dallas is kind of an unusual city. A lot of people don't know the number of businesses we have. We're a hub of museums and quality cultural organizations. Part of our job for the last 38 years has been to create some very wonderful urban spaces, some spaces that are used by people and identified as the center of their town. We believe honestly that this site is the premier site in the world for a museum and cultural institute. It is a facility, a location that's unparalleled, not only in its accessibility, but in the views and how it participates with the rest of the community to the whole.

I can go through a lot of slides here, and I will, if they come up. We have a little challenge here. Technology is a wonderful thing, and we rely upon technology to do half. And as you can see here, we are experiencing just a tad bit of difficulty. But, as we go through this, you'll see a lot of slides that reference a lot of things that have already been said this evening, things about the historical nature of the site, how wonderful it was in the very beginning, that this site was used by the Native Americans as a sheltered place to fish. The last 150 years, though, this site has gone through a tremendous number of changes. It became a place to be a seaport, it became a place where the first grand prix was, it was part of a series of small ports. It became a refuge for the people that suffered during the

earthquake and the ensuing fires, and then became a place of celebration, a place for the Pan-Pacific Exposition, where people got to express who they thought they were. It immediately though became a series of disposable, interchangeable buildings and structures that were used to supply and resupply our troops both in the Pacific and the Southeast Asia conflicts over the years.

There's a style, as context, there's a mask, and there's a [fenestration] that belongs to the buildings that remain along the mason street. These create a style that is the Presidio. It crosses over a lot of different genre and architecture, but yet it has its own flavor, it has its own clarity. The site has always been bifurcated in recent history by this expressway. It makes circulation difficult, pedestrian [unintelligible] nonexistent, [unintelligible] very difficult to find. And it's also a traffic nightmare. Things are changing, though. As we see, [unintelligible] extension has created a new site, a site that brings about a lot of the context that this site used to have 100 years ago, where the bluff is being moved forward and beginning to see that we can get these pedestrians actually back between posts and the seafront, and be able to expand our green space that we're looking at here.

These [unintelligible] are very important to us, and I have with us [Andrew Sullivan] from the office of Sheryl Barton, the local [unintelligible], who can explain that a little bit further for us.

Andrew Sullivan: Thank you, Ray. So, in addition to this rich cultural history that's been discussed tonight, there's also a layered natural history to this site, and I wanted to walk you through a few of the examples of some of the systems that we've been thinking about and that have really informed some of our initial talks on the site.

The first piece is the historic land points. Just for reference, this is the footprint of the existing sports [unintelligible] building. That shows where we are. From the 1850s all the way up to the present site, there's been an erosion of this bluff, and the whole entire project, once we complete, will reestablish a portion of that bluff to the east of us. We think this is a real opportunity for us to build on that, and to enhance this newly-created [unintelligible]. Just to give you a little bit of context, this is the marsh flow [unintelligible] above.

So, in our plans today, one of the things that we started with is looking at the 350 parking spaces that will be required by the trust on the site. It's a lot of parking, and what we've intended to do is take that parking and those services and construct them in such a way that we can create landform and a landscape above it. There's a couple things, there's several things that this will allow us to do -- it modulates and connects to the proposed bluff. It also gives the opportunity to give back a very significant amount [unintelligible] space to the Presidio as we develop and make it accessible to the public. With some [unintelligible] above that, the new bench or

landform that we created is the opportunity to screen some of the views as well as some of the noise from the [unintelligible].

Another one of the [unintelligible] that we've been thinking about [unintelligible] patterns that have been long disturbed on the site. The Crissy Marsh Project reestablished some of that connection to kind of see how the water shifts. We think there's a lot of opportunity on the site. The intent is to, by removing much of the impervious [unintelligible], find ways to detain the storm water or the storm water that flows onto the site or to the site, infiltrating into the ground. And where appropriate, we'll look at opportunities to have passive cleaning of the storm water, and when appropriate actually release it to the marsh as well.

Another important piece to this newly-created landform is the future-proofing that it allows for the site. As you can see from this section here in the diagram, the estimates of future sea level rise put the existing site, as well as the existing building actually below water. So, we are utilizing this new landform as a way to create a resilient site, something that can last well into the future. Again, the existing sports basin here. You can see the site currently, which is basically a sea of asphalt, but in pulling that infrastructure below and [unintelligible] landscape above, we have opportunities for having additional green space that connects to the plan adjacent project.

There's a variety of landscape types and habitats that sit adjacent to our project. Some of them, like the existing actual [unintelligible] landscape of the marsh, are here. Others, like the bluff, are planned. And we see this site as a real opportunity to bridge some of those different types of landscape habitat, that the bluff will be able to pull some of the vocabulary of the bluff and its regenerative landscape onto the site, and utilizing the similar plant [unintelligible], have a very strong visual from the main parade to the marsh below. And of course, there's a real rich ecology of animals that inhabit that, if you want to develop and give opportunities in creating habitats for some of those critters as well.

Looking at just kind of the organization and building mass [unintelligible] the buildings, we then also [unintelligible] existing [unintelligible] also opportunities again with these new landforms to enhance views from the site itself [unintelligible]. Looking at vehicular access along these, we're aware that it will be an additional -- people are concerned and aware of how you arrive at the site. What we've tried to do is give multiple opportunities for either arrival individuals or families, as well as opportunities to pull off the basin and have larger group drop-offs. The intent here is that with these multiple locations and opportunities, we avoid potential congestion along the basin.

Looking at some of the design-work that's already happened, particularly around the bluff, I think we also are looking at pedestrian and bicycle connections, and really finding opportunities

to enhance those resistant planned connections, as well as using the site to pull people through, giving safer circulation along the basin. Services, emergency access, et cetera, has all been pulled into the back of the building, again giving some [unintelligible] to pedestrian and [unintelligible].

I think I'll pass it off to Samantha to talk a little bit about some of the [unintelligible].

Samantha Hunt Gaborine:

Hello. The museum's architecture is not yet by any means -- it's still [unintelligible], and at the moment we are only working massive [unintelligible], but once we have the service and the spaces that we're going to need. So, the building will end up being very flexible space. [Unintelligible] the next one of the slides is to show you [unintelligible]. Here is the parking structure which is [unintelligible] underneath the [unintelligible]. We have, the yellow is the public sector coming in with [unintelligible]. Then we have a first floor and a second floor, and then green rooms covering the first floor. Going back to the first level, we have an entry [unintelligible], but also we have gathering areas and landscape areas [unintelligible] taking into the unique views back to downtown and also out to the bridge and out to the bridge. The areas that need to be yellow are the main public separation spaces, which are regarding the two-story [unintelligible] you have a sense of pace to the exterior. The purple are the galleries [unintelligible], the program is the [unintelligible], and [unintelligible] rotating. The turquoise area is educational program, which has got three multi-

spaces, a [unintelligible] involvement, and 200 seats [unintelligible] for additional viewing.

Up on the second level is the restaurant, then [unintelligible] back up to the bridge and bat area. All the services for the building are located either below that or at the back as they screen to the [unintelligible]. And then, the proposal is for greenery systems to be on another level [unintelligible].

We're identifying three major view to the site -- one from the marsh, one facing the main paths, and one from the bridge. Again, these are just, what I'm going to show you are just the mapping models of the space that we anticipate [unintelligible]. Given that existing side with the retaining wall [unintelligible] we show our landscape roll back in the Presidio and you kind of join into the landscape, so the Crissy Fields is a continuous pathway. And the building is just showing the maps here as they screen towards the [unintelligible]. Here are an allotment of the posts that came across the bridge [unintelligible]. Once the bridges are in place, we have a drawing [unintelligible] that will continue down to Crissy Field and the building which is [unintelligible].

The last slide is going to [unintelligible]. Again, also the retaining wall, but it's lifting construction of our [unintelligible] bridges. And here again, we just show our overview of the map with the landscape shown wrapping around.

Male Voice: Great, thank you, Shannon. And now, [unintelligible] maybe the most fun job in the world, the person who does exhibitions for George Lucas, [Megan Rush].

Megan Rush: I do have a good job, I do. I get to do touring exhibitions around the world. I have been doing this for 12 years with the collection, and we've been doing -- the collection itself has been touring for almost 20 years. It's really exciting that George's mission is about education and inspiration. And he does that, at least until recently, through the exhibition program. So, in 20 years' experience that we have, we've been to over 75 museums with over 10 million visitors. We've been to museums like [unintelligible], the Tokyo National Science Museum, the Museum of Fine Arts in Houston, [unintelligible] Chicago Museum, the Smithsonian American Art Museum, and [unintelligible].

All of our exhibits are on a tour of 19 different exhibitions [unintelligible]. They're curriculum-based, they're educational exhibits, and what they are focused on, inspiring kids, students, and family. And I just, I can say, when I speak, it's coming directly because of you and the faces that light up. It just warms my heart. They leave excited about learning, and that's all we ask for, that we inspire kids to get excited about something, whether it's science, technology, engineering, math, when we do our science-focused exhibitions. They come in learning that they use their imagination in creating and innovating new worlds. That great scientific content comes from [unintelligible] imagination. Or, we do art exhibits, or

exhibits based on anthropology, and cultural anthropology. And, that storytelling is important, and we need to continue storytelling, and teach our kids that storytelling is important, because we know who we are. We have to communicate. We're going to be better as adults, whatever field we choose to follow.

So for example, one of our exhibits is Science of Identity. This exhibit was built with 10 different scientific components of what makes us who we are -- this is science-based. We work in departments of neuropsychology, psychology, biochemistry, and sociology, all of these [unintelligible]. And we presented this exhibition, and what came out of it that was surprising was that the teachers that came with school groups, they have a way to talk to teens and pre-teens, that real tender age where they're kind of unsure of themselves, about how choices that they made in their life have made them who they are. And [unintelligible], that's fantastic. They had an opportunity to talk with [unintelligible].

So, those are the kinds of exhibits that we like to develop, and we hope to propose to do so with the Lucas Cultural Arts Museum. We're proposing Lucas Museum [unintelligible] multimedia, immersive, innovative, and educational focus. And I'm going to step aside and introduce a colleague here today with me for a quick moment.

[Saul]: So, hi, my name is Saul, from the Smithsonian [unintelligible] Exhibition Series. We're very honored to be working

collaboratively with the Lucas Cultural Arts Museum on this upcoming endeavor. I have a quick, short statement about [unintelligible] of sites. It says, the Smithsonian has always been honored and associated with George Lucas' immense creative energy. Our relationship with [unintelligible] creates [unintelligible] outstanding amongst the beginning of landmark exhibitions that tour the nation [unintelligible] international [unintelligible] meet representatives from sites. Right now, we're at Skywalker Ranch, working in partnership, what will itself be a landmark exhibition involving the iconic costumes of the socio-historical nature of Star Wars that will be shared with museums far and wide. It is truly the powerful and [unintelligible] the Smithsonian Association to the Lucas Cultural Arts Museum. Thank you.

Brent Glass: Thank you. And our last presentation will be from the GAGGNRA Conservancy, the Presidio Exchange.

[Greg Moore]: Hi everybody, I'm Greg Moore, the president and the CEO of the Golden Gate National Parks Conservancy, and thank you all for being here tonight. It's always great to see how much the Presidio means to people. I'm also grateful to the Presidio Trust for hosting this event, and honored to follow two short presentations. As three finalists, we will soon respond to the request for proposals seeking a cultural institution at the commissary site. On the opening page of that document, I noticed the first three words, power of place. [Unintelligible]. The Presidio and the Golden Gate National Parks are steeped with the power of place, a deep and timeless quality that

binds us to this land. The people of the Bay Area have saved and cared for these places, they've given their volunteer time, they've made financial contributions large and small, and they have steadfastly shared their vision and offered their advice for decades, now.

Over 40 years ago, thousands of Bay Area residents, under the banner of People for a Golden Gate National Recreation Area, rallied to stop urban development, and created what is now America's most visited national park. When the Presidio was closed as an army base, Bay Area leaders, elected officials, organizations, and residents united to save this historic landmark and prevented congress from selling off this treasured place.

The power of place motivated another chapter of park-making when thousands of volunteers and builders come together to help build Crissy Field and transform its narrow and toxic [unintelligible] shoreline into the place that we all love today.

Most recently, the need arose to make [unintelligible] a safer roadway. The community said, we want a parkway, not just a highway, an old vision with tunnel-topped grand spaces and connections between the main post and Crissy Field.

Now, we turn the page to a new chapter. We have almost 20 acres of newly-available national park land, including the commissary site, as the next park page to write, and the next park canvas to

paint. We have the opportunity to shape this landmark place, all of us, to reach beyond the ordinary and deliver breathtaking beauty and dazzling innovation, to create a legacy. We've done it before. The power of place calls us again.

So now, what if we take the same community creativity that has always propelled the vision of this park, and reinvent a place, a shared place, a true cultural center, at this center of this park? To achieve that dream, we propose a quantum leap in the evolution of the cultural institution. Leap with us, as we ask you to join our efforts to create the Presidio Exchange, a new park cultural center renewed every day.

What's the old 20th century paradigm for a cultural institution? A traditional museum might come to mind, perhaps a museum with a static collection with a simple theme or focus kept behind glass with partition ropes. Studies show that many of these cultural institutions are struggling for audience and starving for relevancy in a country that is increasingly more young, diverse, and participatory in their interests. So, the Presidio Exchange, it exchanges that old model for a brand-new vision, a cultural center of many centers, a cultural center that is both multipurpose, multimedia, and multi-[unintelligible], that expresses the community's diverse passion, that invites the public behind the rope to touch, to experience, and to create. The Presidio Exchange is a cultural center that is open space, open source, and open for all, and it's a place like with the dynamic Bay Area itself, that is always changing. The Presidio Exchange

will see a constant exchange of cultures, ideas, histories, and missions. Local, national, and international partners will deliver partners that delight, bedazzle, educate, entertain, and engage all kinds of people. The PX will be, no doubt about it, a place that belongs to our community and attracts out of town visitors.

Indeed, this new type of museum, if we could even call it that, draws from one of the largest and most impressive museum collections in the world. Just walk out the doors of this building. The collection includes over 1,200 historic structures, hundreds of Native American sites, more than 1,000 plant and animal species, myriad of themes and stories, and over 80,000 acres of cultural, natural, and scenic treasures. The PX museum collection is the full expanse of the Presidio and the Golden Gate National Parks fused with the rich culture and creativity of the Bay Area.

Now, to bring this collection to life, and to advance its full educational, creative, and thematic power, PX [unintelligible] would offer programs based on two principles. Does the program authentically represent the broad themes and values of the Presidio, the parks, and the Bay Area? Does the program have the variety to introduce and welcome diverse audiences to the Presidio, and to adapt as people's interests, our culture, and technologies change? The curators of this new museum will have a remarkable canvas, a stunning showcase facility, the world stage of the Presidio Exchange. This multi-use large-scale venue much needed in San Francisco is a shape-shifting space. It could open up completely to

the stunning views in the outdoors, or it can close in on itself to host film screenings or digital displays. The world stage's changeable nature enables the PX's eclectic, open-platform programming. Here, an exciting array of partnering organizations will offer performances, concerts, global convenings, presentations, and public activities.

Now, let's imagine that the PX is up and running, and if you have a website, you're a reality. So, here's our website for the PX. Let's take a look. Let's see, we've got the American West Film Festival happening soon, but dig deeper. You'll find programs arranged by audience, by theme and activity. And here's what might be offered just within one week -- Joy Nature [unintelligible] in partnership with National Geographic, where national scientists and local volunteers traverse the park, documenting all the species they can in 48 hours. Participate in a hack-a-thon, where computer wizards collectively solve an environmental or social issue like monitoring water [unintelligible] to run on time. Come to the Presidio Commission Awards Dance Fest, celebrating the oldest buildings in San Francisco and the Presidio, as well as the city's Latin heritage, with a weeklong dance festival culminating on the world stage. Attend Tree University, an interactive classroom developed with the Art Collective Future Farmers, where students create art from fallen trees and begin to work on leadership skills. Immerse yourself in fog, wind, and water, an art installation with indoor and outdoor art inspired by and interpreting the forces of the Golden Gate, then create your own art. With an open-platform programming approach,

this is just a tiny sample of all the possible programs that will be hosted on the PX's world stage. Using this approach, the PX is made for everyone and remade every day.

So, what would this new park look like, and how would this cultural institution engage lots of different people, not just our own diverse and multicultural community, but visitors from around the world? To answer this question, we went beyond the Presidio walls. We went outside the [unintelligible] to look at spaces that have invigorated former transportation [unintelligible] and recycled landscapes, sites just like we have here at the Presidio. We found some really exciting examples of what a 21st century cultural institution could be. Let's look.

[Video plays]

[Video ends]

Greg Moore: These examples show what could be possible for us. What makes these places successful, both beloved by their own community and visited by people around the world? Two things -- a great design and a place that embraces and illuminates its unique setting, and 21st century cultural center that brings that place to life through a kaleidoscope of programs. And how do we achieve a dramatically-designed place here at the Presidio? Fortunately, a lot of this job has already been completed in a parkland surrounding the site. A winner of national and international awards, Crissy Field is a place to rest, play, to learn, or just be with those you love. Our design

approach of the PX supports this beloved space by blending with that landscape, not dominating it.

We should never forget this is a national park. The building and grass of the commissary site need to measure up to the beauty and historic meaning of their surrounds, but not overshadow it. That's why the Presidio plans, policies, and guidelines exist. So, we will follow this work in our guidelines, the approved plans for the Golden Gate National Parks and the Presidio, the Presidio Interpretative Plan, the design guidelines within Crissy Field, the Secretary of Interior's Standards for Historic Preservation -- the highest-need standards. We embrace them all with enthusiasm. We all for no exceptions and request no plan modifications.

Let's not change those world-class views, either. Most visitors admire and notice that first, that grand panorama. Our first job is to protect and enhance those views, and not block them with more architecture. Let's imagine how our plans for the PX site come together [unintelligible]. We have some early design studies which we'll take to the team to get your reactions and advice. Ask most people about the commissary building, and they think of it as a rather elegant structure out of scale with its surroundings. So, our mission plans call for scaling it back, reducing the size of the building. We will keep only as much of the building as we need for a successful program to incur financial viability. We will wrap its interior in more beautiful [unintelligible], and we'll open up that concrete foxhole -- visually the glass, functionally with walls that

open, and to the public with programs that [bind]. This example also allows for a pedestrian bridge to connect the main post to Crissy Field. We're also imagining the potential for future build-out if our program merits it.

In addition, we're considering other designs, some that are more modest and simple. We have also begun to visualize how the PX fits into the larger park setting, looking both back to the bluff and the main post, and out to the Golden Gate.

Now, let's talk about the second half of the success, a 21st century cultural center reflecting the spirit of the parks in the Bay Area. We envision a Presidio Exchange as a place where the indoors and outdoors merge together. Inside the PX, you'll find a park place. Its welcome [unintelligible] orientation center and showcased so that the city [unintelligible] is ruled by park connections. The world stage, a dramatic venue connecting the Presidio and the worldwide community, food and other visitor amenities. Outside the PX is the Crissy Courtyard, a weather-protected outpost place for program and services with a picnic pavilion and an optional ridgeway that connects Crissy Field to the main post.

Let's see how it all fits together with the surrounding park. Imagine you just visited the new Presidio Visitor's Center at the main post. You're walking toward the bay through the new parklands created by the Presidio Parkway and Travel Plaza, designed as a fully-integrated new park area. Step out onto the bridge way, with its

sweeping views of the Golden Gate [unintelligible] Crissy Field. With community-voiced support for this park addition, this bridge way will be more than a pathway from point A to point B, but a storytelling experience of itself, with sound sculptures, interactive displays, and multimedia exhibits illuminating the things in the Presidio.

Now, as you approach the Presidio Exchange, you'll see other components of our PX plan, a parking area and the Crissy Courtyard, where you can visit the picnic pavilion, enjoy the gathering station sheltered from the weather, and participate in PX programs, connected indoor and outdoor programs.

The ridge way will carry you to the front door of the PX. You push through, and then there are [unintelligible] called Park Place. Always welcome to all of our visitors, Park Place is now Crissy Fields' [unintelligible], a place where you can come in from the wind, pick up some hot coffee, chat with friendly staff at the information desk, browse the park store, or just gaze out the four [unintelligible] windows at the bridge, the wetland, the bay. And as if these aren't enough, you'll also see this -- an interactive, one of a kind, delightfully [unintelligible] digital display way. In a virtual, digital, and real-time and dramatic way, it tells the story of the Presidio and connects it with national parks and world heritage sites across the globe. This interactive display would allow people to visit the Presidio, and then explore its global soul mates -- the Grand Canyon, the Great Wall of China, Angkor Wat in Cambodia,

[unintelligible] in Mexico, providing relevance to our own multicultural community, as well as to visitors from around the world.

When we tour the world space, you'll experience a ending space like nothing you've seen before, with more possibilities than you can imagine changing and evolving every day. Imagine attending a Geo for Good Summit, where you're in partnership with Google Earth Outreach, nonprofit professionals and activists, using mapping tools to identify and save the world's most endangered natural, historic, and cultural places.

What amazing raw material that we all have here. The Parks Conservancy is proud that our proposal, the Presidio Exchange, is first and foremost true and authentic to the spirit of this special place. And we suggest the commissary site should house an institution that could not exist anywhere else but this prime location. With the Presidio Exchange, we have a new cultural center that connects the natural beauty of Crissy Field with the historic important to the main post that tells the many stories of the Presidio on [unintelligible] these themes, that engages the creative potential [unintelligible] the organization's art institutions, historical sites, conservation groups, youth programs, and more. We believe in these organizations, because we, the Park Conservancy, have worked with many of them. The three [unintelligible] nonprofit student of these parks. We were invited, of course, behind renewal of [unintelligible], the revitalization of Fort Baker, the preservation

of the Presidio, and of course the transformation of the Presidio. For more than 30 years, we have been working with you to apply new ideas and bring this park to its full potential and public service. Our formula for success is always the same -- power, place, and deep public engagement produces creativity, innovation, and civic ownership, plain and simple.

Our team embodies these principles. All have been inspired by the power of place, and the Presidio and Golden Gate Natural Parks. All have made this place better. Our architect [unintelligible] designed the new Exploratory and the Lands' End Lookout, awarded best new building in San Francisco last year. Our landscape architect, CMG Associates, includes team members who worked with us to transform Crissy Field. Our redevelopment experience, Community [Utney] Builders, implemented the [unintelligible] Center and many other projects in the Presidio and Fort Baker, across the bridge. Our program advisors, [Fogner Creative], produced the Golden Gate Bridge Anniversary, and the Foresight Foundation has implemented part of this [relationship].

30 seconds, okay. So, the Presidio Exchange brings the best of the Bay Area to the best of -- the best of Bay Area culture to the best of Bay Area places. It's not about one program, but an astonishing array of programs, it's not about one theme but a variety of themes. It's a rare authenticity of place. The time has come, this is your place. It is your time to make your place. [Unintelligible].

You stay in the Presidio, you transport [unintelligible], you've been [unintelligible] with the vision of the [unintelligible], and now you can make the commissary site your own through the Presidio Exchange. The power of place brings us together, and we have the power to make the place a place of lasting value. Please join us, thank you.

Brent Glass: All I can say is, I think we're really fortunate to have three teams that have put their creative power and their energy and thought to make these presentations tonight, and I'm sorry that I was trying to be so rigorous in providing the time for everyone, but I know we want to hear from you after a short break. So, at 8:15, if you've not signed up to ask a question of our teams that will be on the stage -- tonight's just beginning, so thank you again for the teams, and we'll see you at 8:15.

[Break]

Brent Glass: I'd like to have my list of questioners. We have a lively program at the end; we'll have our three teams join me on the stage. Chora, Lucas, and [Conservancy]. We'll have Chora sit here, Lucas sit in the middle, and Conservancy to my far right.

We have about 53 people who have signed up to ask questions, but about 10 people have since withdrawn. And I'm about to call my first three, but I need my names. Again, I'd like to ask you to -- I think you all can agree we've been presented with a lot of rich

material here. And I think that the point the Craig made at the beginning that I'd like to reinforce is that this really is an identity-defining moment in the history of the Presidio.

And so I'd like to ask you -- I'm sure you have questions that you would like to ask of our teams. You can address your question to any one of the teams, or if you want to ask your question to multiple -- to all three, or two -- you're free to do that. The first three questioners -- I'm going to call you in groups of three -- Amy Meyer, Bill Shepard, and Barbara [Wanvig].

We're going to try to make these in the form of questions. You see how ruthless I was with [unintelligible]; I will be equally so with you.

Amy Meyer: Okay. I have a question for all three groups. How will you engage the Presidio-loving public and possibly one or more partners to work with you and become stakeholders in developing a firm basis - - what the trust called an intellectual framework -- for your programmatic philosophy and approach?

Brent Glass: Thank you, and thank you for making that -- you will yield your question time to the next person. But let's have an answer from all three groups. We'll start with Chora.

Robert Sullivan: From our point of view, the connection -- people who are [unintelligible] --

Are you bringing me up back there? I paid you a lot of money before. I'm surprised [laughter].

From our point of view there is a natural bond between people who are coming to the Presidio and the theme and the programs that we're presenting in the bridge and the sustainability institute. If you're here, I think you understand the importance of striking a good balance between environmental, social, and economic needs. The Presidio is an embodiment of that.

It is a place that does that every day. And so I think if you're here as a visitor, you're going to have a natural, organic connection to the themes of sustainability and the kinds of programs that we are planning.

Brent Glass: Lucas?

[David Perry]: Yeah. I was going to say that the idea of the Lucas Cultural Arts Museum is about art that is incredibly accessible. It's not what some people would call "high art." It is art that started out as illustrative art back in the 1850s, the art that many people first saw in magazines and now is considered culturally significant. It is art that is accessible to all generations. George Lucas likes to say that it's something that you bring your children and your grandchildren to.

The reason we feel it's absolutely imperative that it be in the Presidio is because the Presidio is where one whole part of the museum's collection was invented, digital art -- which again many years ago wasn't even considered art. It really saw its genesis and its fulfillment here in the Letterman Digital Arts Center. So for a museum to be in the Presidio -- for the Lucas Cultural Arts Museum to be in the Presidio -- is completely appropriate because this is where some of the art that's going to be within its walls was created.

Also certainly George Lucas is known as a filmmaker whose art has inspired millions of people all over the world; it won't be difficult to develop an audience for this. So we not only see this museum as fulfilling the mission of the Presidio to show the natural beauty of the Presidio to people who come here, but also it will be a museum that will attract other people -- not only just to the art, but to the Presidio itself.

Brent Glass: Presidio Exchange.

Greg Moore: Collaboration and community engagement are fundamental to our approach, both its planning, its design, its implementation, and its operation. You can see that we have engaged already 30 partners to help think through what the programmatic activity could be at the center; that's on top of over 300 community partners the conservancy now has. Schools, colleges, and community organizations who actively inform and engage our programming in the national park. So engaging the community, making our place

fresh and creative, and having civic ownership makes collaboration a cornerstone.

Brent Glass: Thank you. Bill?

Bill Shepard: The commissary site has the potential, and should be the centerpiece of this great park. What will take place at this site will have a critically important role in expanding the visitors' experience to the rest of this great park. With that in mind, how does your proposal reach out to the rest of the Presidio so that your project uniquely belongs at the commissary site as opposed to San Francisco or in some other urban location?

Brent Glass: Is that to all groups?

Bill Shepard: It is. But starting with the Lucas group.

[David Perry]: One of the things I've found -- I'd like [Leila] to speak to this as well. When Leila was talking about the exhibits that Lucas has already done around the world for the last several decades, one of the things that is most compelling is how art has been used to draw people in to other activities.

For instance, the art of Star Wars exhibit used the artifacts and cultural icons of those films to teach an artistic experience. The Indiana Jones exhibits used that sort of art to teach an archaeological experience. The science of Star Wars has used those

sorts of exhibits to educate about science. This museum would do the same to educate about the Presidio.

There are archaeological sites right here and now in the Presidio that many people don't know about. Imagine if there was an exhibit in the Lucas Cultural Arts museum that attracted students in from schools all around the Bay Area, young people from all over the area. They would come into the museum and then instantly go out into the Presidio to have a real-time experience.

This sort of museum is very much all about the Presidio. It exists here because part of the collection will be about the area, and part of the collection will have been actually created here in the Presidio. Leila?

Leila French: For me, the museum -- one of the things that we're going to do in and for and with the Presidio is wayfinding and community engagement. So people will be coming into the museum and engaging in our collections in a really innovative and technology-inspired way. But part of our goal is to be then pushing our visitors back out, and into the Presidio.

And we're a museum about storytelling. What is the Presidio but thousands and thousands of years of stories to be told? So we sort of see the museum as a way to engage in the Presidio storytelling, and our history and engagement with it, both through the art collection and through the visitor experience and through our interactive,

hands-on and innovative technology that we're going to be presenting, as well as the sort of interactives that visitors will be engaging in.

And it will be ever-changing and dynamic. Whether it's archaeology, arts, or other kinds of things that we do. So for us the Presidio is the perfect home. You're nestled between [Palace of] Fine Arts on the Crissy Field and the Golden Gate Bridge -- the Golden Gate Bridge is the gateway to the city, and we like to think of the museum as sort of the gateway to imagination, and then into the stories of the Presidio.

Brent Glass: Conservancy.

Greg Moore: Our proposal ties with the Presidio and the parks in three ways. Physically, it's designed to link directly with the new [tunnel top] parklands and create a seamless access way between the main post and Crissy Field, and to be of a scale, size, and orientations of use to respect the qualities and beauty and history and culture of the Presidio.

Programmatically or thematically, it does something different than the Presidio Heritage Center will do -- than the new Presidio Visitors Center will do. It adds to what visitors will learn in those two facilities, but connects the Presidio and its history and its themes to the outside world. So it really is a connection to the

Presidio's place within our world and the themes that that represents.

And then from a partnering perspective, because we have an open platform idea, any Presidio partner -- and we've met with many of them -- are welcome in this facility. And there is no current venue in the Presidio that has the scale and [use of the] positioning for many of the partners here to bring their programs to the broader public in a way that's dynamic and allows them to go to a larger scale. This facility will allow that for Presidio partners and for partners around our community, around the Bay Area, and even around the world.

Brent Glass: Chora.

Jeff Warner: First of all, I'm Jeff Warner with WRNS studios; the bad clicker is my partner, giving me the privilege to answer this. First I just want to talk about the physicality of what is in our proposal. I think that both Renee and Brian spoke very eloquently about the structure itself and the deep sense of its place, that we looked at from both the site's excavation to say its archaeological base, create impermeability where there is not now, looking at the site, its views, its topography, its biology, the way we deal with water -- it's everything that sustainability -- but what we're trying to bring forward, the building itself will embody everything with that philosophy behind what we're trying to bring forward is here to do. I'll hand it over.

Robert Sullivan: At the core of our proposal is a concept called place based education, which is a very important educational theme these days, where learners are motivated by the physical place they are in and learning from it. And quite frankly when we made this proposal we didn't think there was any other place that could do a job on sustainability and delivering the message of sustainability than here.

And I want to borrow from my colleague Greg down there; I won't have the [homolytic] power that he had in saying this, but somebody made a very smart decision some time ago, and a very sustainable decision some time ago, to find the right balance between economic, social, and environmental needs on this site. And we want to take that idea of this site embodies sustainability. And it embodies the concept.

And if you're going to learn it anywhere and become a national leader in the concept, San Francisco and the Presidio and Crissy Field is the right place for this idea.

Brent Glass: Thank you. Barbara Wanvig, and I'm just going to queue up our next three questioners. Lucia [Boggatay], Carol Brownson, and David Bancroft. Did I mess up Lucia's name?

Lucia Boggatay: Everybody does [laughter].

Brent Glass: Please.

Barbara Wanvig: Thank you, Dr. Glass. And thank you, Craig and the three presenters. The Presidio's story is a rich drama. It's a major part of the world's first experiment in true human liberty. History is what makes this place powerful. None of the three finalists emphasizes history, although they feature grand, grand images and worthwhile ideas. My questions are for all of you. Having studied the plans for the officers' club heritage center, how will you complement and expand on this at Crissy Field? Will history be a permanent part of your center, or something that comes and goes?

Many of your program ideas are more than well represented in the Bay Area already. What programming would you give up, to make more room for history?

Brent Glass: Okay. I think we'll start with Chora, and then Conservancy, and then Lucas.

Robert Sullivan: I hope you take a close look at the proposal online, because I think we were recommending a lot of exhibitions that specifically focused on the history of the Presidio, and how that history relates into the concept and theme we're presenting -- everything from the relationship between the natural formations of the site and its military history, the natural location of the site and its geological history; we talked about an exhibition on the paleo occupations here and the early prehistoric history of the site and how it then

demonstrates a way to interact with the environment socially and economically.

We placed a premium on bringing that perspective, that historic perspective, to the place so that people would have a sense of the powerful and unique history of this place and how it then ties in and relates to the theme of sustainability. At the same time we said we'll make this almost a different kind of institution; it will lean towards the future. That is it looks to the past and then looks to the information and the experiences of the past in order to form sound and responsible decisions going forward.

So we feel one of the distinct perspectives of the proposal that we have here is it looks to the past, but it also as we said in the proposal leans to the future. And once that perspective of a community that says how do we sustain this? How do we sustain this place? How do we sustain this community? How do we sustain a nation and a world and start thinking about that future in a creative way?

Brent Glass: Conservancy.

Greg Moore: The first part of the question, we have looked at the Presidio heritage center and its intention to interpret the Presidio's history. We have looked at the Presidio visitor's center and its intention to help people explore the Presidio today and also interpret its history. We have looked at the PX as a place that connects the Presidio and its themes -- the themes of the interpretive plans, the themes that we

are presenting -- to the broader world, and puts that history in context. Not only in terms of the lessons from the past, but how those past lessons apply to the future.

So our hope is that the Presidio Exchange will make the history of the Presidio relevant to today, and relevant forecast to where the future is headed. Within the PX we will have a permanent exhibition that covers the storytelling of the Presidio, the wall that I presented, but also connecting the Presidio to places of heritage, history, culture and nature around the world -- again, putting the Presidio within its world company as a treasured place with a rich history.

David Perry: It's a great question. We wouldn't have to give up anything to make it more about history. This entire museum is about history. I've heard George talk about how his belief is that all art is about technology, which means about history.

When the cavemen at Alta Mira first put their hands up against a wall to tell their historic story -- and this is about storytelling -- they were using the technology of the time. It was a hand, and some ochre, and a blowpipe. And then when fresco creation came about, that was a technological leap. And the art of the fresco period was used to tell historic stories. And then when oil paint was invented, that was a technological leap. For the first time it allowed artists to go outside into natural light and tell stories. Tell the history of the time.

This museum is all about history. Art is a vehicle to teach history. The collection that is the core of the Lucas Cultural Arts Museum certainly is [wedded] in the art of the last three centuries. But the story that will be told in this museum is the story of art, which is the story of our shared cultural history. So certainly some of the exhibits that will be shown will be talking about the history of this place.

If you look at some of the slides or the images in the film we showed, you saw images of Spanish conquistadores. You saw images of Native Americans. You saw images of quote-unquote hometown America. All of those stories are part of the Presidio. There have been people telling stories in the Presidio for over 20,000 years. The Ohlone. The Miwa tribes.

I promise you that on the walls -- and there will be five galleries, one of them always devoted to digital art and expanding our idea of what art is -- this will be a museum that uses art to talk about history, including the history of this place, the Presidio.

Brent Glass: Thank you. Lucia? And then Carol. And then David.

Lucia Boggatay: Okay. I'm an architect, and I know enough not to try the dress on before it's finished. It always looks like hell. But I would -- there are so many interesting ideas in all of your ideas presented. I wondered if the three teams would consider collaborating and

bringing the things that they are especially good at to do something that is really worthy of this place?

And I love art; my father was an artist. And I love Lucas's films. But I think the public is going to be very confused to find Lucas's films so prominently displayed in such a prime location -- no offense. But had you considered that maybe Lucas's work should be more closely associated with Lucas's headquarters, and that perhaps all of the wonderful Lucas arts should be there? And that history should have more of a presence on the Bay? Thanks.

David Perry:

I think it's a very good question. And to me, George Lucas's home is right here. It's about -- several hundred yards from here. George Lucas is a local boy. He was born in Odessa, California. He has spoken eloquently about his first museum experience as a young boy being here in San Francisco.

And he made his films here. He could have gone to Hollywood, but he made his films here. And he was so committed to the Presidio. One thing that all of us share -- all of you in the audience and all of us on this stage -- share is a great love and passion for the Presidio. And George Lucas loves the Presidio so much that he created the Letterman Visual Arts Center here, which is frankly one of the reasons Presidio is still here. It helped make the Presidio sustainable.

So it's not a Star Wars museum. It's not a movie museum. It is a museum about our shared cultural heritage. As told through art. And yes, sure; some of it will be digital art and art of Star Wars, but it's not a George Lucas museum. Very, very much so.

Leila French: I'll just add quickly to that. Are museums really aiming at families? Children? Generations of grandparents and kids -- all those people that come to Crissy Field on Sunday who come in, and then the fog rolls in. They're going to look at this museum as a respite to go in and share together stories. Grandparents who say hey; I grew up with this. And then their grandson is going to say hey; I grew up with this. And there are going to be stories to tell.

When you say does it really fit in that spot; I think it fits beautifully in that spot. I think it's a beautiful marriage of a way to spend your time in a park, and then have this facility -- this museum, this opportunity for families to share their stories with each other.

Brent Glass: I think -- I don't know if it was a question directed at all three.

Lucia Boggatay: Only the question about all three collaborating.

Brent Glass: All three collaborating.

Robert Sullivan: I'd like to say that watching Greg's presentation and looking at it online, obviously we feel that there is an important and strong collaboration there with the flexibility programming, and to have a

kind of responsive place that is responding to the community and changing regularly instead of a fixed place. So I think there is strong reason to collaborate there. And if George Lucas would give us money [laughter] -- I think that would make a good three-way combination.

Brent Glass: Presidio Exchange have anything to add to that?

Greg Moore: Sure. That's a hard one to follow [laughter]. I think just as [unintelligible] of this process is you're seeing three different visions tonight, all inspired -- as David said -- by the Presidio and what it means. And because they're very different, the opportunities for collaboration may be a little more complicated. But there is also overlap in certain places of our proposal, and we would be open to - - where there is overlap -- whether some type of collaboration or teamwork would make the Presidio a better place.

David Perry: Just quickly, I would like to put a nail through a coffin here. I think people have said George Lucas has a very strong vision; does he collaborate? I don't know how many of you have ever been part of a filmmaking process, but it's all about collaboration. And I have worked in numerous museums -- I can't speak for Leila, but putting together a museum exhibition is about nothing but collaboration.

And the reason we are here presenting -- proposing to the Presidio Trust -- is because we want to hear what you think. It's all about collaboration. So certainly the Lucas Cultural Arts Museum is open

to any sort of idea that would make this better for the Presidio. And certainly we have no bigger collaborative than the Presidio Trust; we've been collaborating with them for seven or eight years. One of the most successful buildings I think in the city, that serves all of us.

Brent Glass: Thank you. Carol Brownson.

Carol Brownson: Good evening. Over the past few years I've been gradually coming to appreciate how significant the Presidio historic landmark is, as a historic landmark. Its richness and so on. So I have a very particular question to address to all three groups.

Consider me one of your future customers. A sort of an elderly kid, who is very excited about learning something, and surprisingly learning something about history as it affected this place, as this place developed because of it, as this place connected to the history of this country and the world.

And what I would like to hear from each group is not a general statement -- of course we're going to relate to history. I would like one specific example of what you would teach me, this really poverty-stricken historical student, about this place and how it related to our nation's history -- its political and social history -- and that in the context of the world. And I mean specific example.

Brent Glass: I'll let Conservancy lead off, and then Lucas, and then --

Greg Moore: I feel like my history teacher is out there [laughter]. Well, as people in the audience know, the history of the Presidio has so many facets that picking one part of it as an example of history is a hard one. But let's remember the Presidio was a refuge of the 1906 earthquake, and the important role that the Army played in sheltering people who were homeless at that time.

Certainly earthquakes are something that aren't going away; they are part of our life today. They are part of our future plan. Maybe there is a way that an exhibit about the Presidio's historical role as a refuge can connect with the contemporary issue that keeps us on our shaky ground every day. So there is one example.

Brent Glass: Lucas?

Leila French: We currently have an exhibit touring, so I'll use that since it's an existing, tangible example. It's on the history of archaeology, and it opened in Montreal. It went to Valencia, Spain, and it's touring the U.S. And in that exhibition you are taken through on what is field archaeology, how it's evolved from the early 20th century to contemporary, the technology and techniques that have come along.

In that exhibition as you tour through it we have four rooms, all [unintelligible] to the end. The last gallery is about local archaeology. What is archaeology in your backyard? So Montreal, we were able to work with local universities and bring in archaeological artifacts and wayfind the visitors from the museum,

from that last gallery, out into their community and into the archaeological digs in the city and the neighborhoods. And so for this museum we would have something just like that. That's a good example specific.

Brent Glass: Chora?

Robert Sullivan: As an inquiry-based learning person, I'd rather state it as a question than as a declaration. What is the relationship between a glacier, a Spanish ship, and the future of the Presidio? And I think that when we look at things like glacial impacts -- why did the water get there in the first place? How did the point get exposed that was a defensive point for a Spanish ship? And how is climate change in the future going to alter the way the water and the water systems in the Presidio, in the same way that climate change in the past altered the way the water flowed in and out of the Presidio and created the geographic place that it is today?

So I think it's those kinds of connections, where you take a look at the relationship between the environment, the history of that environment, and what it portends for the future. So when we say we're going to look at the glacial past and lead into the climate future and see how they are related, those are the connections I think we make for the public to place.

Brent Glass: Thank you. David Bancroft.

David Bancroft: The subject of my question has been alluded to by some others who have asked questions, but I thought I would try to sharpen it as much as possible. Dr. Glass in his introduction -- I'm reading it because I took down his words -- said that this project -- I'm going to use these words very emphatically -- will define the identity of the Presidio. My question is to the Lucas proposal. How would a museum of popular art define the identity of the Presidio?

David Perry: It's a good question. My entire education has been in the arts. And I remember the definition was given to me of what is art. And the best definition I ever heard is the revelation of private truth in a public place. Because each of us may have a private artistic impulse, but it only becomes art when you share it with the public.

This museum would be definitive of the Presidio because it's not just the art of one person. It's not the art of George Lucas. It is the art of generations. And what one person may call popular art at one part in our history wasn't even considered art at all. Again, this is about history. This would be definitive of the Presidio, not only because of its location which is world class, but because even though the architecture is still very much in process, George Lucas has ultimate respect for this place, the Presidio.

For those of you who are students of history and have been part of the Presidio process through many years, you will remember that there were other people who said we think a certain type of building should go in the Presidio. And many people -- including George

Lucas -- said we don't think that fits. We think that when we build in the Presidio it should be something that is reflective of the cultural identity of the place.

That's why Letterman Digital Arts Center, many people -- including friends who come to visit me there -- say wow; they revitalized and rehabbed existing barracks from the early 20th century. They don't realize that these are brand new buildings that were so sensitively designed architecturally to fit into the Presidio that no one even noticed they are new buildings.

The architecture of the museum will be designed to reflect the cultural and architectural history of the Presidio. It will call to mind things like the Panama Pacific Exhibition of 1950, also the historic buildings on the Presidio main post which will connect. And it will be a world class building not only architecturally, but the collection it houses will be of international importance.

The one thing that I don't think anyone in the room can argue with is the ability of the entire scope of work of George Lucas's exhibitions around the world, or his films, to attract public interest. To teach. Millions of young people go through these exhibits every year to learn. I can't imagine something that could mark the Presidio as a place of education more than a museum designed to inspire our young people.

Brent Glass: Thank you. I'm going to ask Paul Wermer, Charlotte Hennessy, and Terry Graham. Next three.

Paul Wermer: Good evening. My name is Paul Wermer. I'm curious. One of the interesting characteristics of the Presidio is the fact that it's evolved in many ways over its time of occupation by people, maybe [unintelligible] as much as 20,000 years. How do your exhibits -- proposed exhibits -- reflect this changing nature and what will be a continually changing nature not only of the -- I hate to use this distinction, but the natural environment as well as the human environment. Thank you.

Brent Glass: Who is that addressed to?

Paul Wermer: I would address that to all three, because it's a common problem.

Brent Glass: We'll start with Chora, and then we'll go to Conservancy, and then Lucas.

Robert Sullivan: I think in our proposal you can see the notion of human ecology is one of those kinds of themes that runs throughout the proposal. That notion involves the fact that if you are living on the Presidio 18,000 years ago sustainability is still an issue for you. It's an issue in the same way it is for us today. So while the social and cultural and technological and economic situation has changed, you still have the same human dilemma, which is how do I sustain this lifestyle that I want both now and into the future?

So if you look at the occupation here, the paleo occupation, archaeological occupation here, you have the same kinds of challenges -- climate and diet and housing and technology and survival -- that we have today. And so I think there is a way to connect visitors both to the past but also to bring them to the present and say you have these same kinds of dilemmas that you're going to face in this community in this place, the same kinds of dilemmas face you going into the future.

So I think we are very much aware of the human ecology as a subject matter and the relationship -- interconnected and interdependent relationship -- between people and the environment is going to have to be a constant theme in any sustainable educational institution.

Greg Moore: Our proposal is a blending of nature, culture and history. So the exhibits that you'll see as you enter the park place will embrace those themes and constantly tell that story. But more than that, history is something that continues to be made. Tonight we are making history in thinking about the future of the Presidio as a national park.

So we believe that our Presidio Exchange will find ways to make not only the history of the past but the history we are making today relevant to communities throughout the Bay Area by using youth programs. By using technology when necessary to continue to tell

the story of the Presidio, but make it relevant to what people are facing today and connected to the future.

Brent Glass: Lucas?

Leila French: With our collection, we've got three centuries of storytelling. And we are looking at bringing in the history of the Presidio through the stories that we are going to tell in the museum through the art that we're going to reflect. The best way that we know who we are and where we come from and where we're going is through the stories we tell, whether it's 10,000 years or 20 years of stories.

And how we tell those stories through time has always been through art and through oral storytelling, and then we began to write and type and manuscripts. So all of that is reflected in the art collections that are going to be presented through the Lucas Cultural Art Museum. And it is such a wonderful collection. It spans so many different, diverse topics that we are envisioning a way to bring all of the Presidio stories into our galleries through the arts, and through educational programming.

And I want to really emphasize this. We envision for example working with venerable institutions like 826 Valencia, where they bring in schoolchildren, teach them how to write stories. We're going to teach them to write stories about the Presidio and change the stories and make it about them, and make it personal. And interconnect all of that. And at the same time [unintelligible] in the

collection and in -- more importantly -- the park and the Presidio itself.

And we're hoping through our public programming we are going to get schoolchildren into the Presidio that may never otherwise see it because they are on the other side of town and can't get over here. All of that is dynamic, interactive, immersive, and spanning stories of 20,000 years or more.

Brent Glass: Charlotte?

Charlotte Hennessy: First I'd like to take issue with Lucas's suggestion that they are not going to -- that the buildings that are built there, which I call the Lucas Monstrosity and you call it the Digital Arts Center --

Brent Glass: Let's make it a question.

Charlotte Hennessy: It is a question. How do we know that you're not going to build up another floor when you were supposed to have four, and now you have five? How would we know that's not going to happen again?

Brent Glass: That's your question?

Charlotte Hennessy: That's one question.

Brent Glass: You get one, and then you can sign up for another one.

Charlotte Hennessy: Only one question?

Brent Glass: One question per person. Right.

Charlotte Hennessy: Oh, darn. Okay.

David Perry: I can assure you -- I always quote my grandmother here, because she is the wisest person I knew. If ifs and buts were cans of nuts, we'd all have a merry Christmas. If and but and when -- we're not there yet. I can assure you that nothing we would build -- and I know I can't speak for our friendly competitors, but the Exchange or Chora, they're not going to build anything that the Presidio Trust and the various guidelines don't adhere to. So it's not going to happen.

Some people may consider the Letterman Digital Arts Center a monstrosity. I personally think it's a beautiful building, and has done not only a wonderful job of employing a lot of people that otherwise would have been employed in Hollywood or other places here in the city; it's not only making sure that it's a financial and economic benefit of the city, but it has given parkland to the Presidio.

I know for a fact that some of the original designs for what is now the Letterman Digital Arts Center had a lot less green space. And if there is one thing that George is almost as passionate about as education, it's about open space and green space. So whatever the

building will be will certainly adhere to the strictures given to us by our landlords, the Presidio Trust.

Brent Glass: Thank you. Terry Graham.

Terry Graham: To clarify, I have one minute?

Brent Glass: Yes.

Terry Graham: And one question? So I will change the way I was going to word this. History and heritage matter. Location, location, location. If ghosts could talk, they would tell you that Crissy Field was home to the Ohlone tribe and to the Spanish, Mexican and American soldiers, and their families. An [air host] defense station in 1918, Crissy Field was the destination of the first successful dawn-to-dusk, coast-to-coast flight in 1924.

In that same year, the Army's first aerial circumnavigation of the world stopped at Crissy Field. Thousands of soldiers trained and mobilized here at Crissy Field. For some, Crissy Field and the Presidio was their very last glimpse of America. In my lifetime, medivac flights from Travis Air Force Base brought soldiers wounded in Vietnam to Letterman Hospital via Crissy's runway.

Who will tell their stories? Who will tell the stories of the rich history of Crissy Field on the very ground that it happened? No one, if these proposals as I have heard them will do so. Do your

proposals even acknowledge or celebrate the honorable legacy and memory of the thousands of American airmen and women, support troops and civilians -- mostly unsung heroes who contributed to the rich history and heritage of Crissy Field and America? Because I don't see it.

Brent Glass: Thank you. While our projects are gathering their answer, the next three will be Gary Widman, Sharon Gadberry, and Jim Chappell. Let's lead off with Chora to answer that question, then Lucas, then Conservancy.

Robert Sullivan: Thanks a lot, Brent [laughter]. First of all, I think you've noticed, very carefully, we have not used in our proposal the word "museum" because we don't consider it that kind of experience or that kind of institution.

Secondly, I think each institution has its own character and its own purpose, and I think earlier a question was asked how will this help define the identity of the Presidio and Crissy Field. Aviation history, military history, very important subject matters. Certainly the military history as it relates to the geography of this place and the location of this place, and why it was a gateway to the Pacific and why it continues to be a bridge and a threshold to the Pacific for the United States of America.

Those are themes that fit within sustainability. But as much as I worked on many military and aviation museums over the past years,

this is not a military and aviation museum, unfortunately. So I have to concede; yes, we did not include a good deal of that in the proposal, and it would not be our intention to do a military and aviation history at this site.

Brent Glass: Lucas?

David Perry: I would just say that people should do what they're best at. And George Lucas has proposed an arts museum. I hear what you say about military history. It was also the first ever plane that took off successfully from an aircraft carrier. It was the USS Pennsylvania in San Francisco Bay, January 18, 1911. A hundred years of naval aviation began right here in the Bay. Even the Navy doesn't pay homage to that. So I hear you. We've got a rich military history here in the Bay. I was at the closing ceremonies --

Terry Graham: Crissy Field. Focus on Crissy Field.

David Perry: Crissy Field. I understand. The planes that took off from Crissy Field took part in a number of conflicts and historic events in the world. I would just say that I hear what you say about preserving our military heritage. I went to military school, and I feel passionately about it. This museum, the Lucas Cultural Arts Museum, I imagine may have exhibits that talk to that, but it's not a historic military museum. It's an art museum.

Terry Graham: Thank you.

Brent Glass: Conservancy?

Greg Moore: Sure. My dad was one of the last pilots to land at Crissy Field in the Army, so he asks me that question all the time [laughter]. But I would say when the Conservancy began the restoration of Crissy Field working with the park service we learned its story very well. We tell its story in how the place was designed in the exhibits that you encounter when you are in Crissy Field, in the publications and booklets we produce that tell the Crissy Field story, and a curriculum that weaves it way through the Crissy Field Center that brings school kids to Crissy to learn its natural and human history.

So we're a fan of that story. We believe that every element of it can and should be told. We would tell it at the exchange, and of course work with the trust to see what their facilities are doing at the Heritage Center and the Visitors Center so that we are complementary in how we tell that story at the exchange, not redundant.

Brent Glass: Okay. Back to Gary Widman, next up. Then followed by Sharon Gadberry and Jim Chappell.

Gary Widman: Hi, I'm Gary Widman, president of Presidio Historical Association. And I share the concern which seems to be the overwhelming concern of the people who are addressing you tonight that you've missed something, that you missed the history that should be here.

This is a national historic landmark; none of the examples I think that any of you showed except possibly one from Greg are of national historic landmarks. Those examples and those architects should not be precedents for what you need to do here.

Brent Glass: We need the question.

Gary Widman: The question is coming up. I think maybe I have the answer for part of it, but I would like to know specifically, the same sense of which that was used by two prior questioners, how much of your space and what percent of the time will that space be used for educating the public about the history from 1776 to the present? Because that after all is the history which made this a national historic landmark and the fact that it's a national historic landmark means that the nation really deserves to have that history not only preserved but taught. So specific amounts of space and what percent of the time are you going to have history as part of -- that space as part of your exhibit?

Brent Glass: Thank you. We'll start with Conservancy, and then Chora, and then Lucas.

Greg Moore: I would say the specific formula -- the percentage of the square footage -- is not something that I could answer right now. I could say, of course, as I said before, that when you walk into the Post Exchange, the basic orientation and the exhibits you'd see would begin with the Presidio story and all of its dimensions. Additionally

we have the world stage, which I mentioned, and many partners who will bring history to that stage. The Bill Lane Center for the American West is one.

So I could imagine that on that stage we would have lectures and convenings about the history of the Presidio and how it connects to broader themes in the world. A different partner is Outdoor [unintelligible], a very different look at the Presidio history where young people look at the African American history at the Presidio. The buffalo soldiers' story. And bring that to life with young people who experience their heritage here at the Presidio. So we would see history as woven through that open platform we talked about, through the many partners that we will gather to tell that story and to make it relevant.

Brent Glass: Chora?

Robert Sullivan: I mentioned earlier that we weren't going to use the word museum in its traditional sense, and I think one of the fundamental things that has changed in the museum world is the nature of how we deliver experiences and information. When you have education happening on a place, and in a place that has a physical history, I think you can have an application that you can carry around in your mobile phone.

You can have an iPad that you carry with you, and the whole of the space is animated by digital experience that can show you what

happened here. Show us historic photographs. Show us historic buildings. Show us what this space that I'm standing on looked like a century ago or two centuries ago.

I think the nature of static historic exhibitions inside a building misses where the public is going to be 10, 15, 20 years from now. They're going to want to have interactive. They're going to want to have personalized, customized experiences. They're going to want to know what was the space I'm standing on, and how it's evolved over time. So I think it's a different world -- experiential world -- in terms of delivering historical interpretation these days.

And as you saw in the proposal that we made, we had a section on from post to park to look at that evolutionary history. But we also said send them out into the space itself; make the entire space of the Presidio a smart environment that they can go out in and learn. And I think that's the nature of learning in the 21st Century, not going inside buildings and not experiencing the physicality of the space you're in.

Brent Glass: Lucas?

David Perry: To answer your specific question, I have no earthly idea. It's -- at this point, we don't know how much time or how much space is going to be devoted to any one subject. What I would say is the collection that we have -- not talking about other collections we will bring in -- the collection we have now could rotate every six months

for nine years without ever repeating. There is going to be nothing boring about this museum or collection.

But to your point about the importance of history -- and we can get into a fascinating debate about it, but I assure you no one is more passionate about history than me -- George Lucas didn't say I want to build this here. We responded to a request from the Presidio Trust. And they asked us to come up with a world class cultural institution. So all of us here have been asked to do something from that framework. Although history I think would be a wonderful museum; it's not what we've been asked to do.

Gary Widman: Thank you. Just a quick note if I can. There were five of those criteria in the request for concept proposals related to history. And I do agree that the static museum room may not be the answer and we need something new. But if you want to work on that, certainly the Presidio Historical association would be happy to help any of you.

Brent Glass: Thank you. As a historian I hate to say this, but if anybody has a question about anything other than history [laughter] -- the people can talk. This is your time. I'm just suggesting that we'll be happy to entertain them. Sharon Gadberry and Jim Chappell are next.

Sharon Gadberry: I was really -- I thought that the Conservancy proposal hit the ball out of the park. One of the aspects of their proposal that I was impressed most with was the name, the PX. And it's a Presidio-

related name, and all of you know what a PX was; it was the exchange place for the Army.

Brent Glass: Okay. Your question?

Sharon Gadberry: I would like to ask the other two teams, particularly the Lucas team which has Mr. Lucas's name in the title -- first of all, would he be willing to relinquish his name out of the title? And secondly, if you had a title that was more related to the Presidio, what would it be? And the same for the sustainability title. Thank you.

Brent Glass: Thank you. Lucas?

David Perry: I can't imagine a name more associated with the Presidio of 2013 than George Lucas. Art that has impacted the world, inspired young people for the last 30 years, is created steps away. Other people have said to me why is it named the Lucas Cultural Arts Museum? I would say why the Whitney? Why the Guggenheim? Why the Smithsonian? Why any other? This is not a museum about George Lucas. This is a gift of unprecedented philanthropy to the city he built his business in, and where he raised his family.

I think -- I could be wrong, but if Leila can help me here -- I believe the idea that \$300 million is being paid out of George Lucas's pocket to build this building and it be further endowed with \$400 million, not to mention the collection that is worth between \$300

million and priceless, you're talking about an unprecedented gift of philanthropy.

Now money isn't everything, but if you're talking about building a world class institution it does take some of that green stuff. So I think calling it the Lucas Cultural Arts Museum when this incredible gift of philanthropy is being given by someone, I think having his name on the building is quite a small price to pay.

Brent Glass: Chora?

Robert Sullivan: Again, Greg came up with a great title. I mean one of the forms of collaboration is he's let us have it [laughter]. That collaboration has been suggested many times. But we thought the [bridge] was pretty cool, too. And we came up with the idea of the bridge because we thought it encapsulated so many of the concepts of the place, that is it's a bridge between the past and the future; it's a bridge between the upper post and the lower post; it's a bridge between people.

We just thought the title "the bridge" as a metaphor referencing the dominant cultural landscape piece within view was a pretty good way to encapsulate all of the different relationships we saw, and then you heard in the architectural presentation this notion of bridge and bridging carries through the architectural form as well. So. Deference to Greg for his title, but we think ours is better [laughter].

Sharon: I just wanted to clarify that the Lucas answer is that you are not willing to take his name out or even consider any other title? Is that what you are saying?

David Perry: Our museum is called the Lucas Cultural Arts Center.

Brent Glass: Thank you. As Jim Chappell is coming up, Linda Chapman, Abby Borders, and Hydra Mendoza will be next.

Jim Chappell: For all three teams, please tell us specifically how your proposal is going to give new insights into and provide the intellectual framework of the themes which tell the rich stories of the Presidio's natural and human history, its transportation, its transformation from a military post to a national park, and its future as a model of sustainability.

Brent Glass: I'm going to -- I think the question has been asked. Would it be okay if we went to the next question? I think you've gotten the point across. In the interest of our very patient and very excellent presenters, I think we could maybe move to the next one. Is that all right?

Robert Sullivan: I like the use of the word sustainability. I want to go on the record as saying that [laughter].

Brent Glass: Thank you. Linda Chapman is next. Abby Borders. Hydra Mendoza. And if you feel your question has been asked in one form

and you just want to stand and say I support a previous question, that's fine, too.

Hydra Mendoza: Good evening. My name is Hydra Mendoza, and I serve as [unintelligible] education and family services advisor here in the city, and I'm also an elected member to the board of education. But more importantly, I'm a parent to two kids and I actually [lived] here on the Presidio 32 years ago, and my intern currently lives here on the Presidio. So we've had the privilege of having this in our backyard.

My initial question as an educator is why wouldn't we welcome the Lucas museum, but I don't think that's a question that the others would appreciate. So I will ask, though, how will you reach out not only to our students and our schools but our families throughout the city of San Francisco? Because I think this will be a really important piece for all of our families in San Francisco.

Brent Glass: Is this for all three?

Hydra Mendoza: Actually yes. Thank you.

Brent Glass: Okay. We'll start with the Conservancy and then Lucas and Chora.

Greg Moore: Sure. The Conservancy has been providing educational programs for kids in San Francisco for over a decade now, since we helped open the Crissy Field Center. During that time we have served

hundreds of thousands of kids who might not have otherwise had an experience at the Presidio or understood its history and value.

We currently serve both the trust and the national park service, close to 30 to 40 thousand kids each year. We have partnerships with 62 schools in the city of San Francisco, with two colleges or three colleges within the city, and constantly work with those schools and their faculty and their students to make the programs here relevant and educational, and meeting STEM education goals for students in the city schools.

In terms of family visits, with Crissy Field we have about 250 community partners; mainly we focus on kids and families who would not have a national park experience if we weren't reaching out with information, with transportation and with access. Those community based organizations bring kids to Crissy Field each and every day.

We have high school interns that take a two-hour bus ride to get here for an ongoing youth leadership experience. So we're deeply committed to the kids and families of this community, and I think you can see it at Crissy Field, and the love affair that families and communities have with it, that it fulfills that vision.

Leila French: Education [and program] is at the center of what we do. Right now we do exhibits around the world. We've had over 10 million families and children come to see our exhibitions. I think right there

is the proof in our pudding of what we could bring to the Presidio, to the Lucas Cultural Arts Museum here.

Our programming, at the core of that is education. All of our current exhibitions are benchmarked on educational curricula. We create an educators' guide that gets sent out to schoolteachers in whatever city in whatever country we're at, benchmarked to those standard guides for education. We work with museum educators to create school programming to get kids in school buses into our exhibitions and create really rich experience that's educationally based.

We like to think of [steam] but I am going to steal this from a [recent] friend of ours from STEM. We add the A for STEAM for Arts. So we want to talk science, technology, engineering, and mathematics, but we want to throw in the A for Arts.

Brent Glass: I like to call it SHTEAM so you can have History in there, too [laughter].

Leila French: I like it. More collaboration.

Brent Glass: I don't think anyone would disagree with that in this audience.

Leila French: So I think we'll go with SHTEAM, and we are going to do some really rich programming. Daily, weekly, monthly, yearly, that appeals to children, schools, specifically for school groups. And

that is what we already do, and we've been doing for 15 years and we'll continue to do so here.

Robert Sullivan: Brent doesn't need to hear this; this is my 40th year in education. We had over 700 million people visit our exhibits in the Smithsonian over my 20-year career there. So I don't want to talk numbers anymore. The point I'm trying to make here is in that educational experience I learned three things.

Number one; don't plan anything without intimate involvement with teachers. Both my kids are teaching in classrooms now, and they remind me of how I failed them at the Smithsonian over many years by not having sufficient involvement with teachers in the planning of the educational experience for kids in any institution. So rule number one, engage the teaching community in planning and designing these educational experiences.

Rule number two, everything you do has to be irresistibly easy for teachers to use. They are busy people; they are under a lot of pressure. The classroom hour is the most precious commodity in the educational marketplace. You have to design things so they slip right into their curriculum, meet standards, and can be immediately useful to them.

Rule number three, if it ain't relevant to the kids and it doesn't meet something functional in their everyday lives, they ain't going to pay attention to it. Sustainability is about real issues, real world issues,

on the ground issues that are going to affect their lives every day. They are going to know why they are learning science. They are going to know why they are learning technology, engineering and math, because they will see through this institution how it applies to solving real problems in their daily lives.

And without that relevance, they aren't going to pay any attention. So as a group, as an educator here with this group, I am fully experienced and aware of how we have to engage teachers, kids in a subject.

Brent Glass: Thank you. Linda and Abby; are they still here? Linda? Okay. Our next three, then, will be Jim Lazarus, Brian Turner, and Don Green.

Jim Lazarus: Good evening. Thank you. Any new institution is going to have positive and negative impacts on the environment -- and I mean the city as a whole and its fellow or competitive institutions. Have you all three thought about what you add to both the museum or event or educational opportunities in the city, and what you might [hurt] in terms of taking market share away from other organizations or institutions?

Brent Glass: We'll let Lucas lead off, and then Chora, and then Conservancy.

David Perry: I'm going to ask Leila to weigh in on this as well, but the first thing we add is having worked in museums almost my entire career I can

tell you the thing that every museum wants is another successful museum nearby.

When we opened Yerba Buena Center we were hungry for the San Francisco Museum of Modern Art to open up across the street, because even though their programming was completely different from what we do -- we did -- we knew that people who might come to see a contemporary art exhibit at SF MOMA might be inspired by something they would see there and walk across the street to see something that was done by a local artist of Yerba Buena.

So I believe that like any world class museum, by having proximity to other world class museums you are going to build an arts audience. Two, the Lucas Cultural Arts Museum will add to the economic benefit of the city. It's going to create jobs. It's fully funded, so unlike an organization that might need to go out and fundraise, we don't need to fundraise. The fundraising is done. This, unlike other proposals, is 100 percent fully funded. So we would be able to give back to the city economically right away.

Leila French: Museums collaborate. I think bringing us into the city and the Presidio, we're going to immediately look at all of our neighbors for ways to collaborate and exchange [beautiful] ideas for programming, loans, etcetera. So I don't think we're going to take away anything from our fellow, great museums in San Francisco. I think we'll actually be adding quite a lot to the pot here.

One thing I can specifically say we will be adding is another fantastic temporary exhibition site. Ten thousand square feet is a lot of temporary exhibit space. It doesn't exist much in San Francisco right now, and there are a lot of great exhibitions that are touring the world that don't get to come here because of that. And we will be adding that, so we'll be really a huge benefit right there.

Brent Glass: Greg?

Greg Moore: I guess you can see in our proposal that we have reached out to partner institutions in the city, and that outreach will continue. Our goal is not to take market share from great cultural institutions, but to add a venue where their story can be told and reach new audiences. An example is Cal Academy, who is a partner with. Or the Commonwealth Club. And as others have stated, museums do collaborate more and more as they realize the importance of getting out of their own space to meet an audience that isn't coming in their front doors. And I'll ask one of our team members, Marnie, to just elaborate a minute.

Marnie Burke de Guzman: Hi. Marnie Burke de Guzman from the For-Site Foundation. I think that what the PX also offers in addition to great opportunities for museums to collaborate with it -- I was at SF MOMA and at the UC Berkeley art museum before that, and there are many remarkable opportunities for museums to bring different types of programming down to the waterfront here.

The PX offers, though, an open platform for artists of this community and communities around the world to create new works that express the beauty and the real magnificent history that we have here in a way that Fore-Site Foundation did at the International Orange Exhibition at Fort Point, which many of you may have seen last summer. It was an exhibition of 17 contemporary commissions that were created in honor of the Golden Gate Bridge's 75th anniversary for Fort Point specifically.

And the PX will offer that kind of platform and canvas every day for the artists of this community and others in a way that I think is unique to our proposal.

Brent Glass: Sully?

Robert Sullivan: Well, I agree with the collaboration. I agree with the cooperative spirit, and that is a part of new museology these days. But I also agree with the questioner's fear of cannibalization. I mean Washington is not a place that was eager to see a great new museum open. Ask the Corcoran Museum, which is in deep trouble now. The National Aquarium, which just closed. The [Koshland] museum, which is having trouble sustaining itself.

So I think sustainability economically is a very important issue for you to consider as you look at these proposals. I think the question is absolutely right; we have to have a close, cooperative relationship, a way of market sharing, a way of co-programming,

because otherwise I agree with the questioner that there is an issue of cannibalization in a competitive marketplace like San Francisco. And I agree with Greg that it has to place a premium on collaboration.

Brent Glass: Thank you. Brian Turner. And Don Green.

Brian Turner: Brian Turner. I'm with the National Trust for Historic Preservation. I just want to say that constructing a new building in a national historic landmark district is a rare privilege. And Greg, I appreciate your presentation's indication that there might be some preservation design philosophy behind it. Even though the commissary is a non-historic building, you proposed to retain some of the elements of the original building on the footprint. I'm curious from the other team members whether that idea intrigues you; you'd be open to interpreting the history that was there in that post-historic period, or whether you want to do away with it and create a more world class architectural building? Thank you.

Brent Glass: Thank you. We'll go with the Lucas first, then Chora.

Male Voice: Talking to the site, as you mentioned the existing structures are not historic buildings. I think what we're trying to do is understand a little bit more holistically some of the -- at least from my point of view as a landscape architect -- the natural histories of the site, of the Presidio, and looking to some of the real opportunities for enhancement. An innovative approach to the parking, for example,

which is something that is going to be required for the site put forth by the Presidio, and finding ways to incorporate and create opportunities for enhancement of that existing site.

David Perry: The existing commissary really does not lend itself very well to being an art museum. The first challenge it has is its first floor happens to be at the current flood stage for a traumatic event. You can't get insurance for an art museum that is going to flood. So using that footprint is not a relevant way of dealing with this becoming an art museum. The floor heights, all of the other technological issues -- what we're talking about building here is a new building that is sustainable, that is environmentally friendly, that takes its cues from the context of the history around it, and gives us a facility that we can actually function as a museum in.

Brent Glass: Yes.

Ray Paul: I think for our team, we took a very long view. The gentleman asked a very specific question, but it might be generalized a little bit around what is the role of the historic structures that are in the Presidio now on what we are proposing? And we admire and respect the historic structures very, very much. We really do. Beautiful structures. Purpose-built for purposes that are not what we are proposing.

We are also again taking a very long view. I think Renee showed us beautiful [sections] that really went through three ages of the site.

And so we are looking forward as much as we are looking back, and we are looking at the site, and we propose that this program and this site on this very special place deserves something that is very, very specific to this place. Not something that is looking to a purpose-built, past -- again, buildings that we very much admire; we're taking a long view. We believe the site deserves something very, very specific that cannot be built anywhere else at any other time.

Brent Glass: Thank you. Our next three questioners are Jan Blum, Rebecca Evans --

Don Green: Don Green.

Brent Glass: Oh, Don. I'm sorry.

Don Green: I have one question for two of the speakers, and one for the other if that is okay?

Brent Glass: So you'll have one for all three? Oh, two for -- okay.

Don Green: The question was for the non-Lucas groups; can you tell us a little bit more about where you are in your financing? Because I understand that is not unimportant. The trust has made it clear they'd rather have a proposal that is as close to self-supporting as it can be. And for the Lucas team, I'd just like to understand -- it's a

wonderful project, and if it doesn't happen here can you give us some sense of where it might happen? Thank you.

Brent Glass: Thank you. Money? Greg.

Greg Moore: Sure. Well, our proposal is not generously underwritten by a benefactor currently. In our experience we believe that at the moments we've raised substantial funds for the park, and over our time we've provided over \$300 million to this national park site. The support comes from people who are generous when the vision is well honed, when the public approvals are in place, and when the community is enthusiastic about where you are headed.

At this point we are in too preliminary a stage I believe to be acting in a fundraising capacity around the idea that has yet to be embraced and accepted by the full community. But we are familiar with raising funds; we've done it many times. We've leveraged public and private funds in addition to the \$300 million that we have brought by an additional probably \$300 million alone.

We're looking at the operating cost of our facility just beginning to get a handle on that, determining how that would be underwritten, but we're just not far enough along to give a full blueprint of what our annual financial operations would be and how they would be funded.

Robert Sullivan: We have two strategies. One we've already announced, and that is asking George Lucas to give us some.

David Perry: I made a note.

Robert Sullivan: I'm presuming that hasn't occurred yet [laughter]. We have raised over \$900 million in the past 30 years for projects like this. That is the principals here at Chora. And we have already engaged our network and begun setting that kind of funding up. We are under a little pressure, because Brent keeps telling us you've got to tell us how you're going to pay for this in a hurry, because it's a worry. We understand that.

So we have already contacted corporate folks who we have worked with before -- off our Rolodex. I met with several people today in San Francisco. I met with individuals who I've worked with before, and they are all saying we are willing to write letters of intent in the short run to tell you that we are interested in supporting this and will support it, and then in the long run I have very, very high levels of confidence that this theme and this idea and this place will attract significant funding.

So it's something that we can't say for certain, but I really feel very confident about this one and that the money will come and be put in place.

Brent Glass: Part two of the question.

David Perry: It's funny. The elephant in the room is always "what about money?" it reminds me of a production of Fiddler on the Roof I did once, when Tevye said, "Oh, dear lord -- it's no great shame to be poor, but it's no great honor, either." You have to have funding to have a sustainable art institution, so ours is fully funded.

As to where it would go, George Lucas said on the record that it would pain him not to build it here. This museum has been designed to be built at Crissy Field in the Presidio. Having said that, there are people who would love to have this museum other places. Very actively. But right now, the place we are looking to build is in the Presidio. That's where we are planning on hopefully building.

Brent Glass: Okay. Now Jan Blum. Thank you. Jan Blum, Rebecca Evans, and Dr. Joanne McAllister.

Jan Blum: My question is for the Conservancy. We've heard a great many stories tonight about education of children. All of the proponents are talking about educating children. So my question is -- or my statement is -- the Presidio already has numerous varieties of programming for children. How will your concept attract, engage and continue to challenge adults, exclusive of gift shops and restaurants, and include the non-English speaking visitor from another country?

Greg Moore: I think you can see in our proposal that the array of programming is quite diverse. It's diverse by theme, it's diverse by audience, and it's diverse by program partner. So we believe within that as you may have seen in our Web site that we will have something for everyone. For kids who enjoy the Presidio, [we have time in the park]. For families who want a cultural outing, [here in the bay].

Or for people from around the world who are coming here to find their place in the Presidio, and a relevancy to their story. The introductory exhibit within the PX really attempts to put the Presidio within its full global context and connect to cultures and places around the world so that a visitor from anywhere in the globe could see a portion of their life story or their country of origin reflected in the exhibits and the programs that are offered.

Brent Glass: What about other languages?

Greg Moore: Sure. A number of our program partners -- and we will certainly bring more -- specifically are focused on the multicultural stories that exist here in the Presidio and elsewhere. Our Crissy Field Center is one example. Our staff there speak 15 different languages. We can follow that intention -- that intentionality -- in the PX as well.

Brent Glass: Thank you. Rebecca Evans.

Rebecca Evans: My question is for the Lucas team. I've been at this for 40 years, involvement in the Presidio and the GGNRA. You talked a lot about storytelling and about the exhibits you have around the world and how many millions of people have seen them. It sort of sounds like you're looking for a place to put Mr. Lucas's art collection, and not really [unintelligible] something which is unique to the place of the Presidio of San Francisco and its history.

Brent Glass: What is the question?

Rebecca Evans: My question is what will you be adding to the exhibits that you already have on the storytelling that really links it to this city and this park? The city will be celebrating its anniversary actually in 10 days. What will you do to make it unique to this place?

David Perry: One of the things you mentioned was about -- I think someone mentioned the connection to Crissy Field and its area to the Panama Pacific Exhibition. Certainly architecturally and intention-wise, the idea of this museum specifically being in Crissy Field is to pay homage to that 1950 exhibition, which was the first great World's Fair of the era.

The collection is not just George Lucas's personal art collection. It is about the history of storytelling. And certainly the core of it is a collection that he has been collecting for 30-40 years. But it's not just George Lucas's collection. It's not like the Philips collection

here. This is a museum of visual storytelling. The impetus behind it is that same impetus that led George Lucas to become a filmmaker.

He would look at pictures in the Saturday Evening Post when he was four. He was captivated by the ability of artists like [N.C.] Wyatt or Norman Rockwell to tell an entire story in one image. And those images were not just about interesting, pretty things. They were about the history of a country.

I mean I'm sure many of you are familiar with the incredible Civil Rights series that Norman Rockwell did, telling the story of that period in American history through one image. So while there will be content of a historic nature, certainly one whole gallery of this museum is about digital art. I can't imagine that over the years that the content of the Lucas Museum will not tell in part the stories of the Presidio.

Rebecca Evans: You really haven't answered the question. You're just talking around it.

David Perry: I'm trying to answer the question. The question I believe was is this museum just about George Lucas's collection, and it's not.

Rebecca Evans: Let me rephrase it. The question was what are you going to do that is unique about this place, which is not about digital arts or Mr. Lucas's collection?

Brent Glass: Okay. Thank you.

Male Voice: Trying to find that authenticity of place is something that we kind of start as landscape architects. And trying to understand how the eventual architecture is nestled within this bigger landscape. I think that is going to be a very powerful move of creating a sense of connectedness between the Crissy Field and the post. I think we envision this as a landscape that feels integrated and intimately connected to those existing and proposed improvements.

Brent Glass: Dr. McAllister? She left. Okay. The next three will be Kerreen Brandt, Esther Kligman-Frey, and Betty Brassington. Okay. The next three, Kate Brumage. Kate here?

Kate Brumage: Yes.

Brent Glass: Okay. After Kate will be Martin Schwartz, and then Rene de Guzman.

Kate Brumage: Good evening. Thank you for your presentations. Our national parks have historically played a special role in providing communities with opportunities to develop public service leadership skills. Can you speak to specifically how you see your project fitting into this important national tradition of public service leadership? Thank you.

Brent Glass: Sully can lead off, and then Greg and then Dave.

Robert Sullivan: Our proposal didn't address anything specific about that kind of leadership training, but obviously as we said in the earlier remarks we consider this to be a first of its kind institution that will make San Francisco a leader in this field of public discourse about sustainability. And I think that that naturally leads to having a program and an ability to introduce both kids and young adults to the idea of sustainability and the need for leadership, and the need for public alertness to this issue. So we think it's a natural and organic outgrowth of that kind of theme, that there would be an educational strand here that dealt with leadership in this kind of decision making.

Brent Glass: Greg?

Greg Moore: We have an active youth leaders program throughout the Golden Gate National Parks, an award-winning program that is centered at the Crissy Field Center adjacent to the PX. So the PX allows us to actually serve more young people, to have them showcase their leadership skills and discoveries in a larger setting, and to invite other leaders -- young leaders and other leaders from around the Bay Area -- into that convening facility to really reinforce what public service means. How important it's been to this park, and the many connections that it can take.

We want to actively work with the new campus that the Trust is developing on national service and innovative leadership. One of

our program partners, the [Aspen] Institute, is very much focused on this topic and has invited me to their upcoming session about national service and leadership. So it's fundamental to our proposal in many dimensions.

Brent Glass: David?

David Perry: The leadership for which George Lucas I think is mainly known is artistic leadership. So as far as creating opportunities for public service, I think it's going to be a different sort of public service. I think the way this museum is envisioned is to inspire whole new generations of people to go into careers of art and technology -- or SHTEAM, as we've been calling it. So I would have to answer the question that way. I hadn't really thought about it, frankly, as an opportunity. But I know it's something that we'll certainly explore. But I think the main way is opportunities for leadership in the arts and technology.

Leila French: Digital innovation is part of the theme. One of the ideas that George has is to work with people that are really pushing the envelope on what digital technology is at, and bringing those digital artists, designers, technicians, engineers into the museum as teachers and educators. And so there is probably some possibility there for programming, but we haven't ironed out all the details.

Brent Glass: Okay. Martin Schwartz, and then Rene de Guzman.

Martin Schwartz: Good evening, everybody. Thank you for the presentations. This question is specifically for Lucas. Do you not think that perhaps massively capitalized dominant culture, commercial so-called storytelling art -- which might be N.C. Wyatt, or it might be Indiana Jones -- perhaps has means for dissemination at its disposal that other forms of cultural communication -- for instance the performing arts as espoused by the PX or sustainability discourse as espoused by the Bridge -- might not have? And second part, do not these arts already have representation on this very national park in the auspices of the Disney museum? Thank you.

David Perry: I guess the first thing I would say is we're all here because we feel passionately about our proposals. I don't think any one of our proposals exists because it's better than one of the others. It's different. We have three very different proposals.

I would say that the Disney Family Art museum is very much about Walt Disney and his heritage. It's about the man, and I think that the Lucas Cultural Arts museum, which is about a huge span -- it's not about one man; it's about many, many different artists -- I don't think there exists -- actually I know there doesn't exist in the world a collection like this. It would be a first of its type -- a first of its kind museum, and a first of its kind collection. So no; I don't believe it's overrepresented in the world at all.

Leila French: And it's a completely different kind of mission between the Walt Disney Family Museum and the Lucas Cultural Arts Museum. We

would be complementary; we're dealing with two stories of -- part of the storytelling is cinematic. But the greater arch of our museum spans three centuries of visual storytelling and we push into the future in digital innovation in a way that where Walt leaves off, this museum pushes into the new future. We are going to be complementary, but we are not repetitive.

David Perry: It should be obvious, but people always ask me what is the relationship between Disney and Lucas. The Disney Family Art Museum is not a Disney museum. It's the Disney Family museum, and the Lucas Cultural Arts Museum is -- yes, endowed by George Lucas, but its collection is vast and far-reaching, and not just about his work.

Brent Glass: Thank you. Rene de Guzman. And then I'll just queue up Violet Ericson, John Ballesteros, and Doug McConnell.

Rene de Guzman: Hi, and thanks for those three wonderful presentations. I work at the Oakland Museum of California, and I'm a longtime resident of San Francisco and a big fan of this area. So I'm thrilled to be here to hear these great ideas. I also happen to be very lucky at having a couple of jobs that were part of bit startups, so again I'm very excited that these big ideas are still being embraced by the city of San Francisco.

My question -- I just want to take advantage of my position in this line of questioning -- to all three teams. Were there any themes or

any ideas that were conveyed by this group of questioners and audience that you think may be something that you might integrate to make your project better in the future, or whether there are some challenges that you've heard that really give you pause to think about your vision and the direction for your project?

Brent Glass: Thank you. We'll start with Lucas, and then Conservancy and then Chora.

David Perry: I think the obvious answer is -- but it's sincere -- is history. I mean it's clear this audience is passionate about history, and the Presidio has been preserved not just because it's a beautiful place but because of its historical significance. So certainly what we have heard certainly I think on the Lucas team is the passion that everyone has for the history of the Presidio. I do not think it's a far stretch that a museum dedicated to the history of storytelling would not in part be using its art to tell the story of the history of the Presidio. So that is certainly one thing that I have taken away from this, and I'm sure the rest of the Lucas team has, too.

Brent Glass: Greg?

Greg Moore: Yes. When you look at the story of the Presidio, it's maybe best reflected in the current Presidio interpretive plan, which has taken the time to identify the themes that this place can convey. Some of them are themes of history, some of nature, some of the post-to-park evolution that takes place. Those themes, while not identical to

the ones that we put in our proposal, have tremendous overlap whether it's cultural crossroads or island of refuge or the history of this place.

So we embrace what the audience is suggesting tonight. We will reflect on what's been said, and re-look at our proposal to be certain that we are paying the proper attention to the heritage of this place and its meaning to the people of America.

Brent Glass: Sully?

Robert Sullivan: I would agree. The notion of the relationship between the social, economic and natural history of this site is really the backbone of a sustainability theme. It's always been in our mind, but it certainly has come through clearly here that attention to the specific cultural history of this site is going to be important to the community. I heard one other thing, and I've heard it both from the panelists and the audience. It is the absolute criticality of collaboration among both facilities here on the site, but also within the community and area. That it's to be an open forum.

And I think that is at the heart of Greg's proposal, and it's impressive. I mean this notion of being a community destination, a community site, and a collaborative place where lots of access and cooperation can occur. And we certainly need to take a hard look at that, and how we are going to build that into the concept.

Brent Glass: Violet? Is Violet still here? John Ballesteros. Getting down to the last group here. Doug McConnell?

Okay. The next group. Rue Mapp? All right. As Rue is coming up, Barbara Corff and Shane Mayer. Rue?

Rue Mapp: Thank you so much. This has been such an enlightening evening. My name is Rue Mapp. I am the founder and CEO of Outdoor Afro. We celebrate and inspire African American participation in nature. One important way that we are able to accomplish our goal to connect people to our local natural assets is making sure they have a way to get there.

I have not heard enough about transportation. How might someone who -- to Greg's point, I am aware that there are employees who do take the bus, two hours to come here. In any of your proposals, is there an aspect that you are addressing related to transportation that lowers the barrier that can welcome more people to enjoy these projects?

Brent Glass: Thank you. I'll start with Chora, and then Lucas, and then Conservancy.

Robert Sullivan: Certainly that is an issue that has faced every cultural institution in major cities, including the Smithsonian in Washington. We were very successful in raising funds to make sure that the Smithsonian was accessible to all members of the community, and we've done

that since in other institutions in major cities to make sure there is fair access to the place.

The second way I'd answer the question is we have looked throughout the proposal for teaching moments. How do we take the concept and embed it everywhere, whether it's in the architecture, in the program, or in the transportation? How do we take every feature and element of what we are doing here and make it a moment to teach kid about is this sustainable transportation? What are the alternatives that you should consider? What are the kinds of decisions that you should make as a community and family to create those kinds of sustainable transportation alternatives?

So we are looking for every one of those dilemmas, and this should not be so much a barrier but how do we use it as an educational moment. But certainly you are absolutely right; access comes down to \$75 for a bus. And that has to be there. That is, nobody should be kept from participating in this for any other reason than that they aren't interested in what we are talking about. If they are interested in what we're talking about, we'll figure out a way to get them there.

Brent Glass: David?

David Perry: Transportation is a real key part of putting a facility of this size on such a site that currently has a lot of challenges for people getting in and out of it. We've spent a lot of time studying exactly how we can filter the amount of people that we see coming to this museum,

coming to Crissy Field, and the increase population that will occur within the Presidio itself and how do we make sure that this building remains accessible? Not only vehicular transportation, but the pedestrian transportation and bicycles.

We think that our [steam] -- we've taken some of those things into account to allow a more direct route from other parts of the Presidio, to allow a more direct route from other parts of the city into our site. We do not have a transportation plan to add a bus or a shuttle or anything like that because that is beyond the scope of any institution that could occupy this site. But we need and have been very thoughtful about how we integrate this building into the site and into the fabric of the city itself.

Brent Glass: Greg?

Greg Moore: I think the question was about how we ensure that this wonderful national historic site and national park is accessible to the full community. We discovered through our work that there are key barriers. The barrier can be not knowing about the park and what it has to offer. A barrier of relevance, whether the things here are interesting to the outside community. A sense of welcomeness.

And finally the basic barrier of transportation. Not everybody has a car. Or a MUNI bus is just too long a ride to get here. Our track record speaks to addressing all of those issues. With transportation we actively fund a program with schools and community

organizations to provide transportation free of cost to bring them directly to this park, and we target schools and communities that don't have the means in their budgets or within their community organizations to get them to this national park.

With the PX we would be committed to the same sense of broad public ownership of what this national park has to offer. We go further than that. We develop programs and take them into the community. We are active in Bay View Hunters Point. In the Mission District. We developed a van called the Roving Ranger with the Trust and the Park Service that takes the park story throughout the communities of San Francisco and visits schools and visits community organizations.

But there is more to do, and the question is a very important one. And not only for this place, but for the meaning of national parks, which really are for everyone. We are committed and have been committed to addressing working on this issue. It excites us.

Brent Glass: Thank you. Barbara Corff, and then Shane Mayer.

Barbara Corff: Hi. As a park interpreter, I spent the last 10 years being involved with the future of this park. San Francisco being an incredibly popular tourist destination, I've observed, has people coming from the city along our shoreline and they are headed to Golden Gate Bridge. They discover Crissy Field on the way, and we want them

to discover the Presidio on the way. This site is a crucial entryway into the Presidio. Super crucial.

I want to know how you would incorporate into your staff training and your programs the ability for -- as representatives of this incredible gateway -- people who would also be enthusiastic about moving people into our new park that we've put so much passion into developing. How you'd draw people up into the Presidio. I believe this site is a crucial site.

Brent Glass: Okay. We'll go with the Conservancy first, and then Chora, and then Lucas.

Greg Moore: An important part of our role in the Golden Gate National Parks is to welcome visitors from out of the area and provide interpretation and visitor services to make their visit enjoyable and educational. We work at Alcatraz Island managing the audio tour and the cell house tour.

We managed all the visitor operations for the Golden Gate Bridge. We operate the Muir Woods visitor center, and of course we are at Crissy Field with our Crissy Field Center. We have active engagement with the travel and tourism industry to ensure that we are not leaving a visitor out as we serve our local community. And there is no reason that we need to.

Just one story: three years ago, we surveyed the visitors to Crissy Field. Now these visitors -- as you know -- are both local visitors and those people, 5000 bikes a weekend, coming across Crissy Field to the Golden Gate Bridge. We've found -- and I can get into more detail later -- that those surveys directly support the type of facility that we are proposing at the PX. Point by point visitors to Crissy Field which is a large collection of people from the community and around the world spoke to what our proposal offers visitors. And we believe when it's put in place people coming to Crissy will find their way to it quite easily and benefit from what it has to offer.

Leila French:

For the Lucas Cultural Arts museum, what we are looking for is a way to get visitors into the museum to enjoy our programming, but we're also looking at a way to get the visitors when they leave the museum and programming to go and explore and enjoy the Presidio. It's called wayfinding. We very much are talking about how can we use our collection to tell the Presidio story, to get the visitors to connect between the stories in the museum and the stories in the Presidio and the landscaping.

The architects are working deeply and thoughtfully about how to create beautiful walkways and parkways between Crissy Field and the museum site, and up to the main coast, back and forth. There are dialogues that are going in place about how we can engage with the visitors' center and the heritage centers to see what opportunities exist for us to help visitors wayfind from those centers to us and

from us to them. There are ideas about archaeology in the park, and how we can use our collection to tell those stories. So it's just about immersing our collections and the Presidio together through a lot of our programming and visitorship is what we point them to.

Brent Glass: Sully?

Robert Sullivan: I'd like to take a slightly different perspective on the question, and think about who is not coming to the Presidio and who is not coming to institutions like this, and why aren't they coming? I think one of the important answers to that question is relevance. Are you presenting themes, ideas, creative education that is seen as relevant to their lives?

I know through my own experience at the Smithsonian as well as my own experience with my two kids, they are hungry for this. They are committed to making sustainable decisions. They are committed to being more responsible and ethical about their consuming decisions. They don't know what global climate change is, but they wish there was a place they could go and find out about it. It is presenting these themes that are current and relevant in their lives and make a difference in their lives. That is what is going to motivate people to come here.

The second thing I'd say is you've got a tremendous built-in audience here. In many ways, just like the Smithsonian where I had seven million goodwill visitors coming every year to that place.

That only added to the responsibility of making sure what you were saying to these people, presenting to these people, was relevant and made a difference in their lives. And I think that is what draws an audience and sustains an audience. It's they see it as a meaningful experience and not just a distracting experience.

Brent Glass: Thank you. Is Shane Mayer here?

Jennifer Fox?

Paul Masson?

Following Paul will be Steven Krefting.

Paul Masson: Great. Thanks, Brent. The question is to all three groups. Granted, it's possible that this question has been cumulatively asked before. I'll ask it, and you judge if you think you've heard it and if we need to move on. Quick perspective from me is that I am in the business of forming public private partnerships.

I don't focus on the cultural institution partnerships. I've done a little bit of work in them, but in the other partnerships one of the key things to take a look at is not just the studies that show from the American -- I think it's called the American Alliance Museums and museum alliance now. It's [unintelligible]. It's not just what makes that standalone institution successful, but what I'll call clustering. It's being close to other groups, how it feeds themes. That's a bit of

what you talked about when you were working [to build] Yerba Buena center, I think.

The question I had was this. In your concept work -- and I know you're at a concept level -- how have you approached connecting how the draw to your concept will then feed to the themes or feed to the walkthrough to make the rest of the Presidio Trust successful? If it's been asked --

Brent Glass: I will sustain your question [laughter]. Sully, why don't you lead off? And then Conservancy and then Lucas.

Robert Sullivan: One thing I think we've already said is collaboration is critical. But what specifically do we mean by collaboration? What I like about the concept of sustainability is that it's interdisciplinary. It pulls in history. It pulls in ecology. It pulls in biological conservation. It pulls in business and economics. It pulls in social [life] and social history.

And because of the fact that this is a new kind of theme for a museum in that it is connective tissue, that it's about from the beginning, I think it lends itself to collaboration. And I've spent a lot of years in the natural history museum at the Smithsonian. Cal Academy is going to love working with this idea and concept and doing the kind of come here and get one perspective; go there and get another perspective.

So I think these kinds of critical masses of experiences are becoming increasingly common where you have a theme that runs through five or six institutions simultaneously. And you have collaborative and complementary exhibits, collaboratively. We did that with the Koshland Museum of Science in Washington; we did it with the Library of Congress, with the National Gallery so that you could go from one museum to another and get the unique perspective on that same idea or theme.

I think because sustainability is such an embracing theme and can embrace the performing arts as somebody mentioned earlier -- it can embrace the visual arts -- in that sense there are so many artists working in the sustainability theme now, contemporary artists. So I think it has that connective tissue to pull critical mass of experience together among collaborating institutions, both within the Presidio and more broadly in the community.

Brent Glass: Greg?

Greg Moore: I think any of the proponents up here, the three proposals that you are hearing about are coming upon an amazing -- I'll use your word -- clustering opportunity at the Presidio. We have 20 new acres of national parklands being revitalized between the new tunnel [unintelligible] that Doyle Drive and the Presidio Parkway will offer, and the land in the Crissy Field corridor that is there to be designed and made available to the public.

We have a new youth campus being brought back to the place adjacent to the commissary, the building that Crissy Field Center used to be in. We have a new park visitor center open. The trust is working on new activities on the main post which will align them with the restaurants, exhibits, or the heritage center. So I think with any of these proposals the opportunity to get lift out of this era of park building and program making is tremendous.

With our proposal specifically, because we are linked to many partners who will bring exhibits and lectures and conferences and performances to the PX, we have another clustering of that in that they are bringing their audience, their constituency, their creative power to the site, therefore magnifying the raw materials and connecting the dots to other program partners.

Finally, there is a renaissance that has been occurring along the entire San Francisco waterfront. Clearly even all the way down to Hunters Point and [along] there is park making happening. The new streetcar line that will be expanded ultimately to Fort Mason. The revitalization of the Fort Mason Center. The San Francisco waterfront 10 years from now will even be more exciting and dynamic than it already is.

David Perry: I would just quickly add that all three of our proposals I think -- we have our supporters who support and intellectual capital we can leverage to not only help our individual institution but bring more people into the Presidio.

The thing that I feel is unique about Lucas Cultural Arts Museum is the ability however to leverage the incredible intellectual capital and technological talent which is unique to San Francisco and frankly in all modesty George Lucas and his business has helped create. I mean one of the reasons that this museum is perfect for the Presidio is because of the immense talent that is generated out of Letterman Visual Arts Center right now.

So while you have 300 years of history of illustrative art, to tell the whole story of visual storytelling if you are going to tell that story out to the world and not just to those people who come into the museum it is going to be told through technology. It's going to be told through digital mediums. And I would propose that of the three proposals the group that has the most ability to leverage technological innovation to get message out about this place -- the Presidio -- is the team assembled by George Lucas.

Brent Glass: Okay. We've got a handful more people who have signed up. Let's see if they are still here. Steven Krefting? Mary Anne Miller? And after Mary Anne, Frederick Penn.

Mary Anne Miller: This is not the kind of question I usually ask. But I am very curious about how much it's going to cost to go into each of the museums that you propose. I know you don't know that answer now, but in concept -- I mean I grew up when museums were all free. How wonderful! And when they started to charge, I said oh boy. For 25

and then 45 and then 75 dollars, I could be a museum member for the year and go in free.

So my message to each of you -- and I know the question has to be a little different for Lucas; for Lucas, the question is can your museum be free? And to the other two, can you have as much as one-third of your floor area free and open to the public? As the de Young museum has at this time and the newly refurbished San Francisco Museum of Modern Art will have? They will have large free areas. And you have to charge admission, you other two. Lucas, you don't have to charge admission.

So tell us -- first Lucas -- could your museum be free? And the other two, could you have major parts of your museum be free? That's the accessibility question.

Brent Glass: Thank you for making my job easier by telling everyone who to answer first.

David Perry: Mine, too. You're absolutely right. It is way too early even to conceive of what ticket prices will be. Right now it is planned that a third of the programming at the museum will be free. In line with other museums in the Bay Area, so will be our admission. And in the same way that major museums in the Bay Area always have a free night, so will Lucas. So there will always be the ability to access the museum.

Will the museum be totally free 100 percent of the time to everybody? No. I mean I spent my childhood in Washington, D.C. I thought all museums were free. So I wish they were, too. But right now a third of our programming is designed to be free and open to the public.

Brent Glass: Sully?

Robert Sullivan: Well, as we said earlier there should be no barrier to getting into this kind of educational institution except interest in the subject matter. That barrier goes for admissions as well.

We work with a lot of museums figuring out ways to make sure that nobody was left out because they couldn't afford to come. Everything from free days, free weekends, free evenings -- you can get a corporate sponsor who will say this Sunday -- Free Sunday is brought to you by X. So there are lots and lots of creative ways to make sure nobody is ever left out, that there is always going to be a structured time when you can get in free and not feel diminished by having that.

So it's a creative problem; lots and lots of museums have solved it. Everything from we just did a program at the National Cathedral where it's a voluntary contribution and it's actually raised more money than they were getting when they were charging a fee. So I think there are lots of creative ways. But the basic principle is this is education that is important for this community and for this society.

Nobody should be restricted from participating for any other reason than they are not interested in the subject.

Brent Glass: Greg?

Greg Moore: I guess as with the other proposals we have not yet done the detailed work to understand admission fees, or whether they would exist, when they would exist, or what the price would be. We do know, however, when we look at the architecture of the building and how it will be used, we are right now at at least 25 percent of that space being open to the public and free. If you add in the world stage and our intention that many of the programs in that facility will be free to the public, I think we would have no problem hitting I think the 30 percent that you asked for.

I'll add one more thought. As we looked at the High Line, as we looked at Millennium Park -- which have similarities to what we are offering here -- with a very lean staff at the High Line they are offering 500 free public programs a year. Now they are able to do that because of the community partners that they have. Same with Millennium Park in Chicago. Most of the events there are free, and it's a fairly lean program staff to produce that result.

Brent Glass: Thank you for those answers. Frederick Penn, and then Mehroz Baig.

Frederick Penn: Thank you all for your patience. I know that you all have a great vision and you want to do something really good for the public. I'll make a couple of statements. One of my most favorite movies of all time was Patton, with George C. Scott, and Saving Private Ryan. But if you notice in most of those movies there was barely one person of color in the movie, even though over a million African Americans served in World War II. As a matter of fact, George Patton had an entire tank battalion at his command, but the only person you saw in the movie was his valet.

I would like to know what your vision of your institutions and the things you want to form -- how will you use the stories or use your wherewithal, your energy, your vision, to draw more people of color to national parks? This is one thing that has been sort of sorely missing throughout. If you go to Yosemite and you go to Grand Canyon -- if you come to this park you will also see a dearth of people of color. And yet you walk around the Presidio and half of the names of the streets are Hispanic.

There is a Japanese American museum to the heroics of the Nisei soldiers right behind your location. So what will you do to -- and for the Lucas group, the man who mentored the father of the guy who led the Tuskegee airmen served here on the Presidio. Charles [Young]. So what will you do to try to find ways to bring more people of color to the Presidio?

Brent Glass: I'll let Lucas lead off, and then --

David Perry: I will be happy to. I mean it's a great question, and the reason I was kind of itchy to answer it was it wouldn't take you very much research to see that George Lucas is someone who shares that feeling of the dearth of African American historic portrayal. Maybe you are familiar with his [Stone Red] tales about the Tuskegee airmen and the disgraceful way in which they were treated.

On a personal note, I remember when I moved here from Washington, D.C. the first thing I noticed in the Castro as a gay man was where are all the people of color? It's only white people here. It's amazing. I came from a city that was 60 percent black. So I share that sensitivity, too. And I can assure you George does.

As to what the specific ways would be or programming, I couldn't talk to that now other than to say trust me; you've got a friend in George Lucas as far as someone who understands how history in the United States -- certainly military history -- has been pretty much white. And the tales of people of color and the heroism, whether it was during the Civil War or during the First World War and certainly with the Second World War, he absolutely agrees that these were stories that weren't told. So I think you'd be well pleased with the ways in which the museum conducted those programs to that issue.

Brent Glass: Greg?

Greg Moore: We're lucky here in the Presidio, that the history of this place is as diverse and multicultural as it is. And in the Conservancy's work here we have taken advantage of that. Our programs at the Crissy Field Center show a consistent attention to those stories and to outreach to the communities who can find a place in the Presidio that they maybe didn't know existed. The Presidio Exchange is just one more opportunity to take that beginning work to scale.

We showed in some of our program examples how we could connect to different communities of different culture and link them to the Presidio. One example we gave, the two oldest buildings in the Presidio -- here at the Presidio, One Mission Dolores -- creating a Latin Hispanic heritage month here that would flow through the PX and virtually every day there would be a community collaboration connecting to that community in a relevant way and telling that story. So we would do that throughout the year and really want to embrace and bring to life this cultural history at this place.

Brent Glass: Sully.

Robert Sullivan: I empathize with the problem. We had the same problem at the Smithsonian that we tried to figure out how to get a more diverse and representative group of people coming to that institution. So we did a lot of surveying and a lot of audience testing to find out why the percentage of people who weren't coming. It came back again and again to the words "I don't find myself there" and relevance. That is

the problem. You've got to have a story that is relevant to the people who are coming, and they've got to see themselves in that story.

Fortunately, a story like sustainability touches everybody. And the minority community especially with the notion of social justice and economic justice and how that plays into decision making at all levels -- sustainable decision making at all levels -- has been the theme for sustainability, whether it's at the UN and their sustainability goals right straight down to individual communities looking at how do these decisions we are making affect the entire community and not just the middle class consumer or the other kinds of folks in that community?

So I think sustainability is fortunately one of those themes that reaches across with its relevance. But I still think you are absolutely right; unless I see myself in the story, unless I see my stake in the story, I'm not going to come. So you have to be alert to that, and you have to be smart about that, and to be sensitive to audience and audience [needs].

Brent Glass: Thank you. Mehroz Baig. And then Miles Votek. Is Miles here? Okay. And then Leo Holzer, and then Lea Saslar. That's the remaining questioners.

Mehroz Baig: Good evening. My question is somewhat similar to the previous ones, but I'm not sure that it's so similar that it might be disqualified.

Brent Glass: We'll see.

Mehroz Baig: I'll leave the decision up to you. One of the aspects of a cultural institution seems that it should be is that it should be a place that fosters an exchange of ideas and a dialogue. And I'd like to ask each of you to elaborate a little bit on how your proposals would explicitly start to do that within our community in a way that not only engages the diversity within our community but also takes advantage of it. Thank you.

Brent Glass: Okay. Sully? Lead off.

Robert Sullivan: Again, as with the previous question I think that sustainability fortunately is one of those themes that touches the entire community. Nobody is left out of the dilemma. In terms of how you engage a community in a question as important as this one, I think it's relevance and the interactivity that we have in mind in the program and the kind of community involvement that we have in the program, that these are creative solutions that are only going to come from corporations, individuals, foundations, NGOs -- all coming together and working collaboratively in a kind of collective group mind to solve these kinds of problems.

So again, sustainability lends itself to community interaction. It lends itself to community thinking. It lends itself to collective decision making, and it is directly relevant to the health and well

being of people and their families and their community. So I think all of those things add up to it being a [dispersive] topic. It just requires conversation. It requires dialogue. It requires broad involvement. So I just think at the heartland and at the foundation of sustainability is the concept of it has to go to those community levels.

Brent Glass: David? Or --

Leila French: For us, it's a museum of storytelling. We are bringing families and community groups in. How they are going to communicate with us and us with them is through the art and stories that we are going to tell. We are going to develop programming that really pulls in their stories, so that the community of the Presidio, the community of San Francisco are going to be not only looking at the collection but also telling us their stories.

And we have programming that we are developing that will pull those out and share with each other. Because it's knowing each other's stories that we can get to know each other better, and look to the future. And since the other part of what we are is innovation and digital art innovation and forward thinking, we are going to be engaging the community -- the whole of the Bay Area all the way up to Silicon Valley -- to bring in the best and the brightest there to teach and train all of us about what we can do to push into the future.

And one of the ways to do that is to reach children, and especially I think the goal is for children of the low income communities that don't get that kind of special attention and to really engage them and bring them in. So it's collaborative, innovative, and it's going to be also hands-on and program based learning that is going to reach out, but we want to reach in, too. We want people to tell us their stories. And I think it's very important that we hear all of that through our reflections and through our programming. It will make us a diverse and interconnected museum -- a very important part of the community.

Brent Glass: Greg?

Greg Moore: I guess I like that the question used the word exchange, because we chose the word Presidio Exchange because we believe the importance of the exchange of ideas and cultures and creativity and heritage.

A few ways that we would address it, we have two partners who are very much focused on the exchange of ideas and public policy. The Commonwealth Club here in San Francisco, or the Aspen Institute which does convenings around the globe looking at key public policy issues and how to address them.

More locally, we would welcome through our community dialogue bringing community issues into the PX, posting them, giving them

life, and working with a variety of partners to bring public policy issues, issues of our time to the forefront at this location.

Brent Glass: Miles Votek.

Miles Votek: I'd like to direct my question at both the Presidio Exchange and the Lucas group this evening. I am a filmmaker who lives in the Presidio, as well as works for a post-production film company here in the Presidio. That being said, I don't spend much of my free time in this part of the city in the existing institutions here. So I'm rather interested in both of your ideas for cultural centers here that could attract younger people like myself to stay in this neighborhood and not have to travel down to the Mission or downtown or whatnot.

So while there are a number of museums throughout the city showcasing the works of older, dead artists like the Legion of Honor, the MOMA, and Disney, I've found there to be a great lack of support for the community of younger, emerging artists trying to make a living here in the rather expensive Bay Area. Despite the enormous wealth being generated in the digital technologies here, very little of this I've seen trickle down to my friends, many of whom have left the city.

Basically I was wondering if either of your institutions are going to have ways within your programming for both programming and supporting local artists, and if so, how?

Brent Glass: Okay. Conservancy can field that, and then Lucas.

Female Voice: I spoke earlier about the way that the Presidio exchange would be a platform for new types of makers of all disciplines. I think you saw that in the images. One of our key partners is the Headlands Center for the Arts. I'm on the executive committee of the board there.

The Headlands brings in 60 artist residents every year from the Bay Area. We have very longstanding programs with all of the masters of arts programs at the major colleges and actually do several MFA exhibitions each year. And also have [MacArthur Genius] award winners, Guggenheim fellows, people who have won the major artistic accolades across the world coming here for three to six months at a time, working out at the Headlands, and if the Presidio Exchange becomes a reality hopefully coming here and also working.

So I think that would be an incredible draw, both for new artworks to come about here and also for exchange to happen between artists from around the world. We are also looking at creating what we call a third place out at the Presidio Exchange, meaning there is a place where you work, the place where you live, but then we all need our third places. Starbucks has capitalized off this idea in a quite incredible way across the world.

We are looking at creating a much more extraordinary third place with food, with culture, and also just with fantastically designed

places to enjoy the view and get out of the weather here. All of those I think -- particularly with the daytime-nighttime-weekend-holiday schedule -- will draw people of all ages, but I would assume people in their creative prime.

Brent Glass: Lucas?

David Perry: A lot of people don't seem to remember, but George Lucas definitely knows what it was like to be a young, struggling artist who no one took seriously. And this was a man who created an art form and then perfected it, and has reached out to young artists through his entire career. One whole gallery at the new Lucas Cultural Arts Museum will be dedicated to new and digital artists' artistry. So working with new and emerging artists.

Leila and I were just chatting when you asked the question about the possibility again, because programming is all hypothetical. But [certainly the] possibility of an artist in residence, specifically in the digital arts, is something that could be considered. I guess what I'm saying is again we're talking about programming in the future, but George Lucas has shown a dedication to young and emerging artists I think without parallel anywhere in the world.

Robert Sullivan: I just hate to be left out [laughter]. And I am a lover of contemporary art. Let me just give you one idea. Recycling. Recycling is a critical concept in sustainability. It's also a critical concept in very contemporary and young artists' work. Materiality

is a very important concept. It goes back to the previous question; how are you going to create these clusters of experience?

If you took one theme like recycling and contemporary art and recycling in sustainability, it makes a wonderful kind of one-two combination and cluster of activity for contemporary art tie-in to this project.

Brent Glass: You should visit Terminal 3 at the airport. You'll see the exhibit of "recology" but you have to have a boarding pass to get in [laughter]. Okay. Leo Holzer, and then Lea Saslar. Final two questioners.

Leo Holzer: Thank you very much for your patience as well. Staying around to answer all these questions. If I was a member of the Presidio Trust, it would be great to be able to say yes-yes-yes. Right now I have to say yes-if, yes-if, yes. Because of the financing.

We have one proposal that is locked in, financially secure with \$1.1 billion from the Lucas estate -- [plans] plus the collection itself. We know that he is planning \$300 million for the initial construction. What is your ballpark budget for your initial plan -- just on building -- and how are you going to survive if there is an economic downturn? [Unintelligible].

Brent Glass: So the question is cost of construction and financial operations. We've heard from Lucas, so it would be just the other two?

Leo Holzer: Yeah.

Brent Glass: Okay.

Leo Holzer: Just Greg and Sully.

Brent Glass: Sully?

Robert Sullivan: As I said before, money follows good ideas. That's been my experience. And I think this is a very good idea, and a very timely idea. So I have a lot of confidence. And even in my first mini-feasibility study calling a half dozen corporate contacts at the CEO level and a half dozen high network individuals.

We estimate right now the cost is about \$150 million. So given the Lucas proposal we are somewhere around three-quarters of a billion dollars short. But we feel very confident that there is enough corporate and individual and foundation interest in this theme and in this story, in this place -- San Francisco, the Presidio, the perfect place to begin a national leadership role involving the public in the concept of sustainability.

So we see this as such a nationally important project that we don't feel that it is going to be a local project. We don't feel it's going to be funded locally. We feel it's going to be funded by a group of foundations, corporations and individuals who know the story is

critical to be told to this generation and right now. So we have high levels of confidence that that is going to be the case.

Operationally we've done the initial look at this, and we realize we have to have a lot of earned income. Where is earned income going to come from? That is why you come up with things like the sustainability restaurant. The sustainability store. The online fundraising and program. All of that has to go build into a reasonable and responsible projection of an annual operating budget.

We have done those initial business plans. We feel that it's a high probability this thing will be self sustaining with a minimum of contributed income annually.

Brent Glass: Thank you. Conservancy?

Greg Moore: Leo, thank you for your patience too. Maybe to shorten the evening I could almost say ditto to what was just said. But I'd also add just in terms of specifics about our proposal, the current capital cost we estimate at about \$50 million. The operating costs we are still working on, so I don't have a number really to present right there.

What I can say is that in the Conservancy's history every time we developed an idea, built public support around it, talked to the people that care about this park and donate to it and have made big gifts to help improve it, we have never failed to deliver the vision

that we have promised in the work that we have done, whether it's restoring Crissy Field, revitalizing Fort Baker with the National Park Service or the renewal of Land's End.

So we have a deep fan club of generous people who believe in the values of this park. I can't commit them to making a gift to something that we have not even been selected to develop, but we are not starting from scratch and we have a reputation of delivering.

Brent Glass: Thank you. Last question, Lea Saslar.

Lea Saslar: Hi. I'm Lea Saslav. My thanks to this whole panel, to all the people on my left, and all the people on my right. It's like the last people [standing].

I'm actually a publicist myself; I do a kind of conscious PR about transformation in all of its different realms. I was really happy to hear about 826 Valencia, transformation of young writers. I myself was a longtime journalist for USA Today covering Hollywood and film. So I have a little bit of a bias here.

My question really is for the future of marketing of all of this. I know it's 'way too early, but have you guys started to think about how you want to get the good word out to people other than the ones you already mentioned? You have the schools and you have different ways of getting them here. But how do you guys want to market these three things?

Brent Glass: We'll let Conservancy lead off, and then Lucas and then Chora.

Greg Moore: Sure. It's late, but let me try to address that one. Brent said earlier that we are forming the national identity for the Presidio, and I am going to take issue with the moderator because I think the Presidio doesn't have an identity crisis. A place with an identity crisis wouldn't be a national historic landmark, wouldn't be a national park, and wouldn't be renowned throughout the world.

So in marketing what we offer at the PX I would begin with the fundamental qualities that have put this place on the map throughout the world, that make it the most popular national park in all of America. It doesn't really need a fancy marketing scheme; it speaks for itself. It does need a marketing strategy to ensure that a broad cross section of the community and visitors from around the world hear about it and enjoy it.

We've done a lot of marketing programs with the Golden Gate Bridge anniversary, with many facets of this park's development. So we feel well equipped in terms of internal and external talent to address that question if we were lucky enough to be selected to move this idea forward.

David Perry: I, too, am in your business. And I always say that marketing is attention you pay for and PR is attention you pray for. PR is based on how strong your brand is. One of the things that I think is so

perfect about the match between the Lucas Cultural Arts Museum and the Presidio is the equal strength of the brands.

I, too, agree. I don't think the Presidio has an identity crisis. I think everyone knows about it. I think one of the things that's great about it is it's no one thing. It's everything to many people. My husband uses it to bike here. I like to hike here. I work here. I think everyone knows the Presidio is a place of beauty, of environmental friendliness, and uniquely san Franciscan.

And I think you wed that to the unquestionable strength of the Lucas brand and you are going to find a lot of people who maybe have never gone into an art museum but they came here because of the Presidio and saw this incredible cultural opportunity and they walk in the door. And the same way people who may be attracted to the Lucas brand come into the museum and go into the Presidio.

So I think the PR campaign is going to be very much social media based. I never cease to be amazed at how many people will comment on things online. So I find that very encouraging. I think the PR campaign will certainly be heavily social media-based.

Brent Glass: Sully?

Robert Sullivan: Yeah. I agree with everything that's just been said, with one kind of addition. That is just recently they did a survey about where do people go to decide on what museum to visit. And overwhelmingly

the answer was TripAdvisor. I never would have guessed that as a museum person, that TripAdvisor is the place people go. So I agree that social media and electronic media are taking on a whole new meaning here.

The second thing I'd say is marketing -- that is, advertising you buy -- to me is always driven by association. Do I want my corporation associated with that place? Do I want to put my name on an ad that says "go to this program" or "go to this place"? And I think one of the very important things that we have been hearing for the past decade from corporations -- get the word out about sustainability. It's on our agenda. It's important to us as a corporation. We see it as a good business practice. We want the public to understand more about what we are doing. We want the public to understand more about why it's important.

So I think you've got an unusually robust natural partnership with corporations here that we haven't talked about much. So unlike a lot of not-for-profit institutions, one whose theme aligns with the agenda of major corporations can raise both operational and marketing funding through that theme.

Brent Glass: Thank you. That was our last question. For the last word we will go to Craig.

Craig Middleton: I have a 30-minute speech, so I hope you guys [unintelligible] -- [laughter]. I just want to thank the teams for not only incredibly

enriching presentations, but also your willingness to sit up here and take questions one after another from the public. And I want to thank all of you in the public for the quality of the questions. They've really been inspiring.

With that, I'm just going to end the evening and we have a lot more to go with this. Thank you so much again. Thank you all, and have a great evening [applause]. I'd like to also thank Brent Glass, the moderator; he did a great job.

[End of recorded material]