

ESTABLISHMENT AND SITE SELECTION OF THE NATIONAL WAR MUSEUM IN  
WASHINGTON, DC

by

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(Under the Direction of JACK CROWLEY)

ABSTRACT

The National Mall in Washington, DC is home to a vast collection of museums, monuments, and memorials. Layered with symbology and solemnity, travelers from around the world visit Washington to recognize and remember fallen heroes, mourn lives lost, and commemorate days of yore. The Mall is dotted with memorials paying homage to wars won and lost, monuments recognizing past presidents, and museums documenting scientific and historic events. However, there is no one place for visitors to learn about wars and conflicts faced by the United States. The Vietnam, Korean, and World War II memorials are well-known and well-visited, and museums for specific branches of the military exist and are well-attended, yet it is important that there be a single location that tells the story of war in the US: how war changed generations and how conflicts continue to impact society. This practicum will assess feasibility of a National War Museum in Washington, DC and the DMV (DC-Maryland-Virginia) area by analyzing the economic benefits of museums across the US and the world, identifying necessary partners, and locating potential locations near the National Mall and adjoining jurisdictions.

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## CHAPTER 1

### WHY A NATIONAL WAR MUSEUM?

#### **Introduction**

United States history, culture, and society has been shaped and altered by war and conflict since the nation's inception. Generations are often defined and named by the way war shaped their values; the Greatest Generation (born between 1901 and 1927) is so-called because of the generation's contributions in World War II, the Baby Boomers are a result of the increase in the birth rate that occurred immediately after World War II<sup>1</sup>. War has unified and divided the nation. It has transformed presidencies and altered international relations. Yet, there is no place in the United States that holds an all-encompassing timeline and history of war in the country. This practicum addresses the need for a National War Museum by uncovering museum trends, recognizing potential partners, and identifying potential locations for a new museum in the Washington, DC area.

Jane Jacobs outlined four main essential conditions necessary for urban diversity (in urban form), specifically a mix of primary uses, the need for small blocks, aged buildings, and a density of activity<sup>2</sup>. *Primary uses* serve as catalysts for further development and include major employment centers or residential areas. These uses drive the need for *secondary uses*, or uses that serve the needs of the primary uses, such as arts and cultural activities, restaurants, and retail<sup>3</sup>. Large-scale catalyst projects, or what Jane Jacobs calls *primer* projects, generate activity

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<sup>1</sup> "From GIs To Gen Z (Or Is It IGen?)"

<sup>2</sup> Jacobs and Epstein, *The Death and Life of Great American Cities*.

<sup>3</sup> Grodach, "Museums as Urban Catalysts: The Role of Urban Design in Flagship Cultural Development."

outside of simply working or residing in a place; they act as economic and cultural engines for the surrounding area.

Cultural institutions should recognize that their mission and context can (and likely will) have a direct impact on the neighborhood and geography in which they are located. In site selection for a new museum, an institution should consider not only whether the location is in a designated cultural district or the impact the architectural design of the building will have upon the surrounding area, but whether the environs will present competition in the form of other cultural resources or a city's geography is not conducive to a museum or cultural use<sup>4</sup>. When analyzing sites in the National Capital Planning Commission's 2003 Memorials and Museums Master Plan, this practicum addresses whether or not a potential site is culturally relevant to development of a National War Museum by looking at surrounding institutions and existing aspects of the built and natural environment.

The Guggenheim Effect is a well-known phenomenon that was, as its namesake identifies, brought to be when the Guggenheim Museum transformed the city of Bilbao, Spain from an industrial port city to a cultural, urban revitalization mecca<sup>5</sup>. It is difficult to compare Washington, DC, a fully built-out city that serves as both a national capital and also a functioning, vibrant city apart from its political purpose, to Bilbao, Spain, a formerly industry-heavy city turned aesthetic and cultural icon. A new museum in Washington, DC is not something novel, as the city boasts over 70 museums and even more monuments and memorials<sup>6</sup>. Whether Washington, DC is at capacity for museum development is up for debate, yet this practicum addresses the importance of a National War Museum to consolidate the

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<sup>4</sup> Grodach.

<sup>5</sup> Plaza, Tironi, and Haarich, "Bilbao's Art Scene and the 'Guggenheim Effect' Revisited."

<sup>6</sup> Canden, "A Definitive Guide to the BEST Museums in Washington DC (2020)."

innumerable amount of proposals that come forward for war or battle monuments and memorials. The placement of a National War Museum in Washington, DC will have to finely balance the city's existing museum culture with the knowledge that DC is rapidly changing and gentrifying, and using a museum as a catalyst for urban renewal and development is likely to cause community pushback.

To ensure success of the National War Museum while also being aware of local sensitivities, this practicum addresses numerous planning principles. First, the practicum will understand the differing levels of governance along the National Mall and throughout the Washington, DC metro area. In the site selection process, the scale of the site (whether or not the site is adequate in size and topography) and the location of the site are taken into account while also considering the varying plans and requirements for each sites' development. Also, and most importantly, the site selection process analyzes whether or not a selected site is culturally relevant by addressing the existing network of military infrastructure and the proximity to other culturally-significant memorials or museums.

### **Methodology**

This practicum performs a qualitative analysis to by researching and analyzing potential partner organizations in the formation and realization of the National War Museum in Washington, DC, and a quantitative analysis by mapping walksheds from potential museum locations and their redevelopment potential. Because the National War Museum project is in its very early stages, it is necessary to identify as many partners as possible, particularly in an area such as Washington, DC with federal, city, state, and privately owned land with a variety of different regulations. It is also important to address why museums are important and the value that will come from a National War Museum by conducting a qualitative analysis by reviewing resources and studies

from organizations such as the American Alliance of Museums, the International Council of Museums, and Museums Alberta.

The practicum does an in-depth analysis of partner organizations in and around Washington DC. Most of these organizations are regulatory and governmental in nature, including the National Park Service and the National Capital Planning Commission, for example. Some are private consulting firms, like Lord Cultural Resources, and others are nonprofit community groups, such as the National Mall Coalition. Each of these organizations provide resources, published works, and maps and graphics that are helpful in assessing steps and procedures to develop a museum in or around Washington, DC.

The quantitative mapping aspect of the research consists of gathering shapefiles of Metrorail stations from the Washington Metropolitan Area Transit Authority and sidewalk, street, and parking lot data from Washington, DC and Arlington County, VA. This data was used to create and run a network analysis to create a walkshed of 10- and 15-minute walking distance from potential museum locations to visualize whether Metrorail stations are within a reasonable walk from the museum location.

## **Definitions**

There are countless museums and memorials in the United States that provide historical context for a particular battle, war hero, community, or military branch. It is important, first, to distinguish between a *memorial*, a *monument*, and a *museum*.

*Memorial* and *monument* are often used interchangeably or work off of each other when defining one or the other. A *memorial*, defined by Merriam-Webster Dictionary, is defined as “something that keeps a remembrance alive”<sup>7</sup>. A *monument*, again as defined by Merriam-Webster

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<sup>7</sup> “Definition of MEMORIAL.”

Dictionary, is “a lasting evidence, reminder, or example of someone or something notable or great” or “a memorial stone or building erected in remembrance of a person or event” <sup>8</sup>.

The definition of a *museum*, however, has evolved as museums have transformed to fit with societal evolutions. The International Council of Museums (ICOM) has defined “museum” as “a nonprofit institution that acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study, and enjoyment” <sup>9</sup> for years, but in 2019 sought to update their definition. The updated definition, if passed by the ICOM Extraordinary General Assembly, would read “Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing” <sup>10</sup>. This definition has caused significant backlash from the ICOM’s 40,000 members, some calling it ideological or lofty (Small, 2019).

In its search for a new definition of *museum*, ICOM compiled definitions from 250 entities from around the world. Most of these definitions, while each having a unique perspective, reference museums as cultural institutions that uphold historical artifacts as remnants and reminders that

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<sup>8</sup> “Definition of MONUMENT.”

<sup>9</sup> Small, “A New Definition of ‘Museum’ Sparks International Debate.”

<sup>10</sup> “Museum Definition.”

influence the present and the future <sup>11</sup>. Museums should be non-profit organizations that promote knowledge and cultural reflection, according to the definitions provided to ICOM.

United Nations Educational, Scientific and Cultural Organization (UNESCO) defines a museum as “non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” <sup>12</sup>. Permanence and service are important in the purpose of museums globally.

### **Why are Museums Important**

Museums can reflect a culture’s (or, in some cases, a funder’s) beliefs and stances on particular issues. According to a study by the American Alliance of Museums, 97% of Americans believe that museums are educational assets for their communities; 89% believe that museums contribute important economic benefits to their community; 96% would think positively of their elected officials taking legislative action to support museums, and; 96% want federal funding for museums to be maintained or increased<sup>13</sup>. Despite political party affiliation, the vast majority of people see museums as beneficial to culture and the local economy. People in rural areas, suburban communities, small cities, and major metropolises value museums as nearly the same rate; all with over 90% of respondents believing that museums help the economy in their community<sup>14</sup>.

The data showing public support for museums is not without economic justification. An economic impact of museums “measures not just the direct (operational) contribution of the

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<sup>11</sup> “Creating the New Museum Definition.”

<sup>12</sup> “Museum.”

<sup>13</sup> Stein, “Museums & Public Opinion.”

<sup>14</sup> Stein.

museum sector but also the impact that is felt as its activities ripple out across the economy”<sup>15</sup>.

Museums are economic engines for local and national economies through direct effect (measurement of economic benefit of museum operations and activities in the United States), indirect effect (the activity driven by the supply chain of the acquisition of goods and services from other businesses), and induced effect (the impact of museum workers spending money on goods and services throughout different sectors of the economy)<sup>16</sup>. According to the American Alliance of Museums, in order to support the 850 million annual visits to museums, the museum sector bolsters over 370,000 jobs and generates nearly \$16 billion in income. These numbers are direct impacts from museums alone. In broadening the scope of analysis to include the wider economic ripple effect that museums have on the economy, it is found that the museum sector, in 2016, contributed over \$50 billion in Gross Domestic Product, over 750,000 jobs, and \$12 billion in taxes to local, state, and federal governments<sup>17</sup>.

Not only are museums important to local, state, and national economies, museums can be catalysts for societal change and awakening. Museums historically have been keepers of knowledge, holding artifacts and literatures within their walls. More and more often, museums are acting as agents for social justice and equity. Whether museums should serve as active organizations for societal change or simply act passively as reflections of historical occurrences has been widely disputed<sup>18</sup>. However, the idea that museums should be more outward facing is not a new one. Advocates, museum curators, and scholars have argued that museums should not simply acquire items based on their monetary value or on their rareness, but on the impact the

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<sup>15</sup> Stein, “Museums as Economic Engines: A National Report.”

<sup>16</sup> Stein.

<sup>17</sup> Stein.

<sup>18</sup> McCann, “Networks, Relationships, and Social Change : Reimagining the Museum as a Key Actor in a System of Social Progress and Responsibility. a Case Study of the United States Holocaust Memorial Museum.”

items have on society<sup>19</sup>. John Cotton Dana was one of the first voices to argue for public benefit of museums with educational, community-centered content<sup>20</sup>. He believed that collection of artifacts for the sole purpose of displaying them to the elite was oppressive, and that museums should instead focus on entertaining while instructing the communities they served<sup>21</sup>. Museums are places of learner-centered education, with hands-on, visual, and tactile displays open and accessible to people of all ages and abilities. The American Alliance of Museums has highlighted the educational value when they stated, in their 1992 report *Excellence and Equity: Education and the public dimension of museums* “Museums perform their most fruitful public service by providing an educational experience in the broadest sense: by fostering the ability to live in a pluralistic society and to contribute to the resolutions of the challenges we face as global citizens... Museums can no longer confine themselves simply to preservation, scholarship, and exhibition independent of the social context in which they exist. They must recognize that the public dimension of museums leads them to perform the public service of education – a term that in its broadest sense includes exploration, study, observation, critical thinking, contemplation, and dialogue”<sup>22</sup>. With this in mind, the National War Museum mustn’t be solely a place to hold pieces of war history but should also serve to educate on the impacts of war on all people, nations, and generations.

### **Need for Establishment of a National War Museum & Visitor Motivation**

A National War Museum in or near Washington, DC will provide an all-encompassing perspective on conflicts and wars faced in or by the United States. According to the American Alliance of Museums, there are around 142 military-related museums depicting different aspects

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<sup>19</sup> Weil, *Making Museums Matter*.

<sup>20</sup> Dana, *The Gloom of the Museum*.

<sup>21</sup> Dana.

<sup>22</sup> American Alliance of Museums, “Excellence and Equity: Education and the Public Dimension of Museums.”



of US military and war history in the United States. The National Museum of American History has an exhibit, *The Price of Freedom: Americans at War*, though its content is dated and doesn't meet the mission of the National War Museum to be engaging and interactive for a diverse audience. There is not one place for a comprehensive collection where visitors can learn about a variety of aspects of US war history as it spans across generations, military branches, and corners of the world. Of course, it will be important to partner with existing museums to form a joint mission and to avoid overlap of content. These partnerships will be discussed in later chapters.

The National War Museum has established four main goals<sup>23</sup>:

- I. To present the history of the United States both domestically and internationally.
- II. To embrace new concepts in history appreciation.
- III. To be practical through delivery of government service.
- IV. To demonstrate, through programming, that other military museums are not competitors, but partners.

Through these goals, the National War Museum will establish how wars have shaped national identity, offer insights on the United States history and its influence internationally, provide a platform for partnership with other museums, and introduce parallel efforts.

In order to ensure longevity of the National War Museum, the museum must cater to and be developed in conjunction with a diverse array of audiences. In a 2009 TED Talk by Chimamanda Ngozi Adichie, she states that “*Stories matter. Many stories matter. Stories have been used to dispossess and to malign. But stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity*”<sup>24</sup>. It will be imperative that the National War Museum include voices and stories from all people impacted by

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<sup>23</sup> Rodkey, “National War Museum Project: Draft Vision and Plan.”

<sup>24</sup> *The Danger of a Single Story* | Chimamanda Ngozi Adichie.

wars faced by the United States. Of course, the National War Museum must work with veterans' groups such as the Wounded Warrior Project, the American Veterans Committee, the American Legion, and the Disabled American Veterans. These groups can provide insight on the veteran experience, as it was before, during, and after war and battles. The National War Museum must consider a broader audience outside of the immediate military and veteran groups, as well. This includes surveying visitors to existing Smithsonian museums and other memorials and monuments along the mall. It also involves actively working with high school and other young student groups to ensure that the museum is forward-thinking and addressing the interests of young people. Millennial and Gen Z will need to be actively involved as well, since the interest of those generations are increasingly influential on media, politics, and society. Importantly, groups and individuals who have suffered the consequences of war, including (but certainly not limited to) Native Americans and First Nations, people of color and African Americans, women, children, and religious groups must be actively participatory in the planning of the National War Museum. These groups have often been left out of the conversation, and discussion and research around war has often been on the side of the soldiers, not those who have been impacted by them.

It is unusual that the United States doesn't already have a museum dedicated exclusively to war history in the country. Many other countries around the world have museums committed to addressing how war has shaped their histories. Between 2018-2019, the Imperial War Museum in London saw 2,688,000 visitors, a 9% increase from the 2,465,000 between 2017-2018. Their website saw a 71% increase in visitors between 2018-2019 compared to the year before<sup>25</sup>. The

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<sup>25</sup> Imperial War Museum (Great Britain), *Imperial War Museum Annual Report and Accounts 2018-2019*.

museum also attracts a significant portion of their visitors from an international audience. Nearly half (46%) of their visitors are from outside of the UK<sup>26</sup>.

In a 2015 study published in *Cultural Tourism in the Digital Era* by Powell and Kokkranikal, the authors categorize museums as educational leisure settings and interviewed visitors of the Imperial War Museum on their reason for visiting. They identified several commonalities between most educational leisure centers, namely:

- The setting provides real and direct experience of objects, places and people;
- Learning is voluntary, but information should be easily accessible;
- The visitor is the arbiter of what is learnt, and that is stimulated by the individual needs and interest of the learner/visitor;
- Learning is often a social occurrence;
- Visitors appear in diverse ways: alone; in mixed groups; with a range of expertise and prior knowledge and experiences<sup>27</sup>.

In their research, Powell and Kokkranikal found that learning was the main motivator for visitors of educational leisure sites in general. These sites, then, must be developed as places of knowledge and learning, but must also be reflective of a diverse audience and history. Of course, visiting a war museum or a museum based around conflict could provide different motivations for visitors. In the same study, Powell and Kokkranikal informally surveyed 42 visitors to the Imperial War Museum on their reasons for visiting. Respondents could select as many answers as they desired from a list of 21 options ranging from an interest in military history to simply enjoying a day out. The largest percentage of visitors visited the museum because of an interest in military history (55%), yet 38% of responses indicated that “Something to do/a day out” was

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<sup>26</sup> Imperial War Museum (Great Britain).

<sup>27</sup> Powell and Kokkranikal, “Motivations and Experiences of Museum Visitors.”

the primary motivator for attendees<sup>28</sup>. So, an interest in military history is a main driver for visiting a conflict-related museum, but certainly not the only motivator. Having a personal connection to the museum and its content, or “numen,” has been reported as a driver for museum visits as well. Responses from the Powell and Kokkranikal study can be found in Table 1 below.

**Table 1** Reasons for visiting

Reasons given for visiting	Number	Percentage
Drawn by a particular exhibition	11	26
Visited before	6	14
Family history	9	21
Interest in military history	23	55
Education/learning	9	21
Social reasons	9	21
Just passing	1	2
Recommended by friends/family/other	7	17
Free admission	5	12
Interest in history	15	36
Day out/something to do	16	38
I like museums	6	14
Quality of exhibits	3	7
Interactivity	4	9
Curiosity	3	7
Visiting the shop	2	5
Atmosphere/see it for myself	4	9
Convenience/location/ease of access	14	33
Nostalgia	2	5
Commemoration	3	7
Sightseeing	3	7

*Table 1 Reasons for visiting, Powell and Kokkranikal 2015*

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<sup>28</sup> Powell and Kokkranikal.

Convenience and ease of access is a top reason for visiting, with 33% of responses indicating that location is a high priority for consideration when visiting. This is a highly important point for concern for the siting of the National War Museum. The future museum must be noticeable, easy to access, and close to transportation and other points of interest. Because of the concentration of museums along the National Mall, simply being near the National War Museum could be enough of a reason for passerby to stop in.

As previously mentioned, there are around 142 military-related museums already in existence in the United States. Military branch museums include the National Museum of the U.S. Army in Fort Belvoir, Virginia, the National Museum of the Marine Corps in Quantico, Virginia, the National Museum of the U.S. Navy in Washington, DC, the National Museum of the U.S. Air Force near Dayton, Ohio, the United States Coast Guard Museum in New London, Connecticut, and the National Guard Memorial Museum in Washington, DC. The National World War II Museum is located in New Orleans, Louisiana, and the National World War I Museum and Memorial is located in Kansas City, MO. As noted, these museums are spread across the United States. While geographic diversity is important, having a one-stop-shop for an all-encompassing history of war. The same Powell and Kokkranikal study found that the Imperial War Museum *“successfully positions itself as a museum which seeks to relate the history of conflict in a way which shows how ‘war shapes lives’<sup>29</sup>.”* It will be important for the National War Museum to do the same.

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<sup>29</sup> Powell and Kokkranikal.

## CHAPTER 2

### STARTING A MUSEUM

The American Alliance of Museums highlights three simple steps to starting a museum<sup>30</sup>:

Step 1: Learn about museums

Step 2: Identify purpose, needs, and resources

Step 3: Establish your museum

Of course, under each step lie significant additional actions necessary to ensure a foundation of success for a new museum.

#### *Step 1: Learn About Museums*

In order to establish a new museum, it is imperative, of course, to understand the benefits of museums for the communities they impact, as was established previously in this practicum. In addition to general museum knowledge, the American Alliance of Museums established a Board-approved Code of Ethics for museums to establish a proper governing structure, an efficient strategy to care for and maintain collections, and a programming outline<sup>31</sup>. The governing body of a museum must *“protect and enhance the museum’s collections and programs and its physical, human and financial resources. It ensures that all these resources support the museum’s mission, respond to the pluralism of society and respect the diversity of the natural*

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<sup>30</sup> American Alliance of Museums, “Starting a Museum.”

<sup>31</sup> “AAM Code of Ethics for Museums.”

*and cultural common wealth.*<sup>32</sup> In order to maintain a museum's collections, the Code of Ethics requires that collections must be lawfully held, protected, secured, and documented. Collections must also be possessed to fit within the museum's mission. If an item or entire collection is to be sold, the sale must also be conducted in advancement of the mission of the museum. Similar to the governing structure and collections guidelines, the programs within a museum must also fit strongly within the museum's mission. Programs must also be accessible and encourage participation from a wide variety of audiences. The National War Museum has established a mission statement but is in its very early stages and will still need to consider a governing body, where and how to acquire meaningful collection pieces, and specific programming to attract a wide audience.

#### *Step II: Identify Purpose, Needs, and Resources*

Once a basis of knowledge on museums and their governing structure, maintenance of collections, and programming has been established, the needs, purpose and required resources must be identified. A helpful resource and workbook by Museums Alberta, *Thinking About Starting A Museum? A Discussion Guide And Workbook On Museums And Heritage Projects* poses key questions to consider when establishing the needs and purpose of a museum. Some important questions that this practicum is seeking to answer include<sup>33</sup>:

- Are there other museums that have a similar mission?
  - The National War Museum, as has been established previously, has a unique mission to provide an all-encompassing, one-stop-shop platform for a comprehensive history of war in the United States. While other museums have missions specific to a particular war or military branch, none provide the bigger picture that the National War Museum will aim

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<sup>32</sup> "AAM Code of Ethics for Museums."

<sup>33</sup> Willie and Alberta Museums Association, *Thinking about Starting a Museum?*

to do. It will be imperative that the National War Museum work jointly with existing military museums to ensure collaboration, and to guarantee that there will not be mission overlap.

- Does your community want another museum?
  - Washington, DC has over 70 museums<sup>34</sup>. These range from small private galleries like the Phillips Collection to large Smithsonian museums like the Natural History Museum, there is no shortage of topic areas to explore. As part of a community engagement phase, National War Museum advocates and volunteers will conduct informal surveys and conversations with visitors to the National Mall to gauge interest by the public. Also, meetings and conversations with other museum directors, public interest groups, the American Alliance of Museums, and veterans' groups will establish whether or not another museum is viable in DC. This will take a good marketing and communications strategy from the National War Museum team.
- Is there funding and capacity to not only start, but to maintain a museum?
  - A major reason why museums fail is due to lack of funding. The National War Museum can attempt to partner with the Smithsonian Institution to establish the museum, as the effort should be public rather than private, or a combination of both private and public partnership and funding. Partnering with other museums and professionals with expertise in museum funding and long-term financing will be essential to the success of the National War Museum.
- Is a nonprofit museum the proper course for the vision?
  - As partially answered in the previous question, the National War Museum could attempt to partner with the Smithsonian Institution to establish the museum. The Smithsonian Institution is unique within the federal government of the United States. While the

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<sup>34</sup> Canden, "A Definitive Guide to the BEST Museums in Washington DC (2020)."



Smithsonian is not able to exercise regulatory powers nor is it an executive branch agency, it is recognized by the Internal Revenue Service as a 501-c3 nonprofit and is therefore able to accept gifts and generate income outside of the federal process<sup>35</sup>. Also, the Smithsonian museums are all free for the public to attend. This can eliminate some of the economic barriers to potential visitors as they plan their visit.

### *Step III: Establish Your Museum*

Once the purpose, needs, and resources necessary to develop the National War Museum are established, an understanding of legal and tax requirements necessary to operate an organization. First, it will be necessary to file articles of incorporation<sup>36</sup>. This is done on a state-by-state basis, or in the case of Washington, DC, the files to start a corporation must be submitted to the District of Columbia Department of Consumer and Regulatory Affairs (DCRA)<sup>37</sup>. The articles of incorporation include the museum's name, its purpose, and its location. The ultimate purpose of this practicum is to identify ideal locations for the National War Museum in the DMV (DC, Maryland, Virginia) area. So, before submission of the articles of incorporation, the exact location must be identified. Many museums will add their articles of incorporation to their website as a best practice.

After the articles of incorporation are submitted, the National War Museum will need to acquire an employer identification number with the Internal Revenue Service. This number will allow the museum to open bank accounts and file forms with the IRS and withhold employee income tax once staff are on board<sup>38</sup>.

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<sup>35</sup> "Legal History."

<sup>36</sup> "Step 3."

<sup>37</sup> "District of Columbia Incorporation – Incorporate in the District of Columbia."

<sup>38</sup> "Step 3."

Since the National War Museum will likely file as a 501-c3 or another classification of nonprofit organization, it will have to file for tax-exempt status with the IRS. If the museum partners with the Smithsonian Institution, this will be a straightforward process since the Smithsonian is already a registered 501-c3. Filing independently, the tax-exemption filing process can take from three months to a year. Often, organizations who wish to file for tax-exemption will work with an attorney to facilitate the process.

### **Commemorative Works Act**

Of course, establishing a museum in Washington, DC comes with considerations that differ from other locations. There are many different organizations and interest groups at play that either advocate for controlled development of the National Mall or for complete preservation of the Mall as it stands today. The *Commemorative Works Act of 1986* was established to provide more regulation on memorials, monuments, and museums before proposals are approved<sup>39</sup>. The National Mall was facing significant development pressure each Congressional session, with around 15 proposals for new memorials or monuments coming forward each session. A “commemorative work” is defined as “any statue, monument, sculpture, memorial, plaque, inscription, or other structure or landscape feature, including a garden or memorial grove, designed to perpetuate in a permanent manner the memory of an individual, group, event or other significant element of American history, except that the term does not include any such item which is located within the interior of a structure or a structure which is primarily used for other purposes.”<sup>40</sup> While the National War Museum does not necessarily fit into this description, the museum will need approval and backing from the same agencies that approve of memorials or

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<sup>39</sup> Straus, “Commemorative Works in the District of Columbia: Background and Practice.”

<sup>40</sup> “40 U.S. Code § 8902 - Definitions and Nonapplication.”

monuments along the National Mall. These organizations and agencies will be discussed further in Chapter 3.

## CHAPTER 3

### MAJOR AGENCIES INVOLVED

The National Mall is incredibly unique, not only in its history, but in the number of entities that take part in its management and oversight, not to mention the non-governmental organizations and interest groups that exist to preserve or plan the National Mall's past and future.

#### **National Mall Geography**

According to the National Park Service and the Washington Post, the geography around the National Mall is divided into three distinct segments: the Mall, the National Mall, and the Reserve. The Mall, shown in the figure below, is considered the green space between the Washington Monument and the US Capitol Building. The National Mall expands further west and south to include the Lincoln and Jefferson Memorials, and additional green space between and around the area. The Reserve stretches north and further east to include the White House and encompasses the US Capitol Building. The White House, however, is officially located in President's Park.

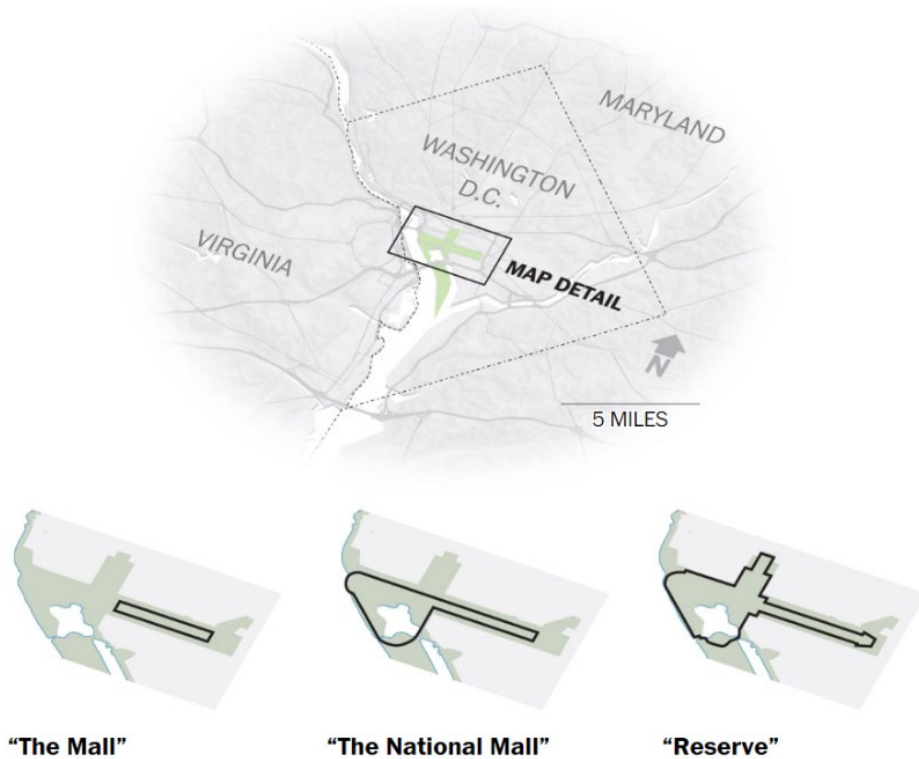


Figure 1 National Mall Geography, Washington Post

## Major Agencies Involved in Establishment of the National War Museum in and around Washington, DC

### *National Capital Planning Commission*

The National Capital Planning Commission was established by Congress in 1924 (under the name National Capital Park Commission) to conduct regional planning surrounding the Nation’s Capital<sup>41</sup>. Because of the amount of federal land in the cities, counties, and jurisdictions surrounding the District, NCPC provides oversight, policymaking, and planning to protect federal and national interests. According to the NCPC 2018-2022 Strategic Plan, “these interests

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<sup>41</sup> “About NCPC.”

are wide-ranging and multi-faceted from ensuring that government agencies and foreign missions have safe, well-served facilities to addressing multiple uses at parks and open spaces. NCPC encourages forward looking outcomes that achieve shared federal and local interests, including efficient infrastructure, a thriving economy, sustainable and safe development patterns, and natural and cultural resource stewardship.”<sup>42</sup>






The National Capital Planning Commission was given its current name and responsibility for preservation of important natural and historic sites in the DMV area with the passage of the 1952 Capital Planning Act. NCPC’s core responsibilities of plan and project review, comprehensive planning, and capital improvement programming were established with the Act<sup>43</sup>. NCPC is required, by section 4(a) of the National Capital Planning Act, to prepare and adopt a “comprehensive, consistent, and coordinated plan for the national capital,”<sup>44</sup> and therefore has prepared the *Comprehensive Plan for the National Capital*, last updated in 2016. The Federal Elements contained within the Plan are listed in *Figure 2* below.

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<sup>42</sup> Acosta, “National Capital Planning Commission.”

<sup>43</sup> Acosta.

<sup>44</sup> “U.S.C. Title 40 - PUBLIC BUILDINGS, PROPERTY, AND WORKS.”

-  **Urban Design Element:** Promote quality design and development in the region that reinforces its unique role as the nation's capital and creates a welcoming and livable environment for people. Its Technical Addendum is a resource that supports policies and includes background, planning approaches, and explanatory graphics.
-  **Federal Workplace Element:** Locate the federal workforce in a way that enhances the efficiency, productivity, value, and public image of the federal government; strengthens the NCR's economic well-being; and emphasizes Washington, DC as the seat of the federal government.
-  **Foreign Missions & International Organizations Element:** Plan a secure and welcoming environment for the location of diplomatic and international activities in Washington, DC. This should be done in a manner that is appropriate to the status and dignity of these activities; enhances Washington's role as one of the world's great capitals; and is sensitive to the character and use patterns of the city's neighborhoods.
-  **Transportation Element:** Develop and maintain a multi-modal regional transportation system that meets the travel needs of workers, residents, and visitors while improving regional mobility, accessibility, air quality, and environmental quality through expanded transportation alternatives and transit-oriented development.
-  **Parks & Open Space Element:** Conserve and enhance the NCR's parks and open space system, ensure that adequate resources are available for future generations, and promote an appropriate balance between open space resources and the built environment.
-  **Federal Environment Element:** Promote the NCR as a leader in environmental stewardship and sustainability. The federal government seeks to preserve and enhance the quality of the region's natural resources to ensure that their benefits are available for future generations to enjoy.
-  **Historic Preservation Element:** Preserve, protect, and rehabilitate historic properties in the NCR and promote design and development that is respectful of the guiding principles established by the Plan of the City of Washington and the symbolic character of the capital's setting.
-  **Visitors & Commemoration Element:** Provide a positive and memorable experience for all visitors to the NCR in a way that showcases the institutions of American culture and democracy, supports planning goals, and enhances activities that are unique to visiting the nation's capital.

*Figure 2 Federal Elements, Comprehensive Plan for the National Capital, National Capital Planning Commission, 2016*

### Memorials and Museums Master Plan

NCPC has also identified and recognizes the ongoing need to locate memorials and museums in Washington, DC. In 2003, NCPC released the Memorials and Museums Master Plan with the purpose of preserving the National Mall and its surroundings from over-monumentalization and identifies 100 sites in the DMV area that could be suitable for development of memorials or museums. The Plan identifies and addresses three main issues, namely<sup>46</sup>:

<sup>45</sup> National Capital Planning Commission, "The Comprehensive Plan for the National Capital | Federal Elements."

<sup>46</sup> National Capital Planning Commission, "Memorials and Museums Master Plan."

- “Identifying the suitable sites in the Nation's Capital that are available to handle the memorials and museums that the nation will want to accommodate well into the 21st century.
- Developing concepts for new memorial and museum sites that reinforce the historic urban design features of the city, do not intrude upon the settings of existing memorials or museums, and result in minimal adverse environmental and transportation impacts and positive economic and other effects on the culture of local neighborhoods.
- Finding a way to make memorials and museums "work for a living" while also allowing them to be effective forms of commemoration or important centers of scientific and cultural information.”

The Memorials and Museums Master Plan was shaped by a variety of existing planning influences. It is well-known that Washington, DC was strategically designed to act as a beacon for innovative urban planning, and it continues to hold that same mission. The Plan, of course, looks to the original L’Enfant Plan for the city. L’Enfant’s grand plan was to incorporate long promenades, diagonal vistas or grand avenues, and great corridors terminated with public squares to honor and elevate monuments and buildings of importance. The President’s House and Congress House would be located on opposite ends of a diagonal road (now Pennsylvania Avenue) with a mile-long pedestrian public walk connecting the two. After two-hundred years, Washington is laid out and designed as L’Enfant intended. This is in part due to the McMillan Plan, which, in the early 1900s, expanded on and added specifics to the original L’Enfant Plan. The McMillan Plan specified locations of federal buildings and stressed the importance of green and open space in the city. The Memorials and Museums Master Plan looks to the McMillan Plan for its influence on the design of the Monumental Core.

NCPC advocates for memorials and museums to be dispersed across the four quadrants of the city to harken back to the L’Enfant and McMillan plans, and to also promote neighborhood revitalization by creating points of interest in areas across Washington. The Memorials and



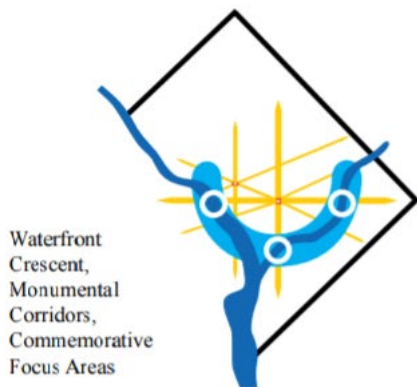
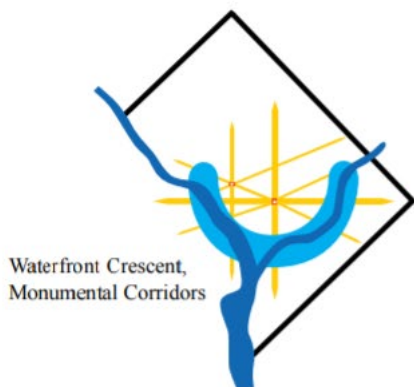
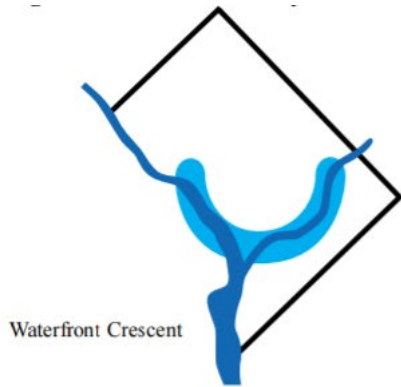


Figure 3, Focus Areas of the Memorials and Museums Master Plan Framework, NCPC 2003

Museums Master Plan recognizes that museums and memorials across the city can instill or elevate a sense of ownership and pride in the neighborhoods. To understand key neighborhoods to focus on, the Memorials and Museums Master Plan developed a framework that identifies important corridors for consideration. The framework considers both natural elements and geography while also accounting for built environment and cultural features. First, the framework acknowledges that one of Washington, DC's greatest assets is its adjacency to two prominent waterways: the Potomac and Anacostia rivers, making their revitalization of utmost important when considering museum placement and neighborhood activation. The *Waterfront Crescent* is the crescent-shaped area surrounding the intersection of the Anacostia and Potomac. Fortunately, this area has been largely preserved as open-space, and the Plan means to highlight this area as a prime city asset. Overlaid on the *Waterfront Crescent* lies the *Monumental Corridors*

area. This space includes existing elements of DC's built environment, including prominent streets, squares, and parks that were developed within the orthogonal grid system. When both the *Waterfront Crescent* and then *Monumental Corridors* are combined, they form the

*Commemorative Focus Areas.* The *Commemorative Focus Areas* form three areas where the *Waterfront Crescent* intersects with the *Monumental Corridors*, which include an extension west of the National Mall, the area where South Capitol Street intersect with the Anacostia, and the space where East Capitol Street also intersects with East Capitol Street. Of course, development of museums and monuments can occur outside of these areas and they are intended to be identified as focus areas rather than official regulated zones.

After identifying key focus areas, NCPC identified 100 prime sites for development into monuments or museums. To do this, NCPC created an initial list of sites identified by the National Park Service, suggested by NCPC, included in the *NCPC Legacy Plan*, and identified as part of elements of the L'Enfant Plan. In order to whittle down the list to 100 sites, NCPC identified and mapped different mapping criteria, created site-specific evaluation criteria, applied those criteria to potential locations, weighed and ranked the locations, and created a short-list of candidates. The National War Museum has also selected a number of sites that will be discussed and analyzed further, some of them included in the NCPC analysis.

From the 100 identified sites, 20 prime sites were selected as prominent sites that highlight symbolic prominence, visual connectivity, or aesthetic beauty. In 2001 when the Memorials and Museums Master Plan was written, nine of the sites were immediately ready for development, and 11 would require modification or site preparation.

The selected sites were then ranked by preference based upon a number of evaluation criteria. The evaluation criteria include *urban design criteria*, *economic criteria*, *transportation criteria*, and *environmental criteria*. Urban design criteria takes into account the visual quality, physical characteristics, and presence of historic or cultural resources. Economic criteria analyzes how addition of a monument or museum benefits the area economically. Transportation criteria

studies the accessibility of sites based on different modes of transportation, including Metrorail, pedestrian access, water access, bus service, and private cars. Sites were evaluated based on environmental issues that might arise, such as ecological sensitivities, land use regulations, potential contamination, and necessary infrastructure improvements. The analysis of several sites for the National War Museum will include these potential impacts.

The prime sites identified in the Memorials and Museums Master Plan are:

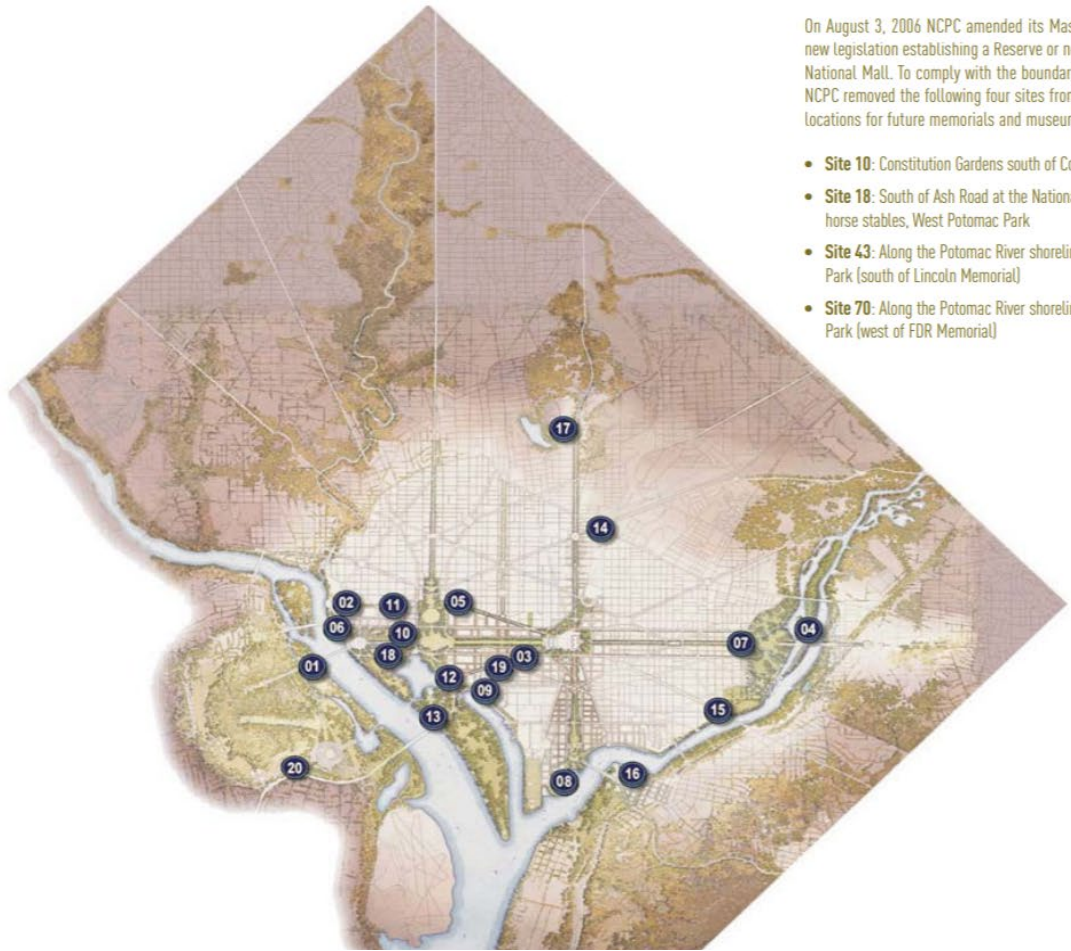
### Candidate Memorial and Museum Sites

*No. General Location/Description*

*Note: Sites #1 through 20 represent the Prime Sites*

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>1 Memorial Avenue at George Washington Memorial Parkway (west of Memorial Bridge)</li> <li>2 E Street expressway interchange on the east side of the Kennedy Center</li> <li>3 Intersection of Maryland and Independence Avenues, SW (between 4th and 6th Streets)</li> <li>4 Kingman Island (Anacostia River)</li> <li>5 Freedom Plaza on Pennsylvania Avenue, NW between 13th -14th Streets</li> <li>6 Potomac River waterfront on Rock Creek Parkway (south of the Theodore Roosevelt Bridge)</li> <li>7 East Capitol Street east of 19th Street (north of the Armory - current west entrance to RFK)</li> <li>8 South Capitol Street terminus at the Anacostia River, SE/SW (Florida Rock 'amenity' site)</li> <li>9 10th Street Overlook at south end of L'Enfant Promenade, SW</li> <li>10 Constitution Gardens south of Constitution Avenue</li> </ul> | <ul style="list-style-type: none"> <li>11 Walt Whitman Park along E Street between 19th and 20th Streets, NW</li> <li>12 On the Tidal Basin on Maine Avenue west of 14th Street, SW (north of Outlet Bridge)</li> <li>13 In East Potomac Park on the Potomac River (at the current railroad and/or Metrorail bridges)</li> <li>14 The intersection of New York and Florida Avenues (and new Metrorail Station)</li> <li>15 Pennsylvania Avenue and the Anacostia River (at west end of the Sousa Bridge)</li> <li>16 Anacostia River waterfront south shore in Anacostia Park, SE (old Architect of the Capitol nursery)</li> <li>17 West of North Capitol Street on McMillan Reservoir Grounds, NW (former sand filtration plant)</li> <li>18 South of Ash Road at the NPS horse stables site, West Potomac Park</li> <li>19 The intersection of Maryland and Virginia Avenues, SW (between 7th and 9th Streets)</li> <li>20 Federal Building #2, north of Washington Boulevard, Arlington, VA</li> </ul> |
|--|--|

*Figure 4 Prime Candidate Sites identified by NCPG, Memorials and Museums Master Plan 2003*



On August 3, 2006 NCPC amended its Master Plan to reflect new legislation establishing a Reserve or no-build zone on the National Mall. To comply with the boundaries of the Reserve, NCPC removed the following four sites from its list of eligible locations for future memorials and museums:

- **Site 10:** Constitution Gardens south of Constitution Avenue
- **Site 18:** South of Ash Road at the National Park Service horse stables, West Potomac Park
- **Site 43:** Along the Potomac River shoreline in West Potomac Park (south of Lincoln Memorial)
- **Site 70:** Along the Potomac River shoreline in West Potomac Park (west of FDR Memorial)

Figure 5 Map of Prime Candidate Sites, Memorials and Museums Master Plan, NCPC 2003

● Prime Candidate Site  
 Source: NCPC, June 2001

The Memorials and Museums Master Plan lays out policies for new memorials and museums, broken down into three categories: sites, design, and connections. Policies for *sites* include: preserve the integrity of the Monumental Core, including its vistas, open spaces, and recreation areas; encourage new memorials and museums in all four quadrants of the city; new memorials or museums cannot be located within the Reserve; only museums of the “highest historical and national significance” can be located in Area 1, and none can be allowed on existing parks; memorials and museums planned for Area 1 of the Commemorative Works Act must only be on sites highlighted in the Memorials and Museums Master Plan; memorials are not permitted on US Capitol grounds, and; new memorial and museum sites must be appropriate to their subject matter and respectful of the area in which they occupy<sup>47</sup>. A map of the areas designated in the Commemorative Works Act is available below. Policies for *design* are: reinforcement of design features from the L’Enfant and McMillan Plans such as streets, waterfronts, and scenic overlooks; memorials and museums should be placed along major avenues or near either of the two rivers, with the most prominent sites reserved for highly-important memorials; older buildings and structures should be repurposed for museum space; Area 1 should only include small information kiosks or restrooms (though restroom use doesn’t seem appropriate by 2020 design standards, in my opinion!). Policies for *connections* include: economic development and public and private urban design improvements should be catalyzed by new memorials and museums; the image and identity of areas should be enhanced by the addition of a museum or memorial; memorials and museums should take advantage of existing infrastructure, including public transportation; museums and memorials should be located near other civic projects to increase tourism and educational opportunities, and; the District local government, neighborhood

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<sup>47</sup> National Capital Planning Commission.

groups, and other local organizations need to be consulted in planning commemorative works outside of the Monumental Core. Sites selected for the National War Museum take all of these policies into account.

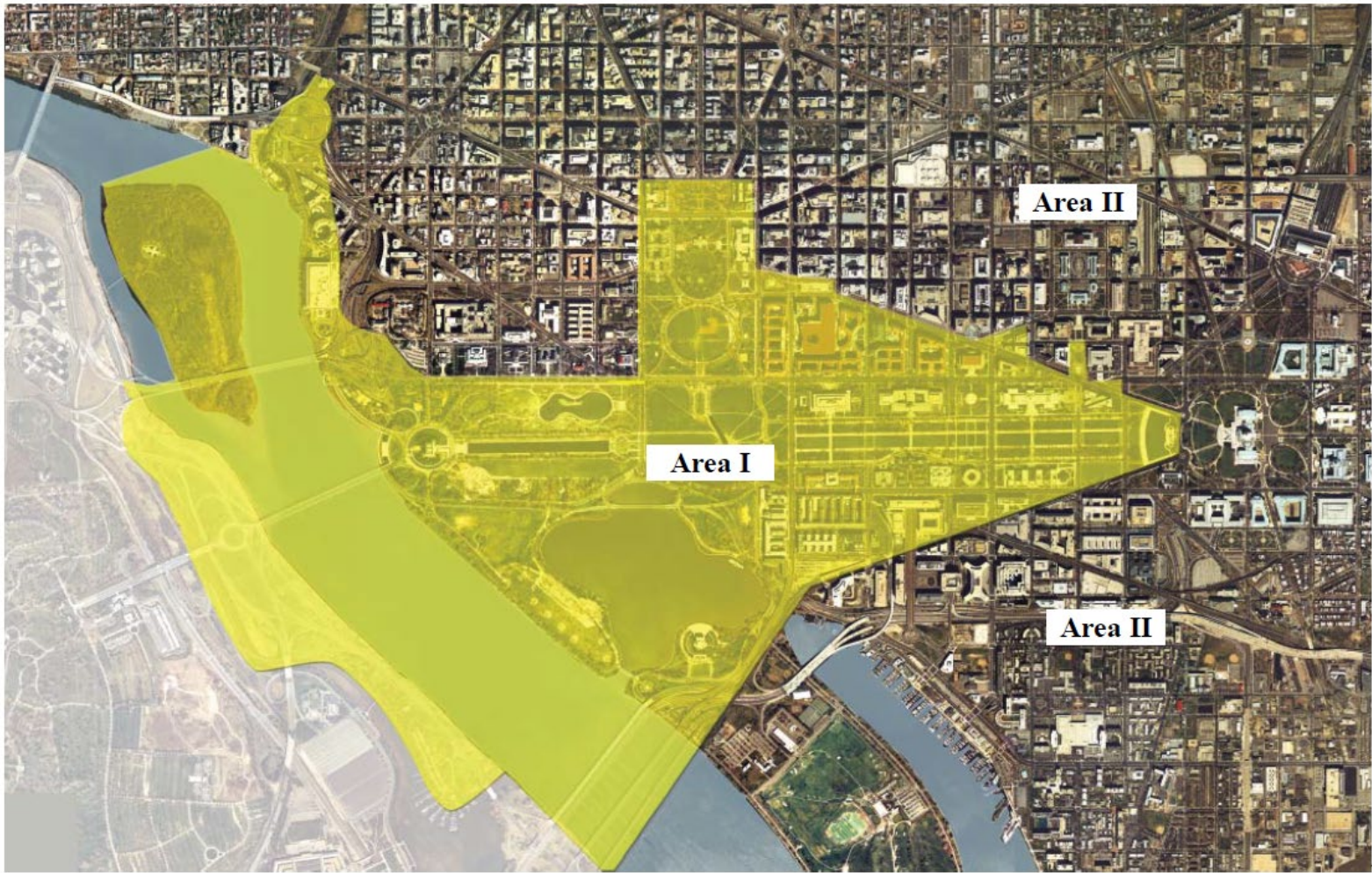


Figure 6 Areas I and II as designated by the Commemorative Works Act, Memorials and Museums Master Plan, NCPC 2003

### *US Commission of Fine Arts*

The US Commission of Fine Arts is charged with providing advice to the President, Congress, and the District of Columbia governments on aesthetic and design matters as they affect the federal interest and preserve the appearance of the nation's capital by reviewing proposals for

new commemorative works, including renovated federal buildings<sup>48</sup>. The CFA is an independent federal agency. The CFA also manages the National Capital Arts and Cultural Affairs program, which provides general operating support grants to entities located in Washington, DC that have the mission in performing, exhibiting, or presenting the arts<sup>49</sup>. Public building design, such as the National Museum of African American History and Culture, is under the purview of review for the CFA. The review submission process includes four main steps:

- 1) Prepare to submit: Submit either a concept or final plan
  - a. A concept plan requires submission of a project booklet that describes the project scope, program and goals. The submission must also include photos of the project site, a key map showing the surrounding area, a landscape plan, site plans showing existing conditions and proposed work, floor plans of existing conditions and proposed work, renderings or 3D models of proposed massing. A presentation or boards showing the submission materials is required for the presentation to the CFA.
  - b. A final submission requires all of the same materials as the concept submittal, but must also include samples of all exterior materials and finishes, construction documents including construction drawings, details, and specification documents, physical scale models, and a copy of a DC Construction Permit Application.
- 2) Make the submission: An online Project Information Form must be completed and requested files must be uploaded
  - a. The Project Information Form includes contact information, project information, property owner information, submitting agency information (if the proposal is being submitted by an agency rather than an individual), tenant agency information (if the proposal is being submitted by a tenant agency), designer information, and agent information.

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<sup>48</sup> "About CFA | Commission of Fine Arts."

<sup>49</sup> "National Capital Arts and Cultural Affairs | Commission of Fine Arts."

- 3) Provide additional materials, if necessary
- 4) Present project: The CFA holds a public meeting each month and large-scale projects are presented at these meetings.

Once both the concept and final submissions are approved, comments and recommendations made by the CFA must be incorporated into the final design and the project may move forward.

### *National Capital Memorial Advisory Commission*

The Commemorative Works Act of 1986 established the National Capital Memorial Advisory Committee to approve memorials within Washington, DC. In 2003, the Committee changed its name to the National Capital Memorial Advisory *Commission*. Now, the NCMAC meets publicly when there is a commemorative work proposal to review. The NCMAC reviews proposals for their conformance with the Commemorative Works Act, receives public comment, makes recommendations to the Secretary and the Administrator and to members of Congress, and is meant to serve as a source of information for those who wish to establish memorials or commemorative works in Washington, DC and its surrounding areas. While the NCMAC focuses almost exclusively on memorials in the District, the committee consists of members from the Architect of the Capitol, American Battle Monuments Commission, Commission of Fine Arts, DC Government and Public Building Services Office, National Park Service, and the National Capital Planning Commission<sup>50</sup>, and consulting with NCMAC on a museum proposal, such as the National War Museum, will be instrumental in understanding the museum review process.

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<sup>50</sup> United States., *Memorials and Monuments in the District of Columbia: Hearing before the Subcommittee on Public Lands, Reserved Water, and Resource Conservation of the Committee on Energy and Natural Resources, United States Senate, Ninety-Ninth Congress, Second Session, on the Issues and Problems Associated with Siting Memorials and Monuments on Federal and District Lands in the District of Columbia, March 18, 1986.*



### *National Park Service*

The National Park Service has been the federal agency that manages many national monuments, conservation and historical properties, and all national parks since its establishment by Congress in 1916 through the National Park Service Organic Act<sup>51</sup>. NPS is an agency of the United States Department of Interior. The NPS manages the Museum Management Program, an entity that is part of the National Center for Cultural Resources Stewardship and Partnership Programs. The Museums Management Program provides national program support for park resources, with 380 parks with collections throughout the country<sup>52</sup>. Because the National Mall is a national park, the NPS developed the National Mall Plan in 2010. The National Mall Plan was written in a time when the National Mall was in significant disrepair; the Plan calls out numerous problems that needed to be addressed, including:

- Compacted soils, dead or dying trees, and interrupted vistas incompatible with the 1791 Plan
- Accessibility issues including deteriorating sidewalks and pathways, pathways that are too narrow for their daily use, and lack of amenities, including seating areas for resting, and
- Ability to accommodate large groups of people: The National Mall is frequently home to large events, inaugurations, protests, and celebrations. The configuration of security facilities, as well as a lack of restrooms and resting spaces for visitors, made management of large events a challenge.

In order to mediate the identified issues, the Plan highlights a number of desired outcomes, such as:

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<sup>51</sup> "What We Do (U.S. National Park Service)."

<sup>52</sup> "Museum Management Program (U.S. National Park Service)."

- Develop multipurpose venues at highly trafficked locations and provide utilities for event equipment
- Accommodate users of all abilities, including individuals with disabilities, visitors who might not have English fluency, and local recreation users who might use the National Mall for jogging or other physical activities
- Improve spaces for recreation needs, including active recreation like jogging or biking, and passive recreation such as picnicking or strolling
- Repair environmental conditions, such as soil and water health to enhance the role of the National Mall as a healthy and well-functioning urban ecosystem, and
- Ensure that new facilities are designed for efficient maintenance and that sustainable materials and building design is incorporated into construction

The Plan identifies 14 specific areas that will be respectfully refurbished and rehabilitated along the Mall. These areas primarily include memorial grounds and outdoor, open space. A map of the proposed plan is available on the following page.

# Proposed Plan

National Mall  
National Mall and Memorial Parks • Washington, D.C.  
DSC • September 2010 • 802 • 201148

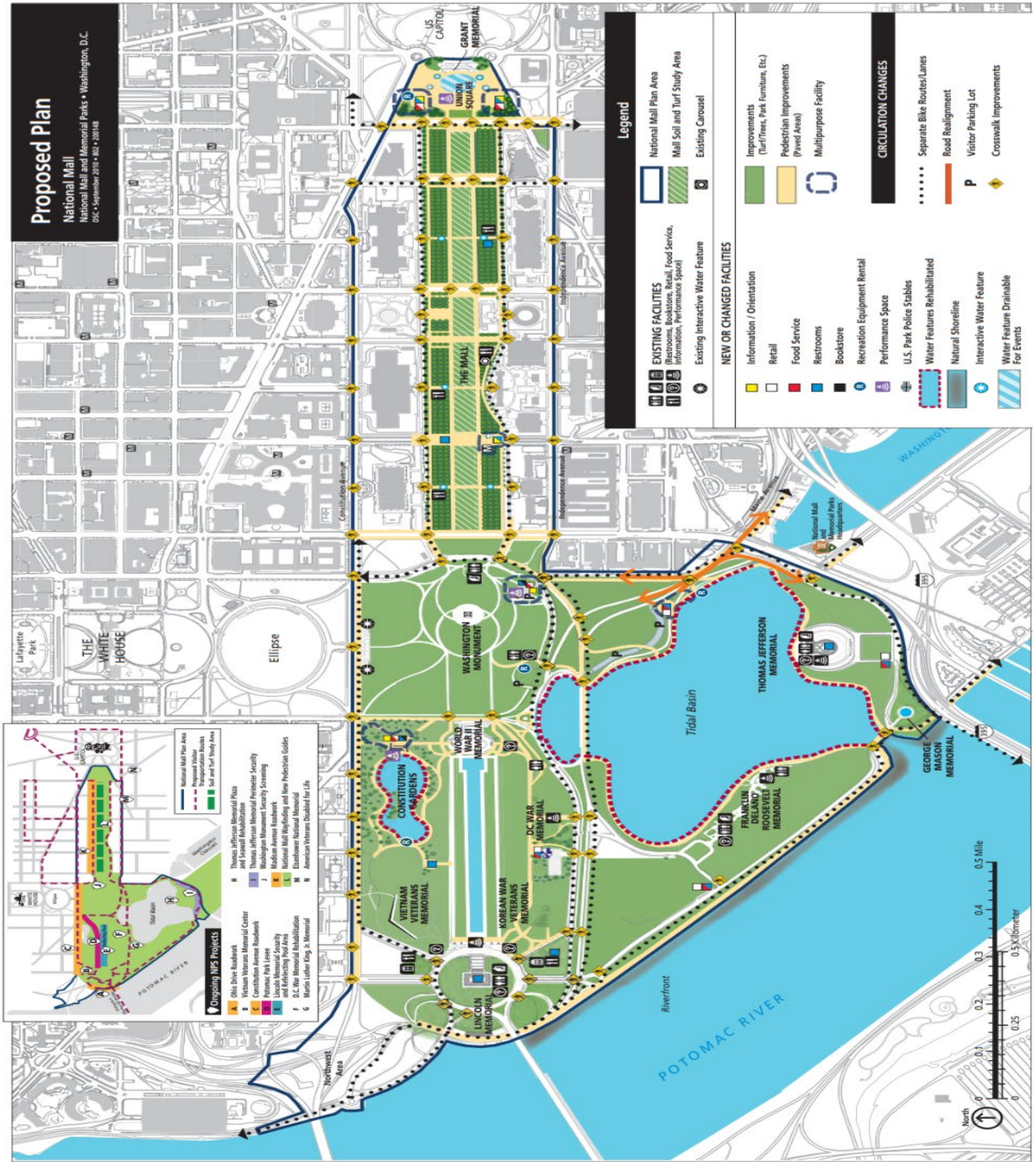


Figure 7 Proposed rehabilitation Plan from the National Mall Plan, National Park Service 2010

This Plan does not specifically highlight areas of redevelopment for museums, but the National Park Service and their National Mall Plan are an imperative resource in the maintenance of Federal land and site development of the National War Museum.

### *Smithsonian Institute*

A visitor to Washington, DC can hardly visit a museum without it being affiliated with the Smithsonian Institute. The Smithsonian Institute has 13 museums (including the National Museum and Conservation Biology Institute) in Washington, DC, with 11 of those present on the National Mall. Collections

The Smithsonian Institution began on bequest of John Smithson, an English chemist, who upon his passing in 1829, left his estate to the government of the United States “to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men”<sup>53</sup> but only if his nephew died without heirs. Fortunately for US historians, Smithson’s nephew died in 1835 with no children.

Despite a straightforward, yet unspecific, bequest, Congress debated for nearly a decade on the terms of establishing the Smithsonian Institute. Shortly after the death of Smithson’s nephew in 1835, President Andrew Jackson authorized Congress to pursue the will. Like politics often go, the request quickly devolved, and the pursuit of the bequest became an argument about state’s rights, with several senators claiming that the Constitution required no such authority to create a national institution. The federalists overcame the debate, and Richard Rush traveled to England to cash in. Upon his return, the government haggled with what to do with the money for years, until finally in 1846, President Polk signed the legislation that established the Smithsonian

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<sup>53</sup> Ewing, *The Lost World of James Smithson : Science, Revolution, and the Birth of the Smithsonian*.

Institution as a trust instrumentality of the United States<sup>54</sup>. The Smithsonian is now the largest research and museum complex in the world<sup>55</sup>.

Establishing a museum within the Smithsonian Institute is no small feat but would likely result in the highest feasibility and longevity for the National War Museum. In a March 10, 2020 meeting with the National Capital Planning Commission, the National Museum Project was informed that partnering with the Smithsonian Institute, at least at this point in the process, is not the best course of action due to financial constraints perceived by the Smithsonian Institute.

### *Lord Cultural Resources*

As of the writing of this practicum in the Spring of 2020, the National War Museum Project consists of two individuals who believe the National War Museum is a good idea. In order to make the idea a reality, a diverse group of national grassroots support will be necessary, according to Elizabeth Merritt, founding director of the Center for the Future of Museums<sup>56</sup>. Of course, this cannot be done without a coalition larger than two people, and many other museums in the DC area and beyond have worked with Lord Cultural Resources, a global museum-planning organization with the mission to “collaborate with people and organizations to plan and manage cultural places, programs and resources that deliver excellence in the service of society.”<sup>57</sup> They “distinguish [themselves] through a comprehensive and integrated full-service offering built on a foundation of visioning, planning and implementation. [They] help clients clarify their goals; provide them with the tools to achieve those goals; and leave a legacy as a

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<sup>54</sup> “Founding of the Smithsonian Institution | Newsdesk.”

<sup>55</sup> “Founding of the Smithsonian Institution | Newsdesk.”

<sup>56</sup> O’Connell, “Start-up Museums.”

<sup>57</sup> “About Us | Lord Cultural Resources.”

result of training and collaboration.”<sup>58</sup>. Lord Cultural Resources worked with the National Museum of African American History and Culture on establishing the museum’s strategic plan and strategy. The National War Museum has established a vision and strategic plan and has developed a brochure that acts as a promotional item for future meetings with potential funders, partners, and advocates (particularly the ones highlighted in this practicum). However, in order to have a more strategic approach, partnering with Lord Cultural Resources can expand and diversify income and partner sources.

Lord Cultural Resources offer a variety of resources (as their namesake makes apparent!) available on their website. Most prominent of these resources is the *Manual of Museum Planning: Sustainable Space, Facilities and Operations*. In the book, the authors state that “the professional museum planner, who understands both museology and the building process, facilitates staff input into the process, thereby maximizing communication between the museum’s professional leadership, its trustees, and its architects in a comprehensive planning process.”<sup>59</sup> Of course, being a private consulting company, Lord Cultural Resources advocates that hiring museum planners is imperative to the development of sustainable museums, but they are not wrong. There are many nuances to museum planning that go far beyond the reaches of this practicum, to include architectural planning, planning of particular museum wings and themes, planning of long-term financing and fundraising, planning for redevelopment, communication and outreach planning, and the list goes on.

The *Manual of Museum Planning: Sustainable Space, Facilities and Operations* offers suggestions for strategic planning for museums, that include:

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<sup>58</sup> “About Us | Lord Cultural Resources.”

<sup>59</sup> Lord, Lord, and Martin, *Manual of Museum Planning. [Electronic Resource] : Sustainable Space, Facilities, and Operations*.

- I) Conduct a SWOT analysis to identify what might impact a museum:
  - a. Strengths can include functions that a museum already performs well. If the museum is yet to be constructed, strengths can include partnerships, committed funding, and earned media.
  - b. Weaknesses include areas where the museum plan in struggling, and could include lack of funding or interest, poor options for site selections, or lack of people-power.
  - c. Opportunities can include a shifting in public perception of the benefits of the museum, new donations or funders in the area, or advancing technological changes.
  - d. Threats might include competition from other museums or war memorials, or disappearance of funding
- II) Develop an *external assessment* that identifies what other people (individuals, funders, other organizations) think of the prospective museum. The National War Museum has begun this process casually by reaching out to personal contacts who might have input on the museum vision and strategic plan.
- III) Conduct an *environmental scan* to address factors that impact the museum sector as a whole.
- IV) Once the museum is established, *benchmarking* will compare the National War Museum's performance to similar institutions, like the Imperial War Museum.
- V) Again, once the museum is established, an *internal assessment* should be conducted which includes interview with staff people and board members to pinpoint issues or highlights of working for the National War Museum.

The *Manual of Museum Planning: Sustainable Space, Facilities and Operations* will be a more useful tool once the National War Museum is officially established, and will be helpful for museum long-term planning going forward.

Lord Cultural Resources also recognizes that museums are influential on the surrounding environment and city in which they are located. National museums, in particular, can give the

surrounding areas a feeling of power and importance. Museums can be used to enliven depressed or neglected parts of a city, and while the National War Museum will benefit from being as close to the National Mall as possible, considerations to revitalize closed or underutilized federal buildings or develop on existing surface parking lots.

### *American Alliance of Museums*

The American Alliance of Museums has already been mentioned throughout this practicum, and is clearly an important partner in the establishment of a museum throughout the United States.

Fortunately for the National War Museum project partners, the AAM headquarters is located in Arlington, VA in the DMV area, and going to their headquarters in person is a possibility.

The American Alliance of Museums has, since 1906, sought to advance the quality and longevity of museums through research, resources, and partnerships<sup>60</sup>. With over 50,000 members, AAM provides networking opportunities for its members through conferences, online education, and other in-person opportunities. Also, by researching museums and their community benefits, their economic strengths, and their historical importance, the American Alliance of Museums provides resources and knowledge to other museums throughout the country.

The Center for the Future of Museums is housed within the American Alliance of Museums.

CFM aims to monitor cultural, technological, political, and economic trends that are important to museums; prepare museums to help the communities in which they are located to address anticipated changes, and; build collaborations between museums and educational, corporate, civic, nonprofit, and government entities<sup>61</sup>.

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<sup>60</sup> "About AAM – American Alliance of Museums."

<sup>61</sup> "Center for the Future of Museums – American Alliance of Museums."



Similar to Lord Cultural Resources, AAM provides consulting services to potential museum founders. Because of the high number of organizations and groups that are interested in starting a museum, AAM has begun charging a consultant fee for requests for museum consultation. The National War Museum Project has reached out to Elizabeth Merritt, director and founder of CFM, for advice, and she directed us to hire a consultant (called Alliance Ambassadors) which will be pursued in the future.

### *National Mall Coalition*

The National Mall Coalition was formed in the late 1990s in response to development of the World War II Memorial on the National Mall. The NMC believed that individuals didn't have the chance to provide input on changes to the Mall and formed to provide an organized voice for the public interest. Their mission has been to uphold the planning history of Washington, DC, by ensuring that the planning legacy of the 1792 L'Enfant Plan and the 1902 McMillan Plan are honored in any memorial or museum development. NMC has participated in every mandated community engagement process required for changes along the Mall since their founding. The changes include proposals for new museums, monuments, renovations of existing buildings and landscapes, and master plans such as those by the National Park Service and the Smithsonian<sup>62</sup>. NMC also testifies before Congress, publishes letters and opinion pieces in The Washington Post and The New York Times, perform interviews on national and local radio and television, and have been quoted in the media on a number of controversial proposals<sup>63</sup>.

When a change or redevelopment is proposed for an historic site (including the National Mall, which was originally listed on the National Register of Historic Places in 1966 as a historic site),

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<sup>62</sup> "History of National Mall Coalition."

<sup>63</sup> "History of National Mall Coalition."

a public engagement process is required by the National Historic Preservation Act of 1966<sup>64</sup>. The National Mall Coalition has made it part of its mission to participate in any public engagement brought forth due to development of memorials or museums along the Mall. NMC has commented on the Constitution Gardens Rehabilitation, the Smithsonian’s South Mall Campus Master Plan, the Eisenhower Memorial, the National Park Service’s National Mall Plan, the Kennedy Center Expansion Plan, the Height Act, and the World War II Memorial<sup>65</sup>.

The National Mall, as is evidenced by this practicum, is monitored, managed, and planned for by a multitude of agencies. The planning and management are not always straightforward, and it is apparent that the entities in charge of the Mall’s oversight don’t always communicate with each other. A primary goal of the National Mall Coalition is to advocate for a unification of Mall governance to provide transparency in projects related to Mall development. NCM has highlighted the New York City Central Park Conservancy as an example for entities that manage the Mall to follow. In 2003, the National Mall was established as a “substantially completed work of civic art” by and act of Congress, yet two additional memorials (the Martin Luther King Junior Memorial and the Vietnam Memorial) and the National Museum of African American History and Culture have been completed along the Mall Reserve (Figure 1, Page 16) since then<sup>66</sup>.

### *General Services Administration*

In a meeting with the National Capital Planning Commission on March 10, 2020, founding members of the National War Museum was recommended to work with the General Services

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<sup>64</sup> “National Historic Preservation Act of 1966 (16USC470).”

<sup>65</sup> “National Mall Policy | Coalition Impact.”

<sup>66</sup> “Why Do We Need to Update Public Policy?”

Administration (GSA) for development of a National War Museum in or around Washington, DC. GSA was established in 1949 as an independent agency of the federal government to manage and support basic functioning of federal agencies<sup>67</sup>. GSA also operates the Federal Acquisition Service (FAS) and the Public Buildings Service (PBS).

The Federal Acquisition Service “serves as the acquisition and procurement arm of the federal government, offering equipment, supplies, telecommunications, and integrated information technology solutions to federal agencies.”<sup>68</sup> The FAS was established in 2007 and manages a variety of programs, including: the Office of Policy and Compliance; the Office of Assisted Acquisition Services; the Office of Customer and Stakeholder engagement; the Office of Systems Management; the Office of Information Technology Category; the Office of General Supplies and Services; the Office of Professional Services and Human Capital Categories; the Office of Travel, Transportation, and Logistics Categories; the Office of Enterprise Strategy Management; and Technology Transformation Services. These offices all provide oversight for federal employees, federal technology use, federal purchasing, and other federal services.

Public Buildings Service (PBS) works to acquire property and buildings on behalf of the federal government through new construction and leasing of existing buildings and acts as a landlord and caretaker for federal property across the US. PBS is charged with disposing (selling or donating) underutilized real federal property<sup>69</sup>. Establishment of an educational center is a listed reason for disposal of federal property, and there are several different sites in the DMV area that are federally-owned land or buildings. that could be utilized as a National War Museum. Some of these sites will be explored further in the next chapter.

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<sup>67</sup> “About Us.”

<sup>68</sup> “Federal Acquisition Service.”

<sup>69</sup> “Office of Real Property Utilization & Disposal.”

## CHAPTER FOUR

### SITE SELECTION

As was stated in Chapter 3, the National Capital Planning Commission outlines policies for sites, design, and connections. This chapter will analyze seven sites from the Memorials and Museums Master Plan that are most appropriate for development of the National War Museum. On August 3, 2006 NCPC amended its Master Plan to reflect new legislation establishing a Reserve or no-build zone on the National Mall. NCPC removed Site 10 and Site 18 from their 20 Prime Sites list<sup>70</sup>, and the National War Museum will eliminate those sites from consideration as well. Major considerations for siting of the the National War Museum will take the Memorials and Museums Master Plan policies, specifically:

- Preserve the integrity of the Monumental Core, including its vistas, open spaces, and recreation areas; encourage new memorials and museums in all four quadrants of the city;
  - o Siting for the National War Museum will look at suggested sites near the Mall and the Monument Core, but will also consider sites throughout Washington DC that are appropriate for a museum with a military and battle focus
- New memorials or museums cannot be located within the Reserve; only museums of the “highest historical and national significance” can be located in Area 1, and none can be allowed on existing parks;

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<sup>70</sup> National Capital Planning Commission, “Memorials and Museums Master Plan.”

- The National War Museum certainly considers itself a caliber of high historical and national significance and should qualify for Area 1 consideration, yet this is up to stakeholders, Congress, and other decision-makers for final approval.
- Memorials and museums planned for Area 1 of the Commemorative Works Act must only be on sites highlighted in the Memorials and Museums Master Plan
  - The National War Museum is primarily considering sites listed in the Memorials and Museums Master Plan in general but will consider sites outside of Area 1 as appropriate.
- New memorial and museum sites must be appropriate to their subject matter and respectful of the area in which they occupy
  - There are sites in the DMV that aren't considered in the Memorials and Museums Master Plan that could be deemed appropriate for the National War Museum. These include areas near Joint Base Anacostia-Bolling, the Pentagon, Arlington National Cemetery, and surface parking areas.

Primary considerations and mapping parameters for site selection for the National War Museum, taking the previously mentioned considerations into account, include:

- Walking distance (15 minutes) from a Metrorail station
- Proximity to a major roadway for visibility
- Redevelopment of surface parking
- Proximity to other museums or cultural resources
- Cultural relevance

Several sites can be eliminated immediately:

- Site 1, near Arlington Cemetery, is far too area-constrained for a museum, but would be appropriate for a memorial.
- Site 2 has highway access, but no pedestrian access to speak of.
- Site 3 is currently under construction.

- Site 4, on Kingman Island (very close to where I live!) encompasses sufficient area for development, yet is located in an existing park, isn't within the walking distance to Metrorail, and isn't appropriately suited for a museum on war and military.
- Site 5, Freedom Plaza, is far too narrow to accommodate a museum.
- Site 6 is inaccessible to pedestrians.
- Site 10 has already been removed from consideration by the National Capital Planning Commission.
- Site 11 is more suitable for a memorial.
- Site 13 is more ideal for a memorial, as it is located between major roadways and isn't Metro or pedestrian accessible.
- Site 14 is developable for a museum, yet its location is not appropriate for a National War Museum as there is no proximity to other war or battle sites or memorials.
- Site 15 is more appropriate for a memorial.
- Site 17 is too far removed from the National Mall or appropriate military-related locations
- Site 18 has already been removed from consideration by the National Capital Planning Commission.
- Site 19 is more appropriate for a memorial.

### *Site Analysis and Recommendations*

The sites that remain include Sites 7, 8, 9, 12, 16, and 20. Each site will be analyzed for its compatibility for a National War Museum based on the primary considerations listed above. The analysis of cultural relevance in museum siting is fairly subjective, but being a resident of DC is helpful to understand where a war museum is or isn't appropriate.

Each site analysis will also have a map depicting a 10- and 15-minute walkshed to the site. This analysis utilizes sidewalks and paths to determine pedestrian access and walkability around the

site. A map on the next page shows each site, Metrorail stations and lines, and surface parking lots in the surrounding area.

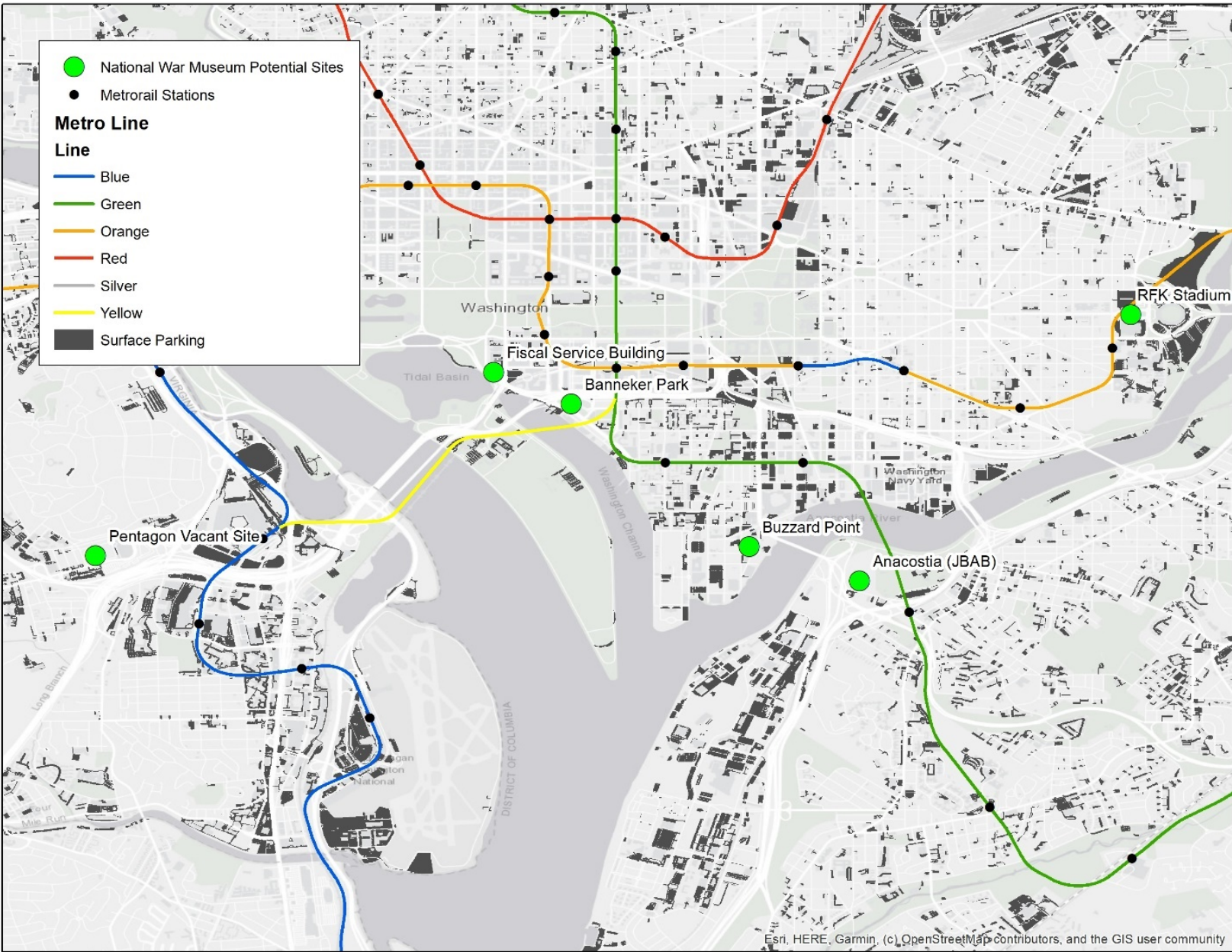
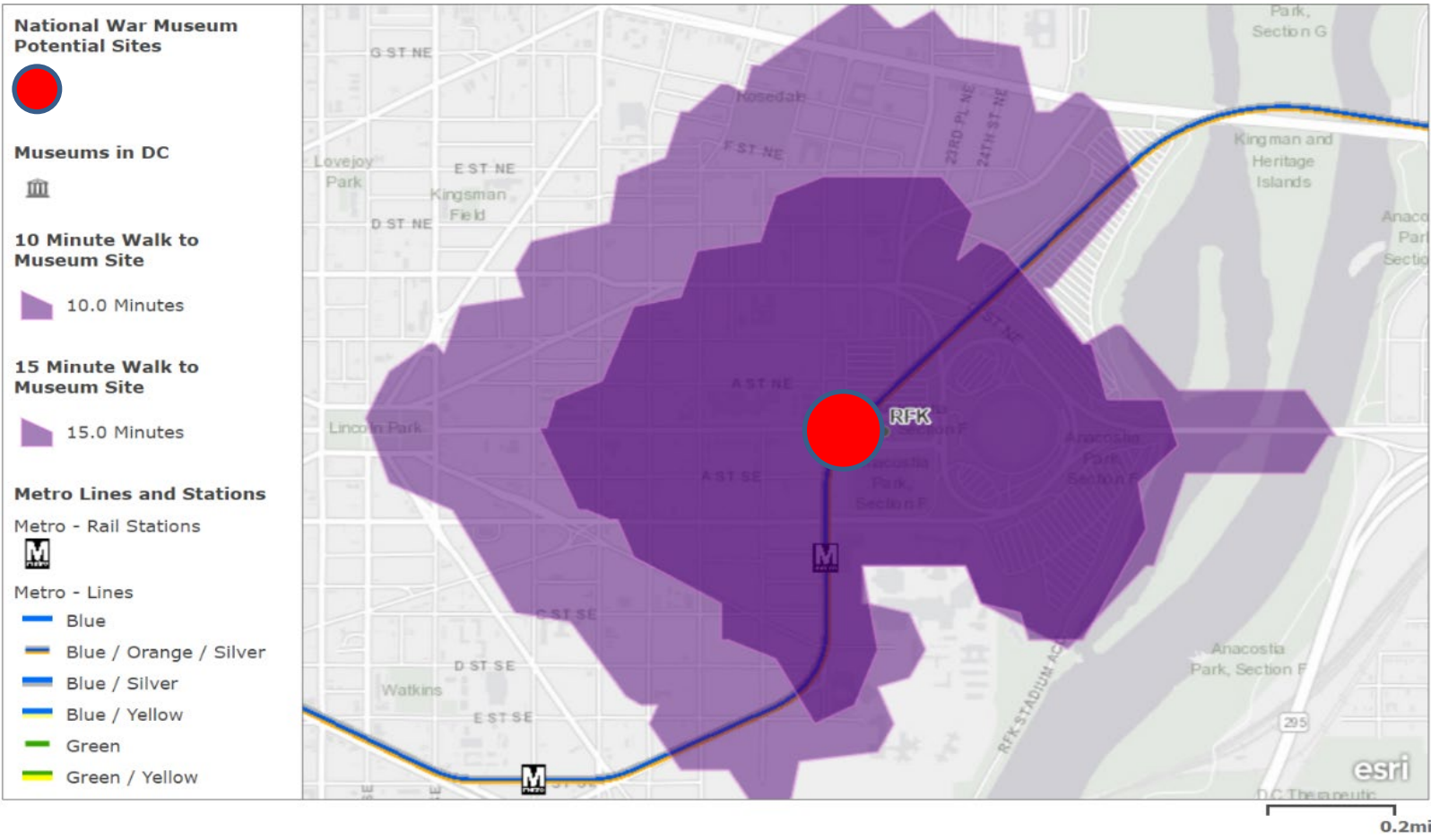


Figure 8 Key Map of Potential Sites, Figure by Author 2020

Site 7: RFK Stadium





The Memorials and Museums Master Plan recommends the median between the eastbound and westbound lanes of East Capitol Street near the intersection of 19<sup>th</sup> Street Southeast. However, the RFK Stadium is an underutilized site with significant surface parking that has undergone various planning processes in recent years. The stadium itself is slated for demolition, yet its future use is still unknown. The current master plan offers three options for the 190 acre site: an NFL stadium that includes a moat (the most likely option, as of this writing), relocation of the Capital One Arena, or sport fields and rec centers, though many in the surrounding Hill East neighborhood (myself included!) believe that more housing is necessary<sup>71</sup>. Current ownership and development of the site is made more complex by the fact that the land is owned by the federal government but leased by the city. The lease, which lasts until 2038, requires the site to be used for recreational or sports purposes and inhibits any other type of development<sup>72</sup>.

The RFK Stadium site is within a 15 minute walk of the Stadium-Armory Metrorail station, and East Capitol Street is a major roadway with 42,000 vehicles using it per day in 2016 (the most recent counts available on the DC Department of Transportation website)<sup>73</sup>. A museum development could redevelop existing surface parking for the building site, and potentially retain some parking for visitors, as DC zoning code does allow for surface parking<sup>74</sup>.

However, the RFK Stadium site does not meet the requirement of proximity to other museums or cultural relevance. There are no other museums nearby, no military-related assets around (aside from the DC Armory), and the site does not make sense for a museum due to its planned recreation nature.

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<sup>71</sup> Capps, "D.C.'s Vacant Stadium Dilemma."

<sup>72</sup> Capps.

<sup>73</sup> "2016 Traffic Volumes."

<sup>74</sup> "Vehicle Parking – DC Zoning Handbook."

Strengths	Weaknesses	Opportunities	Threats
Proximity to metro; significant acreage for development; proximity to major roadways	Confusing ownership makes development a challenge; existing plans call for recreational or sports use; not near other museums or points of interest	Proximity to DC Armory could provide opportunity for partnership	Desire for a stadium or other recreational use would inhibit public interest in museum development

Site 8: Buzzard Point

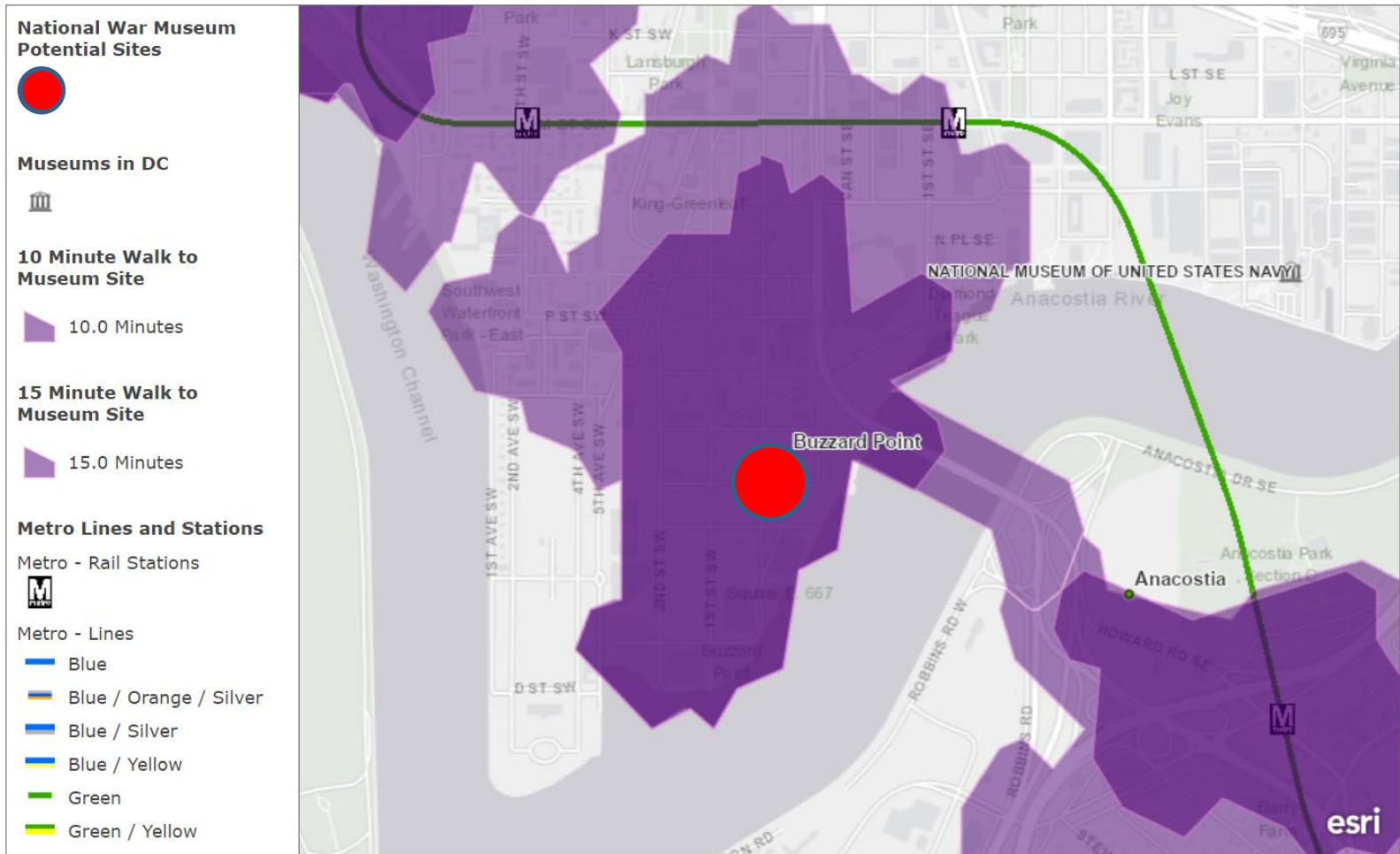


Figure 9 Buzzard Point Site, Figure by Author 2020

0.2mi

At the time of writing of the Memorials and Museums Master Plan, Site 8, or the Buzzard Point site as referenced here, the area was heavily industrialized and had not seen significant development. While there is still a strong industrial use in the Buzzard Point area in DC, the peninsula is seeing rapid redevelopment with the opening of Audi Field and Nationals Park in recent years. Mostly, this redevelopment includes uses to accompany the opening of the stadiums, such as mixed use residential and commercial. While the site identified in the Memorials and Museums Master Plan is still appropriate for the National War Museum, it is not the top choice out of the seven selected due to recent redevelopment in the area.

The Buzzard Point site is just barely within walking distance (15 minutes) from the Navy Yard-Ballpark Metrorail station. There are several surface parking lots in the area that are utilized to park heavy machinery or for game-day parking for the stadiums. Also, the site is immediately adjacent to Frederick Douglass Memorial Bridge, and is visible from Interstate 295 across the Anacostia River.

The site is near the historic Navy Yards and the National Museum of the United States Army (though not within a 15-minute walking distance), and is immediately adjacent to the National War College, two mission-adjacent organizations. This makes the site extremely viable for a National War Museum, though recent redevelopment in the area (stadiums, mixed use development) doesn't necessarily fit the cultural component of site selection. Still, the Buzzard Point site is a top contender.

Strengths	Weaknesses	Opportunities	Threats
Large acreage for redevelopment; in an area seeing	Previous industrial use will require significant	Proximity to National War College and the National Museum of	Current redevelopment trends of stadiums and

significant  
redevelopment

environmental  
remediation of the  
site; distance from  
the National Mall

the United States  
Army create a  
cultural corridor and  
opportunities for  
partnership

mixed-use  
development are not  
conducive to a new  
museum

Site 9: Banneker Park

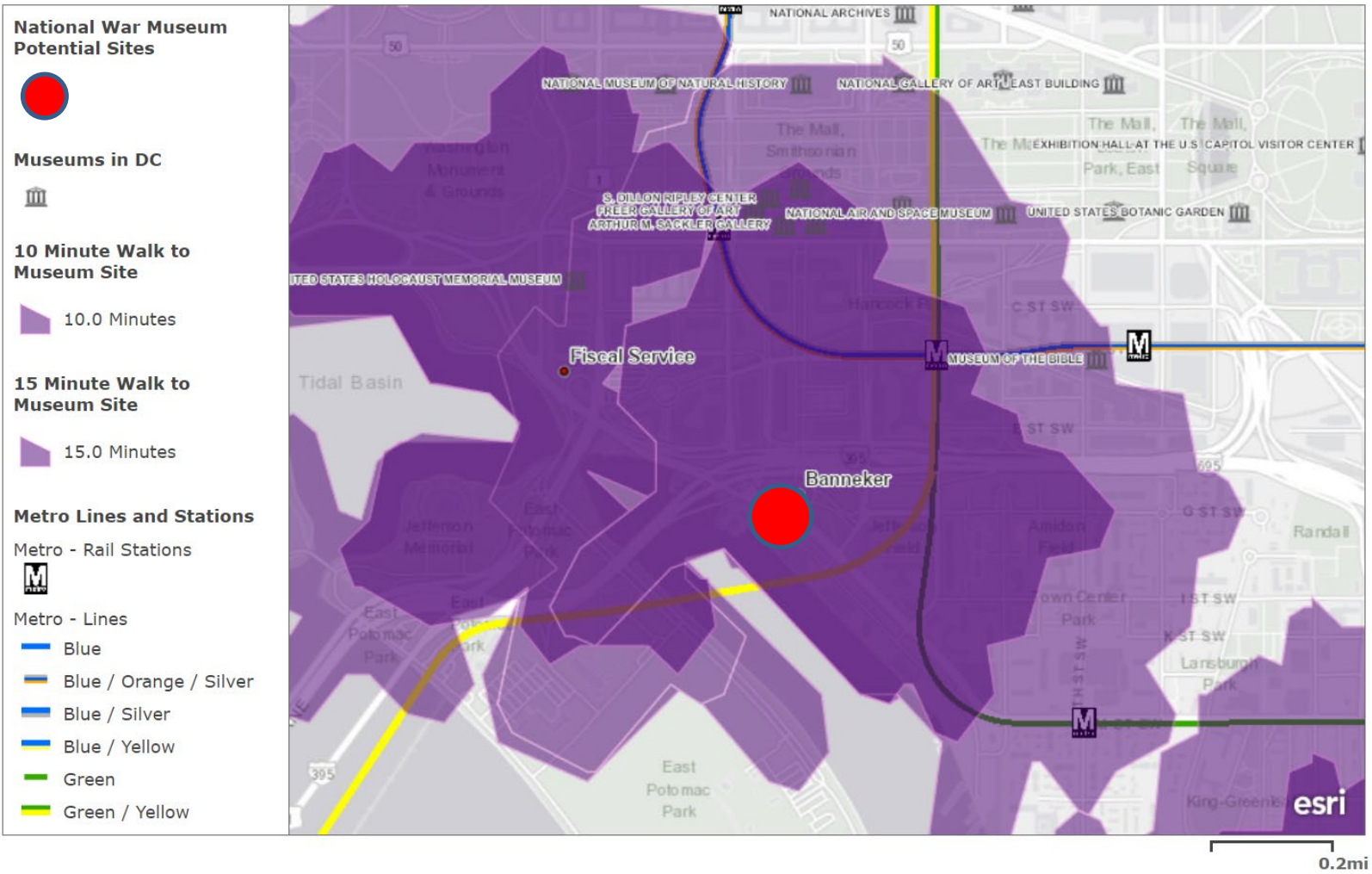


Figure 10 Banneker Park Proposed Location, Figure by Author 2020

Banneker Park is located at the terminus of the 10<sup>th</sup> Street Promenade and overlooks the Wharf and East Potomac Park. The park is a four-acre space currently under National Park Service jurisdiction. This location is within a 10-minute walk of the L’Enfant Plaza Metrorail station, a major transfer station for five Metrorail lines, and is within a 15-minute walk of the Smithsonian Metrorail station.

The site is a bit constrained due to steep topography to the south, but it also provides great vantage points to roadways, tourist attractions, and residential buildings. The National Mall is within walking distance, and the location is within easy walking distance of eight museums that are on or near the Mall.

The National Capital Planning Commission identified this site as a prime candidate for a memorial or museum due to its ideal location, its proximity to the Mall, and its current under-use. A future museum on the site, however, must honor and recognize the existing views of the waterfront that the site provides.

Strengths	Weaknesses	Opportunities	Threats
Fantastic vistas and visibility to the National Mall; walking distance from prominent Metrorail stations; fits within redevelopment plans laid out by NCPC	Difficult topography; small site area will make for challenging development	Proximity to the Wharf and the National Mall will draw visitors to the museum; new pedestrian walks can enhance connectivity	Redevelopment of open space can be difficult to justify in a fully built-out city; maintaining sightlines of the river and the Wharf will be challenging

Site 12: Fiscal Service

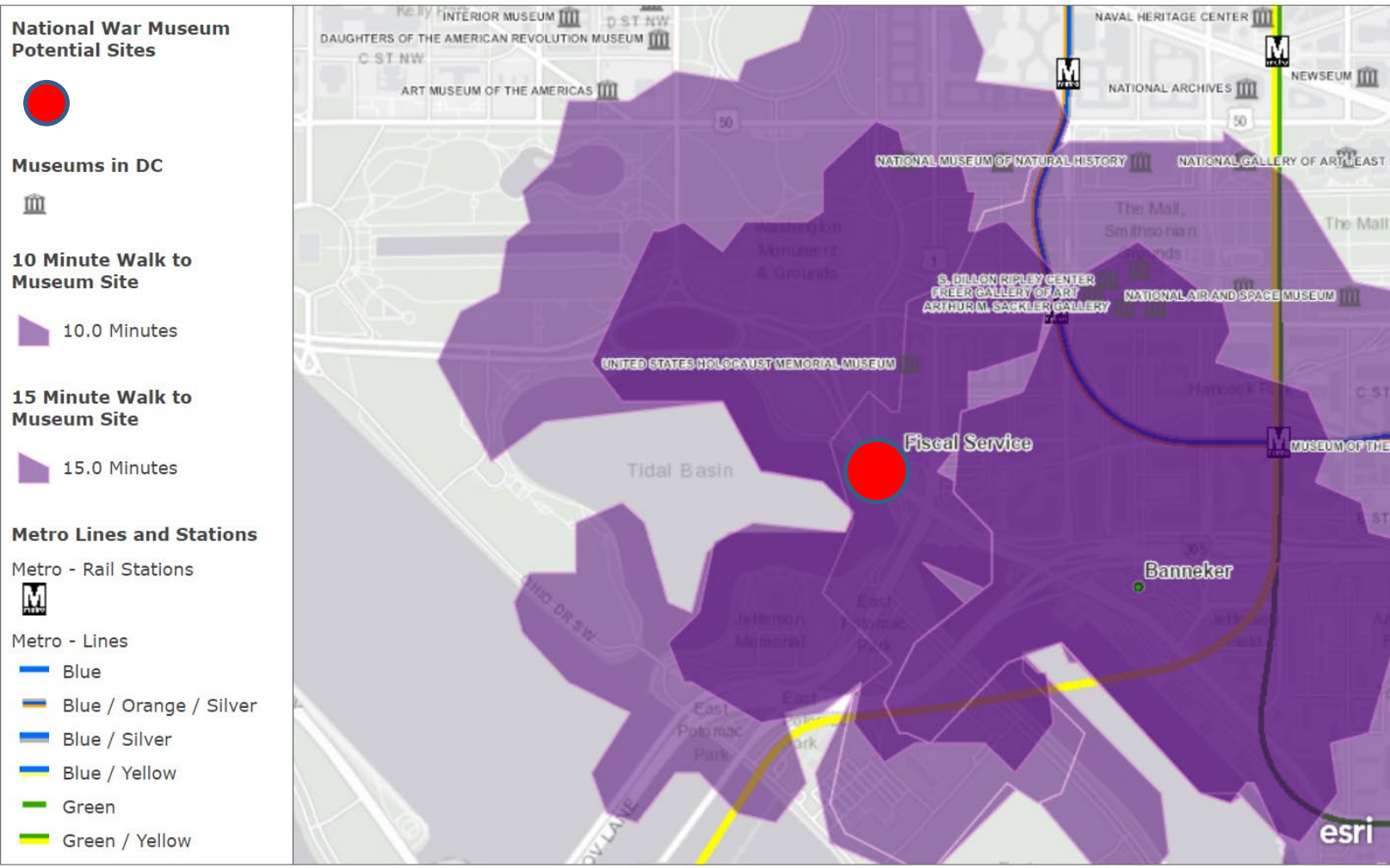


Figure 11 Fiscal Service Site, Figure by Author, 2020



The Fiscal Service site is located on the eastern bank of the Tidal Basin, a major tourist and monument location. The site provides vistas towards the Jefferson Memorial, is immediately adjacent to the United States Holocaust Museum, and is within walking distance of the National Mall. The Smithsonian Metrorail station is within a 15-minute walk and the site is visible from Interstate 395.

Currently, the site is occupied by the Liberty Loan Building, which is home to the United States Bureau of Fiscal Service. In the Memorials and Museums Master Plan, the building is proposed as a museum with an adjoining memorial should the building become vacated. Because the site is currently a federal building, collaboration with the Commission of Fine Arts to redevelop and repurpose the building.

Strengths	Weaknesses	Opportunities	Threats
Existing building would not require new construction; proximity to the National Mall and Metrorail stations	The site/building cannot easily be redeveloped until vacated by the US Bureau of Fiscal Service	Partnership with the Holocaust Museum could enhance missions of both museums	The highly-coveted site will have competition from other organizations or museums that are also looking for a location

Site 20: Pentagon Vacant Site

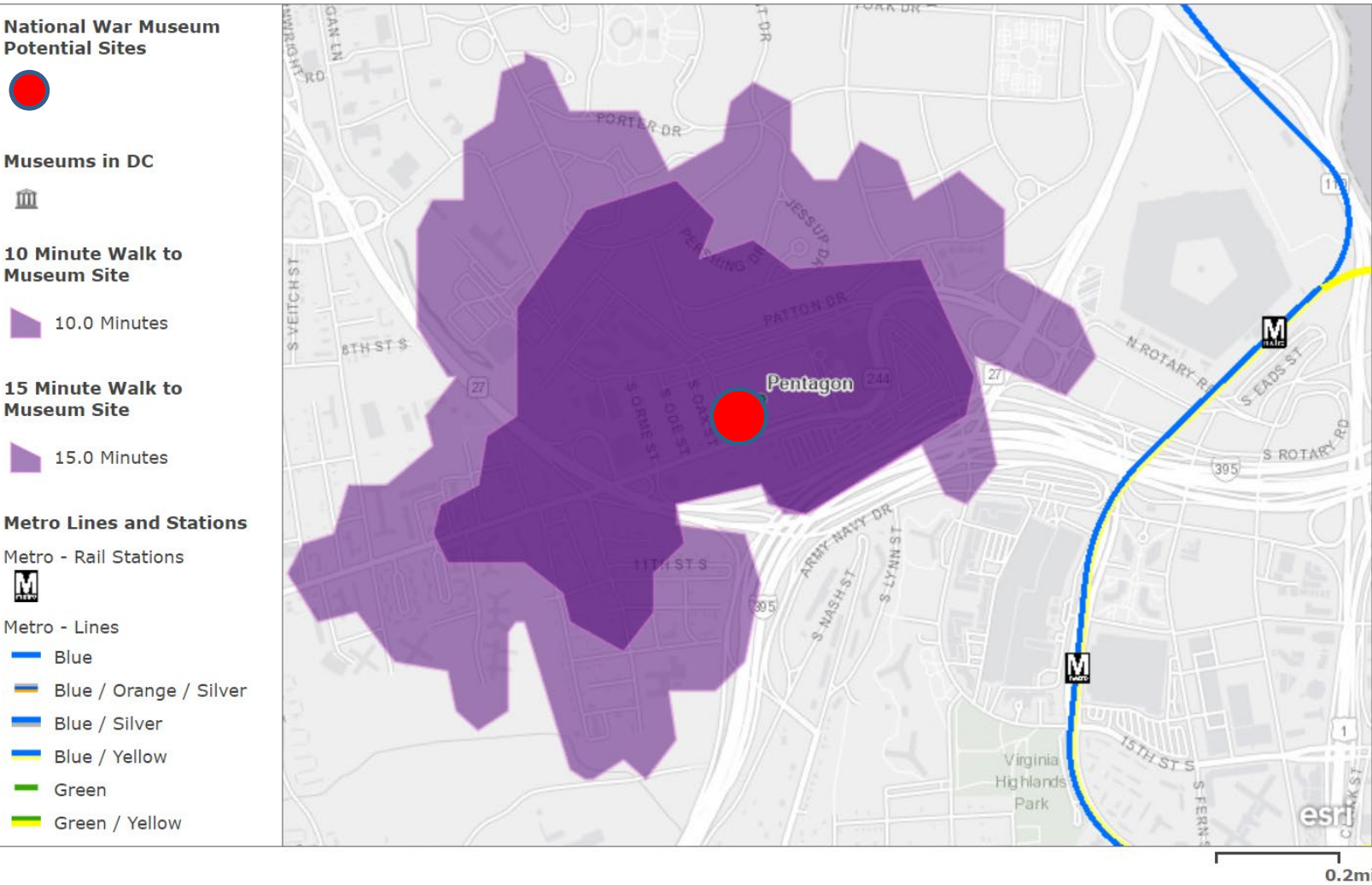


Figure 12 Pentagon Vacant Site, Figure by Author, 2020

The Pentagon Site, or the Federal Building #2 Site in the Memorials and Museums Master Plan, is located just west of the Pentagon building and just south of Arlington National Cemetery. When the Memorials and Museums Master Plan was published, the 36-acre site was home to federal buildings and the US Marine Corps Hendersen Hall, but the site is now vacant.; see images below from Google Street View. Development of the site will require coordination with the Department of Defense. Under the Fiscal Year 2000 National Defense Authorization Act, the site was transferred to the Army for expansion of Arlington National Cemetery. The Secretary of Defense may reserve up to 10 acres of the property for a National Military Museum and such other memorials as the Secretary deems appropriate<sup>75</sup>. The National Army Museum is set to open June 4, 2020 in Fort Belvoir, Virginia<sup>76</sup>, and the site in question is still available for museum development.



*Pentagon Site, 2008, Google Street View*

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<sup>75</sup> National Capital Planning Commission, “Memorials and Museums Master Plan.”

<sup>76</sup> “National Museum of the United States Army.”



*Pentagon Site, 2019, Google Street View*

The Pentagon Site meets all of the required criteria, except that it is not within a 10- or 15-minute walking distance of a Metrorail station. However, a shuttle already operates at the Arlington National Cemetery to transport visitors around the cemetery grounds and that service could potentially be extended to include service to the National War Museum. The site is located on Columbia Pike, a major thoroughfare through the DMV and is just off Interstate 395. The Pentagon has significant parking that could either be redeveloped into a visitor's center or could provide spaces for the National War Museum.

The site is also immediately adjacent to the Air Force Memorial. Visitors to the National War Museum could attract potential visitors to the Air Force Memorial. Because of the site's close proximity to the Pentagon, there is significant existing economic activity in the area, including restaurants, shops, residential areas, and offices. The site appears to be shovel-ready and would require no demolition as that has already been completed.

Cultural resources around the site abound. Clearly, there are many war and military related points of interest within walking distance of the site, including (as aforementioned) the Pentagon, Arlington National Cemetery, and the Air Force Memorial. These locations will form a

symbiotic relationship with one another, with a visitor to the Arlington National Cemetery finding interest in the National War Museum and visa-versa. The Pentagon site is the top choice and the prime site for the National War Museum.

Strengths	Weaknesses	Opportunities	Threats
Proximity to the Arlington National Cemetery and the Pentagon; Adjacent to major roadways; Shovel-ready site for building	Would require additional transport options from the Metrorail station; coordination with the Department of Defense is challenging	Collaboration with adjacent military/war sites and memorials will increase visitor traffic; A 2000 National Defense Authorization Act reserves acres for expansion of the cemetery and a museum	Completion of the Army Museum in Fort Belvoir, VA might dissuade construction of a National War Museum

## CHAPTER V

### CONCLUSIONS AND RECOMMENDATIONS

The National War Museum will face an uphill battle in its realization, particularly due to the challenges in working with the significant number of partners involved in museum development in the Washington, DC area. But, because of the importance and necessity of establishing a National War Museum around Washington, DC, establishing a strong coalition of stakeholders will mostly require a strong mission statement and communication with the right people.

Developing talking points and graphics based upon Chapter I of this practicum that illustrate and exemplify why museums are important will have a strong impact on individuals or organizations that the National War Museum Project meets with in person, that visit the National War Museum website, or that hear of the National War Museum through brochures or other organizations.

These talking points should highlight the importance of a one-stop-shop museum for war history and battle and war figure commemoration. The National Mall has seen a surge in memorial construction since 1982 with the dedication of the Vietnam Veterans Memorial<sup>77</sup>. In a 2018 Commission of Fine Arts vote on the Desert Storm Memorial, vice chairman Elizabeth K. Meyer said, as the lone dissenter, “I’m also concerned about the proliferation of war memorials on the National Mall. The Mall is a public space that symbolizes our collective national identity, and we’re more than wars. We’re more than commemorating the dead ... What is the threshold when the Mall becomes essentially a cemetery? A war memorial zone, with no space for anything else,

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<sup>77</sup> Magazine et al., “Perspective | A Wave of War Memorials Is Coming to D.C. Are We All at Peace with That?”

for the way in which we gather together and construct our national identity through the kinds of things we do together on the Mall?”<sup>78</sup> This is an emotion shared by many. In 2003, Congress deemed the National Mall “a substantially completed work of civic art,” with the Martin Luther King Jr. Memorial (2011), and the National Museum of African American History and Culture (2016) grandfathered in<sup>79</sup>. A National War Museum would ease the pressure for development on the mall by providing a dedicated space to commemorate individuals and battles, rather than each commemoration requiring its own monument or memorial.

Based upon the findings in this practicum, two sites in particular stand out for development of the National War Museum in or near Washington, DC. The *Fiscal Service* and the *Pentagon Vacant Site* are the two clear choices for the National War Museum. First, the *Fiscal Service* site has proximity to the National Mall, the L’Enfant and Smithsonian Metrorail stations, and existing museums that would draw visitors. Repurposing the existing building into a museum was proposed in the NCPM Memorials and Museums Master Plan and doing so would require significant partnership with the US Commission of Fine arts and the General Services Administration. The *Pentagon Vacant Site* is the best choice for the National War Museum, due to its proximity to the Pentagon, the Arlington National Cemetery, and major roadways. While the site isn’t currently within a 10- or 15- minute walking distance of a Metrorail station, adaptations could easily be made by offering a shuttle service from Arlington National Cemetery or the nearest (Pentagon) Metrorail station. The location is shovel-ready, with existing buildings having already been demolished, and the Secretary of Defense may use the site as a memorial, per the 2000 National Defense Authorization Act. This site is the most viable based on existing conditions and future potential.

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<sup>78</sup> Magazine et al.

<sup>79</sup> Montgomery, “The National Mall’s Immortal Reflection.”

Next steps for development of the National War Museum, aside from coordination of a strong stakeholder coalition group, include working with local Washington, DC organizations, including community groups and political representatives. Not only will it be imperative that the National War Museum work with national Congresspeople, but the success of the museum depends significantly on local support, as well. Local DC Ward Councilmembers will need to be contacted and worked with, as well as Arlington, VA County Board Members. Importantly, community outreach will need to be conducted by engaging directly with neighborhood groups, nonprofits, and simply walking through streets having conversations with residents and museum visitors will provide insight on likelihood of community support and interest.

While the intent of the National War Museum is to provide a one-stop-shop for war history and its broader impacts on US and global culture, sensitivity to the surrounding area and the community of Washington, DC are imperative to the museum's success. By selecting sites that are only in war and military-relevant areas that require little in the way of environmental disruption or community redevelopment, the National War Museum can have a significant impact on military and war history without causing division or cultural change in DC's vibrant neighborhoods.



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