



**City of Long Beach**

*Working Together to Serve*

**Memorandum**

Date: February 18, 2020

To: Mayor and Members of the City Council

From: Thomas B. Modica, Acting City Manager 

Subject: **African American Cultural Center of Long Beach Update**

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This memorandum provides information on the status of the African American Cultural Center of Long Beach (AACCLB) initiative, including relevant background, key activities, and outcomes of the community visioning process facilitated by the City of Long Beach (City) and a Community Advisory Committee (Advisory Committee) of local leaders. Information is also provided on anticipated future actions of the AACCLB.

**Background**

On February 20, 2018, the City Council approved an item requesting the City Manager to work with community stakeholders to identify potential City-owned sites in Long Beach for an African American Cultural Center. On May 15, 2018, City staff provided a memorandum to the City Council with an inventory of potential sites. For next steps, staff recommended further exploration with a subject matter expert with experience in the design, construction, operation, maintenance, and funding of historical/cultural institutions, as well as community engagement, contingent on the identification of a funding source. Community engagement with the requisite cultural and institutional development planning expertise could facilitate the creation of a community vision for the operations of an African American Cultural Center, including a general understanding of related organizational, operating, site and facility requirements. It was anticipated that a community vision could help guide and strengthen the feasibility analysis of any potential sites and actions dedicated to the future development of an African American Cultural Center and the related organizational capacity.

On September 4, 2018, while adopting the Fiscal Year 2019 Budget, the City Council approved \$50,000 in one-time funds to support planning and outreach efforts for an African American Cultural Center visioning process. City staff released request for proposals for two roles: (1) a cultural and institutional development planning consultant to provide subject matter expertise, and (2) a community engagement consultant to conduct a comprehensive process to gather and synthesize input from the African American community in Long Beach. In December 2018, City staff selected Lord Cultural Resources for cultural and institutional development planning and Environ Architecture, Inc., for community engagement. Lord Cultural Resources is the world's largest cultural professional practice, providing specialized planning services in the museum, cultural and heritage sector. Environ Architecture, Inc., is a local planning firm who has partnered with Tasha W. Hunter of Wiggins Hunter Consulting Group and President of the Arts Council for Long Beach to lead the facilitation of the community engagement process.

## **Community Visioning Process**

The community visioning process began in January 2019 and concluded in November 2019. City staff worked with the consulting firms, AACCLB Advisory Committee, and the community through monthly committee meetings, subcommittee meetings, key stakeholder interviews, surveys, community roundtables and events, informational workshops, and site tours, to complete the community visioning process. Following is a summary of community engagement and institutional development planning activities undertaken.

### ***Community Engagement:***

Broad-based community engagement is fundamental to creating a vision of what the community desires for the operations of an African American Cultural Center in Long Beach. From February through June 2019, Environ Architecture and Wiggins Hunter Consulting Group worked with City staff to solicit input from community members. Over 250 individuals participated in the community engagement process through the following activities:

- Three community roundtables;
- Seven focus groups with relevant organizations;
- Eighteen stakeholder interviews; and,
- Online and paper surveys.

Community members often expressed deep appreciation, excitement, and gratitude for the opportunity to participate in this important visioning process. Many community members remained actively engaged outside of events, taking time to ask questions, send emails, and attend AACCLB Advisory Committee meetings. Many also expressed interest in hosting ongoing conversations, focus groups, and research beyond this initial phase of community engagement. See Attachment A for a detailed report of the community engagement process and related outcomes.

### ***Institutional Development Planning:***

From February through November 2019, the City Manager's Office convened and facilitated monthly meetings of the [AACCLB Advisory Committee](#), comprised of key African American leaders and stakeholders. The Advisory Committee was co-chaired by H. Maxie-Viltz and Erroll Parker, with new members added throughout the process. Thirty-eight Advisory Committee members participated, including twenty-two voting members, for ten monthly meetings.

Consistent with the scope of the project, Lord Cultural Resources developed the capacity of the Advisory Committee through informational sessions on museum creation, curation, and operations; case studies of African American museums and cultural centers across the world; and organizational development. On June 25, 2019, Lord Cultural Resources led the Advisory Committee in a vision confirmation workshop, where they synthesized input from the community engagement process and Advisory Committee members to develop a Preliminary Institutional Business Plan (Plan) (Attachment B), delivered on July 30, 2019. As the primary deliverable, the Plan recommends that the future AACCLB should plan for:

- A maximum of 40,000 square feet of space;
- An operating budget of around \$2.2 million per year;
- Estimated 17 FTEs to operate the AACCLB, supported by volunteers;
- An estimated 60,000 visitors per year; and,
- To generate one third of its revenue through earned revenue sources, offset by external sources, including contributions, donations, and sponsors.

More information, including the proposed organizational model, attendance and financial projections, and high-level capital costs, are included in the Plan. Throughout the process, the Advisory Committee also learned from other cultural institutions, such as the Museum of Latin American Art (MOLAA), Long Beach Museum of Art, Aquarium of the Pacific, Long Beach Unified School District (LBUSD) Ethnic Studies, Queens Historical Society, and Universal Hip Hop Museum.

Beyond these informational sessions, the Advisory Committee worked to build an independent organization that will carry on the work to create an African American Cultural Center in Long Beach. A summary of key milestones are as follows:

- Created an African American cultural asset inventory of Long Beach;
- Adopted the AACCLB mission statement: “Our mission is to celebrate, cultivate, and advance the enrichment of the heritage and culture of the Black/African American community in Long Beach and beyond”;
- Received and filed a report from the Economic Development Department about City-owned properties that could potentially be used for the location;
- Signed a memorandum of understanding with the Long Beach Education Foundation to serve as fiscal agent, enabling them to receive funds;
- Adopted organizational bylaws, establishing the governance structure of the African American Cultural Center of Long Beach organization;
- Elected a Board of Directors including Officers;
- Became a registered California nonprofit organization; and,
- Initiated an application to achieve Federal 501(c)(3) Nonprofit exemption status.

### **Future Actions**

The independent AACCLB organization, having established its governance and fiscal structure, is expected to continue its pursuit of organizational, programmatic and fund development, and identify the appropriate site to realize its vision for institutionalizing an African American Cultural Center in Long Beach. As part of the FY 20 Budget, City Council approved an additional \$50,000 to support continued community engagement and institutional development for an African American Cultural Center. As of December 2019, the City staff have transitioned from a facilitator to an advisory role. For more information, please visit [www.longbeach.gov/aacc](http://www.longbeach.gov/aacc).

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If you have any questions regarding this matter, please feel free to contact Deputy City Manager Kevin Jackson at (562) 570-5028 or [Kevin.Jackson@longbeach.gov](mailto:Kevin.Jackson@longbeach.gov).

ATTACHMENTS:

- A. AACCLB COMMUNITY ENGAGEMENT REPORT
- B. PRELIMINARY INSTITUTIONAL BUSINESS PLAN

CC: CHARLES PARKIN, CITY ATTORNEY  
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MONIQUE DE LA GARZA, CITY CLERK (REF #18-0163)  
DEPARTMENT HEADS

# AFRICAN AMERICAN CULTURAL CENTER OF LONG BEACH

## Community Engagement Report

January 2019 – September 2019

ENVIRON

<●●●>  
Wiggins Hunter  
Consulting Group

CITY OF  
LONGBEACH

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# I. Executive Summary

## Background:

On February 20, 2018, the City Council approved an item requesting the City Manager to work with community stakeholders to identify potential City-owned sites in Long Beach for an African American Cultural Center. On May 15, 2018, City staff provided a memorandum to the City Council with an inventory of potential sites. For next steps, staff recommended further exploration with a subject matter expert with experience in the design, construction, operation, maintenance, and funding of historical/cultural institutions, as well as community engagement, contingent on the identification of a funding source.

In December 2018, City staff selected Lord Cultural Resources as the cultural and institutional planning consultant and Environ Architecture, Inc. as the community engagement consultant.

Environ Architecture, Inc., is a local firm that has executed outreach assignments related to Mental Health America, East Division Police Department Sub-station, and Belmont Aquatic Facility. Environ Architecture partnered with Tasha W. Hunter of Wiggins Hunter Consulting Group and President of the Arts Council for Long Beach to lead the facilitation of the community engagement process.

## Outreach Methods:

The Community Engagement Team brought together more than 250 community members to participate in the African American Cultural Center Visioning Process.

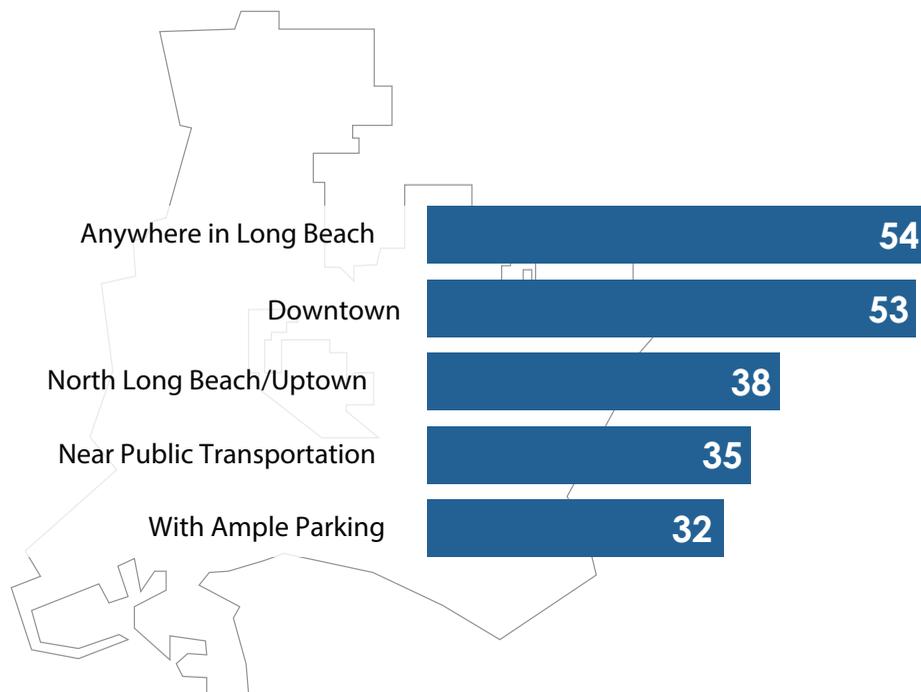
- 3 Community Roundtables:** Attendees participated in facilitated discussions about potential components of an African American Cultural Center in Long Beach.
- 7 Focus Groups:** Members of community organizations provided perspective related to their organization's mission and experiences.
- 12 Community Events:** Surveys, conversations and outreach materials were distributed to promote the African American Cultural Center Visioning Process
- 18 Stakeholder Interviews:** Community members, key stakeholders and other prominent individuals discussed their experiences in Long Beach, its history, and African American cultural assets.
- 75 Survey Responses:** Online and paper surveys were administered

## Results:

The Community Engagement team posed five questions about different aspects of an African American Cultural Center at every meeting. The top five categories of answers for each are represented below.

### 1 Location:

“Where should an African American Cultural Center be located in the City of Long Beach?”

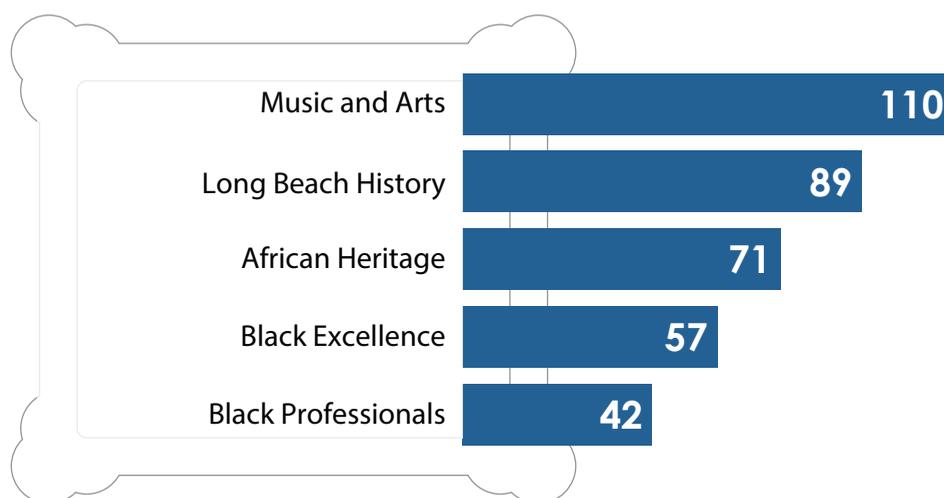


Participants wanted the cultural center located anywhere in Long Beach, but particularly in Downtown or North Long Beach. They also mentioned a need for ample parking and access to public transportation.



## 2 Exhibits:

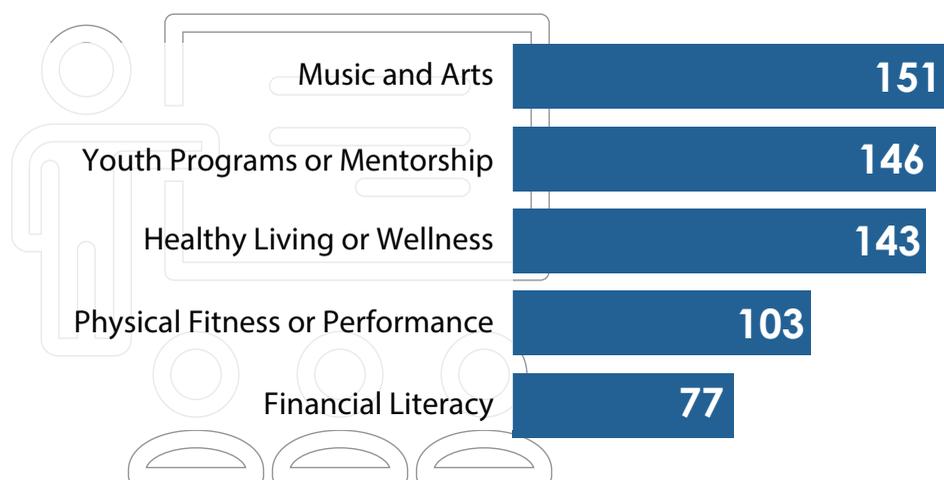
“What types of exhibits should be displayed at an African American Cultural Center?”



Participants specifically expressed interest in exhibits dedicated to pre-slavery Black and African American history from the past to present (with an educational speaker series), the history of successful African American celebrities, leaders, and inventors in Long Beach, pop-up galleries with rotating exhibits, and the history of jazz and gospel music history.

## 3 Programs and Classes:

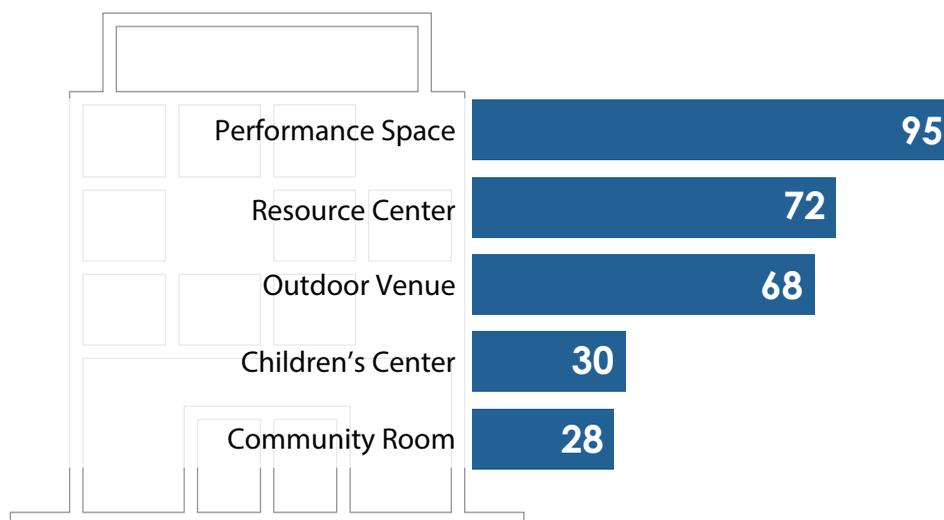
“What programs and/or classes should be included in an African American Cultural Center?”



Participants expressed enthusiasm for programs and classes across a range of categories as a means of community enrichment. Requested programs centered around health and wellness, such as cooking classes featuring healthy dishes of the African diaspora, including Soul food, Caribbean, and African cuisine. Participants also mentioned financial education and literacy courses teaching self-reliance and economic empowerment. Participants requested youth mentoring programs as well as music engineering and instruction classes.

## 4 Facilities:

“What facilities should be included in an African American Cultural Center?”



Participants mentioned that an African American Cultural Center should include an amphitheater or event space specifically for performances and speaking engagements. They also requested a community garden, a space for community meetings and gatherings, a commercial kitchen, and a music studio for production and recording. Others requested a resource center providing information for Black small business entrepreneurship as well as a college resource center specifically featuring information on Historic Black Colleges and Universities (HBCUs).

## 5 Willingness to Pay:

“How much would you be willing to pay to enter an African American Cultural Center?”



Most respondents were willing to pay up to \$10 for entry. Many mentioned a desire for an annual membership program, with monthly free days and discounted rates for students and seniors. This question was only asked at five of the ten outreach events, with 62 voters total.

## II. Outreach Methods

The Community Engagement team recognized that the Black or African American community in Long Beach is diverse, with a wide range of backgrounds, perspectives, and experiences. The team thus prioritized collaboration with a range of relevant organizations to create a community-driven process that was as inclusive as possible. The Community Engagement team partnered with local government agencies, educational institutions, the African American Cultural Center Community Advisory Committee, community groups, and residents, to solicit community input through several mediums, detailed below.

Participants ranged from ages 5 to 99 years of age and included elected officials, clergy, community leaders, K-12 and college students, academics, professionals, and current and former Long Beach residents.

The City of Long Beach's Office of Civic Innovation maintained a website as a hub for individuals invested in the African American Cultural Center Community Visioning Process to access documents, event dates and locations, and the online survey. The Community Engagement team shared information on how to provide input through partnering organizations, individuals, and the African American Cultural Center Advisory Committee. Information on Community Engagement events was circulated via social media, existing email lists, posted flyers, and word of mouth.

### Discussion Topics:

At each Community Engagement meeting, questions were posed to participants for discussion:

- Where should an African American Cultural Center be located in the City of Long Beach?
- What types of exhibits should be displayed at an African American Cultural Center?
- What programs and/or classes should be included in an African American Cultural Center?
- What facilities should be included in an African American Cultural Center?
- How much would you be willing to pay to enter an African American Cultural Center?

Participants were then asked to discuss and vote on the answers they felt most important.

### Community Engagement Events:

#### 1 Community Roundtables

Three Community Roundtable events were hosted in different areas of Long Beach from March to May 2019. Attendees participated in facilitated discussions about potential components of an African American Cultural Center in Long Beach. Each event followed similar structures designed to be accessible to anyone, regardless of previous meeting attendance.

At each roundtable, the Community Engagement team provided a short presentation, orienting participants to the African American Cultural Center Community Visioning process and outlined the five discussion topics. Participants divided into groups to brainstorm and discuss ideas. When groups reconvened, individuals had the opportunity to vote for each suggestion. Responses were categorized by the Community Engagement team.

The three Community Roundtables were conducted in areas of the city with higher African American populations. The first roundtable took place in Uptown North Long Beach, hosted by the Long Beach Community Action Partnership. This event had approximately 25 community members in attendance and 15 voting participants. The second took place in Central Long Beach, hosted by Christ Second Baptist Church. This event had approximately 25 community members in attendance and 23 voting participants. The third took place in West Long Beach, hosted at the West Facilities Center. This event had approximately 23 community members in attendance and 23 voting participants. All community members at each event were provided the option to vote, some chose not to participate in voting.

## 2 Focus Groups

Focus group interviews were used to gain perspective of specific community-based organizations. Community-based organizations were selected to solicit input from specific groups or perspectives that might otherwise be underrepresented. Members of community organizations provided perspective related to their organization's mission and experiences. Focus groups were held during regularly scheduled meetings to ensure strong attendance.

The structure of the Focus Groups mirrored the format of the Community Roundtables, albeit with less time allotted. Focus Group participants did not break into groups. Instead, the Community Engagement team asked the questions aloud, and feedback was recorded directly. At the close of the question and answer session, members were invited to vote for each response under each category.

Organization	Location	Participants
Expo Center Senior Group	Expo Arts Center	17
100 Black Men of Long Beach	California State University, Long Beach	21
African American Heritage Society	Burnett Neighborhood Library	13
Black Male Success Initiative	Long Beach City College	6
Coalition of Involved African American Parents	LBUSD Teacher Resource Center	35
Developing Afro American Professionals, Long Beach City College	UpLAB Office	11
The LGBTQ Center Long Beach	The LGBTQ Center Long Beach	3

### 3 Stakeholder Interviews

One-on-One interviews were used to further engage specific community stakeholders, to better understand these individual's experiences, stories, and perspectives. Each individual was selected based on their leadership and history in the community. The format and structure of each interview varied, but most focused on the person's life and history in Long Beach. The Community Engagement team conducted 18 interviews, either by phone or in person.

Interview Subjects included:

- Vice Mayor Dee Andrews, Council District 6
- Councilmember Al Austin II, Council District 8
- Councilmember Rex Richardson, Council District 9
- Dr. Gloria Arjona, Lecturer in Spanish, Caltech, Musical Artist
- Winifred "Winnie" Carter, Commissioner, Long Beach Senior Citizen Advisory Commission
- LaVerne Duncan, Executive Director, Andy St. Association
- Dr. Minnie Douglas, Former Nursing Professor, LBCC; Long Beach Human Relations Committee, Long Beach Arts Council, Long Beach Day Nursery, Alpha Kappa Alpha Sorority, Inc.
- John Malveaux, President, Long Beach Central Area Association; Creative Director, MusicUNTOLD
- H. Maxie-Viltz, Owner, Village Treasures
- Sharon McLucas, Owner, Forgotten Images
- Colette Necada, Program Manager for Intensive Case Management, Lutheran Social Service
- Dr. Alex J. Norman, Professor Emeritus, UCLA School of Public Affairs
- Debra Peterson, Coordinator/Counselor, Long Beach City College
- Renee Quarles, Founder and CEO, Shades of Afrika
- Ahmed Saafir, Chair, Long Beach Community Improvement League,
- Peggy Trotter Dammond Preacely, SNCC Member, Freedom Rider, Civil Rights Activist-Artist, Speaker
- Danielle Walker, Volunteer, Shades of Afrika
- Rev. Dr. Leon Wood Jr., President, Success in Challenges, Inc.

### 4 Online and Paper Surveys

In order to solicit input from people unable to attend Community Roundtables or Focus Groups, the Community Engagement Team also administered a survey. This survey was available online from March – June 2019 and was also administered in paper form at various events. There was a total of 75 survey responses.

Age	Percent of Responses
56+	31%
46-55	19%
36-45	13%
25-35	16%
18-24	4%
0-17	17%

### Survey Questions:

1. What is your relationship to Long Beach?
2. What is your age?
3. What facilities would you like to be included in an African American Cultural Center in Long Beach? (example: theater, art space, studio, library).
4. What programs, classes, topics, or exhibits would you like to be offered by an African Cultural Center in Long Beach?
5. Where in Long Beach would you like an African American Cultural Center to be located? (See map below for reference – North, South, East, West Long Beach, Other).
6. What is the most you would be willing to pay to enter?
7. What are some important African American cultural assets in Long Beach, both past and present? Cultural assets are any significant historic locations, facilities, persons, or events that should be recognized (e.g. The MLK Parade, the Michelle Obama Library, Forgotten Images Exhibit, or “Yesterday, Today, and Tomorrow” Black History Month Celebration).
8. What cultural activities, classes, or events do you participate in outside of Long Beach? Please respond “None” if not applicable.
9. Do you have any additional comments or suggestions?



## 5 Community Meetings and Events

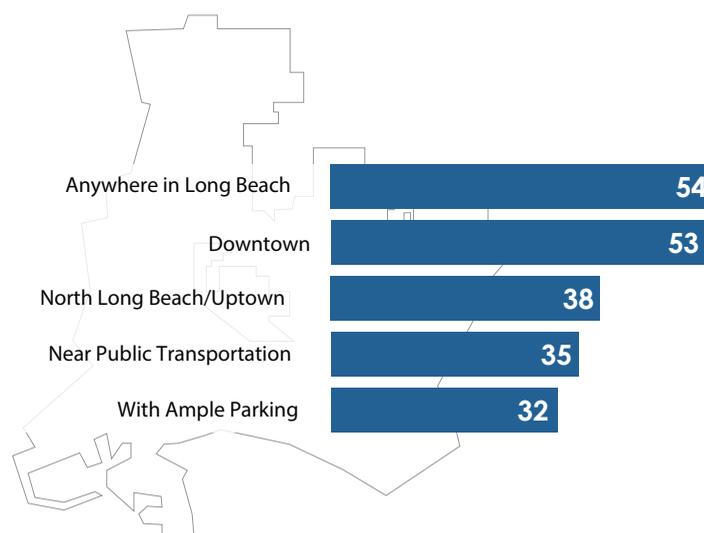
The Community Engagement Team engaged attendees at 12 different community meetings and events, distributing flyers for community roundtable events and Committee meetings, inviting people to respond via paper or online surveys, and presenting on the African American Cultural Center Community Visioning Process. The strategy for engagement differed depending on the event.

Event	Location	Participants	Strategy
Long Beach Ministers Alliance	Century Villages at Cabrillo	20+	Presentation
RISE! Black History Celebration and Panel Discussion	Long Beach City College	40+	Flyers for Community Roundtables distributed
Young, Gifted & Talented Black History Celebration	Expo Arts Center	100+	Flyers for Community Roundtables distributed
LA Commons and Leimert Park Artwalk Community Leadership Meeting	Leimert Park	15	Presentation
Celebrating Black Excellence	Michelle Obama Neighborhood Library	150	Flyers distributed, Surveys administered
Equity in the Arts, Long Beach Opera	American Art	300+	Flyers distributed
Creative Long Beach Internship Luncheon, Arts Council for Long Beach	The Reef	150	Networking
Conversation with Lonnie Bunche, Founding Director of African American Museum of History and Culture	California African American Museum	100+	Networking
13th Annual CSUDH Earth Day Festival	California State University, Dominguez Hills	100	Flyers distributed, Networking
Earth Day Music Festival	Inglewood, CA	100+	Flyers distributed, Networking
LBCC Town Hall Meeting	Long Beach City College	15	Flyers distributed, Networking
Juneteenth Celebration of Freedom	King Park	100	Flyers distributed, Surveys administered, Networking

### III. Results and Findings

The Community Engagement team posed five questions about different aspects of an African American Cultural Center at every meeting. The top five categories of answers for each are represented below.

- 1** Location:  
“Where should an African American Cultural Center be located in the City of Long Beach?”



Participants top vote was to have the Cultural Center located anywhere in Long Beach and second vote in Downtown Long Beach. They also mentioned a need for ample parking and access to public transportation. Uptown Long Beach received the third most votes for a specific area. Focus Group participants expressed interest in the new developments in Uptown North Long Beach as indicating that it would be an optimal location for an African American Cultural Center. North Long Beach is a culturally diverse community with a historically engaged African American population.

Participants also specifically mentioned locating the Cultural Center near public parks and libraries, such as King Park and Ernest McBride Park in West Long Beach, Cesar Chavez Park in Downtown, and the Michelle Obama Neighborhood Library in North Long Beach. Participants also mentioned vacant or empty lots in their neighborhoods as possible locations.

One interesting conversation was the definition of “East Long Beach” - African American residents repeatedly referred to “East Long Beach” as the area around Pacific Coast Highway west of Cherry Avenue, which is often more popularly understood as “Central Long Beach”. This was a result of African American residents historically feeling unwelcome in areas east of Cherry Avenue, for various reasons.

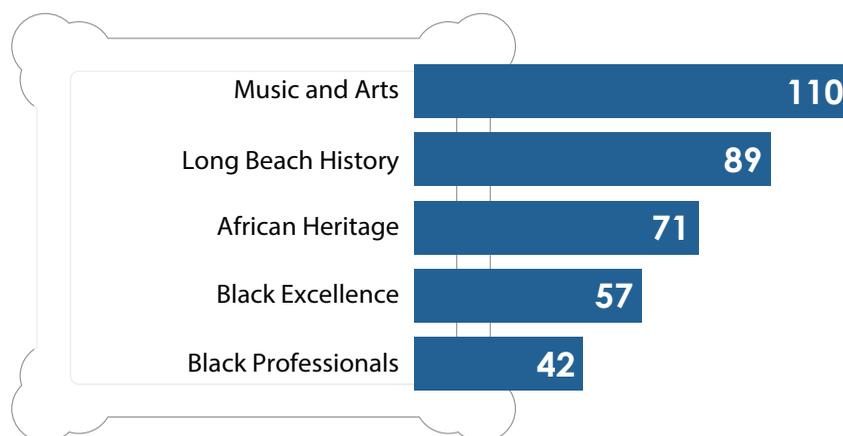
Specific Ideas Contributing to the Above Categories:

North Long Beach/Uptown	Vote
North Long Beach	32
Near Michelle Obama Library	3
Council District 9	2
Bixby Knolls	1

Downtown	Vote
Downtown Long Beach Area	32
Near Acres of Books Site	14
Near Bixby Park	4
Near Chavez Park	3

Central Long Beach	Vote
Vacant Storefronts	9
Central Long Beach (Anywhere)	7
Near McBride Park/Cal Rec Center	5
Near Memorial Hospital	2
Near King Park	6
Near LBCC – Pacific Coast Highway	1

**2** Exhibits:  
 “What types of exhibits should be displayed at an African American Cultural Center?”



Participants specifically expressed interest in exhibits dedicated to pre-slavery Black and African American history from the past to present (with an educational speaker series), the history of successful African American celebrities, leaders, and inventors in Long Beach, pop-up galleries with rotating exhibits, and the history of jazz and gospel music history.

Exhibits focused on music and arts-related subjects received the most votes, but participants also mentioned that the exhibits should extend beyond the entertainment side of African American/Black culture. Pop-up or revolving exhibits were also mentioned. Many participants noted that the Cultural Center could be a permanent space for the Forgotten Images Gallery, which contains many artifacts from slavery to present day. Exhibits focusing on Long Beach history was very popular, specifically highlighting the City’s military roots and legacy of successful entrepreneurs, inventors, athletes, entertainers, Black hair and fashion, Black organizations, and a Wall of Excellence. Many saw exhibits as an educational tool for all cultures to truly learn about the African American/Black community.

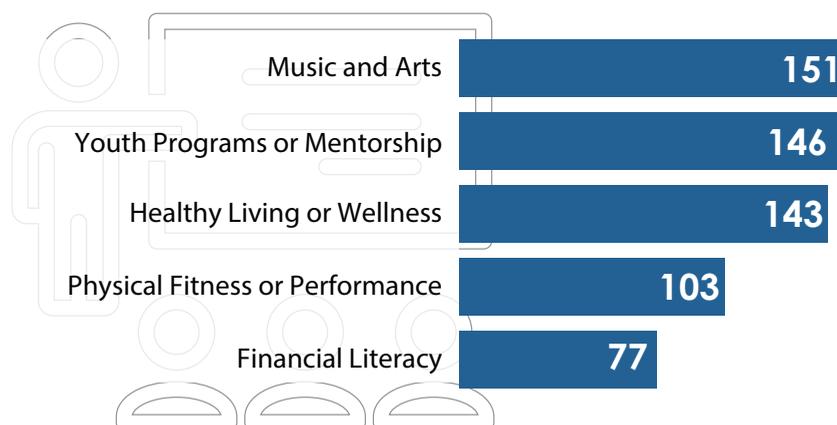
Throughout the community engagement process, there were repeated discussions about the appropriate name for the cultural center, with participants debating if it should be African American, Black, Afrikana, Pan-African, African Diaspora, or many others. There were many strong opinions on this question relating to the core identity and audience of any potential cultural center, which should be explored in the future.

Specific Ideas Contributing to the Above Category:

African Heritage	Vote
Historic and Current African Heritage Speaker Series	35
Ancestry Technology	14
History of Black Hair	11
Black History prior to Slavery	6

Black Professionals	Vote
Black Politicians	21
Black Lawyers	21

**3** Programs and Classes: “What programs and/or classes should be included in an African American Cultural Center?”



Participants expressed enthusiasm for programs and classes across a range of categories as a means of community enrichment. Music and Arts programs such as African drum and dance classes, history of Black music (Gospel, Jazz, Hip Hop, etc.), and music engineering workshops were the most requested. Youth mentoring programs as an opportunity for intergenerational exchange and rites of passage were also emphasized. Participants also mentioned LGBTQ parenting classes. Other requested programs centered around health and wellness, such as cooking classes featuring healthy dishes of the African diaspora, including Soul Food, Caribbean, and African cuisine. Participants also mentioned financial education and literacy courses teaching self-reliance and economic empowerment.

## Specific Ideas Contributing to the Above Category:

Music and Arts	Vote
Music Engineering	37
Music Classes	36
African Drumming	34
History of Music	21
Arts and Crafts	13
History of Jazz	10

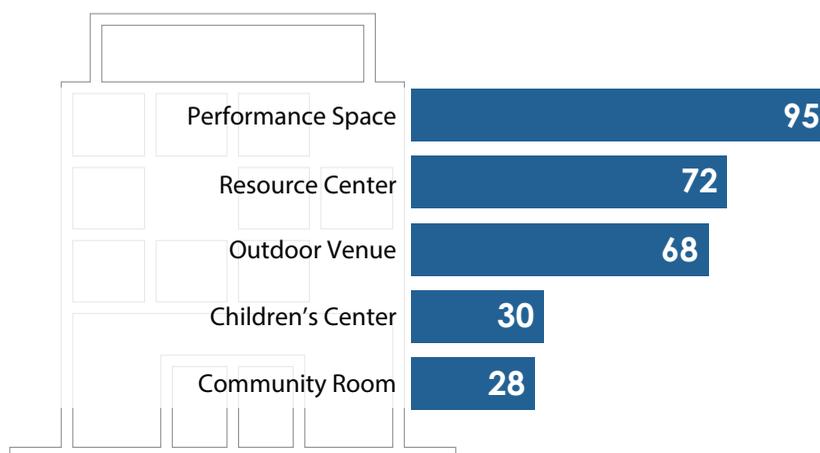
Youth Programs or Mentorship	Vote
Mentoring Youth	37
African American/Black Awareness Workshops	36
Youth Entrepreneurs	34
Black Mommy and Me Classes	21
After School Programs	13
LGBTQ Parenting	3

Healthy Living or Wellness	Vote
Diaspora Cooking Classes	71
Healthy Eating	29
Generational Illness	15
Holistic Health Classes	15
Infant Health	10
Wellness or Wellbeing Classes	3

Physical Fitness or Performance	Vote
Dance Classes	30
Capoeira Culture and Awareness	21
Classes on Stage Presence	21
Self Defense	21
Lectures or Concerts	10

Financial Literacy	Vote
Financial Education	58
Grant Writing	15
Entrepreneur Incubator	11
Gardening for Profit	3

**4** Facilities:  
 “What facilities should be included in an African American Cultural Center?”



Participants recommended that an African American Cultural Center should include an amphitheater or event space specifically for performances and speaking engagements, some emphasizing that this could be a source of revenue for the Cultural Center. They also requested a community garden, a space for community meetings and gatherings, a commercial kitchen, and a music studio for production and recording. Others requested a resource center providing information for Black small business entrepreneurship as well as a college resource center specifically featuring information on Historic Black Colleges and Universities (HBCUs). Participants also recommended a children’s area with access to technology and play space. Others mentioned a meditation space that would serve as a place to reflect on the powerful experiences within the cultural center.

Specific Ideas Contributing to the Above Category:

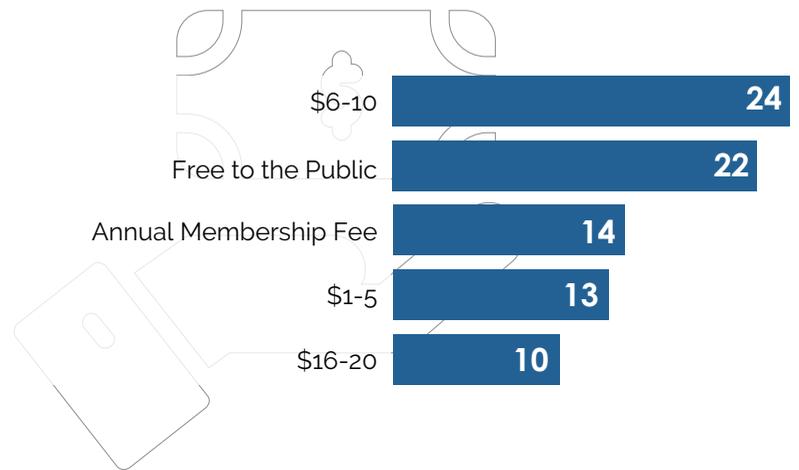
Performance Space	Vote
Performance or Amphitheater	63
Educational Space	13
Theater Events	13
Speaking Engagements	6

Resource Center	Vote
Black Business Resources	22
HBCU Resource Center	22
Oral History	17
Business Development	14
Library	13
Legal Resources	3

Outdoor Venue	Vote
Garden for all	39
Garden for Special Needs Individuals	14
Reflection Garden	10
Meditation Center	5

Children's Center	Vote
Technology Center	15
Play Space	15

**5** Willingness to Pay:  
“How much would you be willing to pay to enter an African American Cultural Center?”



The majority of respondents were willing to pay up to \$10 for entry. Many mentioned a desire for an annual membership program, with monthly free days and discounted rates for students and seniors. This question was only asked at five of the ten outreach events, with 62 voters total.



## IV. Conclusion

The prospect of an African American Cultural Center of Long Beach was greeted with enthusiasm from a wide range of people, as a means for celebrating and educating the African American community that has helped build the unique character of the City of Long Beach for over a century. Recognizing the past, present, and future contributions of the African American community was seen as a vital component in changing the negative narrative that has often been projected in society. Many community members strongly believe it is time for Long Beach to have a Cultural Center dedicated specifically to the African American or Black experience. This Cultural Center could serve as a central location for strengthening and healing in the African American community, as well as an economic generator and cultural destination for people of all ages, cultures, and backgrounds.

Over 250 individuals were actively engaged through this process, sharing their vision for the location, exhibits, programs and classes, and facilities available in an African American Cultural Center of Long Beach.

Community members often expressed deep appreciation, excitement, and gratitude for the opportunity to participate in this important visioning process. Many community members were actively engaged even outside of events, taking time to ask questions, send emails, and attend African American Cultural Center Community Advisory Committee meetings. Many also expressed interest in hosting ongoing conversations, focus groups, and research beyond this initial phase of community engagement.



# Acknowledgements

To the Long Beach African American community and its supporters, thank you for your time, voice, stories, history, and pride. This visioning process would not have been possible without you.

## MAYOR AND CITY COUNCIL

Dr. Robert Garcia, Mayor  
Lena Gonzalez, Councilwoman, 1st District  
Jeannine Pearce, Councilwoman, 2nd District  
Suzie Price, Councilwoman, 3rd District  
Daryl Supernaw, Councilman, 4th District  
Stacy Mungo, Councilwoman, 5th District  
Dee Andrews, Vice Mayor and Councilmember, 6th District  
Roberto Uranga, Councilman, 7th District  
Al Austin II, Councilman, 8th District  
Rex Richardson, Councilmember, 9th District

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## LORD CULTURAL CONSULTANTS

Joy Bailey-Bryant, Vice President  
Kathleen Brown, Chief Operating Officer & Senior Practice Leader

## ENVIRON ARCHITECTURE, INC.

Alan Burks, President & Director of Architecture  
Nik Ballard  
Aimee Mandala  
Connor McCulloh

## WIGGINS HUNTER CONSULTING GROUP

Tasha W. Hunter, MFA  
Giulia Triassi  
Maisha Walker-Deen

## AFRICAN AMERICAN CULTURAL CENTER COMMUNITY ADVISORY COMMITTEE

### Co-Chairs:

Erroll Parker, Success in Challenges, Inc.  
H. Maxie Viltz, Village Treasures

### Community Working Group

Daysha Austin, California State Assembly  
Nicole Ballard, African American Heritage Society of Long Beach  
Monte B. Beard, Long Beach NAACP  
Darcelle Bradley  
Charles Brown, Lyde Enterprises  
Gerald Burford, 100 Black Men of Long Beach, Inc.

Valenda Dennard, City of Long Beach  
Angelo Dickens II, ReMax  
Dr. Minnie Douglas  
LaVerne Duncan, Andy Street Community Association  
Gregory Johnson, DreamKreator Studio  
Carl Kemp  
Sharon McLucas, Forgotten Images  
Renee Quarles, Shades of Afrika  
Ahmed Saafir, Long Beach Community Improvement League  
Sakkara Thomas, Queens Historical Society, Inc.  
Doris Topsy-Elvord  
Blanch Vance, Annenberg Foundation  
Dr. Felton Williams, Long Beach Unified School District  
Dr. Leon Wood, Jr., Success in Challenges, Inc.

### Community Advisors

Ryan Ballard, Long Beach Public Library Foundation  
Dr. Melanie Curtis Andrews, Inner City Shakespeare Ensemble  
Sarah FitzGerald, Rancho Los Cerritos  
Pamela A. Lewis, California State University, Long Beach  
Dr. Alex J. Norman, UCLA Luskin School of Public Affairs  
Uduak-Joe Ntuk, Long Beach City College  
Loren Simpson, Long Beach Convention & Visitors Bureau  
Griselda Suarez, Arts Council for Long Beach  
Glenda Williams, City of Long Beach

## COMMUNITY ORGANIZATIONS

100 Black Men of Long Beach  
African American Heritage Society  
Arts Council for Long Beach  
Black Male Success Initiative, Long Beach City College  
California State University, Long Beach  
Christ Second Baptist Church  
Coalition of Involved African American Parents  
Expo Arts Center  
The LGBTQ Center Long Beach  
Long Beach City College  
Long Beach Community Action Partnership  
Long Beach NAACP  
Long Beach Unified School District  
Pan Afrikan Art Gallery & Studio Museum  
Queens Historical Society  
West Facilities Center  
Young Gifted and Talented Black History Club

## CSULB MASTER OF SOCIAL WORK TEAM

Sophie Brooks  
Kimberly Bullard  
Kristina Esquivel  
Edith Sandoval  
Malaina Thompson



City of Long Beach  
411 W. Ocean Blvd.  
Long Beach, CA 90802

Visit us at [www.longbeach.gov](http://www.longbeach.gov)

  @LongBeachCity

To request this information in an alternative format or to request a reasonable accommodation, please contact Office of Civic Innovation at [i-team@longbeach.gov](mailto:i-team@longbeach.gov) or 562.570.5104. A minimum of three (3) business days is requested to ensure availability. Reasonable attempts will be made to accommodate request made within less than three (3) business days.



**AFRICAN AMERICAN**

**CULTURAL CENTER  
LONG BEACH**

**Preliminary Institutional  
Business Plan**

August 20, 2019

Presented by Lord Cultural Resources

ATTACHMENT B

**Lord**  
Cultural Resources



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1. Process Overview
2. Context For The African American Cultural Center Long Beach
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6. Preliminary Attendance And Financial Projections
7. Capital Costs (A First Approach...)
8. Bringing It All Together



# 1 PROCESS OVERVIEW

# PROCESS OVERVIEW

**PHASE 1:**  
Community  
Engagement



**PHASE 2:**  
Business Plan

- Contextual Analysis
- Best Practice Research and Market Analyses
- Vision Workshop



**PHASE 3:**  
Capital Cost and  
Projections

- Assumptions
- Order of Magnitude Capital Cost Estimate
- Operating Revenue and Expense Projections



# 2

# CONTEXT FOR THE AFRICAN AMERICAN CULTURAL CENTER LONG BEACH

# LONG BEACH IN CONTEXT

## RESIDENT MARKET: OVERVIEW



### Long Beach

- 469,793

### Orange County

- 3.17 million

### Los Angeles- Long Beach- Anaheim MSA

- 13.2 Million

### State of California

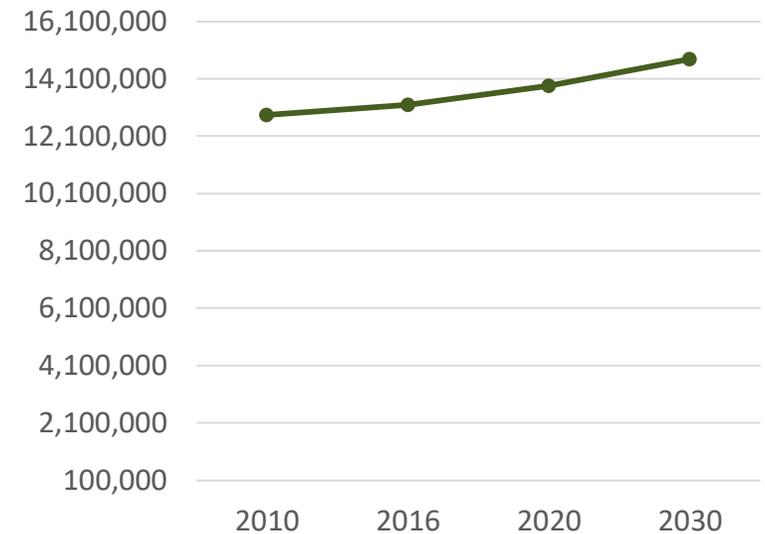
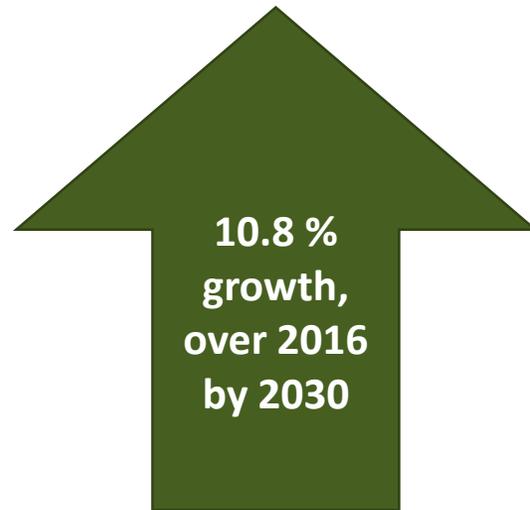
- 38.6 Million

# LONG BEACH IN CONTEXT

## RESIDENT MARKET: GROWTH

- Growth for the Los Angeles- Long Beach- Anaheim MSA is projected to reach 10.8% by 2030:

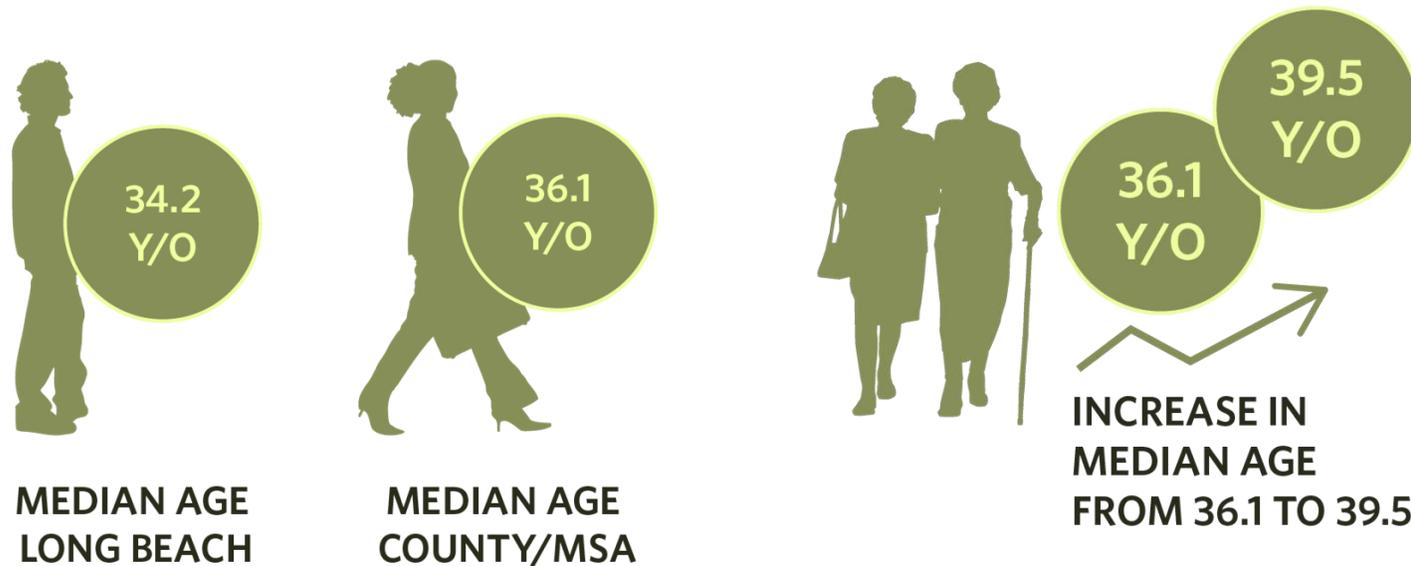
- 2010: 12,844,370
- 2016: 13,189,366
- 2020: 13,848,170
- 2030: 14,780,820



# LONG BEACH IN CONTEXT

## RESIDENT MARKET: AGE

- Long Beach's median age is younger than the MSA, State and Country.
- MSA is projected to get older



# LONG BEACH IN CONTEXT

## RESIDENT MARKET: ETHNICITY

- The MSA has a more diverse population with significantly larger Hispanic populations
- However, Long Beach has a much higher African American/Black population
- And a much higher Native American population



13% Long Beach

6.7% MSA

AFRICAN AMERICAN/BLACK POPULATION



42.4% Long Beach

45.0% MSA

HISPANIC POPULATION



1.2% Long Beach

0.6% MSA

NATIVE AMERICAN POPULATION

# LONG BEACH IN CONTEXT

## RESIDENT MARKET: EDUCATION & INCOME



EDUCATION

Long Beach: 29.5% with BA or higher

MSA: 32.6% with BA or higher

Source: US Census, 2016 ACS 5-Year Population Estimate



MEDIAN HOUSEHOLD INCOME

Long Beach: \$55,151

MSA: \$62,216

Source: US Census, 2016 ACS 5-Year Population Estimate



Long Beach: 133,329

MSA: 3,597,487

Source: Population 3 years and over enrolled in school, US Census, 2016 ACS 5-Year Population Estimate

# LONG BEACH IN CONTEXT

## TOURIST MARKET: OVERVIEW



345 days of sunshine per year



7.2 million visitors to Long Beach's major attractions, fairs and festivals



11.5 miles of sandy beaches, inland waterways and bays



\$300 million in economic impact through overnight visitors



500,000 cruise passengers per year



7<sup>th</sup> largest city in California

# REGIONAL BENCHMARKS

PROGRAMS	Laguna Art Museum	OCMA	The Huntington	Hammer Museum	Bowers Museum	MOLAA
Temporary Exhibitions	X	X	X	X	X	X
Educational Programs	X	X	X	X	X	X
Guided Tours	X	X	X	X	X	X
Lectures	X	X	X	X	X	X
Gallery Talks	X	X	X	X	X	X
Performing Arts	X	X		X	X	X
Film & Video Programs	X			X	X	X
Family Programs	X	X	X		X	
Members Only Events	X	X	X	X	X	X
Docent Program	X	X	X		X	X
Workshops / Classes			X		X	X
Fellows / Artist Residencies			X	X	X	
Scholarships					X	X
Summer Camp	X		X		X	X
Arts & Nature	X					

# REGIONAL BENCHMARKS

REVENUE	Laguna Art Museum	OCMA	The Huntington	Hammer Museum	Bowers Museum	MOLAA	MOCA
Admission and membership fees	\$ 275,704.00	\$ 289,296.00	\$ 13,923,567.00	\$ 297,443.00	\$ 558,320.00	\$ 250,944.00	\$ 619,046.00
Bookstore sales / Sales	\$ 54,198.00			\$ 572,483.00		\$ 79,776.00	
Program Service Revenue					\$ 1,595,289.00	\$ 145,344.00	\$ 2,457,547.00
Contributions / Gifts	\$ 1,556,786.00			\$ 48,954,181.00	\$ 1,073,520.00		\$ 12,676,947.00
Contributions from related parties			\$ 35,028,069.00	\$ 2,419,555.00			
Government Grants					\$ 1,456,630.00		\$ 81,300.00
Investment Income	\$ 7,718.00		\$ 13,396,557.00				
Interest and dividend income, net				\$ 4,243,420.00			
Gain on sale of real estate purchase option / Interest Rate Swap				\$ 11,109,790.00			
Rental Property Income	\$ 16,995.00	\$ 146,304.00					
Auxiliary Income							
Touring Exhibitions		\$ 33,792.00					
Endowment Draw		\$ 501,691.00				\$ 1,550,000.00	
Other income	\$ 18,821.00			\$ 1,661,006.00	\$ 1,524,113.00		\$ 1,020,403.00
Net revenue from special events	\$ 411,590.00			\$ 1,839,542.00		\$ 153,641.00	\$ 3,214,249.00
Total Revenue		\$ 971,083.00				\$ 2,179,705.00	
Support						\$ 2,234,725.00	
Total revenues and support	\$ 2,341,812.00	\$ 4,453,203.00	\$ 62,348,193.00	\$ 71,097,420.00	\$ 6,207,872.00	\$ 4,414,430.00	\$ 20,069,492.00
Earned Revenue	\$ 329,902.00	\$ 971,083.00	\$ 13,923,567.00	\$ 4,370,474.00	\$ 2,153,609.00	\$ 476,064.00	\$ 6,290,842.00
Earned Revenue % of Total	14%	22%	22%	6%	35%	11%	31%

# REGIONAL BENCHMARKS

EXPENSES	Laguna Art Museum	OCMA	The Huntington	Hammer Museum	Bowers Museum	MOLAA	MOCA
Total program services		\$ 3,322,901.00	\$ 49,941,670.00	\$ 18,414,984.00	\$ 3,837,872.00	\$ 2,795,353.00	\$ 13,797,892.00
Exhibitions and programs				\$ 13,725,457.00			
Curatorial							
Education				\$ 4,689,527.00			
Marketing and Communication							
Operations and Public Service							
Property and Deferred Maintenance							
Depreciation Expense							
Revenue Bond interest and Cost							
Auxiliary Activities							
Total support services		\$ 946,975.00	\$ 12,766,860.00	\$ 5,405,792.00			
Management and General	\$ 823,381.00			\$ 2,530,889.00	\$ 1,224,632.00	\$ 877,719.00	\$ 4,196,381.00
Executive Compensation	\$ 211,150.00						
Development							
Fundraising				\$ 2,874,903.00	\$ 302,874.00	\$ 305,308.00	\$ 2,009,834.00
Cost of goods sold				\$ 304,262.00			
Art acquisitions				\$ 1,643,348.00			
Costs of Sales and Auxiliary Services			\$ 4,858,396.00				
<b>Total Expenses</b>	<b>\$ 2,058,175.00</b>	<b>\$ 4,269,876.00</b>	<b>\$ 67,566,926.00</b>	<b>\$ 25,768,386.00</b>	<b>\$ 5,365,378.00</b>	<b>\$ 3,978,380.00</b>	<b>\$ 20,004,107.00</b>
<b>Staffing %</b>	<b>50%</b>	<b>36%</b>	<b>19%</b>	<b>41%</b>	<b>23%</b>	<b>22%</b>	<b>21%</b>
2016 or 2017 990 - Staffing **				\$ 9,193,039.00			
2016 or 2017 Total Expenses **				\$ 22,422,159.00			



# 3 CULTURAL MARKETPLACE REALITIES

# EVOLUTION OF THE AFRICAN AMERICAN MUSEUM

Over 800 museums and related centers in the U.S. dedicated to interpreting the experience of people of African descent. There have been three generations of such museums:

**1860 - 1920**

## Educational Spaces

Black museums began as educational spaces

- Hampton University Curiosities Room
- New York librarian Arturo Schomburg's collection

**1965 - 1989**

## Social Service Conduits

Emerged mid-century for empowerment of growing black & urban populations, reinforcing the value of black communities, instilling pride in black youth, and sustaining black history, culture, and art.

- DuSable Museum in Chicago
- Charles H. Wright Museum in Detroit

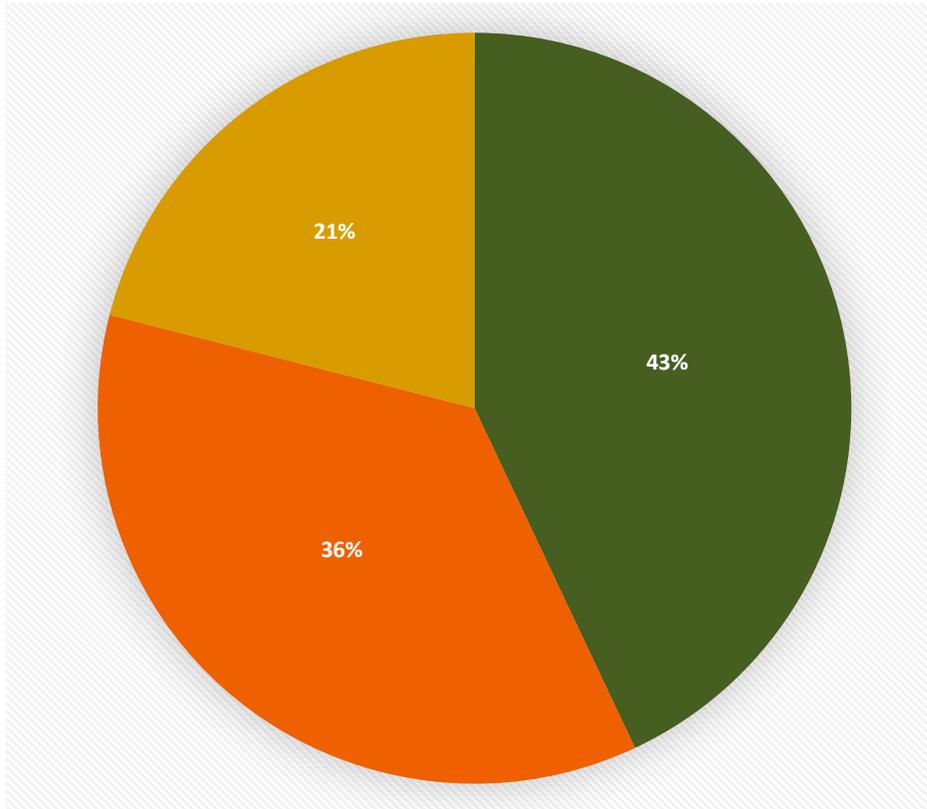
**1990 - present**

## Purpose-Built Facilities

Today museums commemorate the success of the black civil rights movement, celebrate success, and share stories of struggle

- Occupy purpose-built facilities,
- Attract tourists
- National Civil Rights Museum at Lorraine Motel
- Birmingham Civil Rights Institute across from Kelly Ingram Park and the 16th Street Baptist Church.

# BENCHMARKS



- According to last comprehensive survey of Association of African American Museums, the average sources of operating income for African American Museums is:

- 43% private/endowment
- 36% earned
- 21% from government sources

# AFRICAN AMERICAN BENCHMARKS

Museum/Location	Year Opened	Admission Charges	Reported Attendance	Operating Schedule	Staffing	Operating Revenue	Operating Expenses	Gross Square Ft.
National Museum of African American History and Culture, Washington D.C.	2016	Free	1,500,000	Monday-Sunday- 10:00-5:30	FT-163	N/A	\$41,300,000	300,000
Museum of African American History, Boston MA	1966	Adults-\$10 Seniors and Students-\$8 Children 12 and Under-Free	230,000	Monday-Saturday- 10-4	FT-8, PT7, PTV-1	\$2,106,375	\$1,889,851	N/A
National Civil Rights Museum at the Lorraine Motel, Memphis TN	1992	Adults-\$15 Seniors and Students-\$14 Childer 4-17- \$12	200,000	Wed-Sunday 9-5	Unknown	\$10,856,268	\$7,762,097	52,000
Birmingham Civil Rights Institute, Birmingham AL	1992	Adults- \$15 Students- \$6 Seniors, Grades 4-12 outside Jefferson County- \$5 Jefferson County Children- Free	145,000	Tues-Sat 11-5 Sunday 1-5	FT-22, PT-4, PTV-1000	\$2,222,995	\$2,896,930	58,000

# AFRICAN AMERICAN BENCHMARKS

Museum/Location	Year Opened	Admission Charges	Reported Attendance	Operating Schedule	Staffing	Operating Revenue	Operating Expenses	Gross Square Ft.
<b>Muhammad Ali Center, Louisville KY</b>	1997	Adults- \$9 Seniors-\$8 Students- \$5 Children 6-12- \$4	135,000	Tuesday-Saturday- 9:30-5 Sunday 12-5	Unknown	\$3,972,580	\$5,544,505	135,000
<b>Dusable Museum of African-American History, Chicago IL</b>	1961	Adults- \$10 Seniors and Students- \$7 Children 6-11- \$3	100,000	Tuesday-Saturday 10-5 Sunday 12-5	FT-23, PT-21, PTV-40	\$3,425,094	\$4,110,263	52,000
<b>National Underground Railroad Freedom Center, Cincinnati OH</b>	2004	Adults- \$15 Seniors- \$13 Children 3-12- \$10.50	100,000	Tues-Sat 11-5 Wednesday: 5pm-7pm Members Only Thurs-Friday: 12-9 Saturday: 10-6 Sunday 12-6	Unknown	\$5,518,043	\$6,698,871	158,000
<b>The Studio Museum in Harlem, New York NY</b>	1967	Adults- \$7 Children under 12- Free Seniors and Students- \$3	90,830		FT-42, PT-8	\$7,100,072	\$6,351,044	72,000

# AFRICAN AMERICAN BENCHMARKS

Museum/Location	Year Opened	Admission Charges	Reported Attendance	Operating Schedule	Staffing	Operating Revenue	Operating Expenses	Gross Square Ft.
<b>Reginald F. Lewis Maryland Museum of African American History and Culture, Baltimore MD</b>	1998	Adults- \$8 Senior and Youth 7-17- \$6	85,000	Wednesday-Saturday 10-5 3rd Thursday each month 10-8 Sunday 12-5	FT-18	N/A	\$2,935,257	82,000
<b>Museum of the African Diaspora, San Francisco CA</b>	2005	Adults- \$10 Seniors and Students-\$5 Children under 12- Free	85,000	Wednesday-Saturday 11-6 Sunday 12-5	Unknown	\$2,340,698	\$2,365,388	20,000
<b>Negro Leagues Baseball Museum, Kansas City MO</b>	1990	Adult- \$10 Seniors- \$9 Children-\$6 Student- \$4 per Active military and children under 6 years of age- Free	68,000	Tuesday-Saturday 9-6 Sunday 12-6	FT-10, PT-1	N/A	N/A	N/A
<b>Average</b>			248,985			\$4,692,766	\$8,185,421	103,222
<b>Median</b>			100,000			\$3,698,837	\$4,827,384	72,000
<b>Median (excluding NMAAHC)</b>			100,000			\$3,698,837	\$4,110,263	65,000
Source: 2017 Online Official Museum Directory, Individual Institution Websites, GuideStar								

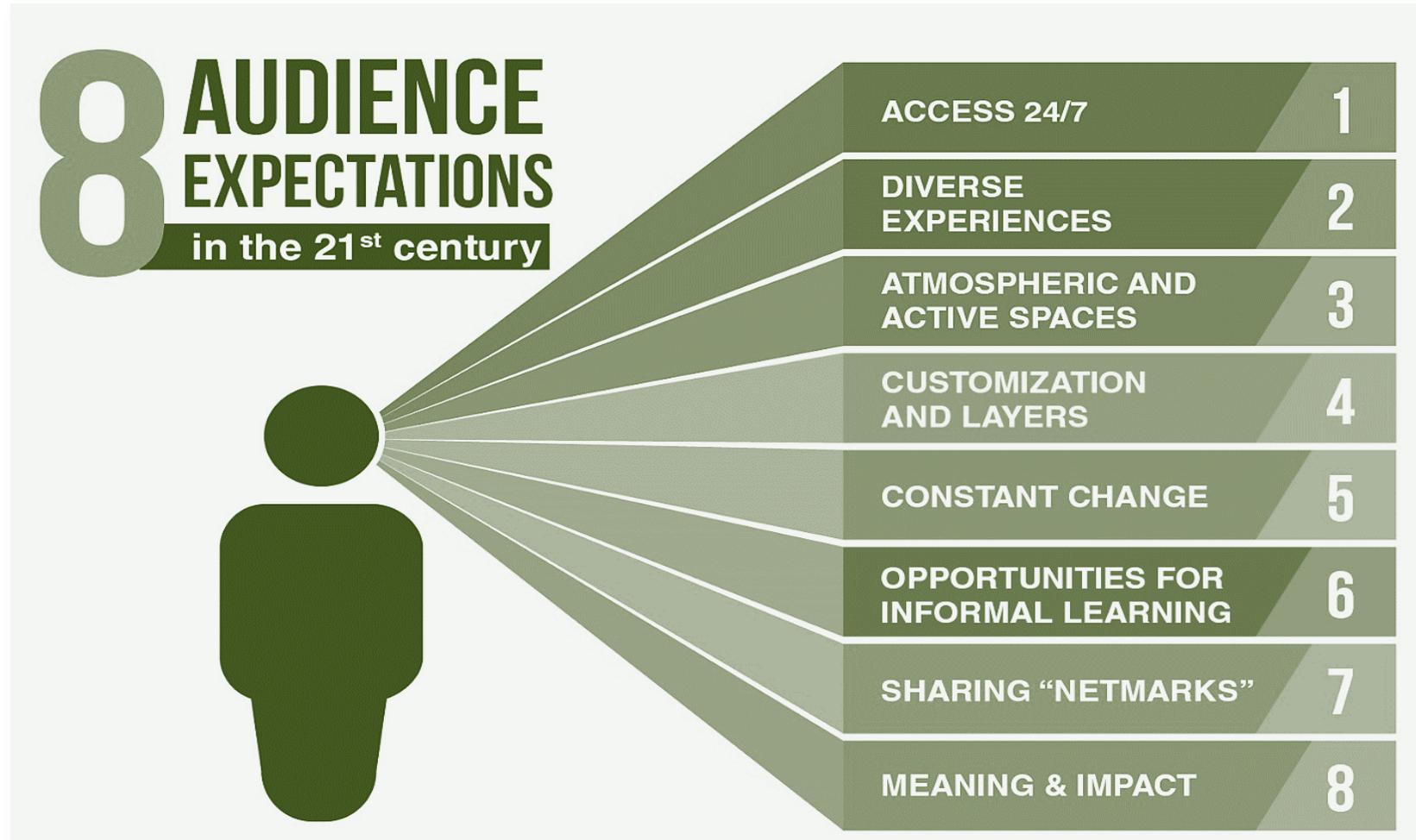


# AFRICAN AMERICAN MUSEUMS..

- **Small and underfunded:** half of facilities are less than 5,000 sq. ft., have three or less full-time employees, and annual operating budgets of under \$200,000.
- **Offer gift shops/stores:** only 40% of African American organizations did not have a gift shop/store.
- **More likely to offer free admission:** 53% offered free admission while 47% charged admission.
- **Closed to the public on Sundays and/or Mondays:** only 34% were open on Sundays, 46% on Mondays.
- **Relatively low attendance levels:** About half reported attendance levels of less than 10,000. Only about 10% reported at least 100,000 annual visitors.
- **Small operating budgets:** Only 14% had operating budgets of \$1 million or more.
- **Rarely have endowments:** Only 17% had any endowment at all, and only 6% had an endowment of \$500,000 or more.

*Source: the Association of African American Museums (AAAM) 2008 comprehensive survey*

# TODAY'S CULTURAL VISITOR



# OVERALL MUSEUM MARKET

Realities of the Museums Marketplace	Art Museum	History Museum or Historical Society	Specialized Museum	Overall 2009 Survey
Sample Size	156	190	73	671
Attendance	44,878	10,000	22,000	26,500
Adult Admission Charge	\$8.00	\$5.00	\$7.00	\$7.00
Operating Income	\$2,379,176	\$260,000	\$602,080	\$1,168,559
<b>Sources of Operating Revenues</b>				
Earned Income as % Total	21.5%	24.0%	33.2%	27.6%
Private Donations %	46.6%	31.0%	37.7%	36.5%
Investment Sources %	18.6%	8.5%	9.3%	11.5%
Government Sources %	13.3%	36.4%	19.9%	24.4%
Endowment	\$9,744,500	\$526,500	\$2,526,508	\$2,825,075
<b>Sources of Operating Expenses</b>				
Operating Expenses	\$2,317,675	\$262,206	\$778,859	\$1,166,000
Staff Salaries as a % of Total Expenses	48.6%	50.8%	39.9%	49.9%
Collections Care as a % of Total Expenses	6.4%	8.5%	10.0%	8.0%
Marketing Budget as a % of Total Expenses	4.4%	2.2%	4.0%	4.1%
<b>Staffing</b>				
Full-time Staff	15	2	5	7
Part-time Staff	9	2	4	5
Staff FTEs	20	3	7	10



# 4 BEST PRACTICE RESEARCH OUTCOMES



# BEST PRACTICE RESEARCH OUTCOMES

- Beacon Municipal Center, Decatur, GA
- California African American Museum (CAAM), Los Angeles, CA
- August Wilson African American Cultural Center, Pittsburgh, PA
- International African American Museum, Charleston, SC



# **BEACON MUNICIPAL CENTER**

**Decatur, GA**

ATTACHMENT B

# BEACON MUNICIPAL CENTER

## Relevance

- Environment: City of Decatur has a population of 27,842 (2010 census), where 42% of the population identify as African American, and 52% identify as white. (2017 American Community survey)
- Community Engagement: the municipal center holds community and public spaces, including a library and gymnasium to connect with the local public.





# BEACON MUNICIPAL CENTER

## Overview

**LOCATION:** Decatur, Georgia

**FOUNDED:** 2015

**FACILITY:** Totaling 84,377 square feet, includes

- a new 35,000 square foot building which houses police headquarters and municipal courts,
- the preservation of 20,000 square feet of the historic 1950's school library and gymnasium for city youth programs, and
- the adaptive reuse of 25,000 square foot of former classroom space as an incubator for non-profit groups and local artists

**COLLECTION:** Heritage exhibits

**BOARD SIZE:** N/A

**STAFF SIZE:** N/A

**TOTAL ATTENDANCE:** N/A

**HOURS:** N/A

**ADMISSION:** Always free

**FINANCIALS:** N/A



# BEACON MUNICIPAL CENTER

## Funding Sources

As the building is run by the municipality, funding is mostly provided by the government, offset by some earned income and rental revenue.

# BEACON MUNICIPAL CENTER

## Facilities

- Site was home to Decatur's segregated African American public schools - Herring Street School, Beacon Elementary, and Trinity High School
- Much of the 33,000 square foot property is a recreation center, with the existing gym, library and school building as a "living museum."
- The original building facades facing the adjacent neighborhood corner were preserved while creating a new gym at the street level.
- A courtyard offering children a sheltered and private place to gather, play, and learn.
- A basketball court and gymnasium.



# BEACON MUNICIPAL CENTER

## Programs



- Heritage exhibits throughout the complex.
- Open houses and tours.
- Community events, performances, and movies on the lawn.
- After school and weekend programs
- Incubator space for non-profit groups and local artists.
- "Sidewalk Saturdays"



# **CALIFORNIA AFRICAN AMERICAN MUSEUM**

**Los Angeles, CA**

# CALIFORNIA AFRICAN AMERICAN MUSEUM

## Relevance

- Environment: Los Angeles has a population of 3,792,621 (2010 census), where 9% of the population identify as African American, 45% identify as minority races, and 52% identify as white. (2017 American Community survey)
- Located in LA's Exposition Park.
- Community Engagement: actively participates in the local community through family programs, art-making, tours, and genealogy workshops. They are particularly focused on creating programs for under-represented communities.





# CALIFORNIA AFRICAN AMERICAN MUSEUM

## Overview

**LOCATION:** Los Angeles

**FOUNDED:** 1977

**SIZE:** 44,000-square-foot facility

**MISSION:** To support the work of under-represented artists of color and to think expansively about the way African American artists have contributed to American culture and the world at large.

**MANDATE:** To research, collect, preserve, and interpret for public enrichment the history, art, and culture of African Americans with an emphasis on California and the western United States.

**COLLECTION:** 4,000 objects in permanent collection

**BOARD SIZE:** 6

**STAFF SIZE:** 14

**TOTAL ATTENDANCE:** N/A

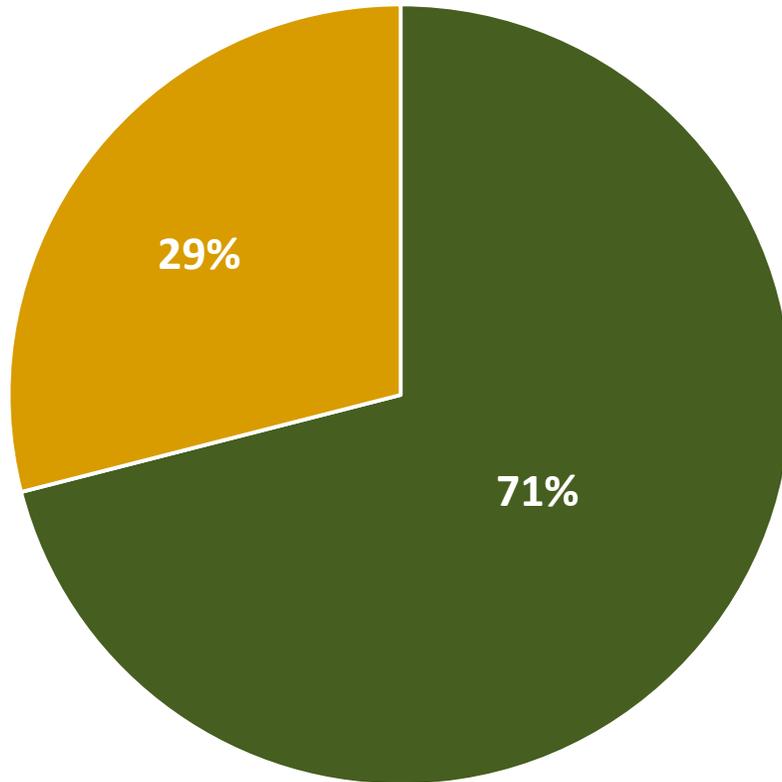
**HOURS:** Tuesday – Saturday: 10 am – 5 pm, Sunday: 11 am – 5 pm

**ADMISSION:** Always free; parking is \$12

**FINANCIALS:** Operating budget of \$3.5 million per year

# CALIFORNIA AFRICAN AMERICAN MUSEUM

## Funding Sources



■ \$2.5 million in Government funding & grants

■ \$1 million in private funding, rental income, and earned income from "Friends of CAAM Foundation"

Total operating budget of \$3.5 million per year

Source:

[latimes.com/entertainment/arts/culture/la-et-cm-california-african-american-museum-charmaine-jefferson-director-20140717-story.html](http://latimes.com/entertainment/arts/culture/la-et-cm-california-african-american-museum-charmaine-jefferson-director-20140717-story.html)

# CALIFORNIA AFRICAN AMERICAN MUSEUM

## Facilities

- A 13,000-square-foot grand lobby with glass ceilings
- A multipurpose 3,000-square-foot conference center
- A café
- A research library
- An extensive outdoor patio area
- Part of the 160-acre site “Exposition Park,” that includes The California Science Center, The Natural History Museum, The Exposition Park Rose Garden, Lucas Museum of Narrative Art (in progress), The Los Angeles Memorial Coliseum, and the Banc of California Stadium.



# CALIFORNIA AFRICAN AMERICAN MUSEUM

## Programs

- Traveling exhibitions
- Talks and workshops
- Docent-led collection tours
- After-hours museum summer nights
- Children's crafts
- Needle-work, sketching, collage and zine-making workshops
- Heritage/community days
- Genealogy workshops
- Art poetry and performances
- Film screenings
- Queensfest 2019 (educating, entertaining, and empowering young creative women of color)





**AUGUST WILSON  
AFRICAN AMERICAN  
CULTURAL CENTER**  
**Pittsburgh, PA**

# AUGUST WILSON CENTER

## Relevance

- Environment: Pittsburgh has a population of 305,704 (2010 census), where 24% of the population identify as African American, and 67% identify as white. (2017 American Community survey)
- Part of the Pittsburgh Cultural District.
- Community Engagement: hosts the public through extensive community programming, art-making, and discussions on race, within dynamic exhibition and educational spaces.





# AUGUST WILSON CENTER

## Overview

**LOCATION:** Pittsburgh, PA

**FOUNDED:** 2009

**SIZE:** 65,000 square feet

**MISSION:** To be a home for the arts, storytelling, learning and exchange around the African American experience and the rich culture of the African diaspora, guided by the enduring truths and essential values evident in the work of playwright August Wilson.

**COLLECTION:** Only temporary exhibitions

**BOARD SIZE:** 9

**STAFF SIZE:** 27

**TOTAL ATTENDANCE:** 75,000 in 2018

**GALLERY HOURS:** Wednesday, Thursday: 11 am - 6 pm;  
Friday, Saturday: 11 am - 8 pm; Sunday: 12 pm - 5 pm

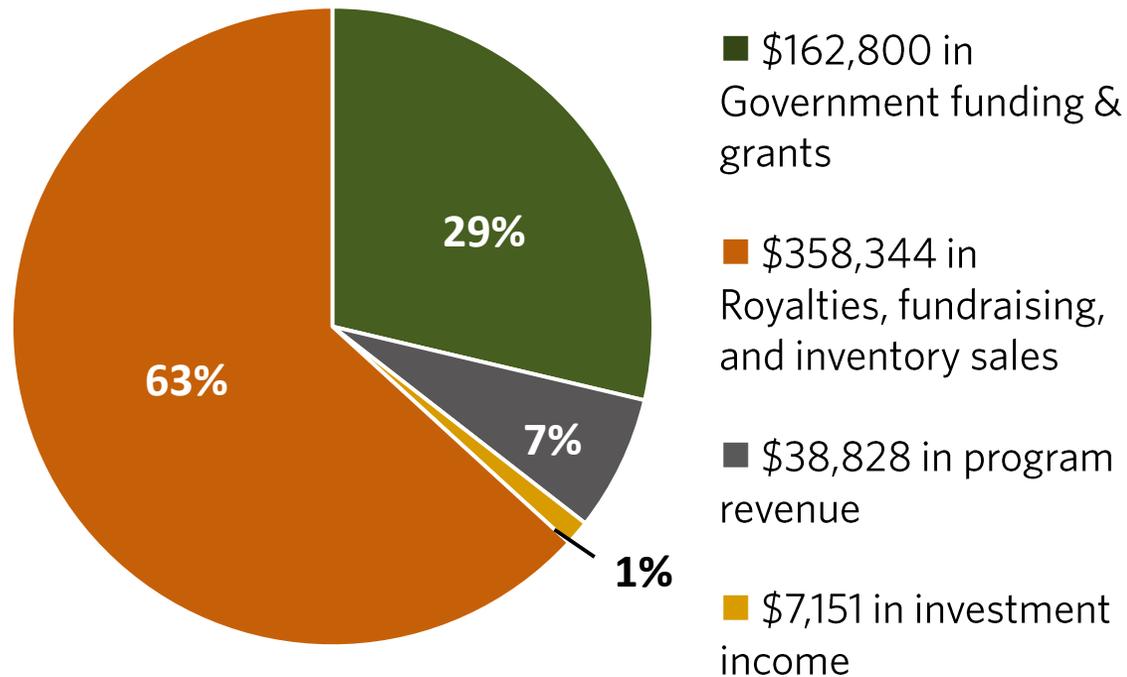
**ADMISSION:** Galleries are always free; performances and events tickets are based on the performing group.

**FINANCIALS:** In 2014, the Center faced bankruptcy, mortgage default and foreclosure. The center was then purchased by a nonprofit consortium consisting of The Pittsburgh Foundation, The Heinz Endowments and the Richard King Mellon Foundation. Had an operating budget of \$2.3 million in 2017.

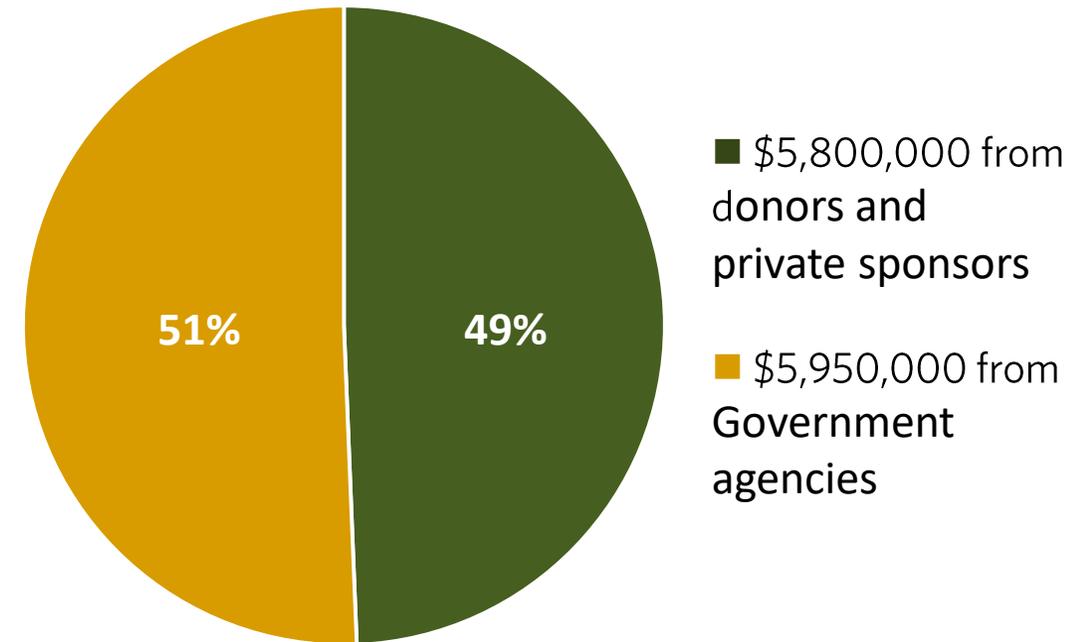
# AUGUST WILSON CENTER

## Funding Sources

2014: Total revenue of \$567,123



2015: Funds received to revitalize center



Sources: Guidestar- AWC-AAC 990 completed in 2015;  
[post-gazette.com/business/2014/11/05/Dollar-Bank-sells-August-Wilson-Center-to-three-Pittsburgh-foundations/stories/201411050250](http://post-gazette.com/business/2014/11/05/Dollar-Bank-sells-August-Wilson-Center-to-three-Pittsburgh-foundations/stories/201411050250)

# AUGUST WILSON CENTER

## Facilities

- Building holds three gallery spaces, a 486-seat performance theater, an education center, and spaces for community programs and events.
- No on-site parking but many parking options in the neighbourhood
- Part of the Pittsburgh Cultural District: 14 blocks of multiple theaters, art galleries, public art projects, urban parks and riverfront recreation spaces. Once a red light district, the Cultural District today attracts over 2,000,000 visitors annually generating an estimated economic impact of \$303 million.



# AUGUST WILSON CENTER

## Programs

- Exhibitions and receptions
- Theater performances
- Artist talks and workshops
- Art-making
- Community programs
- Panel discussions on race
- Poetry and writing workshops
- Book signings
- Youth summer camps
- Concerts and performances (including the Pittsburgh International Jazz Festival)





# **INTERNATIONAL AFRICAN AMERICAN MUSEUM**

**Charleston, SC**

# INTERNATIONAL AFRICAN AMERICAN MUSEUM

## Relevance

- Environment: Charleston has a population of 120,083 (2010 census), where 22% of the population identify as African American, and 74% identify as white. (2017 American Community survey)
- Community Engagement: The site is a combination of public spaces (including many outdoor spaces that can be activated) and exhibition spaces where audiences can participate, including a Center for Family History where visitors can trace their family history.





# INTERNATIONAL AFRICAN AMERICAN MUSEUM

## Overview

**LOCATION:** Charleston, South Carolina

**FOUNDED:** Projected to open doors in 2021

**SIZE:** 33,500 square feet

**MISSION:** To illuminate the influential histories of Africans and their descendants in South Carolina, highlighting their diasporic connections throughout the nation and the world.

**MANDATE:** To commemorate and celebrate the foundational role that Africans and their descendants played in the making of America.

**COLLECTION:** TBD

**BOARD SIZE:** 33

**STAFF SIZE:** 8 (before building opening)

**TOTAL ATTENDANCE:** N/A

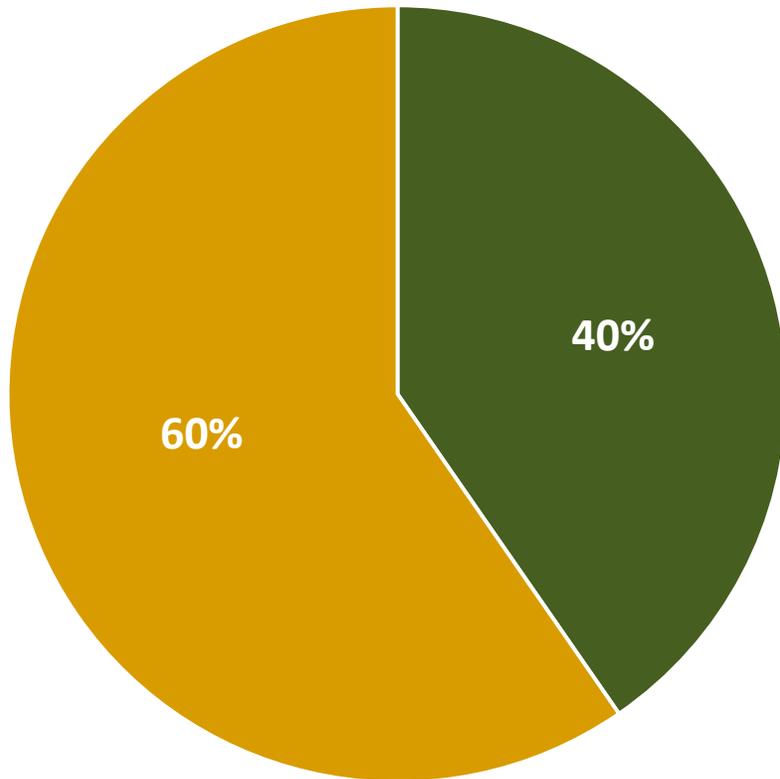
**HOURS:** TBD

**ADMISSION:** TBD

**FINANCIALS:** projected \$5.2 million for opening year

# INTERNATIONAL AFRICAN AMERICAN MUSEUM

## Funding Sources



■ projected Government funding, private contributed income, endowments

■ projected earned income (admissions, memberships, programs, rentals)

**CONFIDENTIAL?**

# INTERNATIONAL AFRICAN AMERICAN MUSEUM

## Facilities

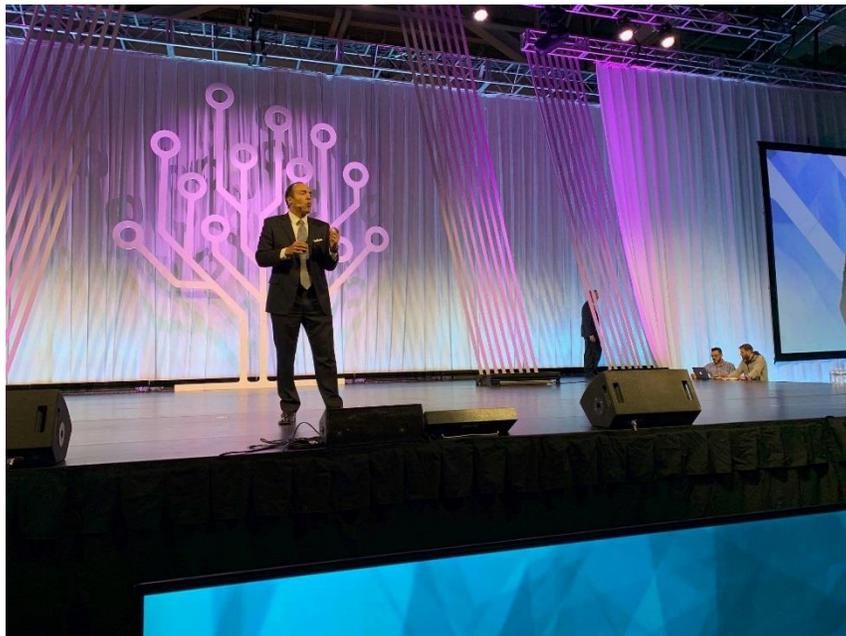
- Building holds various gallery spaces
- Center for Family History including Story Booth
- Social Justice Lab (home to changing exhibits)
- Orientation Theater
- Also includes studio spaces, a café, two public balconies, gift shop
- Outdoor spaces include a Memorial Garden, boardwalk, palm grove, stele terrace, and sweetgrass field



# INTERNATIONAL AFRICAN AMERICAN MUSEUM

## Programs

- Permanent historical exhibitions (Atlantic Connections Gallery)
- Temporary exhibitions
- Film screenings
- Community events
- "Studio Time" workshops
- Lectures and performances
- Dialogue sessions and workshops
- ...More TBD



# SUMMARY OF BENCHMARKS

Institution	Opened	Size	Board Size	Staff Size	Yearly Attendance	Admission Cost	Annual Operating Budget
Beacon	2015	84,377 square feet	N/A	N/A	N/A	Free	N/A
CAAM	1977	44,000 square feet	6	14	N/A	Free	\$3.5 million
August Wilson	2009	65,000 square feet	9	27	75,000	Free	\$2.3 million
IAAM	2021	33,500 square feet	33	8	N/A	TBD	N/A



**5**

**KEY OPERATING  
ASSUMPTIONS**



# **DRAFT MISSION STATEMENT**

**“Our mission is to celebrate, cultivate, and advance the enrichment of the heritage and culture of the Black/African American community in Long Beach and beyond.”**



# KEY OPERATING ASSUMPTIONS

- More than a “museum”— a “cultural center” with a variety of programs and offerings
- “Mission-driven” institution but an emphasis on financial sustainability and some revenue generating efforts. Lean HR structure and support from volunteers.
- The exhibits and programs should focus on the African experience in Africa, America and in Long Beach. They should also honor African Americans who have made contributions to the arts, sciences and society. Exhibits should also display African and African American arts, crafts and music.



# KEY OPERATING ASSUMPTIONS

## Target Audience

- The Southern California region with an emphasis on the greater Long Beach community and beyond
- This cultural center could serve as a central location for strengthening the community as a whole, *educating, creating, entertaining, celebrating, reflecting*, serving as an economic generator and cultural destination for people of all ages, cultures, and backgrounds
- Potential partners include LBUSD, Long Beach City College, CSULB, Long Beach Public Library, and other regional cultural, city and community organizations



# KEY OPERATING ASSUMPTIONS

## Potential Visitor Services or Roles

- Cultural programs and activities for learning and enjoyment
- Preserving and communicating the diverse history of Long Beach and beyond
- A platform to expand civic engagement and provide a safe haven for the community
- A “connector” to other initiatives, institutions and networking opportunities
- A “convener”— place to gather and interact



# KEY OPERATING ASSUMPTIONS

## Potential Types of Cultural Programs

- Permanent exhibitions
- Temporary exhibitions
- Performances
- Dance classes
- Health and wellness
- Workshops and Lectures
- Educational learning opportunities/school field trips
- Professional training/certification
- Research facility
- Space for artists – revenue stream
- Sports & entertainment
- Satellite sites



# KEY OPERATING ASSUMPTIONS

## Facility

- A target size of approx. 40,000 sqf (gross)
- FLEXIBLE
- Including performance space
- Including a resource center
- Including an exhibition/expo space
- Indoor + outdoor spaces



# KEY OPERATING ASSUMPTIONS

## Willingness to pay

- The majority of the people would be willing to pay up to \$10 for entry
- Many would like for it to have an annual membership
- Sponsored admission strategy — e.g., free once per week/month or for visitor type (seniors, students, etc.)



# **ORGANIZATIONAL MODEL & STAFFING**



# AACC ORGANIZATIONAL MODEL

## FTE\* Levels Projected

- Based on benchmarks\*\* from comparables, for a facility of 40,000 sqf and a dynamic program, approximately 17 FTEs would be required
- An additional pool of 100+ volunteers is recommended to supplement staffing functions, especially to help facilitate events and activities

\* FTE stands for Full Time Equivalent = 40hr per week employee

\*\* Comparables have on average 2,381 sqf for every FTE that they employ



# AACC ORGANIZATIONAL MODEL

## Functional Areas

Lean and versatile HR structure, supported by a volunteer network

## Key Roles Recommended (TBD)

- Director
- Programming Coordinator
- Exhibitions Curator
- Collections Manager
- Marketing/Development Specialist(s)
- IT/AV Specialist
- Facilities Manager - operations, maintenance, security, grounds, etc.

# ORGANIZATIONAL MODEL

## Visitor Centricity

- Functions planned with the Visitor Experience in mind
- The different functions work together in an iterative way to ensure that the visitor receives a consistent and “user-friendly” experience from beginning to end
- Interdisciplinary teams rather than separate departments are recommended



# AACC STAFFING SUMMARY

Staffing Costs				
		Year 1	Year 2	Year 3
Average Salary as per benchmarks	\$56,000	100%	103%	106%
Estimated FTEs required	17	\$952,000	\$980,560	\$1,009,120
<b>TOTAL</b>		<b>\$952,000</b>	<b>\$980,561</b>	<b>\$1,009,121</b>
Average Benefits (28%)		\$266,560	\$274,557	\$282,554
<b>Total Salaries, Wages and Benefits</b>		<b>\$1,218,560</b>	<b>\$1,255,118</b>	<b>\$1,291,675</b>



# 6

# ATTENDANCE AND FINANCIAL PROJECTIONS

# AACC ATTENDANCE PROJECTIONS

AACC Attendance Projections	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
<b>Projected Total Attendance (rounded)</b>				<b>62,000</b>	<b>57,000</b>	<b>60,000</b>
<b>Attendance by Main Segment</b>						
Long Beach Residents	70%	80%	80%	43,400	45,600	48,000
Non Residents	30%	20%	20%	18,600	11,400	12,000
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>62,000</b>	<b>57,000</b>	<b>60,000</b>
<b>Attendance by Ticket Category</b>						
Adult (25-61)	35%	35%	35%	21,700	19,950	21,000
Senior (62+)	20%	20%	20%	12,400	11,400	12,000
Youth (13-24)	20%	20%	20%	12,400	11,400	12,000
Child (6-12)	10%	10%	10%	6,200	5,700	6,000
School Groups (unpaid, per person)	15%	15%	15%	9,300	8,550	9,000
<b>Total Attendance</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>62,000</b>	<b>57,000</b>	<b>60,000</b>



# AACC ATTENDANCE PROJECTIONS

## Attendance Considerations

- Year 3 after opening is considered “Steady State” — when operations stabilize, so does attendance
- Attendance projections are very hard to estimate without detailed information on the size of the facility, the location and the programs on offer, at this stage. For this reason, we have conservatively projected **60,000 visitors by Year 3**. An optimistic projection would be on the 100,000+ visitors range, based on benchmarks
- If AACC is able to outperform this projection the financials are likely to improve (although note that more visitors also require more personnel)

# AACC FINANCIAL PROJECTIONS

## Main Revenue and Expense Categories

Table summarizes the main revenue and expense categories observed in comparable institutions and their average weight:

### REVENUES

- Admissions (15%)
- Rentals & Events (15%)
- Food Service Concession (5%)
- Retail Concession (5%)
- Program Revenue (5%)
- Public Contributions (20%)
- Private Contributions (20%)
- Sponsorships (15%)

### EXPENSES

- Salaries, Wages & Benefits (40%)
- Occupancy & Maintenance (18%)
- Programs (17%)
- Exhibitions & Conservation (15%)
- Marketing & Development (5%)
- General & Administrative (5%)



# AACC MAIN EXPENSE CATEGORIES

## Staffing Costs: Salaries, Wages and Benefits

- Staffing Costs are the largest single operating cost category. Usually between 45%-55% of total operating costs
- Therefore, any savings in this area have the largest impact on the financial model. Having a lean and versatile HR structure and support from a pool of volunteers will be key
- Average salary per FTE = \$56,000 as per benchmarks.
- Average benefits projected at 28% over salary.



# AACC MAIN EXPENSE CATEGORIES

## Cultural and Educational Programming Costs

- Highly variable depending on the actual activities carried out at AACC. It is not possible to estimate these accurately at present without having a “Program Plan” in place. Estimates based on benchmarks
- Costs may include: materials, facilitator fees (in the case of workshops or training sessions), artist fees (in the case of performances), purchase of licenses and software, etc.



# AACC MAIN EXPENSE CATEGORIES

## Occupancy and Maintenance Costs

- Building related costs tend to be the second largest operating cost, at around 20% or more of the budget
- The larger the facility the costlier it will be to maintain (environmental standards, renovations, electricity) and to control (security, cleaning, information staff). **Rightsizing** will be key to the project
- Occupancy costs can be projected using a \$/sqf ratio from comparables



# AACC MAIN EXPENSE CATEGORIES

## Exhibition Costs

- Temporary exhibitions: rental fees (if any), graphic design, transportation, installation and dismount, etc
- Permanent exhibitions: exhibition maintenance, conservation of artefacts, rotation of displays, etc
- Highly variable depending on the actual exhibitions calendar of AACC (for example, number of exhibitions on show per year and type).

# SUMMARY EXPENSES & BREAK EVEN

Summary of Attendance, Operating Revenue and Expense Projections	Year 1	Year 2	Year 3	Year 1 %	Year 2 %	Year 3 %
<b>Projected Operating Expenses</b>						
Salaries, Wages, Benefits	\$1,218,560	\$1,255,118	\$1,291,675	56.8%	57.1%	57.0%
Occupancy	\$340,000	\$340,000	\$340,000	15.8%	15.5%	15.0%
Exhibitions	\$55,000	\$80,000	\$80,000	2.6%	3.6%	3.5%
Public and Educational Programs	\$130,200	\$106,875	\$120,000	6.1%	4.9%	5.3%
Collections Care	\$2,000	\$2,000	\$2,000	0.1%	0.1%	0.1%
General and Administrative	\$170,598	\$163,165	\$167,918	8.0%	7.4%	7.4%
Marketing	\$105,400	\$127,680	\$139,200	4.9%	5.8%	6.1%
Retail Cost of Goods Sold	\$23,870	\$23,513	\$26,400	1.1%	1.1%	1.2%
Contingency	\$100,000	\$100,000	\$100,000	4.7%	4.5%	4.4%
<b>Total Expenses</b>	<b>\$2,145,628</b>	<b>\$2,198,351</b>	<b>\$2,267,193</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>
<b>Amount Required from External and Private Sources to Break Even on Operations Each Year</b>	<b>(\$1,470,978)</b>	<b>(\$1,470,876)</b>	<b>(\$1,445,293)</b>	<b>-69.5%</b>	<b>-68.7%</b>	<b>-66.4%</b>

# MAIN EARNED REVENUE CATEGORIES

## Admission Fees

- “Perceived value”

### LOW ADMISSION FEES - PROS

- Wide access for all income levels
- Perception of ownership, public venue, cultural rights
- Repeat visitation is encouraged

### LOW ADMISSION FEES - CONS

- Low perception of value and respect towards the experience
- Overcrowding
- Low potential for revenue generation from admissions

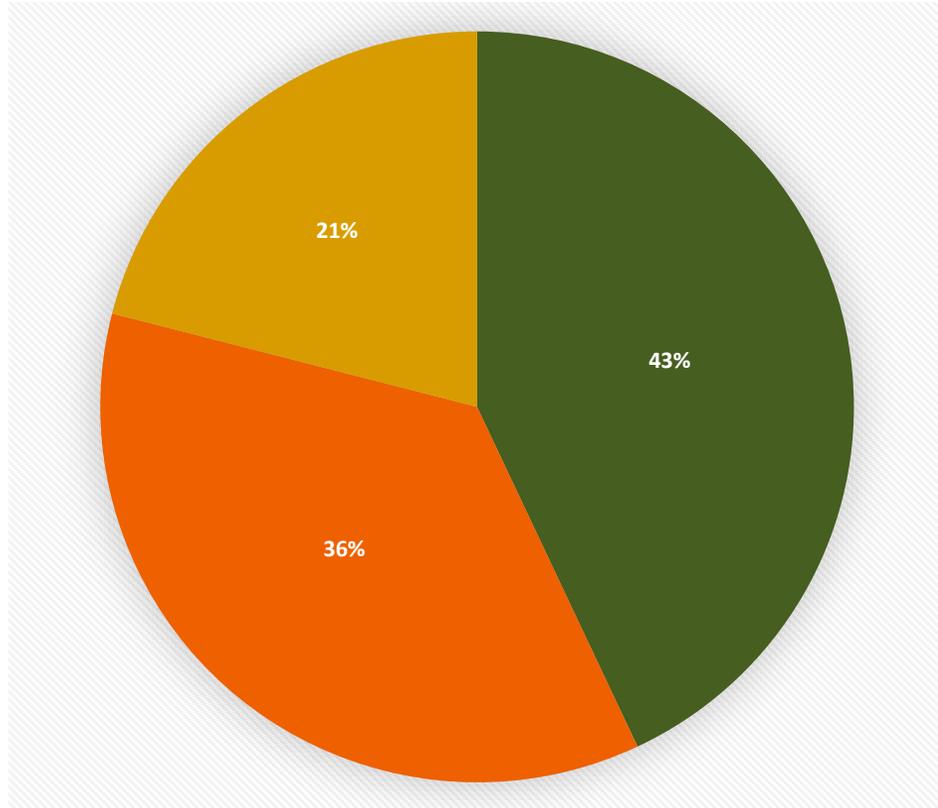
### HIGH ADMISSION FEES - PROS

- High potential for revenue generation from admissions
- High perception of value and respect towards the experience
- Control of overcrowding

### HIGH ADMISSION FEES - CONS

- Barrier to access by low income groups
- Lack of ownership, limitation of cultural access
- Competing options may be more appealing at high price ranges

# AFRICAN AMERICAN BENCHMARKS



- According to last comprehensive survey of Association of African American Museums, the average sources of operating income for African American Museums is:

- 43% private/endowment
- 36% earned
- 21% from government sources.



# AACC FINANCIAL PROJECTIONS

## Funding Structure: Types and Expectations

- Contributed Revenue / Private? → Pursue
- Earned Revenue? → Pursue
- Sponsorships? → Pursue
- Program related Grants? → Pursue
- Government subsidy? → Unlikely
- Endowment Revenue? → Unlikely



# MAIN EARNED REVENUE CATEGORIES

## Admission Fees (tentative)

- General Admission: \$10
- Discounted Admission: \$6
- Annual Membership: \$40

## Events and Rental Fees

- Museums and cultural institutions offer spaces for hire, like lobby, café, events space, amphitheatre, even exhibition galleries
- Revenue is usually projected based on a \$/sqf fee for a rental period of half a day or full day (times # of rentals), as per benchmarks

# AACC SUMMARY OF REVENUES

<b>Summary of Attendance, Operating Revenue and Expense Projections</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 1 %</b>	<b>Year 2 %</b>	<b>Year 3 %</b>
<b>Annual Attendance</b>	<b>62,000</b>	<b>57,000</b>	<b>60,000</b>			
<b>Projected Operating Revenues</b>						
Admissions	\$382,850	\$351,975	\$370,500	17.8%	16.0%	16.3%
Retail Sales	\$43,400	\$42,750	\$48,000	2.0%	1.9%	2.1%
Venue Rental, Catering Commission, Café (net)	\$120,000	\$140,000	\$160,000	5.6%	6.4%	7.1%
Membership	\$20,000	\$40,000	\$50,400	0.9%	1.8%	2.2%
Educational and Public Programs	\$43,400	\$42,750	\$48,000	2.0%	1.9%	2.1%
Fundraising Event (net)	\$30,000	\$50,000	\$60,000	1.4%	2.3%	2.6%
Other Earned Income	\$15,000	\$20,000	\$25,000	0.7%	0.9%	1.1%
Program Grants (Target)	\$20,000	\$40,000	\$60,000	0.9%	1.8%	2.6%
<b>Total Revenue Projected</b>	<b>\$674,650</b>	<b>\$727,475</b>	<b>\$821,900</b>	<b>30.5%</b>	<b>31.3%</b>	<b>33.6%</b>

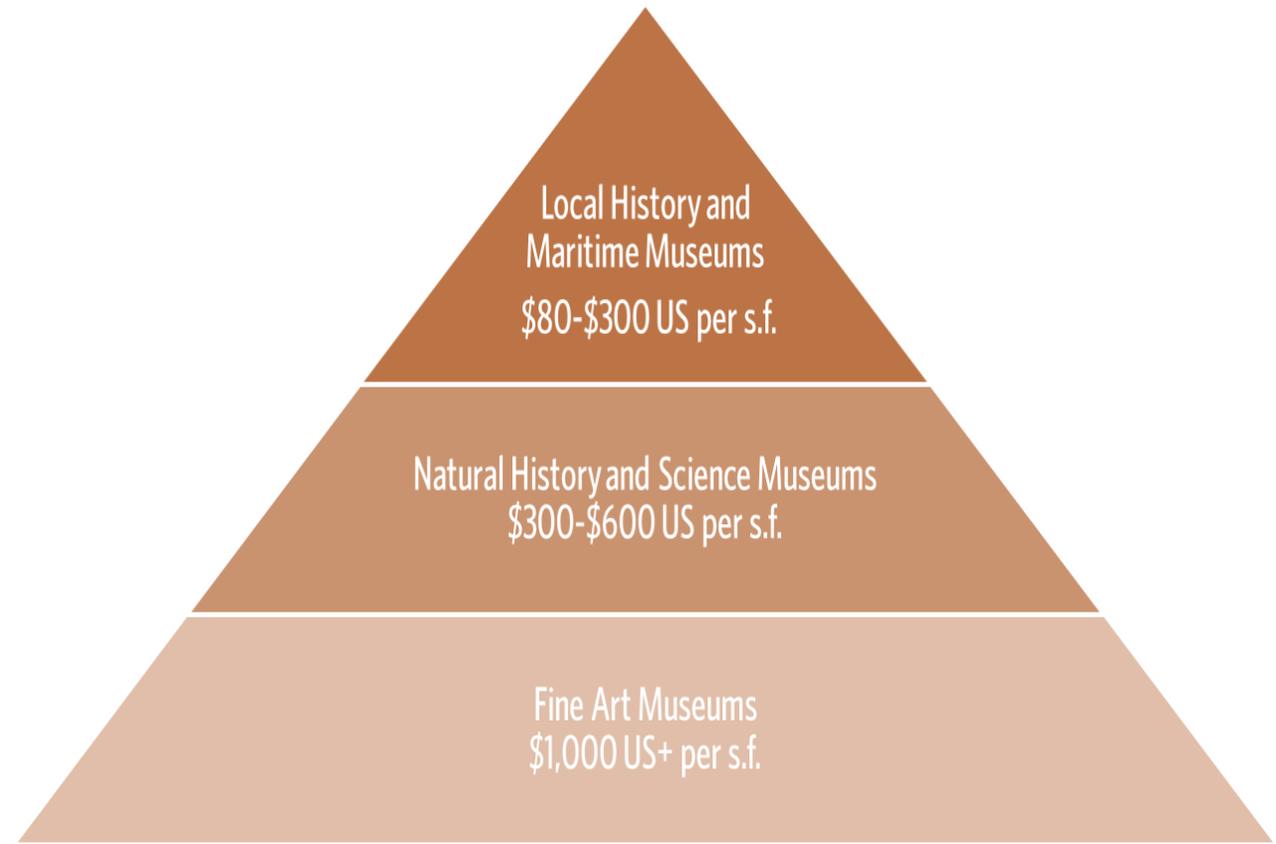


# 7 CAPITAL COSTS (A FIRST APPROACH)

# CAPITAL COSTS

## Construction Cost Ranges

Local museums and cultural centers are in the lower end of the range, as they don't require such strict environmental standards or iconic buildings as Art Museums, nor the high tech required by Science Centers



Source: *Manual of Museum Planning*. Lord, Lord & Martin, 2012



# CAPITAL COSTS

## Cost Distribution

- Hard construction costs amount to approximately 65% of the capital costs of building projects in North America
- Soft costs include design and consulting fees, feasibility studies, ramp-up costs and any non-construction costs
- “Starchitects” can increase construction costs by approximately 50%.

# CAPITAL COSTS

## AACC Capital Costs High Level Estimate Scenarios

Size of the Facility	Construction Costs Low \$95/sqf + 35%	Construction Costs Avge \$226/sqf + 35%	Construction Costs High \$357/sqf + 35%
20,000 sqf	\$2.9M	\$6.9M	\$11.0M
40,000 sqf	\$5.8M	\$13.9M	\$22.2M



8

**BRINGING IT ALL  
TOGETHER**



# SUMMARY

## This Institutional Plan projects that AACC will...

- Have an Operating Budget per year of around \$2.2M
- Require 17 FTEs to operate, supported by volunteers
- Be visited by around 60,000 people per year
- Be able to generate a third of its revenue through earned revenue sources. The remaining 66% will need to be covered by external sources, including contributions, donations and sponsors
- AACC Capital Costs High Level Estimate Scenarios:  
20,000 to 40,000 sf, will cost \$11-22.2 Mil\*

Note: All projections in this Study are for an assumed facility of 40,000 sqf. Changes to the size of the facility will result in changes to all other parameters.

\* Using the RSMeans historical cost index



# NEXT STEPS

- Institutional Foundation documents – CA public benefit corporation and IRS exemption (501c3)
- Fundraising and communications strategy and implementation
- Content/program strategy and ongoing community engagement



# THANK YOU

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