

African American Museum & Cultural Center

100% Master Plan | December 6, 2023









“We can show our authenticity in a beautiful way, and our accomplishments as a culture. I want my daughter to walk away from this museum and proclaim, ‘Mommy, they all look like me and did amazing things.’”

Community Engagement Participant

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Acknowledgements

This Master Plan was prepared by G&A for the City of Las Vegas, in collaboration with Barber & Associates LLC, FordMomentum! and SUMNU Marketing. We gratefully acknowledge the valuable input from Claytee White, Professor at UNLV; Carmen Beals, Associate Curator and Outreach Director Nevada Museum of Art; Jamie Giellis, consultant; and the Las Vegas Westside Community.

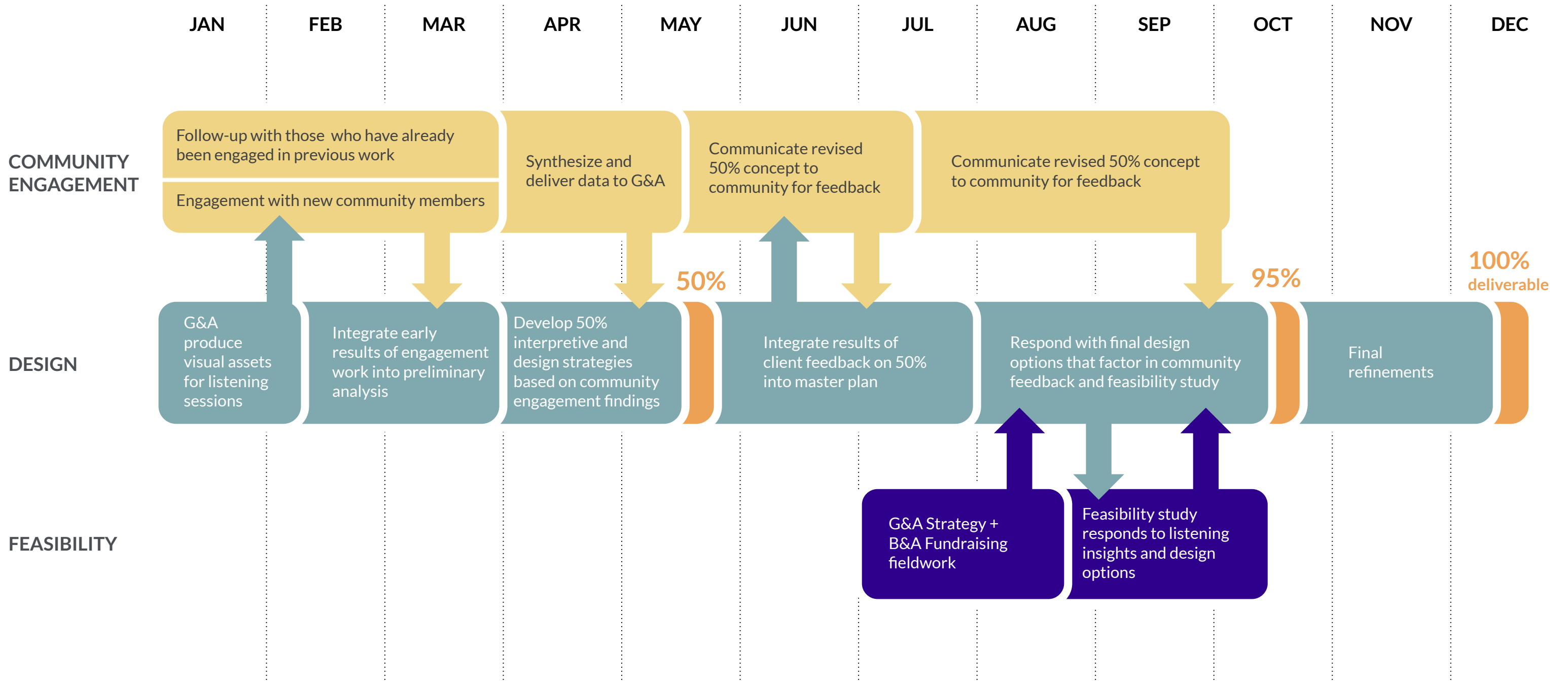
Purpose of this deliverable

This 100% Master Plan deliverable represents the sum of the work completed for the Interpretive Master Plan and Feasibility Study for the African American Museum and Cultural Center.

This document outlines the findings from the **community engagement**, as well as proposed **design, storytelling, and experience options** for your consideration.

The intention behind this document is to pique the imagination and provide the basis upon which the African American community and the City of Las Vegas can together move forward with the design and planning of this new African American Museum and Cultural Center.

Our Process



Connecting with the Community

Building on the momentum and community input from an initial phase of engagement in 2021, Ford Momentum! completed two additional phases of community engagement to broaden the participant base and deepen specificity for defining the future African American Museum and Cultural Center.



“[Create] a space for gathering, reflecting, and stories, which is inclusive, larger-than-life, long-standing, and made specifically for Black people in Las Vegas.”

Community Engagement Participant

Phase I Overview

Overview & Scope

To ensure that the museum and cultural center represent authentic Black voices in the region, FordMomentum! and SUMNU Marketing spoke with local experts about their specific knowledge on how the museum will be successful, culturally representative, and sustainable.

Audiences

- The primary audience were leaders and subject matter experts in the region who are adept at history, finance, museums and entertainment, and culture.
- The secondary audience were civic leaders, entertainers, and residents who are peer engaged with the Historic Westside.
- The tertiary audience are persons and organizations that can inform policy, support the acquisition of resources, and/or improve the inclusion of geographic resources.



Phase I Synthesis of Results

Include the history of Las Vegas, but make it relevant to the present.

- Include the **impact local people made** to make Las Vegas successful.
- Create something **so exclusive** it cannot be experienced anywhere else.
- **Be bold in addressing** how the African American community's investment in Las Vegas impacted its global success.

Create a venue for **Black cultural expression**.

- **Embrace the diversity of all cultures** and how they intersect here, and create public shared spaces for people to gather.
- Showcase food, art, events, and how Las Vegas **inspires people around the world**.
- Give people an opportunity to see and experience themselves as a part of our community; **give them the star power** only Las Vegas can certify.

Celebrate African American voices and experiences.

- Include and **support Black influencers** in the preparation stage. There should be Black consultants, architects, and skilled experts because there are variables about Black culture that don't translate into the "mainstream" narrative.
- Create **multiple streams of revenue** in ways that strengthen local resources, public citizenry, and circular economic development to secure a sustainable future for the museum and cultural center.

Phase II Overview

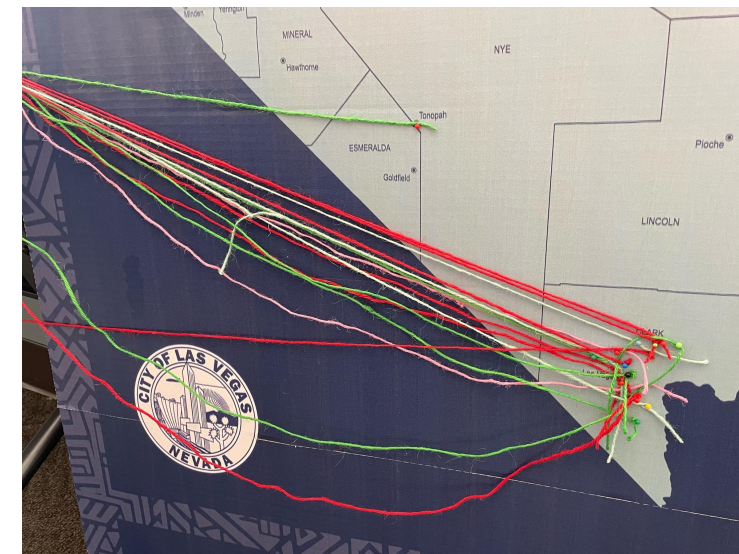
Overview & Scope

Phase II engagement built upon the listening sessions and qualitative interviews conducted in Phase I through in-depth exploration into the BIG IDEAS presented by G&A. The BIG IDEAS are centered around 3 core themes:

- Include the history of Las Vegas, but make it relevant to the present
- Celebrate African American voices and experiences
- Create a venue for Black cultural expression

Audiences

- The primary audience were the leaders and subject matter experts we engaged in Phase I.
- The secondary audience were the general public in areas with large concentrations of African American, Hispanic and Indigenous residents.
- The tertiary audience are persons who could not attend any of our events in person, but were willing to participate in an online survey.



Phase II Activities

Activity 1: Migration

- Tell us your migration story. Where did you come from?
- What stories and innovation leave Las Vegas?
- What Black impact happened in the state of Nevada?

Activity 2: Storytelling

- Share your story to be stored in the U.S. Library of Congress National Archives (StoryCorps)

Activity 2: Inform the Experience

- Inform what you'd like to see in a museum and cultural center for Las Vegas
- Select favored options from experience vision boards, or offer new ideas that aren't shown.



Phase II Results

Activity 1: Migration

- Families were represented from 20 states
- Participants addressed years between 1950 and the present
- A minimum of 2 generations were recorded as native to Las Vegas since their migration from other states.
- Top three reasons for their migration were job security, military, retirement

Activity 2: Storytelling

- 14 StoryCorps interviews
- 34 on a waiting list, or expressed interest in participating in interviews

Activity 2: Inform the Experience

- More than 260 people participated in the design preference activities, both in person and via the digital survey.
- We asked residents to provide their input and feedback on 6 boards that feature 9 experience components.



Visitor Experience Strategy

The new African American Museum and Community Center will bring new insights and energy to a familiar American story—to create an experience that could only exist in Las Vegas.

God is good. God is great. We thank Him for this food everyday.



“Whatever is done, it must provide upscale entertainment, safety (emotional, physical, and ability to defy anti-Black stereotypes), and protect Black identity and creativity.”

Community Engagement Participant

The Big Idea



This is not a history museum, it is **a museum of Now**, shaped by the history and experiences of African Americans in Las Vegas.

This is a place to reflect on what brought us here and how we can collectively shape the future.



This is a place that is **alive with Black cultural expression.**

Las Vegas is about big, bold experiences and statements, and it's time for the African American experience to get the proper Las Vegas treatment.



This is a place **shaped by African American voices** and experiences.

From the planning to the operation and staffing of the institution, provide the opportunity for people to see themselves reflected as a diverse but recognized community, imbued with the star power which only Las Vegas can confer.

Shaping the Storytelling: Interpretive Strategy

The African American experience is central to the story of Las Vegas.



Las Vegas history is now; the city is young compared to other American cities, springing up seemingly overnight and promising a sense of freedom from the past. Its history is short and recent, still fresh in the memories of living residents, yet it already feels fleeting and easily lost, as the younger generation is unaware of this history.

We have an opportunity to shape the future of this city and this community.



African American culture provides an opportunity to explore a different side of Las Vegas than what many outsiders are familiar with. This culture is both indelibly a part of—but also a counterpoint to—the glitz and glamor that people associate with the city; African Americans have played key roles but have been historically relegated to the margins, culturally, economically, and spatially.

We have an opportunity to counteract that marginalization.



Las Vegas is a place apart, where people come to find their voice, reinvent themselves, and transcend the constraints of their personal or social histories. This is especially true of African Americans, who came here to start anew, in search of opportunities they didn't have elsewhere, and to achieve a sense of sovereignty. In doing so, they helped create Las Vegas.

We have an opportunity to re-center and tell the true stories of African Americans in Las Vegas' history.

Shaping the Experience: Design Approach



A MUSEUM
OF NOW

Create a place where the **present is in dialogue with the past**, where we honor the legacy of those who made this place while continuing to shape it into something new.



ALIVE WITH BLACK
CULTURAL EXPRESSION

Create an experience with rich **visual, emotional, and sensory** associations with Black culture.



SHAPED BY
AFRICAN AMERICAN VOICES

Create an **instantly recognizable**, big and bold architectural statement to establish a national destination which is also firmly rooted in the African American community of Las Vegas.

Visitor Journey components

1. Gather to Begin

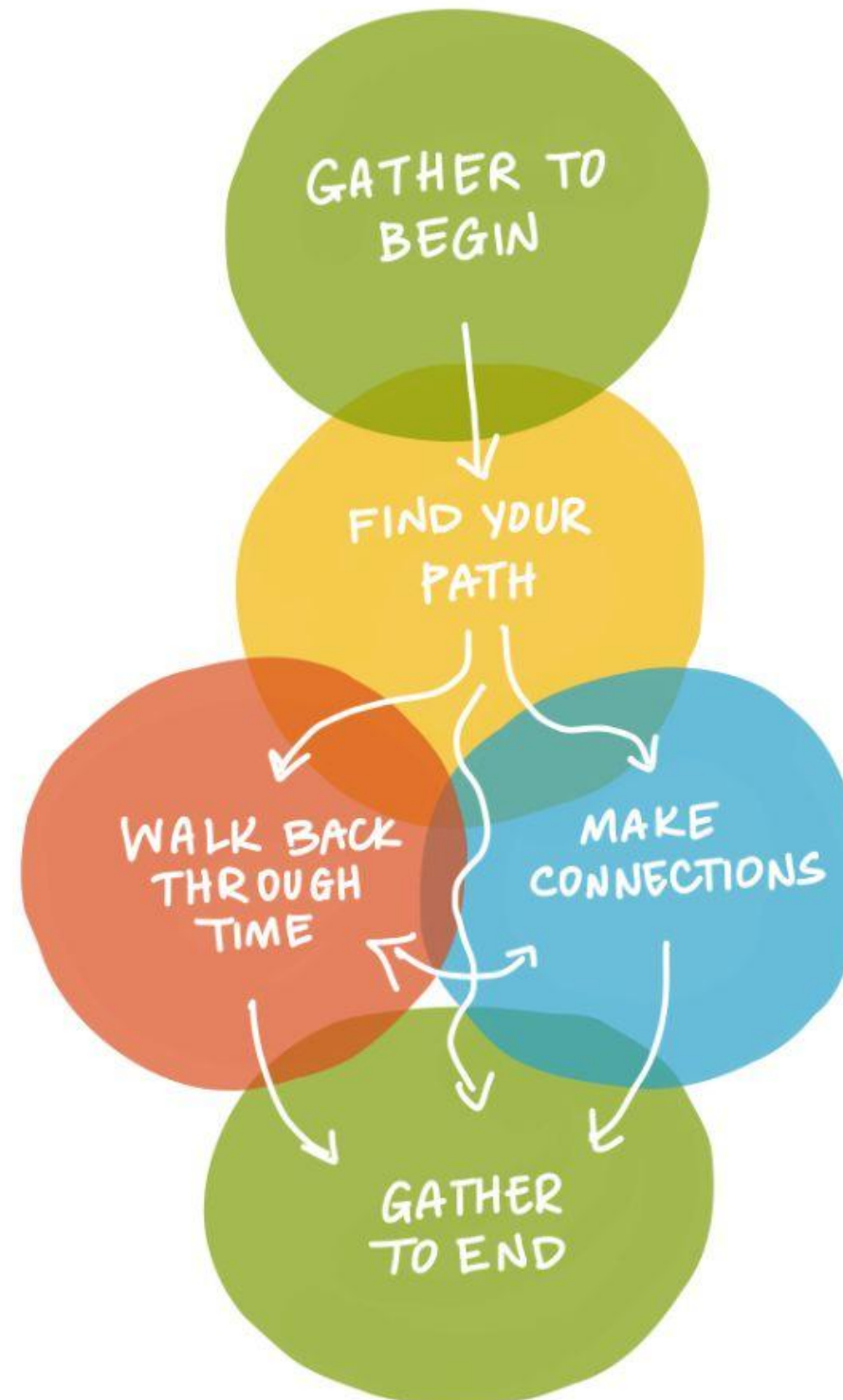
Enter into a spacious, multipurpose atrium, where you can pause, relax, socialize, and enter into a more contemplative mindset.

3. Walk Back Through Time

Enter into an immersive, sensory evocation of the past, featuring voices and iconic moments from the history of Las Vegas and the Westside.

5. Gather to End

Exit into a space of relaxation, celebration, and release, which may be accessible to the community-at-large as an outdoor gathering area.



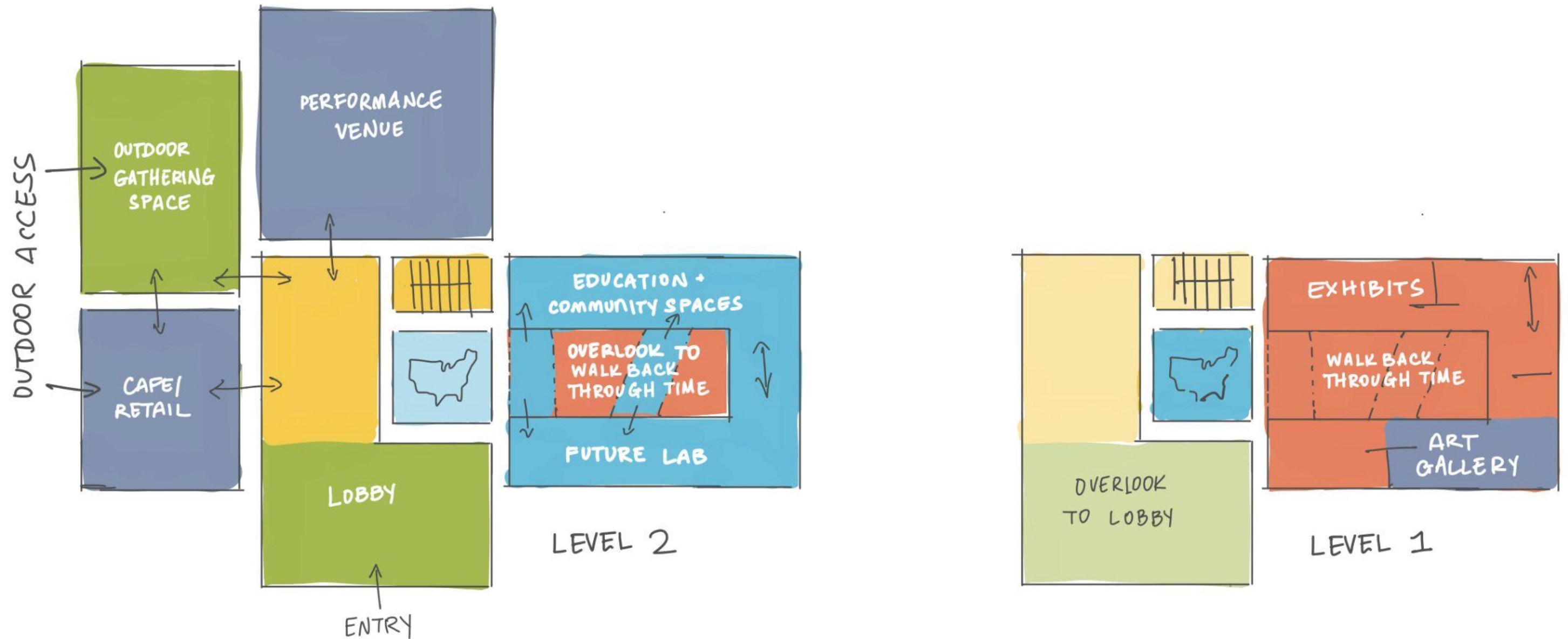
2. Find Your Path

Choose from any number of ways to begin and sequence your experience, depending on your interests and intentions.

4. Make Connections

Explore connections between the present and the past by following themes from history into the present day - and imagine future possibilities.

Conceptual Spatial Configuration



Visitor Journeys



Explorer

Motivated by curiosity and a desire to know more about history

- Arrive in spacious gathering area
- Pass through immersive evocation of the past
- Participate in a public program
- Relax and release in a social gathering area

OUTCOMES Learn about the past and gain a new appreciation of the sacrifices and achievements of those who came before us



Experience Seeker

Motivated by a desire for new and exciting experiences

- Arrive in spacious gathering area
- Attend a performance
- Sample local cuisine
- Engage with the future
- Relax and release in a social gathering area

OUTCOMES Be inspired by the creativity and vitality of the African American community



Changemaker

Motivated by a desire for personal growth and/or social change

- Arrive in spacious gathering area
- Engage with the future
- Participate in a public program
- Pass through immersive evocation of the past
- Relax and release in a social gathering area

OUTCOMES Gain new skills, get motivated and inspired to contribute to your community



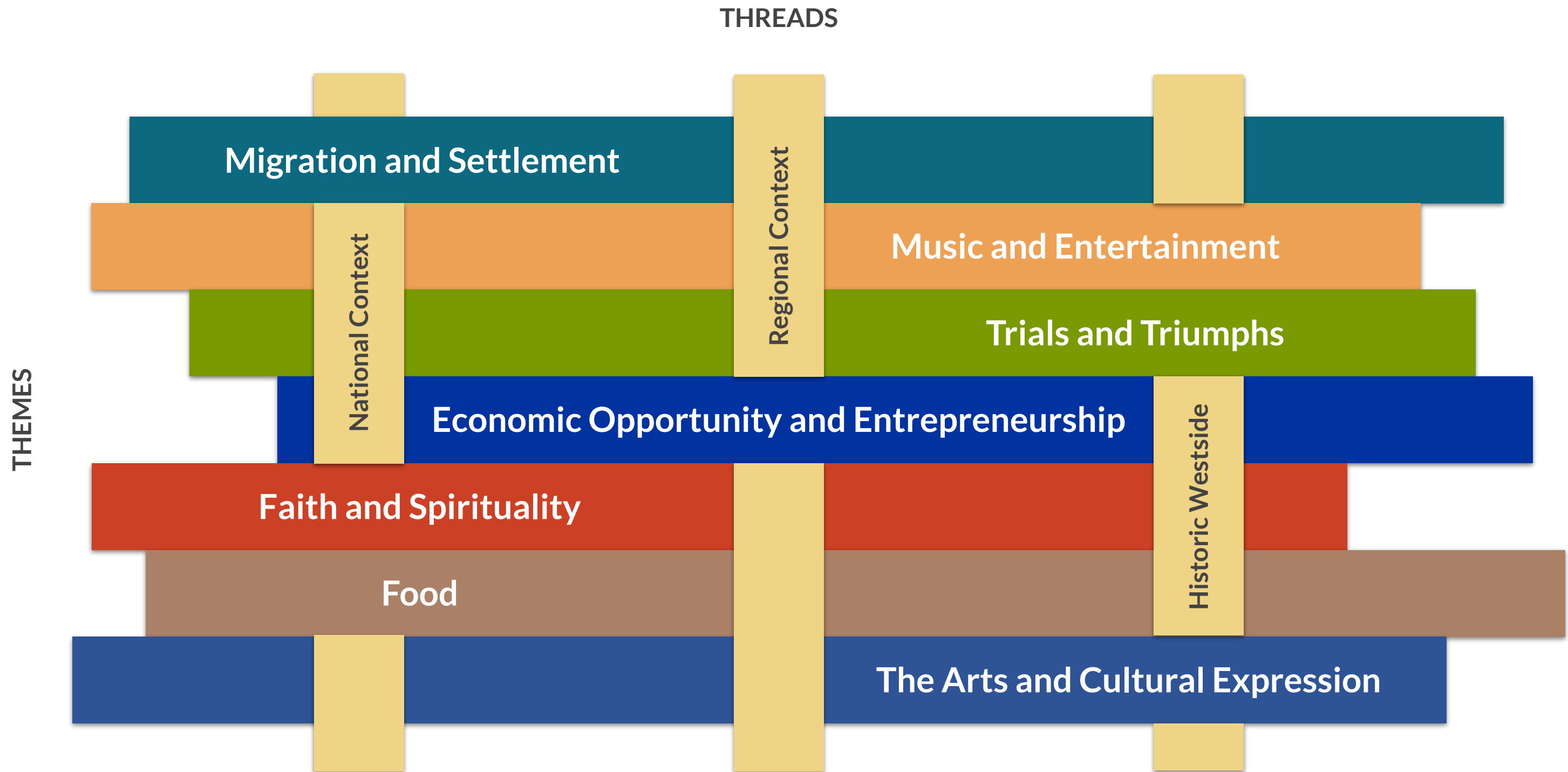
Neighbor

Member of the community who seeks local amenities and gathering spots

- Learn about and engage with museum programs in the community
- Relax and release in a social gathering area

OUTCOMES Connect to other members of the community; gain access to nearby educational, social, and recreational amenities

Interpretive Approach

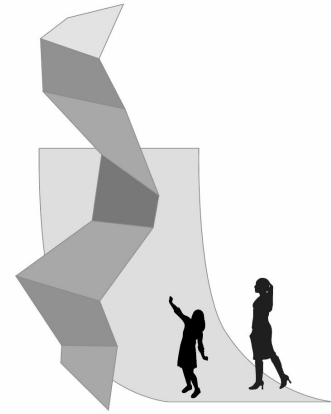


Design Approach: Shaping the Experience

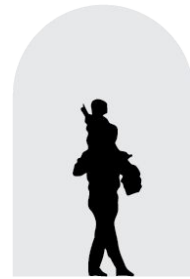
The following pages offer visualizations to shape the experience of the new African American Museum and Cultural Center.

These are not intended to show the proposed design of the building, but rather to help imagine the potential look and feel of the various experience components.

Experience Components



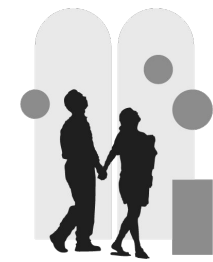
1 Iconic Exterior



2 Entryway



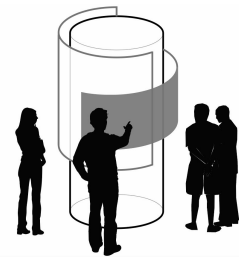
3 Exploration of History



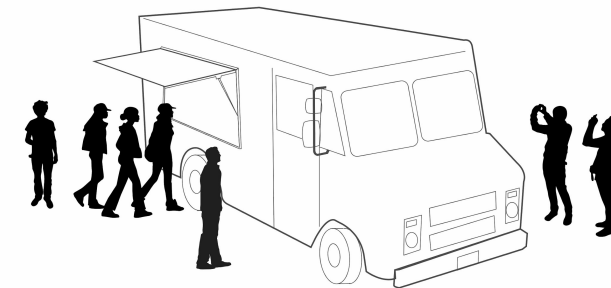
4 Focus on the Future



5 Cultural Center
Performance Venue,
Art Gallery, Education &
Programming Spaces

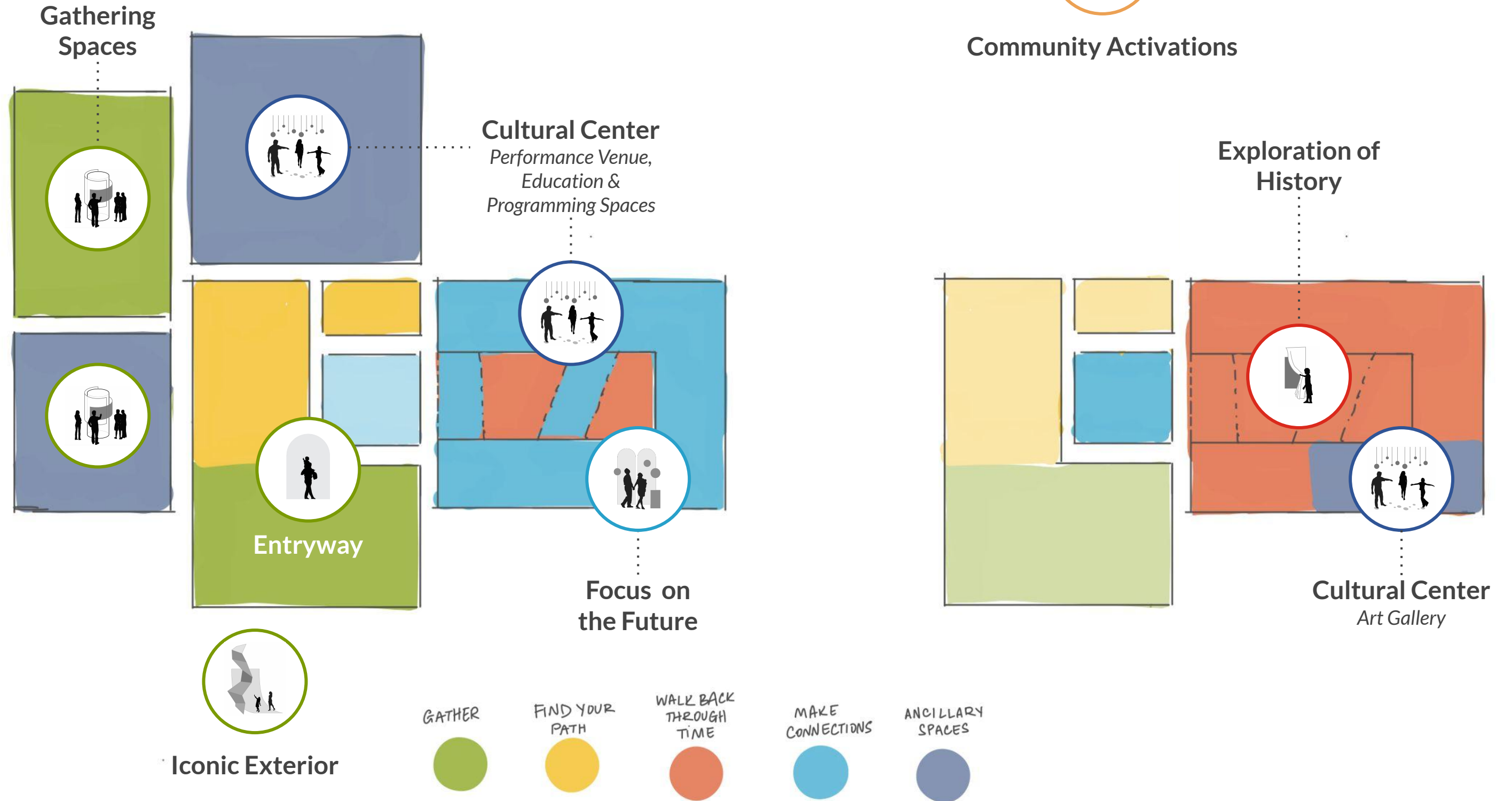


6 Gathering Places



7 Community Activations

Experience Components





Iconic Exterior

A bold, instantly recognizable design feature, establishing the site as an essential Las Vegas landmark while reflecting and referencing Black culture.

WE HEARD...

BECOME A LAS VEGAS LANDMARK

Neon, Vibrant, Iconic
Rising out of the desert

REPRESENT THE PEOPLE

Big, bold, and proud on
the face of the building

CONNECT WITH LOCAL HISTORY

Historic Westside, Moulin Rouge,
Jackson Ave.

UNIQUELY AFRICAN AMERICAN

Color, Pattern, Culture, Music
Sound, Smell, Taste, Feeling

ICONIC EXTERIOR

An Integrated Campus

Not just a building—create a campus complex which anchors the neighborhood, integrates into the existing urban fabric, accommodates a diversity of spaces and programs, and creates a true destination for Las Vegas residents and visitors alike.



MUSEUM ▲
CAFE ▲
PERFORMANCE CENTER ▲



An Integrated Campus



Incorporate oversize images of real people on the facade of the building



Include characteristics inspired by African-American architecture and design

WE HEARD:

“Include Afro-color stained glass windows, and a **building that will grasp at your soul as an African American** as soon as you enter.”
From Community Engagement Workshop



WE HEARD:

“**We can incorporate real people:** the front of the house workers and the Hoover dam workers on the facade. The workers from the mine in Henderson. The Area 51 workers and the black hotel staff.”
From Community Engagement Workshop



Draw on the distinctive characteristics of Las Vegas architecture: neon, bold colors, etc.



Entryway

A grand, welcoming space which provides a sense of calm and security and feels distinctly African-American through the incorporation of visual and textural characteristics, colors, and motifs. This is a space to relax and contemplate, while also feeling lively, with areas for gathering, socializing, and participating in activities.

WE HEARD...

YOU ARE WELCOME HERE

A space which exudes a sense of warmth and welcome

A SAFE SPACE

A sense of comfort and belonging for Black people immediately upon entry

MAKE IT GRAND

An impressive, spacious entry experience which provides an atmosphere of grace and class

WELCOMING ENTRYWAY

A Welcoming Space

A space to relax and contemplate, which also feels alive and vibrant, with areas for gathering, socializing, and participating in activities.



A Welcoming Space



Open spaces for public use and events are integrated into the architecture to connect the spaces to the larger community.



Gathering spaces can be used for formal—or impromptu—performances

WE HEARD:

“Create a space for **gathering, reflecting, storytelling**; make it larger than life, and made specifically for black people in Las Vegas.”

From Community Engagement Workshop



A large interactive map shows where people came from, allowing visitors to draw or otherwise register their own geographic history.



Exploration of History

A space devoted to exploring the history of African Americans at several scales: national, regional, and local. This area will explore how the nation's history and culture impacted the African American community in Las Vegas and vice-versa.

WE HEARD...

GET IMMERSED IN THE PAST

Journey back in time,
create visceral experiences

TELL THE REAL STORY

Honor the sacrifices,
celebrate the achievements

MAKE IT PERSONAL

Showcase individual voices
and real experiences

EXPLORATION OF HISTORY

Get Immersed in the Past

A journey through historic streets or landmarks of the past designed to evoke the sensory experience of the Westside's history.



Get Immersed in the Past



Thematic galleries

Explore the future in overhead walkways

Personal history stations

WE HEARD:
“...Recreate streets, the feel of the Westside in its heyday, a typical home on the Westside as it would've been.”
From Community Engagement Workshop

Get Immersed in the Past



Browse through a digital guestbook from the Carver House and hear people's stories.



Signs and other landmarks provide a sense of being in a particular place and time.



Projections on the wall create a sense of a dynamic streetscape from the past.



WE HEARD:

"If you thought for one minute the Westside was boring, you were so badly mistaken. That's what surprised people. There were so many Cadillacs on the street and people walking back and forth dressed to the nines."
UNLV Professor Claytee White

Make it Personal

Oral history stations

Feature video/audio recordings showcasing both well-known figures in Las Vegas history as well as voices of everyday Las Vegas.



LISTEN to people's stories, read quotes, see images of places and objects mentioned in the stories



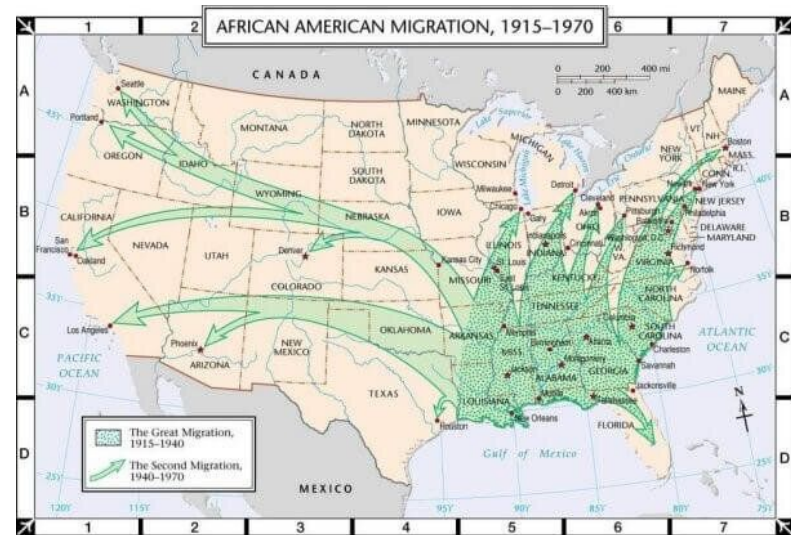
WE HEARD:
"Show don't tell. Use photographs and **make things interactive.**"
From Community Engagement Workshop

Make it Personal

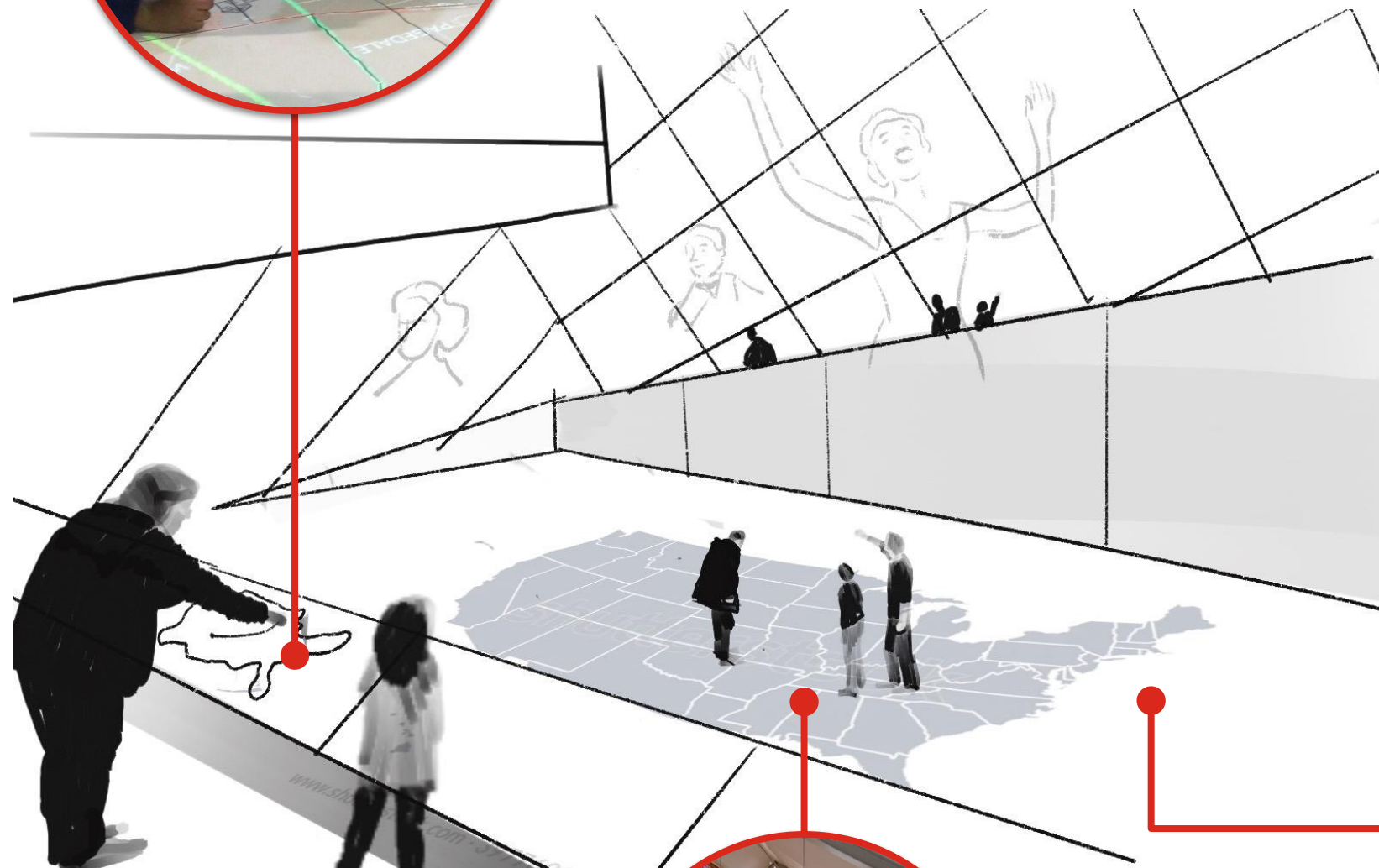
“Our Journeys” Interactive mapping

A large interactive map shows where people came from, allowing visitors to draw or otherwise register their own geographic history.

The experience mixes historic data-based interpretation with crowdsourced information from visitors.



CONTRIBUTE information and see visitor generated content

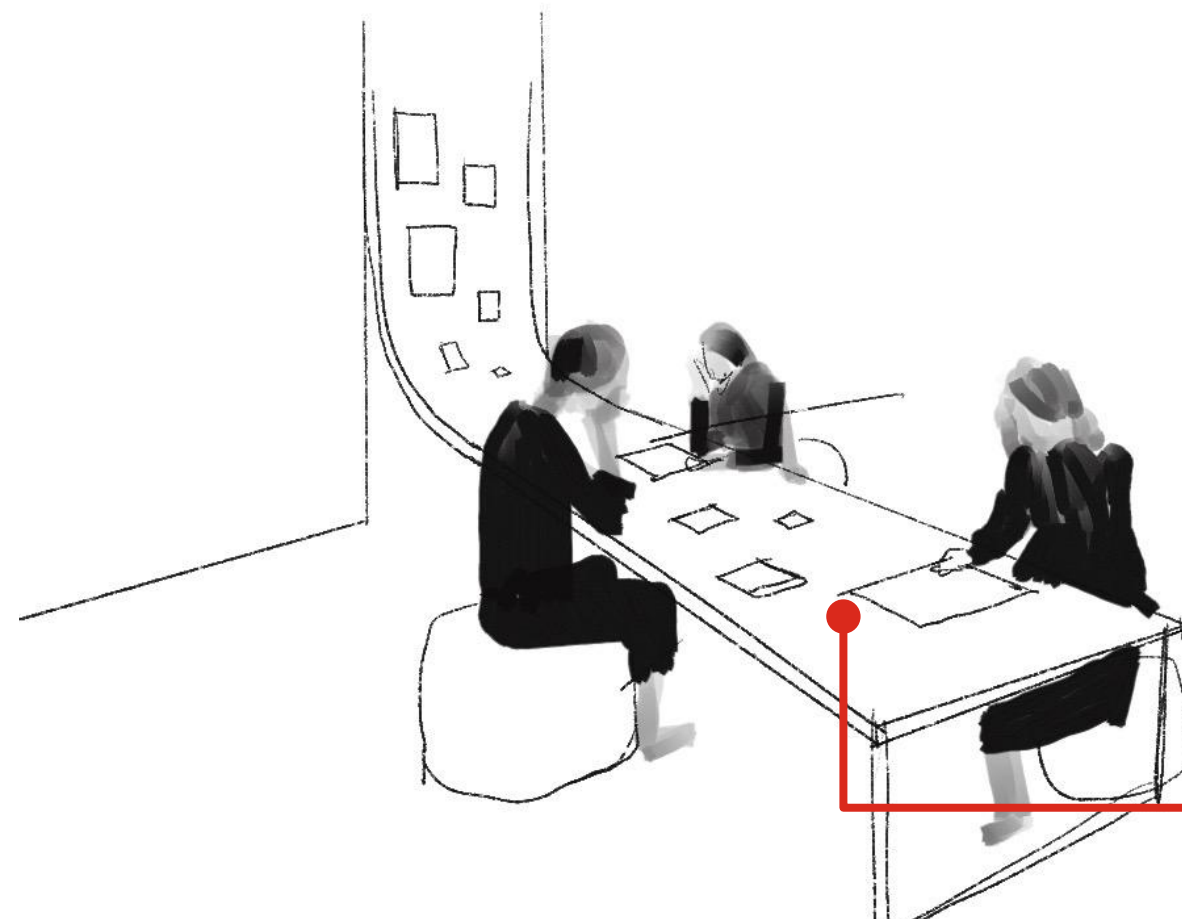


EXPLORE family journeys

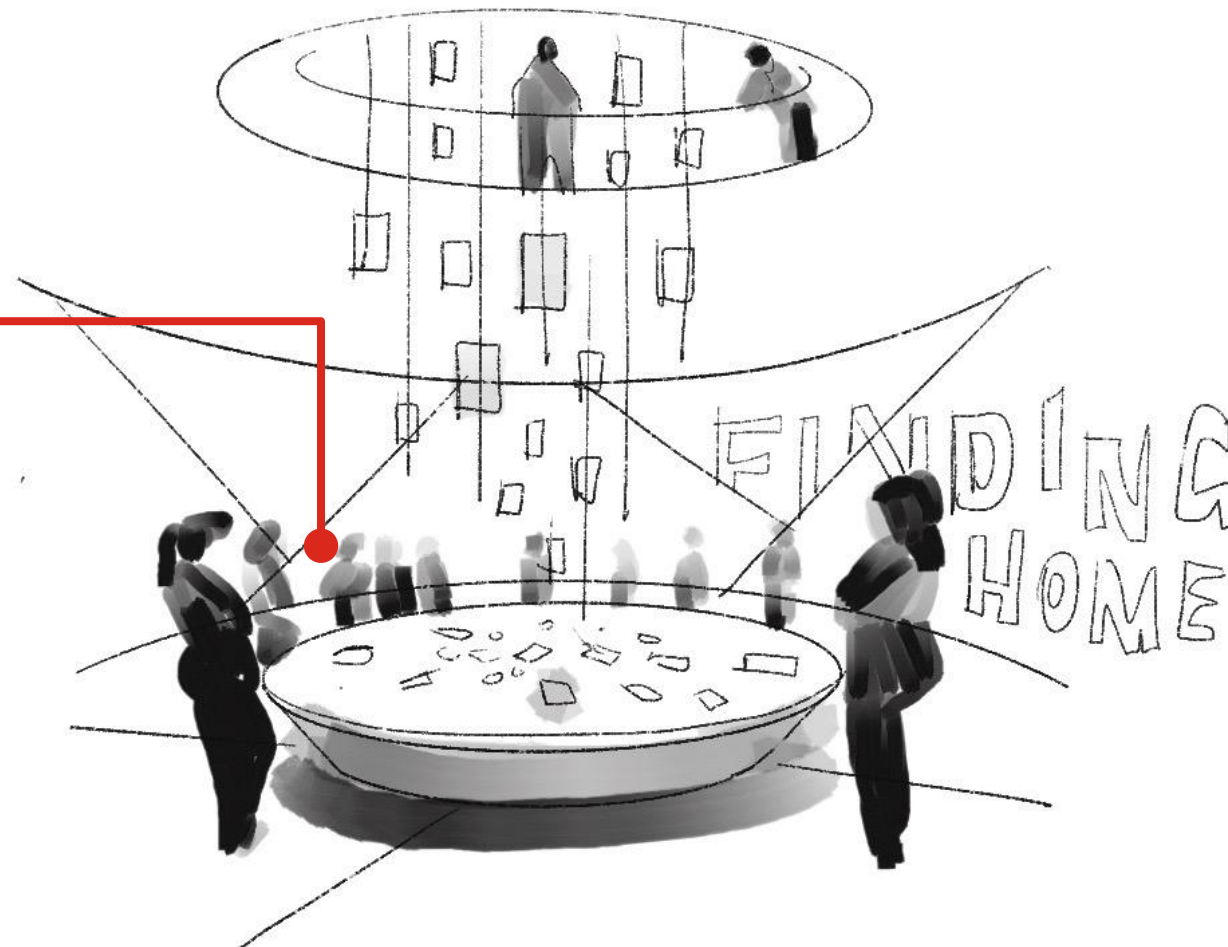
Make it Personal

Virtual Collection

Explore and add to a virtual collection of personally meaningful objects or images which may be juxtaposed or integrated with physical objects that are part of the permanent exhibition.



SHARE your own stories and explore other visitor generated content



Tell the Real Story

Who Built This City?

Honor the legacy of the individuals who came to Las Vegas from elsewhere, in search of a better life, and who made Las Vegas what it is today. Explore the stories of miners, construction workers, military and defense contractors, teachers, entertainers, businessmen and women, etc.

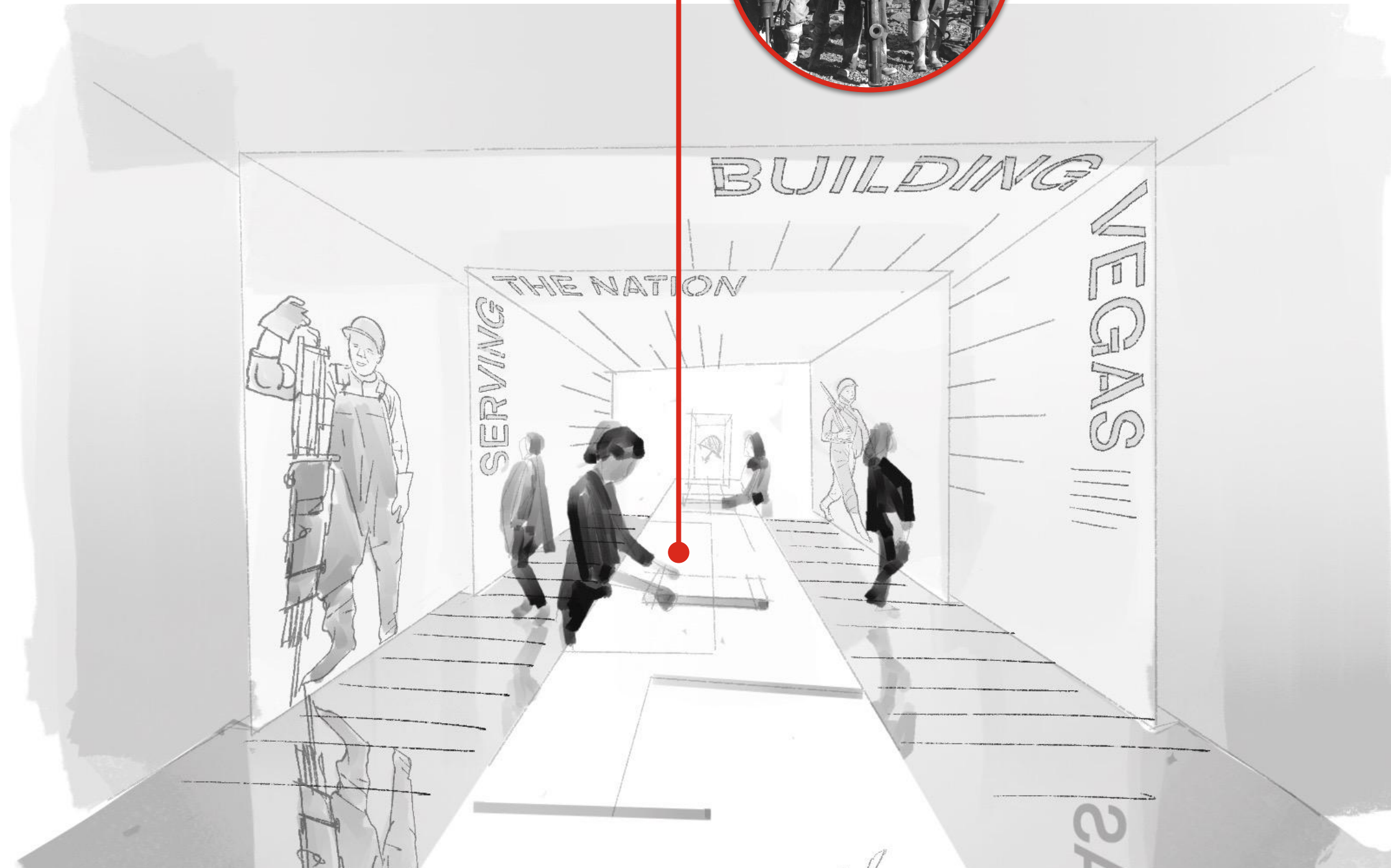
WE HEARD:

“The Black story shouldn’t be whitewashed. **I am only successful because of my ancestors' pain and sacrifice.**”

From Community Engagement Workshop



EXPLORE how individuals' stories are explicitly tied to the historical development of Las Vegas.



Tell the Real Story

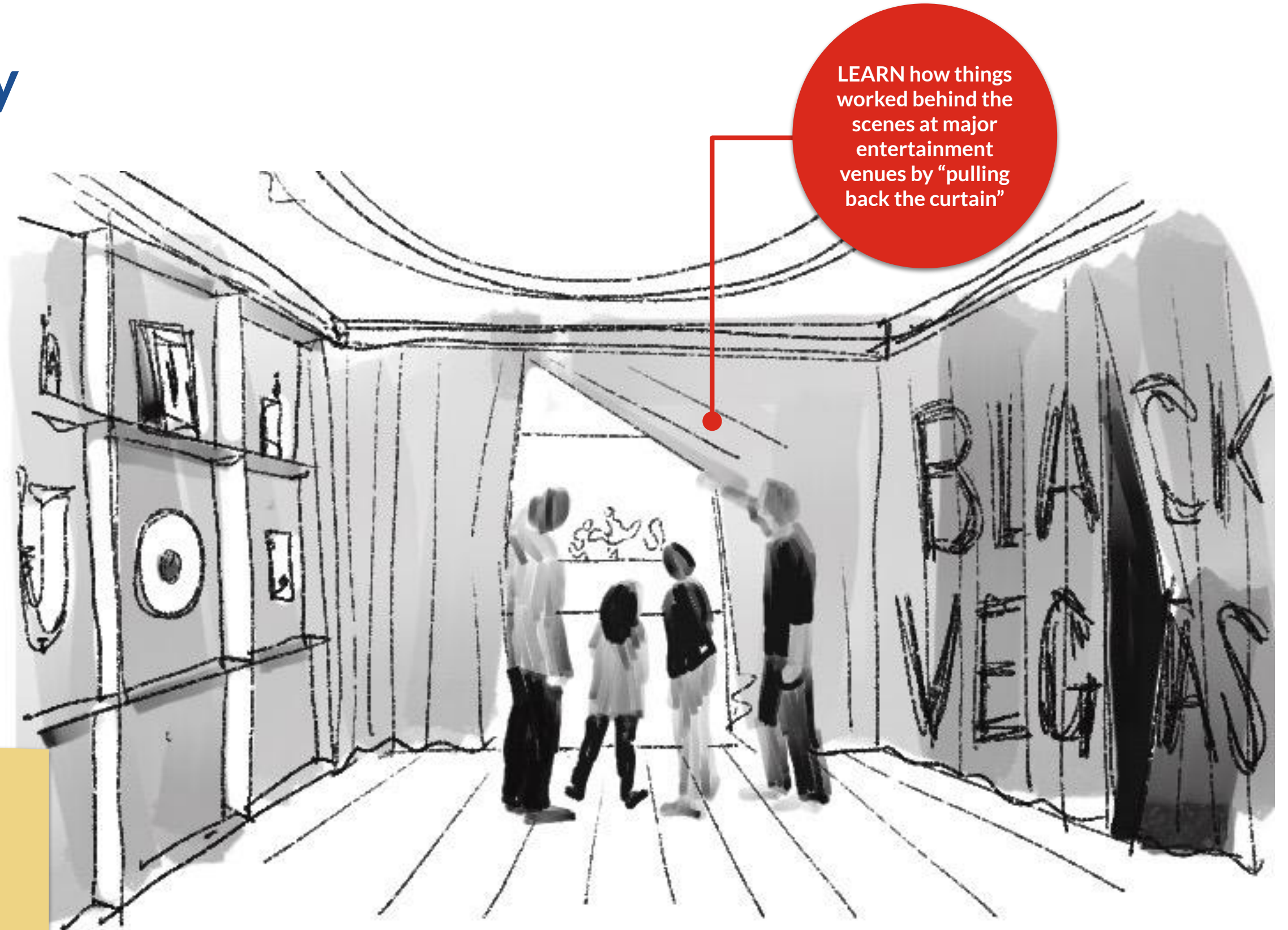
Back of House/ Front of House

A visceral experience in which visitors experience the two sides of Las Vegas: the glamour, creativity, and achievements of Black musicians and entertainers, and the challenging legacy of segregation and discrimination behind the scenes.

WE HEARD:

“Even some of the early entertainers; Sammy Davis Jr. in the beginning could not enter the front door, either. They had to go in from the kitchen area into the casinos. **And, then, of course, after the performance was over, you had to go back to the Westside.**”

UNLV Professor Claytee White





Focus on the Future

A highly interactive and participatory space which functions as an encouragement for visitors to imagine a future full of possibility and reflect on how they would like to see their communities change for the better.

WE HEARD...

INTERACT AND PARTICIPATE

Leave ideas, ask questions, work together

BY THE NUMBERS

Visualize data, make it tangible

IMAGINE THE POSSIBILITIES

Design and imagine a better future

FOCUS ON THE FUTURE

Interact and Participate

Interactive, participatory lab-like experiences allow visitors to speculate, design, and imagine a better future.



Interact and Participate



EXPLORE data and maps through an interactive display which shows trends and correlations and allows visitors to speculate on how positive changes now may impact the future.



QUESTION the status quo, make suggestions, leave ideas, about the future in a format which captures the diversity and dynamism of the African American community.

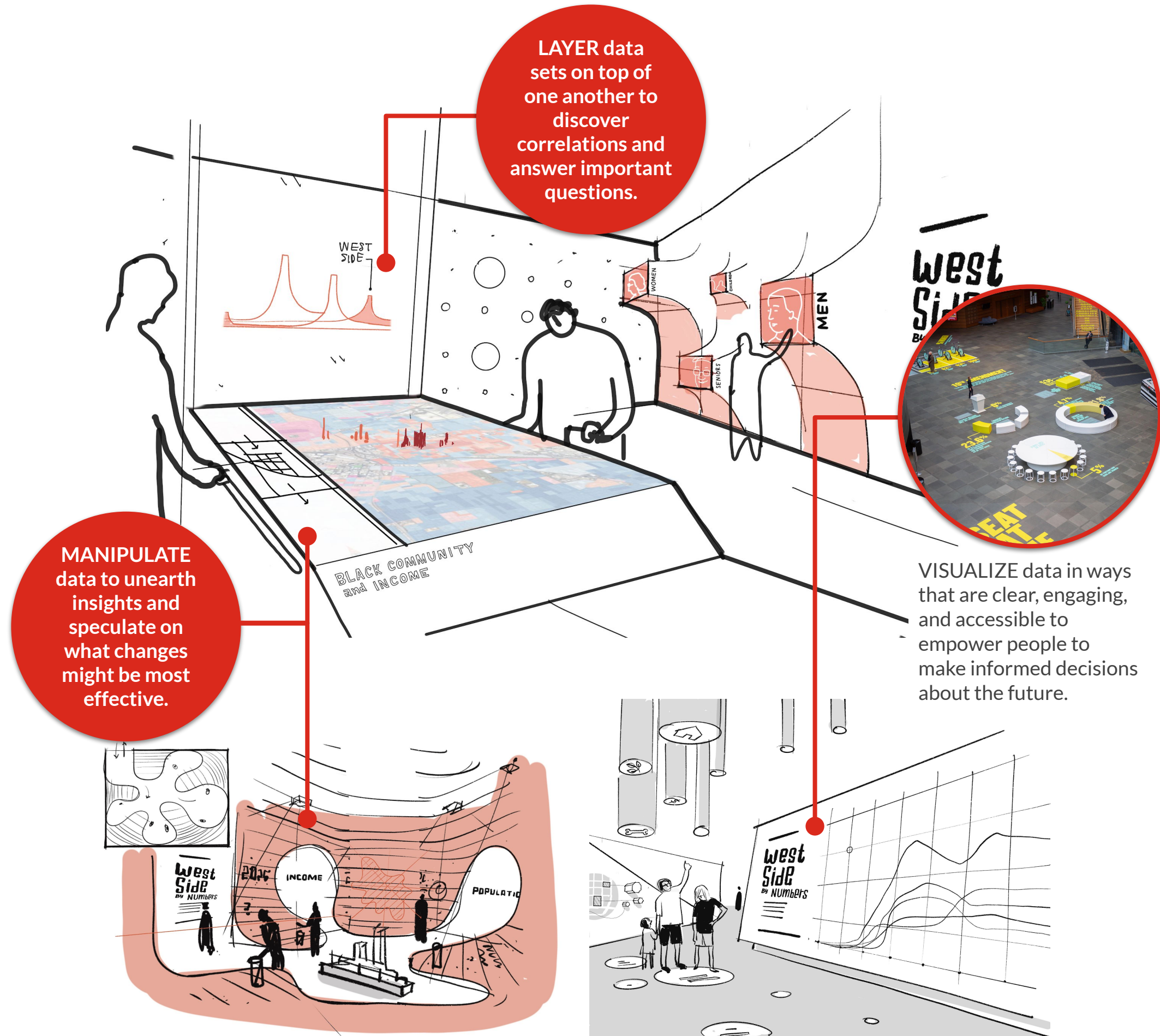


GET INSPIRED by creative visions of alternate futures influenced by African American design, fashion, and literature.

By the Numbers

Las Vegas, Nevada, and the country are changing, but do you know how, or how fast? We live in a world of data, much of which can be harnesses for good if we know where to access it. This experience will bring together information on demographic, economic, and environmental change, allowing visitors to make new and thought-provoking connections.

WE HEARD:
“[Include] statistics, **freedom to think**, and logic”
From Community Engagement Workshop

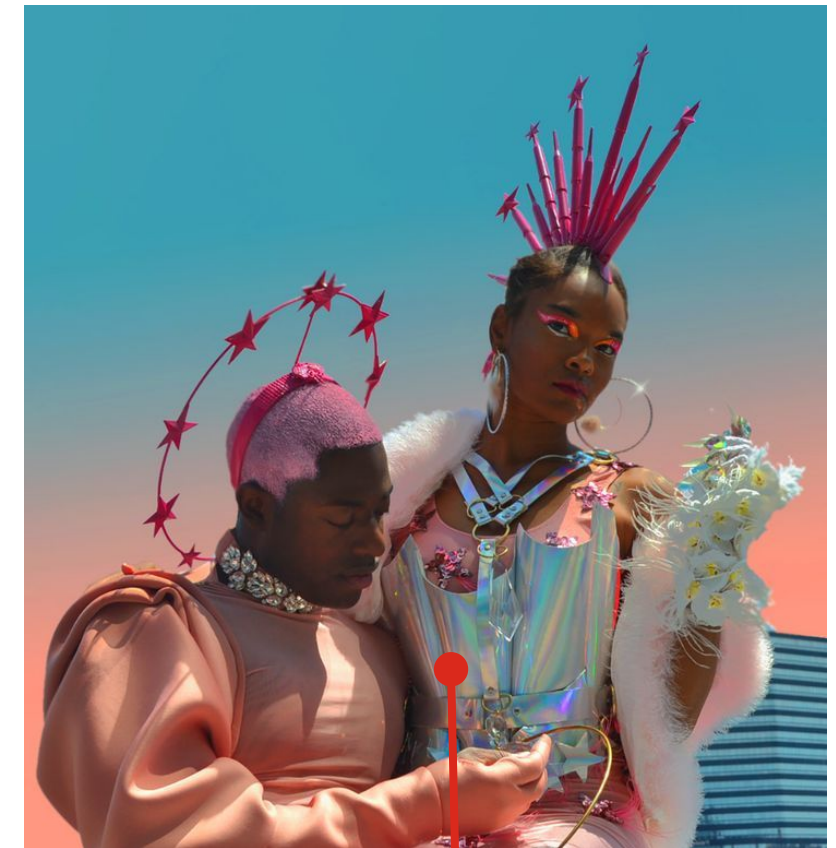


Imagine the Possibilities

Afrofuturism: artists and designers imagine alternative futures

Showcase the contributions of artists, designers, and others who are imagining what the future could look like for the Westside, Las Vegas, and the nation as a whole

IMAGINE
Architects and designers create alternative futures



EXPLORE
a rotating
future fashion
gallery

WE HEARD:
“[Incorporate images of] Afro-futurism to help people envision what the future could hold, like VR technology to experience the future”
From Community Engagement Workshop





Cultural Center

Areas to showcase and participate in the performing arts, visual arts, and educational and community programs, these spaces will provide a range of opportunities for community engagement and cultural production.

WE HEARD...

SERVE THE COMMUNITY

Classes, community services, events

RESPOND TO NOW

Gather in times of crisis or opportunity

MUTUAL SUPPORT

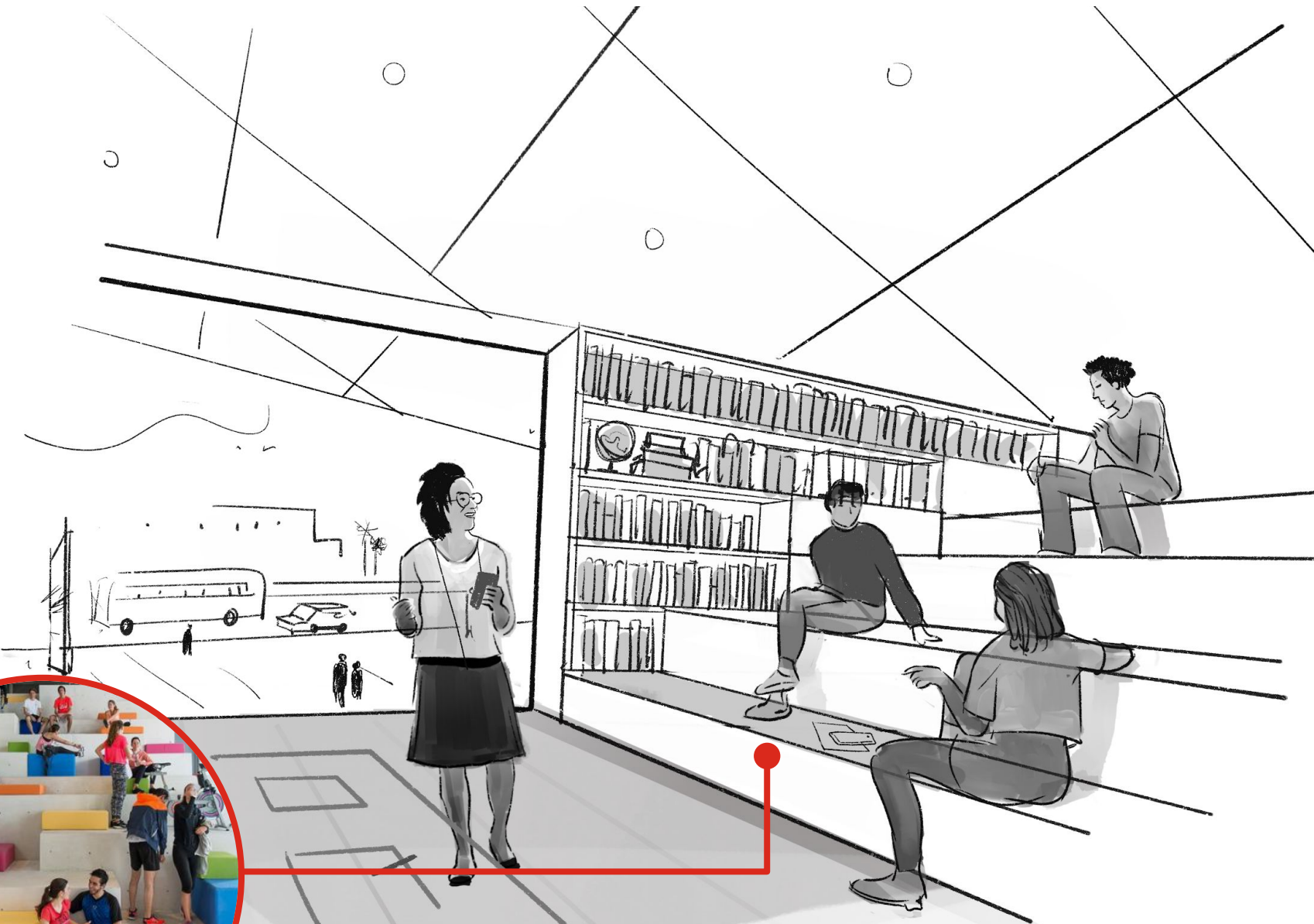
Share skills and knowledge, support each other

SUPPORT LOCAL ARTISTS

Provide showcase opportunities

Education and Programming Spaces

RESPOND TO NOW with “rapid response” exhibits focusing on current or recent events, or for processing community trauma



RELAX, research, and talk with other members of the community

WE HEARD:
“Incorporate programming for Juneteenth, Kwanzaa, Black History Month, MLK day. **want Black history classes taught in the community.**”
From Community Engagement Workshop

Performance Space



Multipurpose theater

SEE AND HEAR electrifying performances in a multipurpose space which can host both local and national-caliber performers



Recording studio

RECORD music and learn recording skills in a purpose-built studio



Connection to other spaces

WATCH performances in a variety of spaces— indoor and outdoor—throughout the museum



WE HEARD:

“**Music is art.** And Black people, we have been loving music since blues and jazz. This space could have a recording studio. Can you imagine the youth that would love to utilize that space.”

From Community Engagement Workshop

Contemporary art gallery



Local artist showcases

SUPPORT local artists by featuring their work



Open and flexible

EXPLORE art in a wide variety of different media, including installations



WE HEARD:

“Showcase local and renowned artists with rotating exhibits. Offer youth workshops and showcases.”

From Community Engagement Workshop



Gathering Places

Open spaces to allow for and encourage social interaction, reflection, and relaxation. Ideally this would include some combination of indoor and landscaped outdoor spaces with shade, providing space for sitting, eating, relaxing, and congregating.

WE HEARD...

INTEGRATED

Connected to the architecture, mix of open and enclosed spaces

INTIMATE

Create spaces for connection

COMFORTABLE

Shaded, protected, ample seating

Flexible and Integrated



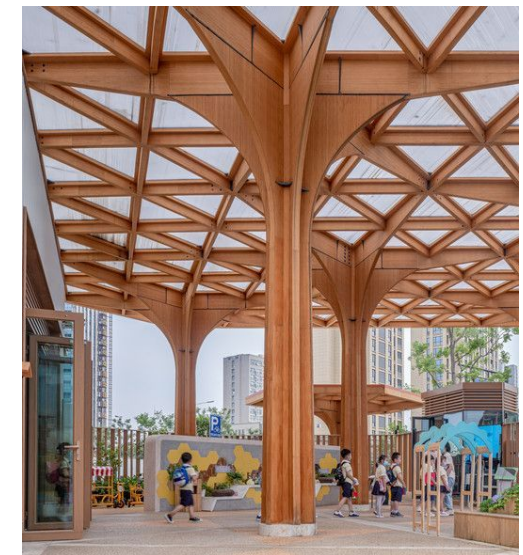
Flexible spaces

Gathering spaces can be used for formal—or impromptu—performances



Integration into architecture

Open spaces for public use and events are integrated into the architecture to express openness and connection



Comfortable and Intimate

Outdoor areas

Outdoor spaces provide a cool sanctuary on hot days



Intimate community spaces

Connect and bond with friends and strangers in a living-room type setting



Community Activations

Opportunities for the institution to have an impact beyond its walls through physical and programmatic extensions into the wider community.

WE HEARD...

BEYOND THE WALLS

Museum extensions,
outdoor art and events

CONNECT THROUGH FOOD

Food trucks, community gardens

GIVE A BOOST

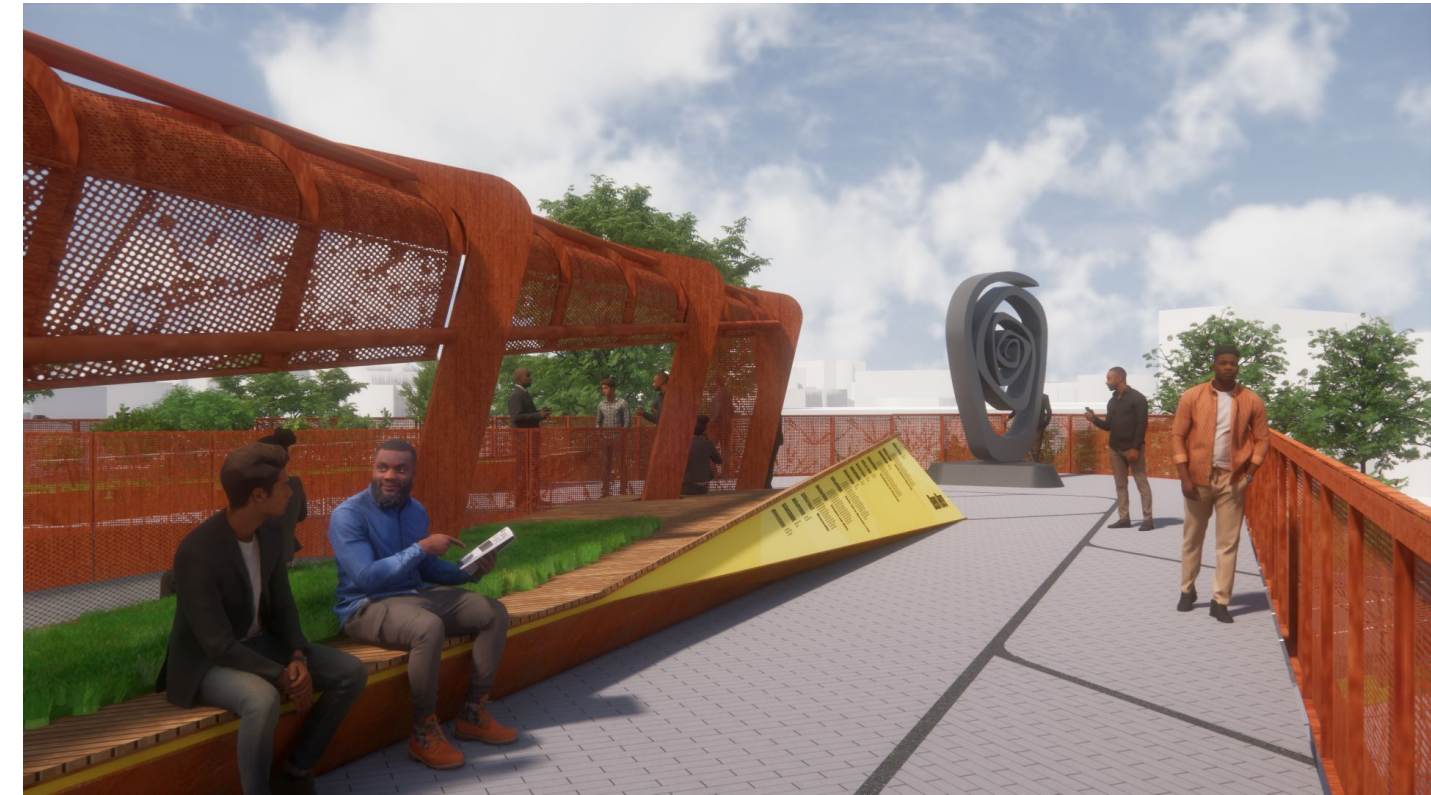
Partnerships and support
for local business

Beyond the Walls



Mobile programs

Operate mobile exhibits and bring public programs directly to the community



Community installations

Public art projects or outposts of historic interpretation can be located in select sites around the Westside

WE HEARD:

“**[Consider] activities honoring holidays related to the African diaspora.** Block parties. Black Food Truck Week. Artist-in-residence programming. Black movie nights. Outdoor art installations.”

From Community Engagement Workshop

Connect Through Food



Food Trucks

Provide opportunities for local businesses to feature their products



Locally Grown

Establish partnerships with local community gardens for concessions and education

WE HEARD:

“Food trucks or farmers markets are a great way to **bring communities together** and introduce different cultures.”

From Community Engagement Workshop

Financial Viability & Community Impact

Our guiding principle is to ensure our clients find solutions that are both compelling to the visitor and financially sustainable.

Our guiding pillars:

Mission Focused • Financially Sustainable • Right-Sized

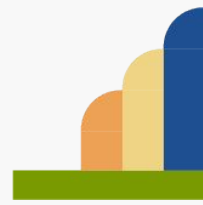
Summary of Work Performed



Site & Market Analysis

The Market Analysis Included:

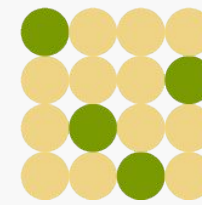
- Market Interviews
- In-Market Site Visits
- Local & National Comparable Museum Research
- Resident & Demographic Analysis
- Tourism Analysis
- Fundraising Feasibility Study



Comparable Analysis & Attendance Projection

The analysis utilized:

- Benchmarking Analysis of local and national comparable museums
- Audience insights gathered in the market analysis
- Tourism & Resident Analysis
- Proprietary data and insight from past G&A Projects



Capital Budget & Project Development

Including Evaluation of:

- Exhibits & Experience
- Performance Spaces
- Public spaces (Lobby, Flex, Educational, Event, etc)
- Retail and F&B Amenities
- Back of House and Administrative Spaces
- Other Campus Amenities



Operations, Pro Forma, & Strategy

The operating models were evaluated for:

- Earned Revenue Opportunities
- Contributed Revenues & Public Support Potential
- Operating Expenses
- Staffing & Personnel Expenses
- Endowment Needs

Local Market, Tourism, & Site



Site Analysis

Site Location

The Historic Westside & Downtown Las Vegas both present pathways for financial viability.

The Historic Westside provides greater community and mission impact, while Downtown Las Vegas provides a far greater built-in tourism base to draw from.

Project Development

Integrating the AAMCC into a larger development offers operational cost savings and higher visitor traffic potential. However, this may limit the AAMCC's footprint and range of offerings it can provide



The Las Vegas Market

The Las Vegas tourism market is one of the most unique and robust in the world, with museums typically serving as secondary attractions for tourists. The prominence of entertainment and gambling activities among visitors underscores the **critical need for a strategically located site for the AAMCC to provide a diverse entertainment and experiential offering.**

There are nearly
2.2 Million Residents

living within a 25 mile drive of Las Vegas, with over 65% living within just a 15 minute drive of Downtown Las Vegas or the Historic Westside

There are approximately
**42 Million
Tourist Visitors**

to Las Vegas each year, and since the pandemic, visitors to Las Vegas are getting younger and more diverse

While the Strip remains
the epicenter of Tourism...

**58% of Tourists visited
Downtown Las Vegas**

during their stay in 2022, with nearly 60% visiting to see Fremont Street or do other non-gaming sightseeing

Resident & Student Populations

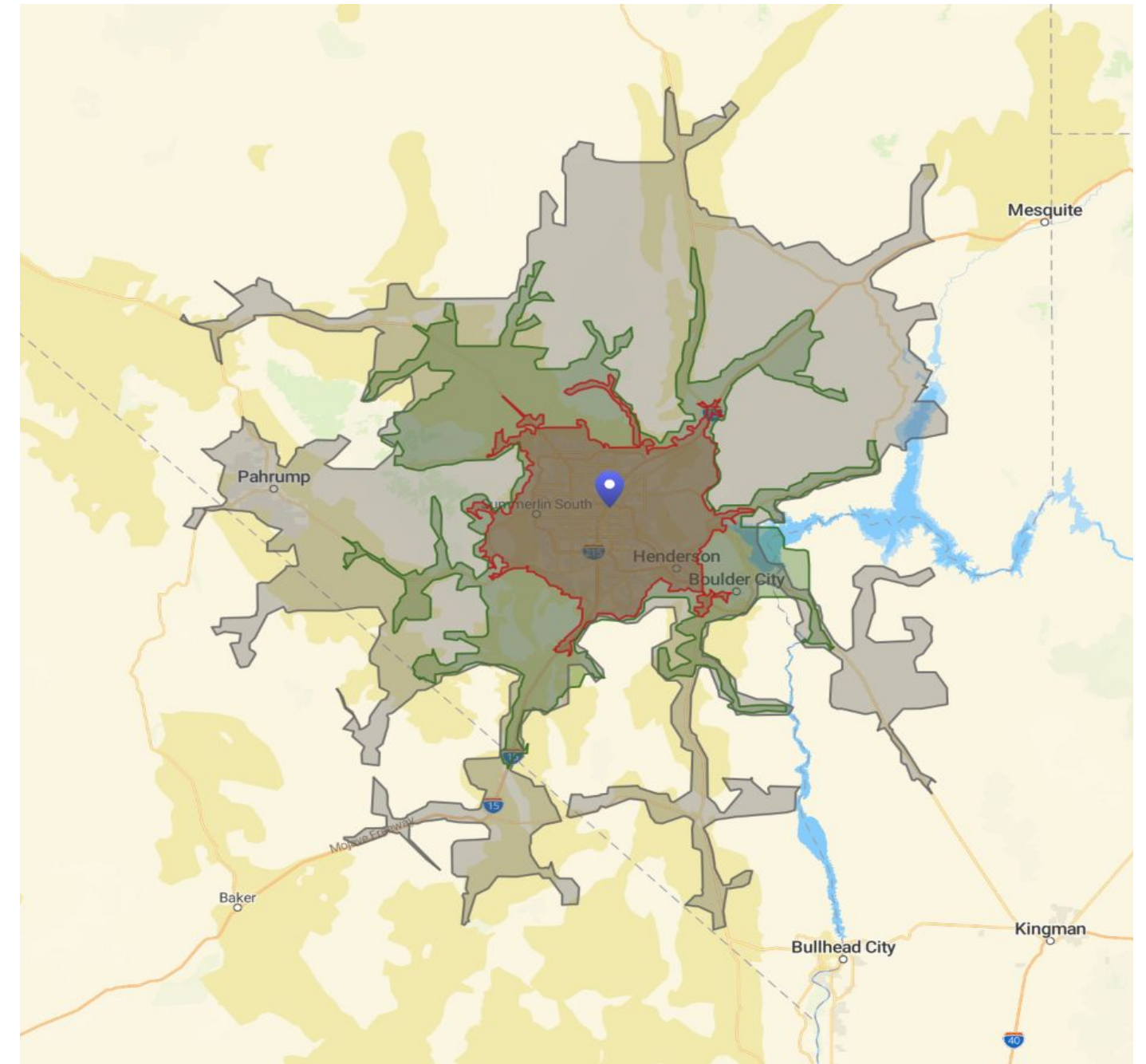
Cultural attractions centered around race, ethnicity, or cultural groups often depend on strong community support to cultivate an engaged audience. With the expanding Las Vegas market, there is a strong opportunity for the AAMCC to build and attract a dedicated core local visitor base.

Population Growth to Continue

- Las Vegas Metro’s population of 2.2 million has grown by 17% since 2010 and is expected to grow by another 30% by 2040
- The vast majority of Las Vegas Residents live within just 25 miles of the center city Las Vegas, providing an ample resident base for the AAMCC to draw visitation from
- The region’s growth bodes well for the area’s cultural institutions and attractions, but understanding the mix of local and tourism audiences will be key to being competitive in the Las Vegas market.

Student Population Growing as well

- The Las Vegas Metro area has a fast-growing population of approx. 570,000 K–12th students, creating another built-in visitor base for the AAMCC to draw from and create collaborative program opportunities with the local school districts
 - 278,000 in K–4th Grade
 - 153,000 in 5th– 8th Grade
 - 137,000 in High School



Population Totals

- 25 Mile Radius = 2,147,819
- 50 Mile Radius + 30,074
- 75 Mile Radius + 48,596

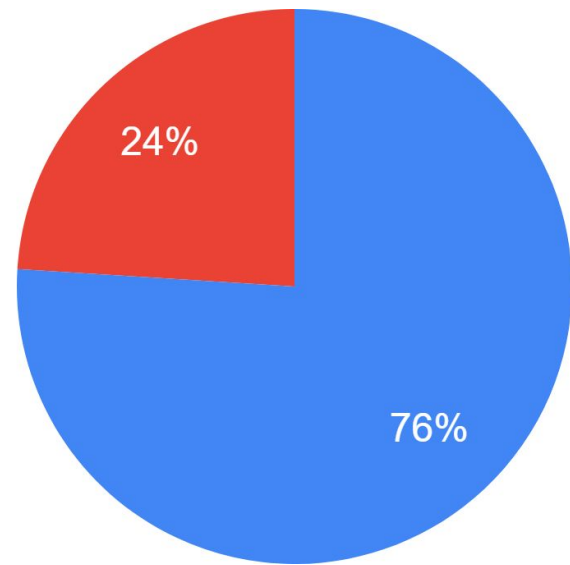
Total Population: 2,226,489

Sources: 2021 Population: U.S. Census Bureau, Annual Population Estimates
UNLV’s Center for Business and Economic Research

Tourism

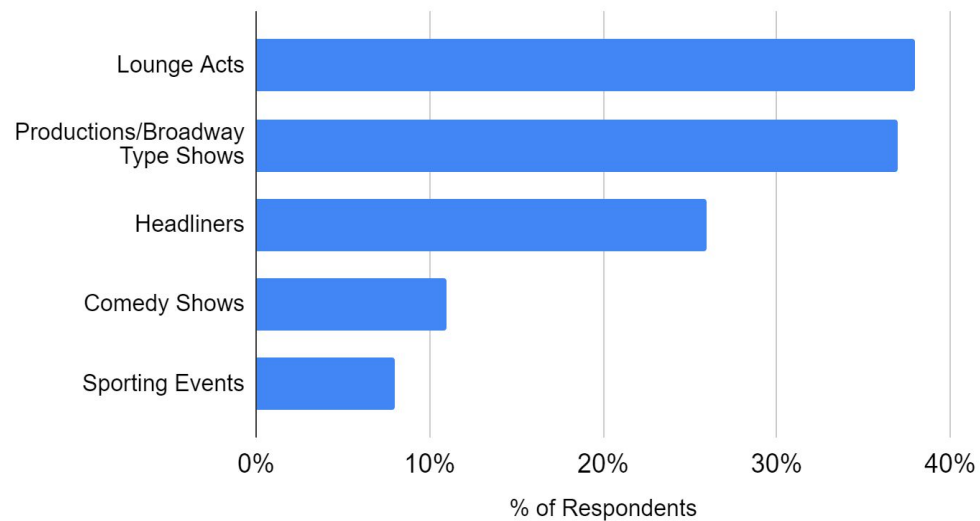
The Las Vegas tourism market is one of the most unique and robust in the world, with museums typically serving as secondary attractions for tourists. The prominence of entertainment and gambling activities among visitors underscores the critical need for a strategically located site for the AAMCC to provide a diverse entertainment and experiential offering.

It's difficult for any experience to compete with gambling in Las Vegas, so finding a way to integrate or co-locate with gaming activities is the surest way to maximize exposure tourists audiences



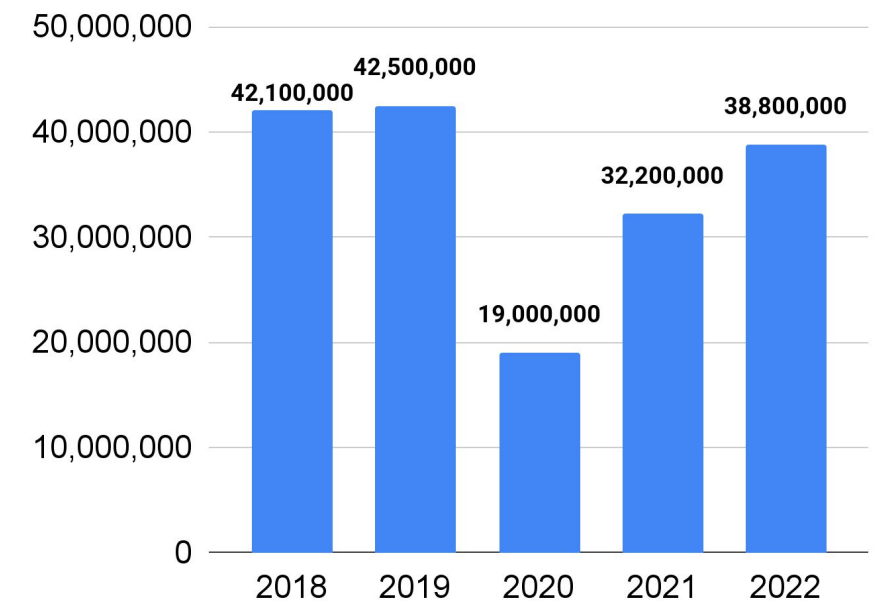
Gambling ranks as the primary attraction for over 75% of Las Vegas visitors, making it the city's dominant tourist activity.

Lounge acts are cheaper to produce and are suited for smaller venues. They are the #1 entertainment option for tourists second only to gambling. The AAMCC venue size should strongly consider and explore lounge acts as a potential evening offering to help build greater tourist visitation.



Among Las Vegas tourists, 38% attend lounge acts, solidifying them as the leading choice for performance entertainment.

Las Vegas has a strong track record as a tourist destination and concerns about its post-COVID recovery have been alleviated by a robust and evident resurgence in tourism



The Las Vegas market has exhibited remarkable post-COVID recovery, with visitor numbers on track to return to pre-pandemic levels by 2023.

Source: LVCVA

Site Summary

- 1** The biggest challenge facing the AAMCC will be **site and the ability to draw attendance from the core tourism districts of The Strip and downtown Las Vegas.**

- 2** The Westside presents opportunities for future growth, however **currently the AAMCC risks being left on an island surrounded by underdeveloped or undeveloped land** with little synergy coming from neighboring properties to draw greater visitation.

- 3** Finding a strategic partner either as part of a larger mixed use development or **ideally a casino/resort development** would greatly increase the AAMCC's ability to operate sustainably and draw adequate audiences to the West Side.
- 4** If a partner development can't be secured, it is recommended that the AAMCC considers locations outside of the West Side such as Downtown, with a long term goal of eventually having a Westside location when market conditions allow.

- 5** In the absence of a partner development or locating at a more developed area of the city, **it is highly recommended that the AAMCC raises a large enough endowment fund in order to cover the operational challenges likely to be faced by an upstart organization** functioning as the sole anchor tenant of an underdeveloped area of the city.

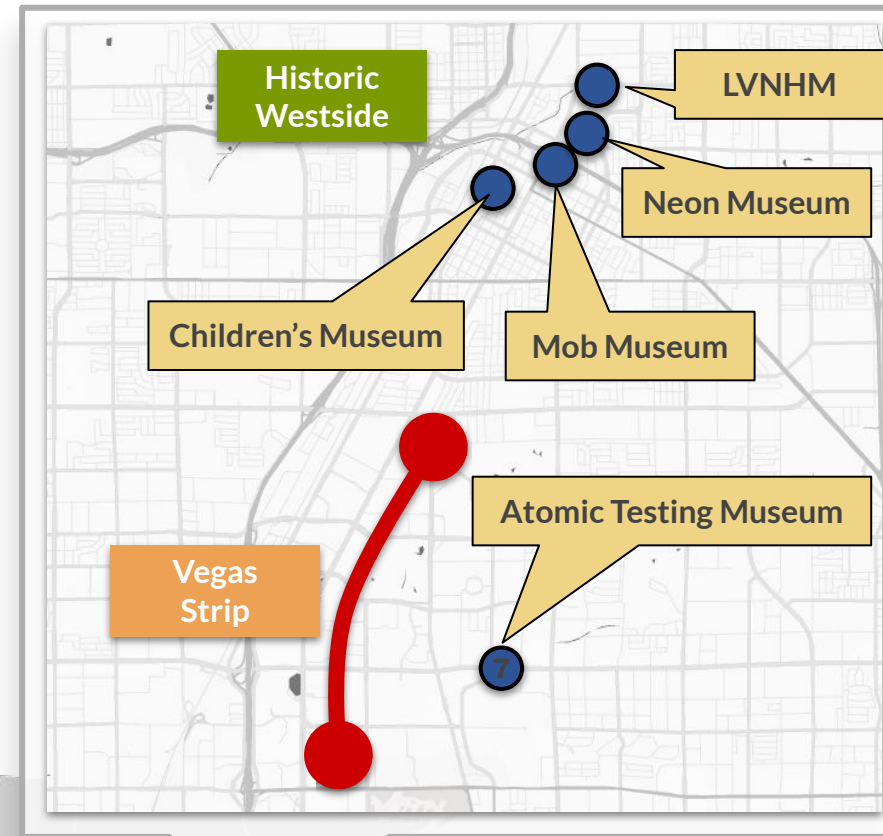
Comparable Analysis



PROJECT ATTENDANCE CAPTURE

100k to 150k Annual Visitors

LOCAL COMPARABLES

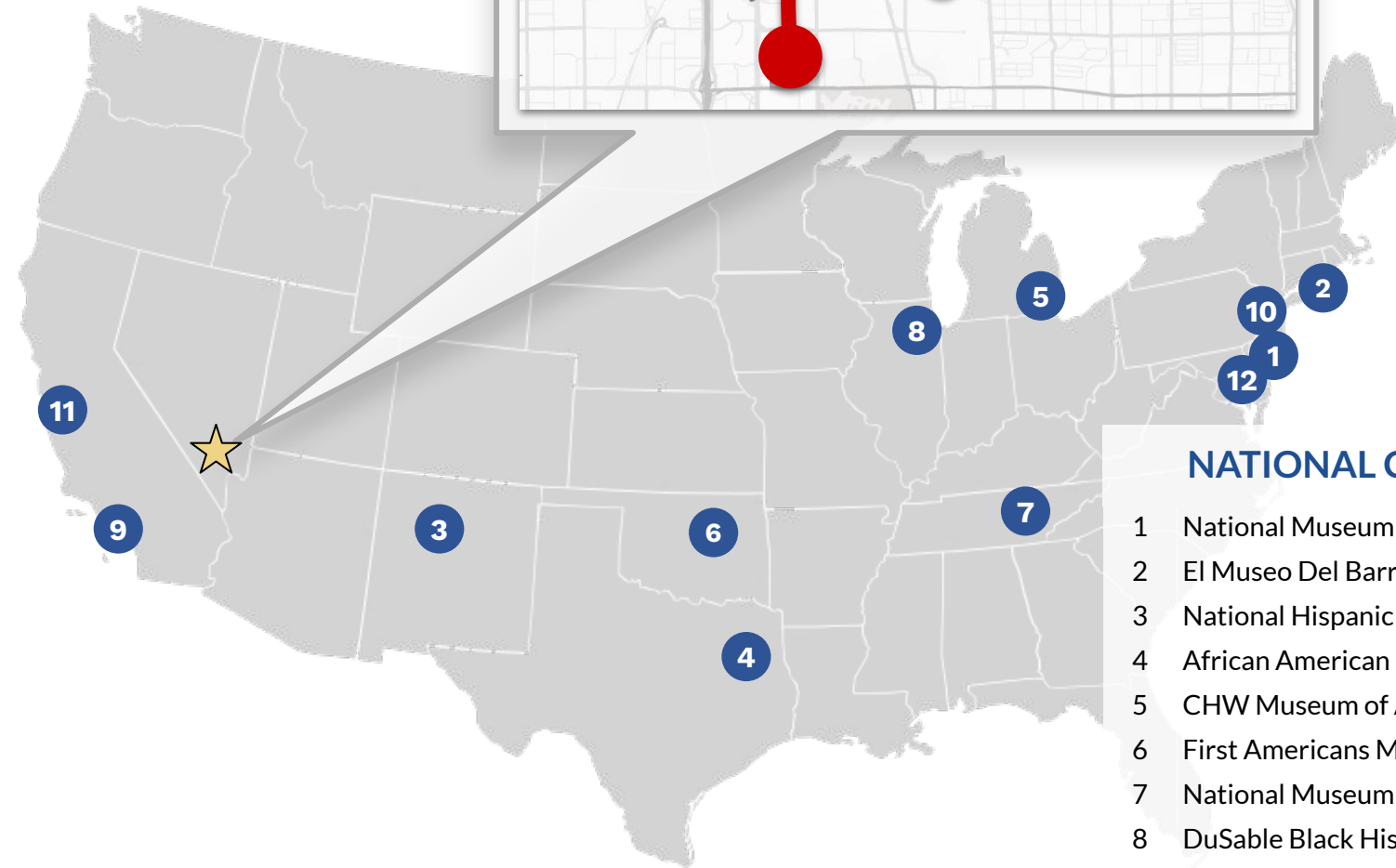


Locally

Museums comparable to the AAMCC capture **0.30%** and **0.50%** of Las Vegas' over 44 Million Person TPA

Nationally

Museums in similarly sized markets and focused on similar subject matter capture **0.20%** to **0.30%** of their TPAs



NATIONAL COMPARABLES

- 1 National Museum of AF-AM History & Culture
- 2 El Museo Del Barrio
- 3 National Hispanic Cultural Center
- 4 African American Museum (Dallas)
- 5 CHW Museum of African American History
- 6 First Americans Museum
- 7 National Museum of African American Music
- 8 DuSable Black History Museum & Edu Center
- 9 Japanese American National Museum
- 10 African American Museum in Philadelphia
- 11 Chinese Culture Center
- 12 Reginald F. Lewis Museum

Local Comparables

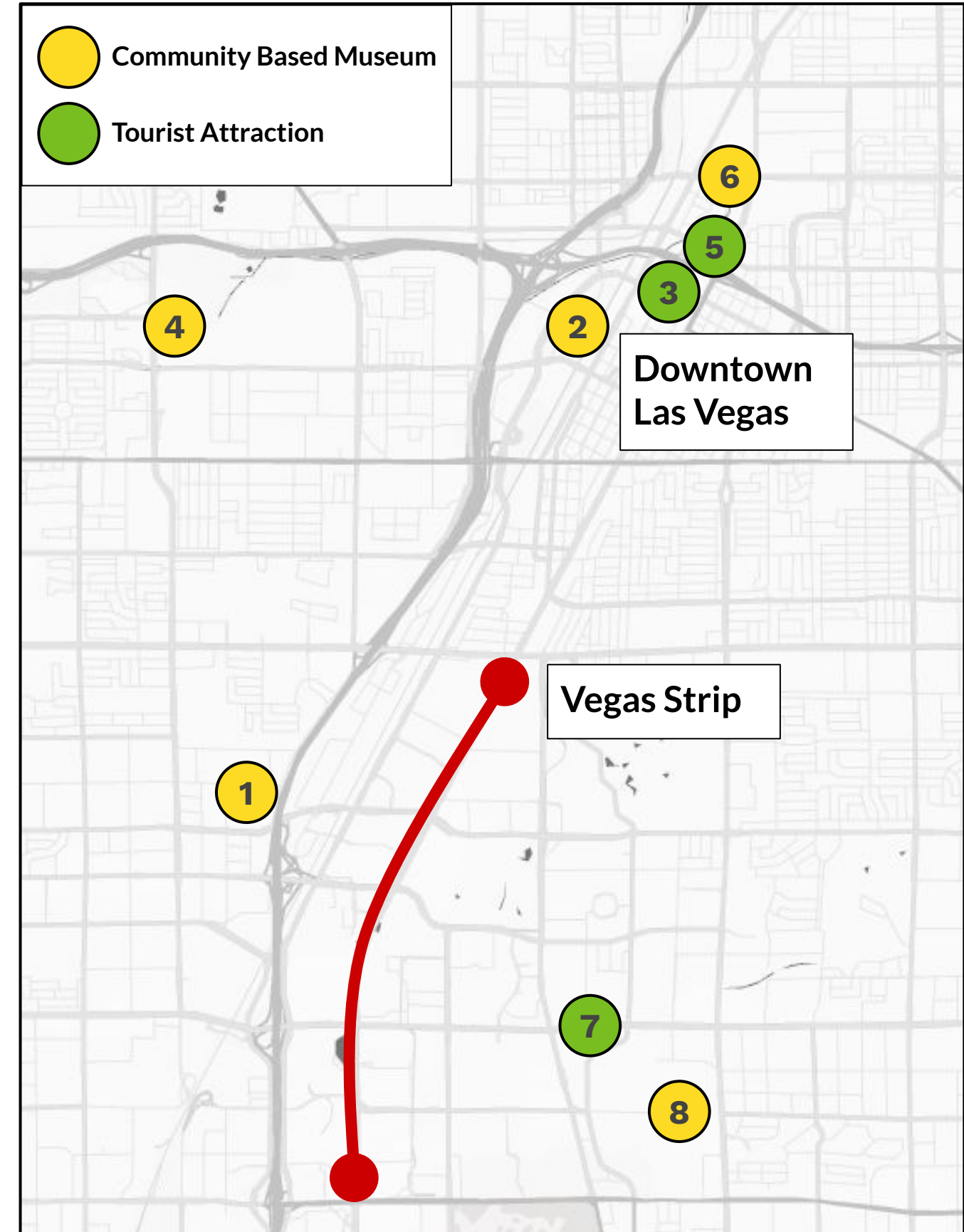
Historically successful Vegas institutions recognize the need to compete with the allure of the Vegas market, which is synonymous with extravagantly fun attractions and experiences that are unparalleled in any other city.

The Mob Museum and The Neon Museum both provide insight into crafting a successful visitor experience strategy capable of competing in the market:

- Both institutions deal with unique Las Vegas subject matters
- Both institutions provide a visitor amenity and experience options focused on non-museum audiences
 - Private Events & Nights Shows at the Neon Museum
 - The Distillery/Speakeasy Bar at the Mob Museum

#	Museum / Attraction	Subject Area	Adult Ticket	Annual Visitors	Capture Rate
1	Meow Wolf	Art	\$49.00	1,000,000	2.3%
2	DISCOVERY Children's Museum	Childrens	\$16.00	360,000	0.8%
3	The Mob Museum	Crime	\$29.95	370,000	0.8%
4	Springs Preserve & NV State Museum	Nature Preserve	\$18.95	295,000	0.7%
5	The Neon Museum	Local History/Art	\$20.00	150,000	0.3%
6	Las Vegas Natural History Museum	Natural History	\$12.00	98,000	0.2%
7	National Atomic Testing Museum	Science	\$29.00	82,000	0.2%
8	UNLV M.B. Museum of Art	Art	-	80,000	0.2%
Average of Local Comp Set			\$22.00	304,000	0.69%
Median of Local Comp Set			\$19.50	223,000	0.50%

Sources: OMD Database; Individual Institution Website; US Census; LVCVA



Local Comparables

The Mob Museum and Neon are two of Las Vegas' most successful museum experiences, with focusing on uniquely Las Vegas subject matter and stories and offering visitor amenities and experience offerings capable of competing with Las Vegas' entertainment and nightlife options.

The Mob Museum

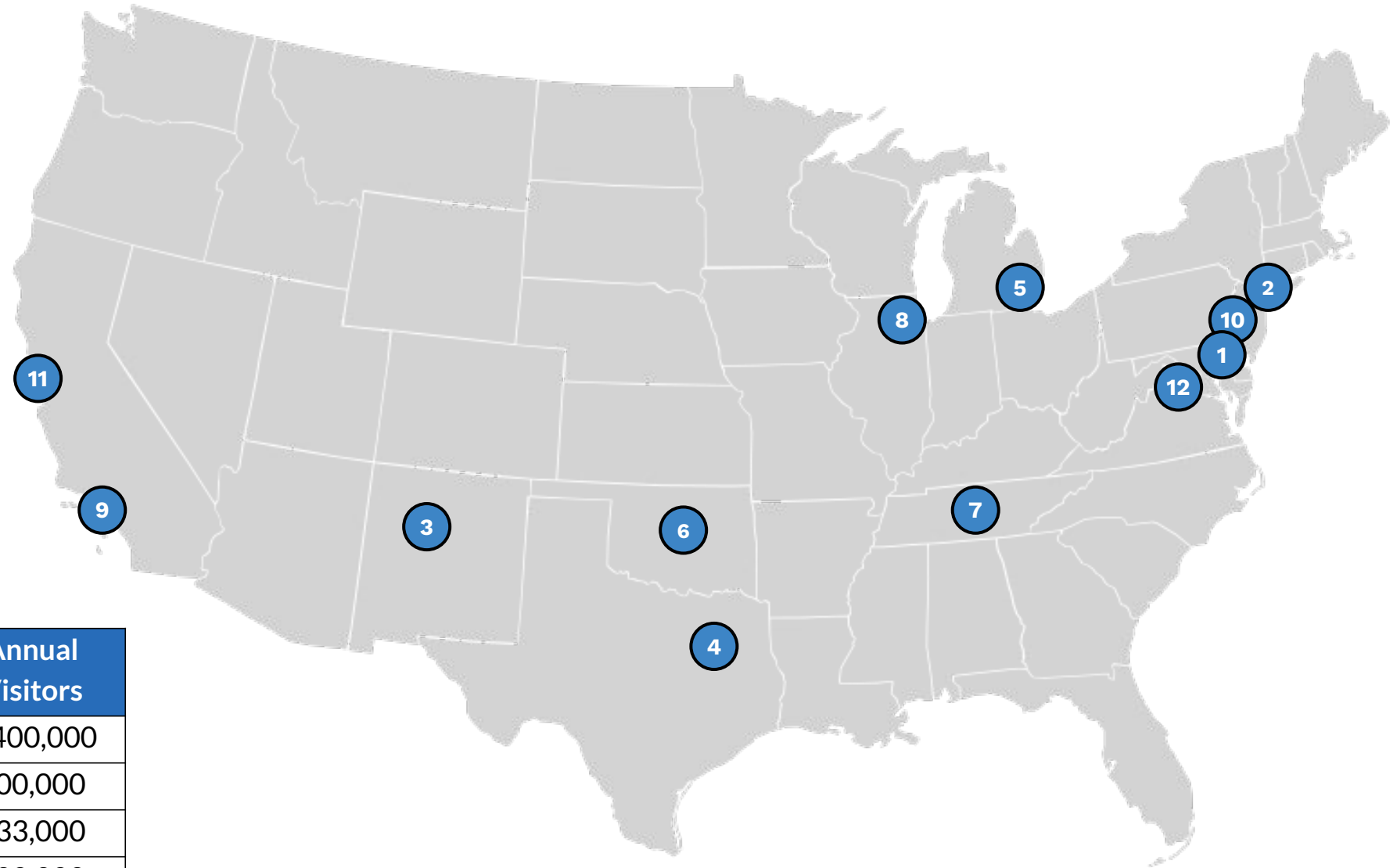
- **Location** – The Mob Museum is able to take full advantage of the tourism infrastructure and volume that Downtown Las Vegas provides, and though Downtown presents countless competing options, it is able provide competitive offerings in nightlife amenities and experiences.
- **Visitor Origin** – Approximately 87% of the Mob Museums visitors are non-local tourists.
- **Attendance Segmentation** – The Mob Museum primarily serves tourists audiences, with nearly 90% of attendance coming via General Admission to the core experience, however the Speakeasy and Private Event Attendance provides another 10% of visitation with even greater visitor per caps and revenue generation.
- **The Speakeasy** – The speakeasy provides visitors with a full bar as well as various exhibits emphasizing the importance of speakeasies during the Prohibition era.
- **The Distillery** – The functional distillery educates visitors on Prohibition era alcohol distribution.

The Neon Museum

- **Location** – The Cultural Corridor has the potential to be a hot spot for tourist attractions, but due to the area's lack of necessary infrastructure to support high-volume tourism, it presents challenges with safety and security, as well the ability to accommodate tourists coming the Strip and Downtown.
- **Visitor Origin** – Over 85% of Neon Museum visitors are non-local tourists.
- **Attendance Segmentation** – The Neon Museum depends heavily on tourist visitation, with 94% of visitors coming from general admission, 5% from private events, and 1% coming from local school group visitation.
- **Private Event** – Private event visitors only make up 5% of the museum's annual attendance, but the uniqueness of the venue and allows for a high price point for rentals and makes up a substantial portion of its operating income.

National Comparables

Our analysis National Analysis looked at a mix of culturally specific institutions to develop insight into successful development and operating models for institutions in uniquely competitive and challenging markets.



#	Museum / Attraction	City	Annual Visitors
1	National Museum of AF-AM History & Culture	Washington, DC	1,400,000
2	El Museo Del Barrio	New York, NY	300,000
3	National Hispanic Cultural Center	Albuquerque, NM	233,000
4	African American Museum (Dallas)	Dallas, TX	200,000
5	CHW Museum of African American History	Detroit, MI	150,000
6	First Americans Museum	Oklahoma City, OK	130,000
7	National Museum of African American Music	Nashville, TN	110,000
8	DuSable Black History Museum & Edu Center	Chicago, IL	100,000
9	Japanese American National Museum	Los Angeles, CA	82,500
10	African American Museum in Philadelphia	Philadelphia, PA	80,000
11	Chinese Culture Center	San Francisco, CA	65,000
12	Reginald F. Lewis Museum	Baltimore, MD	55,000

Sources: OMD Database; Individual Institution Website; U.S. Census

El Museo del Barrio

The 50 year progression of El Museo del Barrio from small Puerto Rican Museum to full fledged Latin American Cultural Center including expanding its offering to performance, education, food service, and expanded retail.

- **Exhibition galleries:** These display rotating exhibitions of works from the museum's collection and traveling exhibitions of works by Latino and Latin American artists.
- **Performance space:** The museum has a performance space for concerts, dance performances, and other cultural events.
- **Resource center:** This includes a library, archives, and other resources for research and study of Puerto Rican and Latin American art and culture.
- **Education and community programs:** The museum offers a variety of programs for visitors of all ages, including tours, workshops, and lectures, aimed at promoting understanding and appreciation of Latino cultural heritage.
- **Gift shop:** The museum's gift shop offers a selection of books, gifts, and souvenirs related to Latino and Latin American art and culture.
- **Cafe:** The museum has a cafe offering light refreshments and snacks.



Space Program & Visitation Mix

Where AAMCC's falls on the spectrum of local vs tourist visitation will help shape the right-sized space program and operational approach of the museum.



DuSable Museum & Education Center
Capture Rate: 0.15%
Annual Visitors: 100k



El Museo Del Barrio
Capture Rate: 0.40%
Annual Visitors: 300k



National Museum of African American Music
Capture Rate: 0.65%
Annual Visitors: 110k



The Neon Museum
Capture Rate: 0.35%
Annual Visitors: 160k



The Mob Museum
Capture Rate: 0.85%
Annual Visitors: 370k

Most Comparable Set

Local and National Comparable Museums were narrowed down to the Most Comparable Set based on the following rationale:

- Institutions located in highly competitive and unique cultural markets
- Museums focused on a cultural groups
- Museum located in areas with similar total TPA's
- Museums with significantly smaller potential audiences were excluded
- Museums and cultural centers with multidisciplinary exhibitions and programs
- Museums that offer amenities for non-general admission visitors



Museum / Attraction	City	Annual Visitors	Adult Ticket	TPA	Capture Rate
The Mob Museum	Las Vegas, NV	370,000	\$29.95	44.0M	0.84%
National Museum of African American Music	Nashville, TN	110,000	\$25.00	17.0M	0.65%
El Museo Del Barrio	New York, NY	300,000	\$9.00	77.0M	0.39%
The Neon Museum	Las Vegas, NV	150,000	\$20.00	44.0M	0.34%
National Atomic Testing Museum	Las Vegas, NV	82,000	\$29.00	44.0M	0.19%
Reginald F. Lewis Museum	Baltimore, MD	55,000	\$12.00	34.0M	0.16%
DuSable Black History Museum & Edu Center	Chicago, IL	100,000	\$14.50	65.0M	0.15%
African American Museum in Philadelphia	Philadelphia, PA	80,000	\$14.00	54.0M	0.15%
Japanese American National Museum	Los Angeles, CA	82,500	\$16.00	65.0M	0.13%
Average of Most Comp Set		148,000	\$18.83	49.3M	0.33%
Median of Most Comp Set		100,000	\$16.00	44.0M	0.19%

Sources: OMD Database; Individual Institution Website; U.S. Census

Attendance Projection

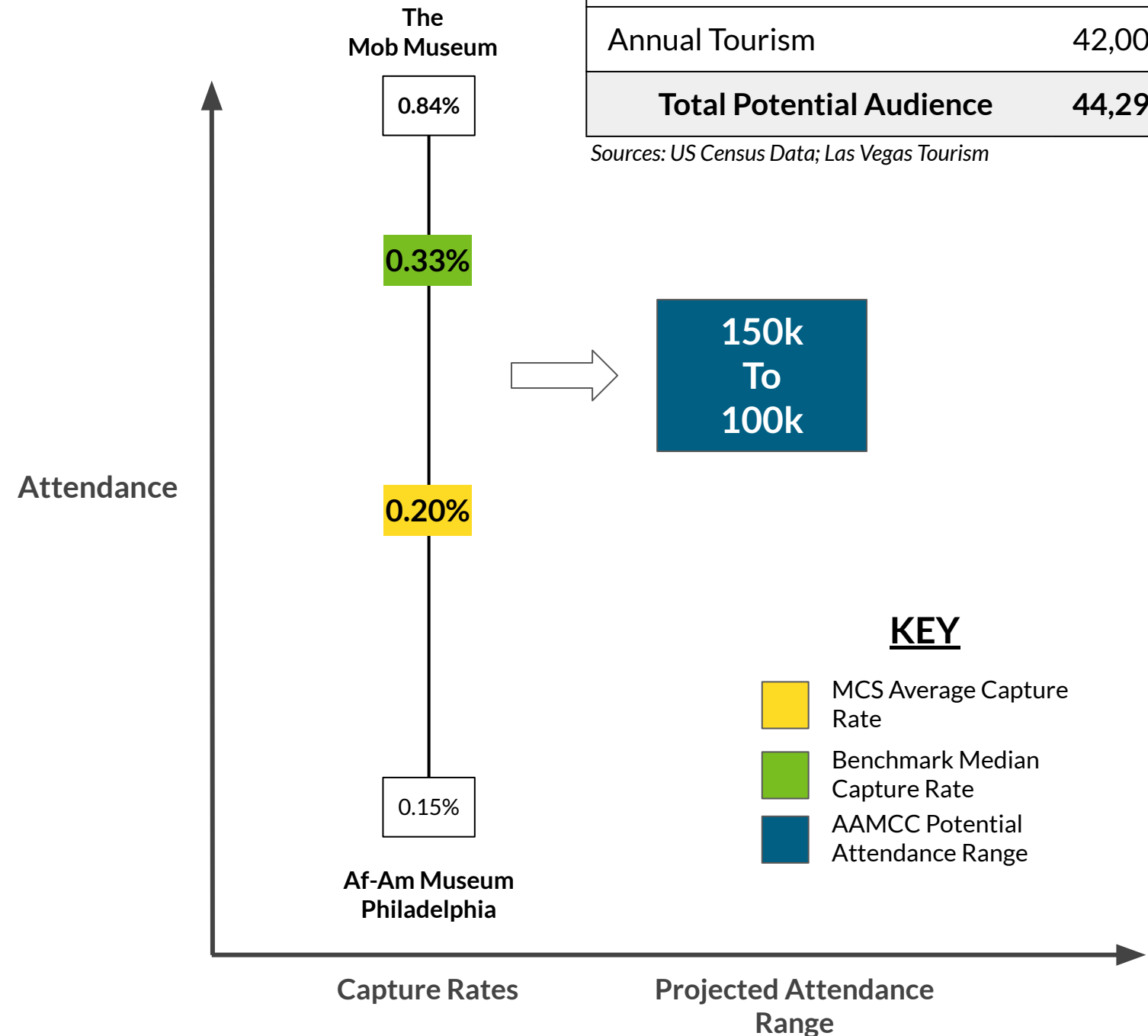
The selected site will have a significant impact on the AAMCC’s attendance potential but museum admission should fall somewhere in the range of 100k to 150k annual visitors.

- Museum visitation will likely come from a mix of school group visitors, local community visitors, and some tourism visitation
- Tourist visitation will likely make up the majority of performances and event visitation but this ultimately depend on site and final space program and experience offering
- Higher attendance thresholds may be limited by the crowded Las Vegas market for visitors and the region’s main draw of casinos and resorts on the Strip and Downtown
- Collaborative opportunities with local businesses, artists, and other niche museums will help grow the museum’s local audience

Las Vegas, NV

Audience Segments	Toal Pop.
Local Market (75 MI Radius)	2,290,000
Annual Tourism	42,000,000
Total Potential Audience	44,290,000

Sources: US Census Data; Las Vegas Tourism



Capital Budget & Operations



Project Development & Space Needs

Project Development Costs range from \$50 million to \$75 million

Space Program Summary

Space Program Components	Total Building Sq Ft	
	Low	High
Space Program Summary		
Experience Space	10,000	12,000
Public Facing Spaces	10,000	18,000
Back of House & Support Space	10,000	15,000
Total Building Sq Ft	30,000	45,000

The endowment fund will be critical to the long-term sustainability of the AAMCC in either development scenario

Total Project Budget

Development Cost Area	Total Development Cost	
	Low	High
Hard Costs		
Site & Campus Development	\$500,000	\$3,000,000
Surface Parking	-	\$200,000
Core & Shell Cost	\$19,500,000	\$29,250,000
Lobby/Retail Fit-out	\$650,000	\$1,250,000
F&B Amenity Fit-out	-	\$1,050,000
Experience Fit-out	\$8,000,000	\$9,600,000
Performance Fit-out	\$3,000,000	\$3,000,000
Flex Space Fit-out	\$900,000	\$2,150,000
All Other Fit-out	\$930,000	\$1,390,000
Hard Cost Contingency	\$3,350,000	\$5,090,000
Total Hard Costs	\$36,830,000	\$55,980,000
Soft Costs		
Design, Architect, and Other Fees	\$6,640,000	\$9,600,000
Pre-Opening Allowances	\$1,250,000	\$1,500,000
Soft Cost Contingency	\$760,000	\$1,110,000
Total Soft Costs	\$8,650,000	\$12,210,000
Owner's Contingency / Escalation	\$4,520,000	\$6,810,000
Total Development Cost	\$50,000,000	\$75,000,000
Endowment/Public Support	\$10,500,000	\$16,000,000
Total Capital Raise	\$60,500,000	\$91,000,000

Operating Pro Forma

Both the Low and High present pathways to financial sustainability

Operating Assumptions:

- Annual Visitation of 100,000 to 150,000 annually
- Adult Ticket Price of \$24.99
- Assumes a modest community membership program
- Operations of retail and F&B are assumed to be outsourced to a 3rd party operator
- Assumes 100 to 150 private event facility rentals a year
- Assumes 50 to 75 theater performances a year with an average ticket price of \$35
- Assumes experience will be RFID enabled w/ a RFID credential cost of \$1.75/user

Stabilized Y3	Operating Pro Forma	
	Low	High
Annual Attendance	100,000	150,000
Revenues		
Admission	\$1,897,000	\$2,846,000
Membership	\$80,000	\$106,000
Retail, net	\$262,000	\$397,000
F&B, net	\$75,000	\$225,000
Facility Rental	\$532,000	\$799,000
Performance Theater	\$477,000	\$955,000
Total Revenues	\$3,323,000	\$5,328,000
Operating Expenses		
Cost of Goods Sold	\$513,000	\$895,000
Staffing	\$1,542,000	\$2,369,000
G&A Expense	\$324,000	\$520,000
Marketing Expense	\$227,000	\$364,000
Insurance Expense	\$49,000	\$78,000
Utilities Expense	\$140,000	\$211,000
Contract Services	\$468,000	\$702,000
Repairs & Maintenance	\$97,000	\$156,000
Contingency	\$162,000	\$260,000
Total Expenses	\$3,522,000	\$5,555,000
Net Operating Income	(\$199,000)	(\$227,000)
Capital Expenditure Reserves	(\$100,000)	(\$160,000)
Endowment Income	\$525,000	\$800,000
Net Cash Flow	\$226,000	\$413,000

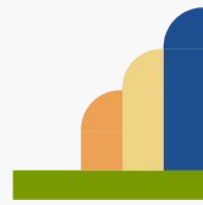
Summary of Findings



Site & Market Analysis

The Las Vegas Market presents a unique opportunity to serve both the community and vast tourism base, **but a site must be identified and secured to move the project forward**

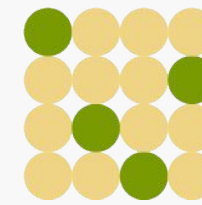
- Las Vegas Philanthropist Need an Introduction to the HUNDRED Plan
- The future and success of the Westside's Hundred Project will be key to the LVAAMC's ability to develop in the Historic Westside



Comparable Analysis & Attendance Projection

The AAMCC **projected attendance ranges from 100,000 to 150,000** total annual visitors

- In a larger development or near major tourist attractions, offering a competitive experience is crucial to stand out in Las Vegas's vibrant tourism scene.



Capital Budget & Project Development

The project's **Total Capital Raise ranges from \$50 million to \$75 million**—plus a \$10 million to \$20 million Endowment Raise

- Funding Must Come From a Public-Private Partnership and a project champion MUST be identified for this project to work



Operations, Pro Forma, & Strategy

The AAMCC **can be financially sustainable with endowment income and/or public support**

- A project champion MUST be identified for this project to work

Fundraising Feasibility Study

Barber & Associates worked collaboratively with the G&A and City of Las Vegas teams to conduct an initial Feasibility Study with eight of Las Vegas' top donor prospects and stakeholders to gather perspectives on the proposed African American museum/performing/arts center in Las Vegas and its potential impact on the Historic Westside community.

Barber & Associates, LLC Scope Of Work

1

Conduct a Feasibility Study with 10 top Las Vegas Prospects and Stakeholders

2

Provide a list of Las Vegas Donor Prospects

3

Develop recommendations for a fundraising strategy

Deliverables & Timeline

Deliverable Date	Scope of Work	Responsible Party
April 21, 2023	Determine up to 10 prospects from the Barber & Associates provided list that will be a part of the feasibility study.	LV Team
May 1, 2023	Contact information identified and provided to Barber & Associates. B&A will conduct research missing contact information	LV Team / Barber & Associates
May 31, 2023	Questions for interviewees prepared for approval.	Barber & Associates
May 31, 2023	Draft feasibility letter sent to LV team for approval.	Barber & Associates
August 1, 2023	Letter sent to prospects.	LV Team
September 30, 2023	Feasibility calls with prospective funders completed.	Barber & Associates
October 6, 2023	Final report for Las Vegas and Gallagher.	Barber & Associates

Prospective Donors

Prospects Interviewed:

Eugene Collins

Rob Goldstein

Dana Lee

Don and Dee Snyder

Elaine Wynn

MGM Resorts Foundation,
Tony Gladney

Nevada Community
Foundation, Gian Brosco

NV Energy Foundation,
Rose McKinney-James

[Full list of 100+ Las Vegas Donors ↗](#)

Letter & Questions



OFFICE OF
CEDRIC CREAR
COUNCILMAN, WARD 5

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Date XX, 2023

[Name]
[Address]
[City, State Zip]

Dear [Salutation]:

I hope this letter finds you in good health and high spirits. On behalf of the city of Las Vegas, I am writing to ask for your critical participation in an exploratory interview and conversation about the creation of a new museum, cultural center, and performing arts venue in Las Vegas.

In collaboration with the Historic Westside community, this project is being considered as a cornerstone of [The HUNDRED Plan](#). Conceived in 2016, The HUNDRED Plan is a path for community-led investment and revitalization in the Historic Westside. We recognize you are a passionate supporter of the arts and a committed philanthropist in our community, which is why we need your perspective and will rely on your input to help us design a path forward for this exciting new initiative.

Grounded in the stories and lives of these vibrant communities, this unique space will celebrate the cultural, historical, and artistic facets of our region. This center will provide an enriching experience for both local visitors who want to delve more deeply into the history of our communities and out-of-town guests who will experience and celebrate the complexity of our great state.

To better understand the interest in and sustainability of this project, we are in the process of conducting an initial feasibility study with local civic and philanthropic leaders to evaluate various factors such as market demand, financial viability, site selection, programming, and cross-city engagement. We firmly believe that this study is crucial in establishing a path for the venue's initial grounding as well as long-term success.

As a community leader, esteemed supporter of the arts, and valued voice, we invite you to participate in this important feasibility study by agreeing to a 45-minute interview. Enclosed with this letter is a prospectus outlining the project's vision, goals, and anticipated project plan. We kindly request that you review the prospectus prior to participating in the feasibility interview to help inform your feedback on this project. Anna Barber of Barber & Associates, LLC, a boutique fundraising consulting firm, in conjunction with Gallagher & Associates, the design firm retained to help us conceptualize this venue, will be conducting the initial feasibility interviews over the next 2 months. We greatly appreciate your willingness to participate in this study by scheduling some time to interview with Anna upon her outreach.

Should you have any questions or require additional information, please do not hesitate to contact Maggie Plaster, Project Manager at 702-229-5918 or mplaster@LasVegasNevada.gov. She will be more than happy to provide further clarification or any assistance you may need. Thank you for considering our invitation to participate in this groundbreaking endeavor. We eagerly await your response and look forward to the possibility of collaborating with you in bringing this visionary project to life.

With sincere appreciation and warm regards.

Sincerely,

Councilman Cedric Crear
Las Vegas Councilman, Ward 5

Donor Questions To Be Asked:

- 1) What aspects of the Las Vegas African American community, history, and cultural heritage do you believe should be highlighted and celebrated in this museum/performing/art center?
- 2) In your opinion, what are the key benefits that a museum/performing/arts center can bring to Las Vegas and the Historic Westside?
- 3) Are there any existing cultural institutions or facilities in our community that you believe the museum/performing/arts center should collaborate or partner with?
- 4) How do you envision the museum/performing/arts center engaging with local schools, colleges, and educational institutions to enhance cultural education?
- 5) What programming or activities from the prospectus would you like to see offered within the museum/performing/arts center? Are there any specific events or exhibitions that you believe would resonate with our community? Is there anything missing?
- 6) [We should consider describing the funding model the City is proposing before asking this question] Considering the financial sustainability of the museum/performing/arts center, what funding models or revenue streams do you think would be most effective in ensuring its long-term success?
- 7) What role do you believe the museum/performing/arts center should play in fostering inclusivity and diversity within our community? Are there any specific initiatives or outreach programs you would like to see implemented?
- 8) How important is it for the museum/performing/arts center to incorporate earned revenue streams beyond government appropriations and private philanthropic support? Do you have any creative recommendations?
- 9) Are there any potential challenges or obstacles that you foresee in the establishment and operation of this museum/performing/arts center? What strategies or measures do you believe can be employed to overcome these challenges?
- 10) What level of involvement and support, financial or otherwise, would you be willing to contribute to this museum/performing/arts center? Would you be willing to serve on the museum/performing/arts center's Board?

Initial Themes Discovered

1. Las Vegas Philanthropists Need an Introduction to the HUNDRED Plan

2. The Project Needs Champion That is a Philanthropic Leader in Las Vegas

3. Partnerships are Key
 - a. Existing Entities – Smith Center, Clark County Libraries & Public Schools, UNLV
 - b. Potential New Entities – The City, a modern art museum in partnership with LACMA

4. Funding Must Come From a Public-Private Partnership
 - a. Las Vegas (City)
 - b. Nevada (State)
 - c. Federal

5. Endowment Must Be Built Into the Project for Sustainability Purposes

6. Challenges
 - a. A Champion for the Project
 - b. Funding – Where will it come from?

Fundraising Next Steps

1. Establish a Vision for the Museum/Cultural Arts Center/Performance Venue
2. Determine Content Focus of the Museum/Cultural Arts Center/Performance Venue
3. Determine Appropriate Partnerships
4. Determine Location
5. Find a Champion or Three for the Museum/Cultural Arts Center/Performance Venue
6. Determine the Public-Private Partnership Split
7. Develop an Initial Case for Support
8. Conduct a Broader Feasibility Study
9. Develop a Board and Bylaws (9–15 members)
10. Hire an Executive Director and Director of Development
11. Begin the Fundraising Process

What are our next steps?

The work-to-date begins to shape the vision of the future for the African American Museum and Cultural Center.

The next steps will require close collaboration with the the City to pinpoint specific direction for a realistic, feasible, and sustainable plan.

Appendices

- Content Outline
- Ford Momentum! Community Engagement Final Report
- G&A Strategy Appendix & Handouts
- Barber & Associates Donor Prospects List & Feasibility Study Final Report

Content Outline



Las Vegas African American Museum

Content Outline

12/8/23

Migration and Settlement

Origins: The Founding of Nevada and Las Vegas

Stories:

- Indigenous Nevada: the Paiute, Shoshone, Quoeech, Washoe, and Walapai tribes
- 1850 Mormons arrived, aiming to convert Native Americans to Mormonism, started a school and built a fort
- Statehood: Nevada became a state in 1864 to help back Lincoln and the republican party's efforts to enact the thirteenth amendment and end slavery in the United States.
- Origins of Las Vegas: McWilliams town site, 1904. Laid out west of the rail tracks, envisioned to be downtown LV but actually becomes the westside. LV was officially founded in 1905.
- Owners of the railroad usurped McWilliams, holding an auction to sell lots east of the tracks. Original townsite lacked access to amenities. Railroad stopped here because of water access, and its convenient location between California and SLC.
- 1870 census: the first African American man arrives: John Howell, owns an area known today as Springs Preserve - originally Big Springs. He married a Native American woman.

Spotlight(s):

- McWilliams Townsite

Early Migration

Stories:

- First Black Settlers: 1850s Virginia City
- Block 17: before there was a Westside, African Americans had to live on this block (1905 - late 1920s)
- Early Westside School was built in 1923; the population of the school was White, Black, and Native American, demonstrating that diversity was significant early in the history of the Westside.
- As commerce became more prevalent, a 1928-29 edict enforced partial segregation.
- 1932 Christensen House - Black ownership
- 1930s-40s: Black arrivals begin settling the Historic Westside, one of the few neighborhoods where they were allowed to live
- Carver Park - a neighborhood built by BMI to house Black workers
- Many migrants were from Arkansas, Louisiana, and Mississippi. A large group came in the 1940s from Fordyce Arkansas and formed the Fordyce Club, a social club that is still active today.

Spotlight(s):

- Block 17
- Westside School - 1923
- Carver Park - 1941 (complete 1943)
- Fordyce Club - late 40's early 50s

Recent Dynamics

Stories:

- Number of nonwhite workers in Nevada nearly doubled from 1940 to 1950
- A large population of educated African Americans began to enter the state in the 1940s and 50s, and the first Black doctors, lawyers, and school teachers arrived.
- Harrison Guest House: boarding house for African Americans in the Westside - one of the few options for African Americans who are new arrivals or who were traveling through
- Continued Growth: Nevada's Black population grew by 40% over the past decade
- Diversification: Westside is diversifying, with African Americans moving into new neighborhoods and Hispanic and white people moving into the Westside.

Spotlight(s):

- Berkeley Square - 1954
- Jackson Street - hub of the commercial area, crossed by D/E/F, in the commerce corridor.

People stories

- Ben Palmer: one of the first Black ranchers in the state
- W.H.C. Stephenson: Nevada's first Black doctor, lived in Virginia City
- Mabel Hogart: First Black school teacher hired at the Westside School 1946
- Jimmy Gay: Born in Fordyce, Arkansas, migrated to LV and became a respected casino executive and beloved community member. Arrived in LV in 1946/1947.
- Woodrow Wilson: Came to Las Vegas from Morton, Mississippi, in 1942 and went on to become the first African-American elected to the Nevada Assembly in 1966.
- Charles Kellar: Attorney sent by Thurgood Marshall by NAACP in NY; arrived in 1959

Economic Opportunity and Entrepreneurship

Making Las Vegas

Stories:

- Railroad: The first major employer of African Americans in the area.
- Construction: Hoover Dam - only 44 workers were Black of the thousands hired - covered by LA newspapers. NAACP tried to negotiate for Black jobs.
- Defense: Nevada Test Site, Hawthorne Naval Ammunition Depot
- The first casinos and hotels: Flamingo, Stardust, Mirage

Spotlight(s):

- Basic Magnesium Incorporated - the mechanism for WWII migration - this is the great migration for LV.

The Struggle for Labor Rights

Stories:

- Organizing: The Colored Citizens Labor and Protective Association - started so Blacks could work on the Hoover Dam
- Strikes: 1943 Basic Magnesium Incorporated strike
- Demonstrations: Demonstration at Hawthorne Naval Ammunition Depot - Saran Knight Preddy moves here because her husband worked here, establishes a gaming license in Hawthorne
- Culinary Workers Union - Local 226 - organized around minimum wage issues, starting in late 1940s. Blacks had a large presence in the Union; Hattie Canty became Union President.

Black Entrepreneurship

- Early settlers to Nevada: Blacks owned businesses on Block 17 (precursor to Westside)
- On Jackson Ave. and in the surrounding area - majority of owners were Black in the 1940s-1960s (some were Asian and white)
- Restaurants, hospitality, and gaming: Love's Cocktail Lounge, Barden Nevada, Tonga Club (Sarah Priddys club), Fitzgerald's, Hamburger Heaven, Gritz, Annie's Kitchen, The Cove (which later became the housing for the Welfare Rights Movement)
- Other: Barbershops, retail establishments, and other businesses

Spotlight(s):

- Boston Saloon, Virginia City
- The Cove

People stories

- Former state Sen. Joe Neal: Air Force veteran and Democrat who represented North Las Vegas in Carson City, came from Tallulah, Louisiana, in 1954 and worked at the Titanium Metals plant in the 1960s, starting as a janitor before moving up the ranks.
- Don Barden: First Black casino owner in Las Vegas, entrepreneur whose businesses included real estate development, casino gaming, broadcasting, cable television and international trade.
- Sarann Knight-Preddy: The first and only woman of color to receive a gaming license in Nevada; co-founder of the Democratic Club in Las Vegas.
- Otis Harris Jr.: worked as a fireman and in the Navy. In the 1970s, he provided his expertise in fire science for the Nevada Test Site 65 miles northwest of Las Vegas.
- Bob Bailey: entertainer and business owner, Sugar Hill club (owned the Edmond Town Center at one time as well)
- John Edmond: owner of the Edmond Town Center, started as Golden West

Shopping Center

- Frank Hawkins: politician, business owner, since the 1970s
- Ernest Fountain: Founder, Capital Access Associates

Music and Entertainment

Entertaining on the Strip

Stories:

- Founding of the Strip: 19 major casinos constructed during the 1940s and 1950s
- Segregated from the beginning: Entertainers performed in showrooms and then had to leave immediately afterward
- Advocacy: Entertainers increasingly used their platforms to advocate against discrimination
- Members of the NAACP were engaged from the beginning: Mabel Hoggart, Lubertha Johnson, Woodrow Wilson
- Lubertha had property in Paradise, which was unincorporated, she would make a reservation in white-only places, fighting against segregation
- Josephine Baker had a clause in her contract that she could reserve tables for her guests; her residency at the Last Frontier had Black guests every night to fill her tables, including maids who she had dress up. She had a tour in the US after her activism in France.

“The Black Strip”

Stories:

- The Westside Emerges: An integrated oasis for Black visitors and performers
- A Place of Our Own: The Moulin Rouge Hotel-Casino opens in 1955
- Other establishments 1940s-80s: The Cotton Club, El Morocco, Brown Derby, the Elks Club, Carver House, the El Rio, Louisiana Club, New Town Tavern, Key Club etc.
- Moulin Rouge Agreement
- Consent Decree of 1971 provided Blacks with jobs other than back of house

Spotlights:

- Moulin Rouge
- Cotton Club

The Integrated City

Stories:

- Music: Residencies (Prince, Lionel Richie)
- Theater
- Comedy: Dick Gregory

Spotlights:

- The Bootlegger
- West Las Vegas Performing Arts Center
- Broadway in the Hood

People stories

- Nat King Cole: The First African American to have their own television show, in Vegas he required that other African Americans be allowed at the hotel to aid in his performance.
- Sammy Davis Jr.: The first black artist to headline a show on The Strip and the first African American offered complimentary room, board, drinks, and access to a casino on The Strip.
- Pearl Bailey: Bailey arrived in Las Vegas to perform at the Moulin Rouge in March 1955; she then became part of an all-African-American touring dance company and was then hired into the all-white line at the Flamingo.
- Lena Horne: A singer, actress, dancer, and civil rights activist, she was one of the first African-American performers to be allowed to stay at the Flamingo overnight to perform
- Josephine Baker: American-born French dancer and singer who symbolized the beauty and vitality of Black American culture, and one of the most prominent performers in Las Vegas history.
- Billy Eckstine: The 1960 Las Vegas live album, No Cover, No Minimum, featured Eckstine taking trumpet solos and showcasing his nightclub act.
- Lola Falana: By the late 1970s, Falana was considered the "Queen of Las Vegas". She played to sold-out crowds at The Sands, The Riviera, and the MGM Grand hotels. At the time, Falana was the highest-paid female performer in Las Vegas.
- The 5th Dimension: African American pop group that had a residency in Las Vegas, considered one of the first black groups to reach cross-over status, nominated for 5 Grammys during this time.
- Bobby Blue Bland
- Usher
- Gladys Knight
- Ne-Yo
- Clint Holmes

Oppression and Resilience

Opportunity

Stories:

- Black people were forced to move from Block 17 to the Westside by threatening revocation of business licenses.
- This rule was not codified into policy, making it more difficult to effectively fight against.
- Mississippi of the West”: In the 1950s, “Rigidly Jim Crow by custom. No other town outside of Dixie has more racial barriers.”
- De Facto Segregation: Barred from homeownership and business outside of Westside
- Legacy of Disinvestment: Continued underdevelopment due to segregation and barriers to opportunity

Spotlights:

- Mayor Ernie Cragin segregation enforcement

Education

Stories:

- School Segregation: 1865 State law prevents African Americans from attending nonsegregated public schools
- Activism: 1872 Nelson Stoutmeyer sued to have barring black children from schools in Nevada declared unconstitutional.
- Historic Westside School: opens in 1923, the first fully desegregated school
- 6th Grade Centers: These lasted about 20 years. All of the schools in the Black community were 6th grade centers - a way of integrating the schools 1972-1992.
- Resistance: Rancho High School desegregation riots 1967-1973

Spotlights:

- Historic Westside School

Entertainment

Stories:

- Segregation: African Americans could perform but not stay otherwise participate 1944-1960
- Activism: NAACP threatens protest in 1965, which led to the desegregation of the city (Moulin Rouge Agreement)

Spotlights:

- Shamrock Hotel and Casino: integrated for about 2 weeks before the liquor and gaming licenses were revoked - outside of the Westside, had several owners over the years. The owners had tried to sell the business, integration was seen as a way to revitalize the business. But the city shut it down. It was closed after that. Bob Stodahl is a researcher on this topic.

People stories

- Ruby Duncan: Organized hospitality workers to protest against their working conditions and low wages, and led the movement for Welfare Rights in Las Vegas. 1960s-1973, then becomes Operation Life - Film: "Storming Ceasar's Palace"
- Helen Toland (Anderson): The first Black woman principal in the Clark County School District, Anderson worked with the NAACP to require major Las Vegas resorts to hire more Black workers.
- James McMillan: President of the LV branch of the NAACP in 1960, when integration takes place,, he led the campaigns which focused on segregation in jobs, housing, and public accommodation in the city. In 1960, he successfully pressured hotels, casinos, and restaurants to desegregate. First Black dentist.
- Nelson Stoutmeyer: In 1871, Nelson Stoutmeyer, an African American laborer in Carson City, Nevada, filed suit to get his son, David, admitted into Carson City's schools. In the resulting case, Stoutmeyer v. Duffy, the Nevada Supreme Court

ruled that exclusion of African Americans from public schooling was unconstitutional.

- Others who worked on the Welfare Rights Movement

Faith and Spirituality

Religion in Las Vegas

Stories:

- Foundational to the city: Old Las Vegas Mormon Fort, the first permanent, non-native settlement in the LV Valley
- Catholicism: St. Joan of Arc Catholic Church, 1908; Guardian Angel Cathedral, 1963, designed by Paul Revere Williams
- Judaism: Temple Beth Shalom, oldest in southern Nevada

Spotlights:

- “Little Church Of The West”

Faith in the African American Community

Stories:

- Churches and Migration: Almost entire congregations came from places like Fordyce, AR and Tallulah, LA
- Diversity of religious practice: Multiple Christian denominations, and Islam (Muslim Village)

Churches as Drivers of Social Change

Stories:

- Congregation: The congregations were where the community came together, especially in the days of rapid growth in the Black population.
- Churches and political representation: Victory Missionary Baptist Church in the Westside became a magnet for many Black political figures.

Spotlights:

- Victory Missionary Baptist Church

People stories

- Reverend Donald Clark: A community activist who led the fight for better jobs, Clark became president of the local chapter of the NAACP in 1961 and led efforts to improve the lives of the Black community in Las Vegas.
- Reverend Robert Fowler: Pastor at Victory Baptist Church and prominent member of the Las Vegas community.

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Faith in the African American Community

Stories:

- Churches and Migration: Almost entire congregations came from places like Fordyce, AR and Tallulah, LA
- Shepherd's Breakfast at the Wealthy Place is a community event and a chance to meet local ministers all in one place.
- Diversity of religious practice: Multiple Christian denominations, and Islam (Muslim Village)

Churches as Drivers of Social Change

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- Churches and political representation: Victory Missionary Baptist Church in the Westside became a magnet for many Black political figures.
- Second Baptist, Zion, Greater New Jerusalem, Evergreen, Victory Missionary Baptist Church, and the Mosque all played roles in advocacy, civic engagement, and community development.
- The concentration of churches in the Westside is an offshoot of segregation and an asset-based approach to oppression.

Spotlights:

- Victory Missionary Baptist Church

People stories

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Food

Las Vegas as a Culinary Destination

Stories:

- Food and Entertainment: The city's fine dining scene has long been associated with the glamor of the gaming and entertainment industries

- Increasing cuisine diversity: From the original saloons and Steakhouses of the early 20th c., LV now boasts some of the most diverse cuisines in the country, including Chinese, Mexican, Japanese, etc.

African American foodways

Stories:

- Legacies of Migration: Migrants from the South brought their food heritage with them, elements of which can be traced back to African cuisines.
- Prominent Black restaurants in Vegas: Hamburger Heaven (1955-2011) was one of the most popular, Mom's Kitchen, Survivor's Fish, Uncle Ben's, Chez Polle, Annie's Kitchen, Nellie's, Gritz
- Fusion & Creativity: Soul Foo Young, Home of the Bruce Leroy
- Grocers: Jimmy's and Mario's
- Causes of, impacts of, and solutions to food system injustice: food deserts, segregation, and innovations such as Consider community gardens and the food coop.

Spotlights:

- Hamburger Heaven

People stories

- Chef Jeff Henderson: Founder of the Chef Jeff Project, offering culinary, hospitality, and life skills training programs for disenfranchised youth, formerly incarcerated individuals, and those seeking a fair chance.
- Trina Jiles: Owner of Gritz Cafe, first black female firefighter in Las Vegas.

The Arts and Cultural Expression

Visual Art

Stories:

- African American Visual Artists: Vicky Richardson, Brent Holmes, Q'shaundra James, Shereene Fogenay, Chase McCurdy, Lance L. Smith, Erica Vital-Lazare, Davianna Major, Kerric Thomas, Roy Thomas, Joseph Watson, Mary Etta Sayles Clinton
- West Las Vegas Arts Center
- Art as activism: Black Lives Matter protests

Spotlights:

- Left of Center Gallery

Architecture and Civic Arts

Stories:

- African American Architects: Paul Revere Williams

- Recent muralist and historic sites and statues, including Legacy Park and MLK statues

Spotlights:

- La Concha Motel

Literary Arts

Stories:

- African American Writers and Poets

People stories

- Vicky Richardson: Founder of Left of Center art gallery, devoted to exhibiting and supporting the work of African American artists.
- Paul Revere Williams: The first African-American member of the American Institute of Architects, who designed a number of landmark buildings in Las Vegas.



Ford Momentum! Community Engagement Final Report

African American Museum & Cultural Center



REPORT 2023



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BLACK HISTORY IS AS VEGAS

Preliminary Findings

Prepared by Toya Manon Ed.D.



Historic Westside School

The Historic Westside School was built in 1923 and is currently the oldest remaining school in Las Vegas. The two-room building was the first grammar school in the area. Located on West Washington Avenue and D Street, the school primarily served the local Paiute Tribe, Hispanic, and poor white communities in the area. African Americans began attending the school in 1926 and over the next two years, it was expanded with the addition of two rooms.

Over the next two decades, from the late 1920s to the mid-1940s, two major waves of migrant children attended the school: those seeking work at Hoover Dam and those recruited to work in the war industry. The school underwent a dramatic demographic overhaul during the latter wave as Jim Crow Laws were instituted and black families were relegated to the other side of the railroad tracks to what is known today as the Historic Westside. Many black children had their first experience with integration at the school as it was a transition from their rural lives to an urban lifestyle.

As a result of integration policies brought on by threats of boycotts by the local chapter of NAACP and other black community stakeholders the Historic Westside School was phased out for use in 1967 and was acquired by the city of Las Vegas in 1974. The institution was entered into the national register on April 2, 1979.



Photo Credits: top & bottom Allan Rogers;
middle: Veronica McKinney



Photo Credit: Unknown



Photo Credit: Las Vegas Review Journal

Walker African American Museum

The Walker African American Museum was established in 1996 by Ms. Gwendolyn Walker, who personally collected local West Las Vegas African American memorabilia over a period of 50 years. The museum is currently “Nevada’s 1st and only museum of African-American & Black History”. Focused on preserving and highlighting local West Las Vegas history, The Walker African American Museum is fully community-based and has risen as an authentic voice of West Las Vegas’ past.

As of 2019, the location was closed due to water damage/plumbing issues and continues to remain closed. As per various online statements from the founder, there are plans to reopen the museum in a larger facility (approximately 10,000 sq ft). The focus of the proposed new museum will be Black Pioneers of Nevada and local history. *google reviews online

The facility has benefited from focusing on local history and having a founder that is firmly planted in the community. With this community support, the museum has been established as an authentic source of history.

Establishing a sound facility with the same dedication to local history can draw in the community and will interest not only locals but also national guests. Multiple sources have cited that the community wants to preserve and showcase their past and not build a new narrative that simply targets new visitors into their community.

Historic Jackson Avenue

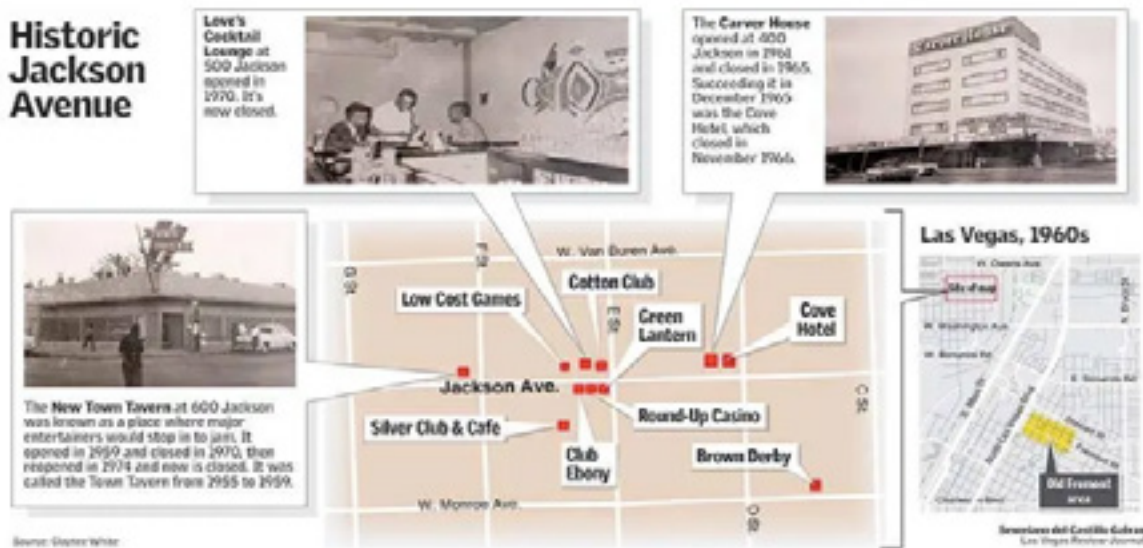


Photo Credit: Clayer White & Las Vegas Review Journal

Historic Jackson Avenue

Jackson Avenue was born out of segregation policies that did not allow African Americans to reside, enjoy and most importantly obtain business licenses on the segregated Vegas strip. Jackson Avenue thrived with black owned businesses throughout the 1940's and 50's. These businesses included barber and beauty shops, casinos, hotels, nightclubs and restaurants. During this time Jackson Avenue was also frequented by Black entertainers who, although allowed to perform on the Vegas Strip, were not allowed to frequent the clubs or stay in the hotels. Restaurants and nightclubs on the Westside would have stars such as Josephine Baker, Sammy Davis Jr, Ella Fitzgerald (to name only a few) as regular clients and a part of the vibrancy of Jackson Avenue. "Against that exclusionary backdrop, Jackson Avenue "presented entertainment," ; "It allowed the African Americans in the city to mingle, and they could mingle with each other and with the stars who were in town." (<https://www.reviewjournal.com>)

The clubs, casinos and hotels of the Westside were comparable in every way to those of the Vegas Strip. Casinos/Hotels offered slots, blackjack and other gaming, as well as luxury accommodations, amenities and shows. Many clubs had several owners over time. Unfortunately, Integration policies played a role in the diminishing of

Jackson Avenue's allure. Integration provided employment, business and housing opportunities on The Strip, and many people seized these opportunities and integrated into life on the Vegas Strip.

Jackson Avenue was a vibrant strip in both entertainment and commerce. Many people in the community have fond memories of malt shops, bowling alleys and the overall "buzz" of the atmosphere. "It's been more than 50 years, but John Edmond can list the places as though he'd driven by them yesterday. The Carver House at D Street and Jackson, the Jackson Hotel across the street and the Cotton Bowl, the bowling alley where he once worked as a pinsetter, at Jackson and E Street. Mom's Kitchen and the barber shop next to that. Hick's Bar-B-Q and Johnson's Malt Shop, and Sammy Lee's pool hall, where Edmond and friends would hang out as teenagers."

It is an atmosphere that is missed by the people who hold it in their memory, especially since the area has been reduced to stretches of pavement, vacant lots and some houses. As of December 5th 2022 the city has broken ground of the Jackson Avenue project included in the Hundred Plan to provide wider sidewalks, street lights, and new water lines. The project is slated to be completed on June 28th, 2023.

The Moulin Rouge



Photo Credit: Las Vegas Review Journal



Photo Credit: UNLV

The Moulin Rouge was the first integrated hotel and casino in Las Vegas. Owned in part by Joe Louis, the Moulin Rouge offered the same experience as the Las Vegas strip, but was accessible to both Black and White patrons. Many famous entertainers performed and frequented the hotel. “Opening night was a gala affair hosted by Joe Louis and featuring performances by The Platters and flashy chorus-line routines. Within the next few months the hotel attracted such performances as Louis Armstrong, George Burns, Nat King Cole, Jack Benny, Frank Sinatra, and Sammy Davis, Jr. Initially, the night spot became so popular, at 2:30 a.m. “third show” was added.” (www.nps.org).

The Moulin Rouge is also famous for being the meeting place for civil rights and civic leaders in the 1960’s that brought a negotiation and agreement to cancel a march on the strip in exchange for ending housing and other forms of racial segregation in Las Vegas. Unfortunately, the Moulin Rouge was only open for 5 months. Over the years, the hotel suffered fire damage and was ultimately demolished in 2010. The only thing that stands are 4 red pillars that were left as part of the foundation, which was left in place in an attempt to keep The Moulin Rouge on the National Register of Historic Places. The Moulin Rouge remains stop #5 on the Pioneer Trail, which is a tour that tells the story of the early settlement of West Las Vegas and the pioneers who contributed to its development and history.

There have been many attempts over the years to try to redevelop the property. Although the property has changed hands at various times, nobody has renovated or rebuilt a new structure on the property. At one point the county wanted to construct a Department of Family Services administration building, but opposition from the community deterred them from the project.

Currently, Gene Collins as a part of LVMR LLC is trying to buy the property with the idea to remake the hotel and bring back a cultural pride point for the Historic Westside and be a part of revitalizing the community. LVMR LLC is encountering issues with purchasing the property because it is currently owned by an Australian company and the City of Las Vegas has significant liens on the property.



Photo Credits: Top left- www.Northwestskater.com; Top-right KSNV; Bottom -source unknown

James Gay III Park

James Gay Park is named after a prominent political activist and businessman from Las Vegas who was involved in the work to desegregate the Las Vegas strip. The park is located on B Street between Harrison and Jefferson Avenues. The park was closed in 2013 due to concerns about criminal activity and the homeless in the park. It has sat locked up since then, but now a community/city initiative has named

it as a site for vertical farming. The overall project is set to break ground in mid-2023, but two shipping containers will be moved in as a sort of pilot to the larger overall project. The goal is to assist with the food insecurity that is felt within Westside Las Vegas. This initiative is also found in the Hundred Plan which seeks to revitalize the area.



◀ Jimmy Gay

Birth - 1999

Jimmy Gay Relocated to Las Vegas in 1946 from Arkansas with his wife where he became Las Vegas' first African American mortician. In 1958 he was appointed to serve as the first African American member of the Nevada Athletic Commission, appointed by Governor Grant Sawyer. Later became a hotel and casino executive.

Lubertha Johnson ▶

1906-1989

Southern Nevada's First Black Nurse

Civil Rights Leader (NAACP)

Social Welfare Advocate

After moving from Chicago Illinois to Paradise Valley in 1943 to be with her parents, Ms. Johnson found work in the Carver Park Housing Project in Henderson as a recreation director. She was president of the local NAACP chapter for two separate terms. Successfully used her connections with power brokers to leverage social change. Believed that "Education is the key to independence." Ms. Johnson owned a grocery store in which she employed blacks.

Accomplishments:

- Helped to expand employment opportunities for Blacks in hospitals, hotels, and the local school district.
- Advocated for open housing legislation.
- Aided in the fight for Nevada Civil Rights Law
- Guided Operation Independence an anti-poverty program



Photo Credit:
Las Vegas Review
Journal



Charles Kellar ▲

Birth - 2002

Born in Barbados

Charles Kellar's family migrated from Barbados to New York City when Charles was a child. He became an attorney in New York State prior to moving to Las Vegas in 1959, as part of Thurgood Marshall's and the NAACP's initiative to secure black attorneys in every state. After taking and passing the Nevada Bar exam in 1960 he was accused of cheating due to the belief that he scored too high. His license wouldn't be awarded until 5 years later in 1965; ultimately preventing him from becoming the area's first Black lawyer.

Initially, when Kellar first arrived in Las Vegas he was harassed by bank officials when he attempted to open an account with \$300,000 that he'd earned from real estate sales in NYS. The police were called due to the belief that a Black man should not have access to that much money. Upon hearing this explanation Kellar laughed in their face.

Accomplishments:

- Filed lawsuit that led to school integration
- Played significant role in 1971 consent decree that led to the hiring of African Americans in front-end jobs in casinos on the Vegas strip. Overall, the decree guaranteed at least 12% of jobs on the Vegas Strip in various capacities.

Alice Key ▼

Alice Key 1911- 2010

Kentucky Native

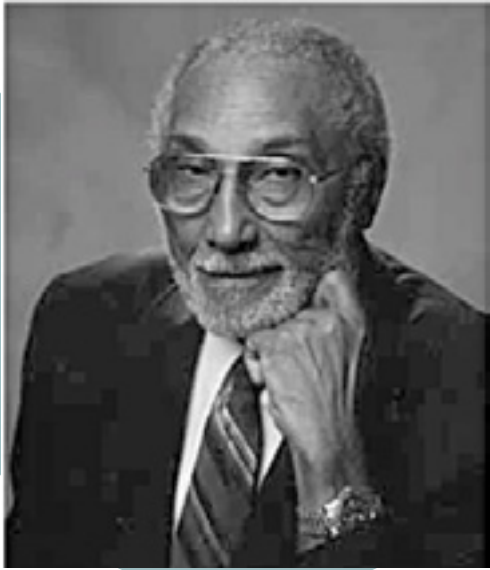
Dancer, Writer, Community Activist, State Deputy Labor Commissioner, Journalist

Chorus line dancer at the Cotton Club in Culver City "where the line dancers were all black and audience was all white".

1943 became a reporter in Los Angeles before moving to Las Vegas in 1954 and reporting for The Las Vegas Voice. Created Talk of the Town, Nevada's first all black TV show with civil rights pioneer William H. "Bob" Bailey. Key worked through the Moulin Rouge Foundation to preserve African American history.



Photo Credit:
Las Vegas
Review Journal



◀ James McMillan

1917 - 1999

Born in Mississippi

1st African American Dentist in Southern Las Vegas Served in US Army: in 1944 and during the Korean War

At the age of 5, McMillan witnessed his mother being horsewhipped by the Klu Klux Klan which left him angry and put him on a path as an adult to overturn Jim Crow policies in Las Vegas. Southern White influence on social policies and discriminatory laws earned Vegas the moniker: Mississippi of the West.

McMillan ran into barriers while pursuing his dental license in Nevada, despite passing his exam with high scores.

In 1957 along with two other civil advocates he began the newspaper The Missile which would later be sold to Dr. Charles West who would rename the paper The Voice.

Dr. Charles West ▶

1908 - 1984

Dr. West studied at Dartmouth College in New Hampshire and in 1933 he graduated from Howard University Medical School. He served in World War II as a field surgeon and was later discharged from the military after being injured. After his discharge from the military, he studied at the London Tropical School of Medicine before returning the United States.

Dr. West came to Las Vegas in 1954 becoming the 1st licensed African American doctor in Southern Nevada. As a result of the Jim Crow policies enforced on the Vegas strip, Dr. West often made house calls and was paid in poker chips, which was common for doctors that made home-visits in this area.

Dr. West often worked behind the scenes to push back on discriminatory and openly racist policies in Las Vegas. He was instrumental in his push for the Moulin Rouge agreement which aimed to desegregate casinos on the Vegas Strip.

Accomplishments:

- Founded The Las Vegas Voice the only African American newspaper in the state.





◀ Woodrow Wilson

1915 -

Born in a Sawmill Town in Mississippi

Woodrow Wilson's father was a mill worker and his mother owned and operated a boarding house. In 1940 he left Mississippi in search of better employment opportunities, after a brief stint in Chicago Illinois, and McNary Arizona, Mr. Wilson relocated to Henderson, Nevada, and found work with Basic Magnesium, Inc.

Wilson became the first Black American elected to the state assembly in 1966 where he served three terms. While in office he continued to be a staunch advocate for improving black life in Las Vegas. He advocated for open housing legislation, anti-discrimination regulations, welfare reform, and civil rights in general. In addition to speaking out against the segregation and racism that had become common to Las Vegas.

Accomplishments:

- Began Westside Federal Credit Union for African Americans in Henderson, LV.

Cultural Institutions

African American Artistry, Experiences and History



The Studio Museum in Harlem



National Museum of African American History and Culture



Michigan Street African American Heritage Corridor



African American Museum Philadelphia



California African American Museum

Summary

African American history is currently being preserved and celebrated in many ways. Some institutions focus on the collective creativity of the culture while others seek to preserve all aspects of history via documentation to serve as a point of reference for future generations. These various ways bring enrichment for locals and tourists alike when the goal is to highlight the progress of the African diaspora in a genuine way. The west side of Las Vegas's revitalization has the opportunity to build on history while looking to inspire the future. Some projects were presented in the past like

the Fremont Experience and Smith Center for Performing Arts but were ultimately implemented in downtown Vegas. The Westside is ready for a vessel to pour into, a vessel that shines a light on the local accomplishments of past African Americans. Similar to the Michigan Street African American Heritage Corridor, the Westside's multi-faceted revitalization strategy will not only make room for a singular cultural institution but create a notable area to highlight the past and future grandeur of the region.



Photo credit: The Studio Museum in Harlem | 144 West 125th Street, New York, New York
<https://studiomuseum.org/>

Overview: The Studio Museum is a metropolitan cultural center that has roots firmly planted in the tradition of black excellence embedded in Harlem since the Harlem Renaissance. Studio Museum is world renowned for being devoted to visual art by artists of African descent from the 19th and 20th centuries. Founded in 1968, the museum was the first of its kind in the United States. “The museum’s mission is to collect, preserve and interpret the art of African Americans and the African diaspora.”

Community programming has been a pivotal portion of the museum’s mission. The institution has introduced “a wide variety of educational and public programs that have brought the African-American experience to the public by means of lectures, dialogues, panel discussions and performances, as well as interpretive programs, both on- and off-site, for students and teachers. The exhibitions program has also expanded the scope of art historical literature through the production of scholarly catalogs, brochures, and pamphlets.” There is also an “Artists-in-Residence program that has supported over one hundred graduates who have gone on to highly regarded careers.”

*studiomuseum.org

Best practices: Studio Museum’s extensive community involvement has led to the institution being locally, nationally and globally renowned. Building on Harlem’s past as a mecca for African American culture, the Studio Museum has benefited from keeping its location in such a storied area. Inviting the community into the space for a multitude of programming all while staying true to its mission to support, preserve and provide opportunities to showcase art from the diaspora has made the Studio Museum an authentic authority on African American art and culture.

Westside Opportunities: Build upon the area’s already established history and create programming for the community.



National Museum of African American History and Culture
1400 Constitution Ave NW, Washington, DC 20560 | <https://nmaahc.si.edu/>

Overview: Established in 2003 by an Act of Congress, the National Museum of African American History and Culture is the only national museum that is exclusively dedicated to the documentation of African American life, history, and culture. After decades of efforts to highlight and promote the various contributions of African Americans, the museum opened in 2016, becoming the Smithsonian Institution’s 19th museum. To date, over 40,000 artifacts have been collected on behalf of the museum and approximately 100,000 individuals have become members.

The NMAAHC has established 4 pivotal pillars on which it stands. Those pillars include providing the opportunity for all interested in African American culture to learn and explore history via interactive exhibitions, review the American identity and history through the lens of African Americans and to serve as a collaborator with other institutions that share the same devotion to African American history.

Best Practices: The Museum’s large unique building being strategically located on the National Mall has lent to the museums’ lure. Designed to “represent the past, present and future” of the African American experience, visitors can see notable American landmarks from inside the museum. The White House is to the north and the U.S Capitol is to the east. The view from the south and west sides of the museum includes memorials and monuments of Martin Luther King Jr, Thomas Jefferson, George Washington and Abraham Lincoln. All aspects of the NMAAHC has been considered to ensure that anyone “is welcome to participate, collaborate, and learn more about African American history and culture”.

Westside Opportunities: Strategically building within the footprint of the past buildings and giving a nod to the future with a new structure and new goals.



Michigan Street African American Heritage Corridor
<https://www.michiganstreetbuffalo.org/about-us>

Overview: The Michigan Street African American Heritage Corridor is a renowned historic district in Buffalo NY that has served as a hub of African American culture for over 150 years. Aimed at highlighting Buffalo’s rich African American history, The Michigan Street African American Heritage Corridor consists of vibrant neighborhoods, historical markers, restaurants, shops, institutions and unique structures. Each of the components of the corridor emphasizes Buffalo’s significant impact on African American history locally, nationally and internationally.

Consisting of four major avenues, the corridor’s most concentrated portion is along Michigan Avenue at Ferry Street on the North, extending past the Medical Campus and Broadway Street continuing to South Division Street. An overview of the entire Heritage Area reveals that the corridor consists of more than just a few blocks. The Heritage Area spans across locations in Buffalo. Within the area, movements such as the Civil Rights movement and Abolitionist movement are celebrated along with themes of Self-Determination, Cultural Expression, Freedom and Self-Determination.

In 2007 NYS Legislation was created to fight urban decay, extreme redlining and to establish the east -side of Buffalo as a historic area worthy of preservation. The Michigan

Street African American Heritage Corridor is one of twenty-one Heritage Areas that has also benefited from the NYS legislature.

Best Practices: The Heritage Corridor’s unique urban scale has been the host of cultural events, artistic programming and festivals that draw a gamut of visitors that include poets, residents, storytellers, writers, national and international tourists, scholars and artists, actors and dancers and actors into the thriving community. Being dedicated to revitalizing not just a few buildings but an entire district has allowed The Michigan Street African American Heritage Corridor to focus on multiple projects that highlight and preserve the contributions of African Americans in Buffalo. Having a multitude of options to celebrate the culture is what makes The Heritage Area vibrant and appealing to the masses.

Westside Opportunities: The historic Westside of Las Vegas was a community that had multiple points of interest that could be highlighted in a way to create a district. With the projects on Jackson Avenue, Washington Avenue and D Street and Washington Avenue the Westside’s host of projects will help to attract not only local but tourist interest.



California African American Museum 600 State Dr, Los Angeles, CA 90037
<https://caamuseum.org/learn>

Overview: The California African American Museum was founded in 1977. Fully supported by the state of California, the museum was the first of its kind in the area to focus on African American art, history, and culture. Highlighting the role African Americans played in the Western region of America CAAM focuses on the cultural, economic, and political development of African Americans. The museum has amassed a permanent collection of over 5000 objects that include artifacts, paintings, film, photographs, sculpture and historical documents dating back to the 1800s to present. Art made or is connected to African Americans in California and the western United States are some of the most important items at CAAM.

CAAM is also home to a Research Library that contains over 6000 book, periodical, record and ephemera dating back to 1981. The library is open to the public but is non-circulating. The California African American Museum also aims to not only represent the various contributions of African Americans throughout the United States, but also to interpret how the past has affected their identity in the present.

Best Practices: CAAM has established its Research Library as a pivotal point of reference for scholars, teachers, students, researchers, rare book enthusiasts, historians, and curators wanting to delve deeper into African American history. This “special library” is committed to its mission to collect African American specific art, culture, literature, and history. For enrichment and education purposes, CAAM also loans objects from its collection to various groups including galleries, nonprofit museums and institutions. Items can be borrowed for educational purposes and public enrichment.

Westside Opportunities: Similar to the ambitions of the Walker African American Museum to be a research center, a new facility on the Westside could position itself as a hub for important documentation representing the Westside’s rich past attracting academics from all over.



African American Museum Philadelphia | 701 Arch Street Philadelphia, PA 19106
<https://www.aampmuseum.org/>

Overview: The African American Museum in Philadelphia was founded in 1976. It was the first institution funded and built by a major municipality with the goal of preserving, interpreting and exhibiting the heritage of African Americans. The museum has objectively interpreted and presented the achievements and aspirations of African Americans from pre-colonial times to the current day.

The museum is committed to telling the story of African Americans in all its permutations: family life, the Civil Rights movement, arts and entertainment, sports, medicine, architecture, politics, religion, law and technology. The AAMP currently houses multiple galleries and an auditorium, each of which offer exhibitions anchored by one of three dominant themes: the African Diaspora, the Philadelphia Story, and the Contemporary Narrative.

The museum's four galleries and auditorium, which is also a multipurpose room, are all available for public use. AAMP offers a unique setting for special events and programs with ongoing exhibitions and a convenient location within Historic Philadelphia's Independence Mall and Pennsylvania Convention Center areas.

Best Practices: The AAMP draws from its proximity to Philadelphia's Independence Mall making the museum "an integral asset of the Philadelphia cultural landscape that makes a meaningful impact on visitors' lives as they experience the stories of people of African descent through art, history and culture." In addition, the museum's galleries and auditorium being made available to the public for their own private use, is an added value feature for the museum. The auditorium/ multipurpose room is equipped to easily transform the space into the perfect place for a reception or formal event that accommodates large groups. Having this offering available, invites the community into the museum's space allowing citizens to form long lasting memories. The space is ideal to bring diverse groups together in a place that is dedicated to the Black experience through culture, art and historical witness.

Westside Opportunities: Visitor involvement and customization of their experience within the space can allow the cultural institution to become a desired destination for special personal moments.




Welcome to the

Historic Westside



Public Engagement



Phase One

Mission

In 2021, FordMomentum! conducted a community survey in the Historic Westside community of Las Vegas to identify the desire and feasibility for an African American museum. The second phase of the investigation will develop a master plan for a new African American museum and cultural center in Las Vegas.

Overview & Scope

The museum is intended to elevate the African American cultural identity, while uplifting and protecting the existing community through cultural and economic sustainability. The project is guided by the principle that all people should be able to participate in shaping their own communities through art, culture, history, and heritage.

To ensure that the museum and cultural center represent authentic Black voices in the region, FordMomentum! and SUMNU Marketing spoke with local experts about their specific knowledge on how the museum will be successful, culturally representative, and sustainable.

Audiences

- The **primary audience** were leaders and subject matter experts in the region who are adept at history, finance, museums and entertainment, and culture.
- The **secondary audience** were civic leaders, entertainers, and residents who are peer engaged with the Historic Westside.
- The **tertiary audience** are persons and organizations that can inform policy, support the acquisition of resources, and/or improve the inclusion of geographic resources.

Approach

We built upon the momentum and community input from 2021 by asking the City to connect us to new experts and refresh the intention with the Community Ambassadors.

(Expert Introduction, Ambassador Introduction, Thank You Note shown on page 23)

We expanded the reach for information by intentionally engaging the following people:

- Primary CLV Required List
- Listening group Profiles
- Business
- Community
- Fundraising
- Museum/Organization
- Education
- Elected Official/Political Impact

We designed and distributed information about the museum plan via the following materials:

- Presentation Deck
- Invitation Creative
- Website Landing Page

We promoted our efforts using the following platforms:

- SUMNU Eebsite, Facebook, IG, Dedicated Newsletter
- Dedicated Email

All of our engagement was centered around 3 core questions (*success, representation, sustainability*):

Success

- What makes museums worthwhile for folks to attend?
- What are the elements we have to have to make a cultural center work?
- What are the things that developers and administrations always get wrong in the museum/center space?
- Do you have one tool or “trick” of your trade? What is it? Who is doing museums right? Who is doing it wrong?

Representation

- What does it mean to create a culturally representative space?
- What elements are paramount in addressing, displaying and engaging authentic representation?
- Are there elements in representation that are taboo?
- Are there elements in representation that people come back for time and again?
- Are there boundaries in representation? e.g. the African American experience in Las Vegas vs. the state vs. national that should be paid attention to?
- Where are the greatest opportunities for representation? What is the nation missing that Las Vegas has?

Sustainability

- How do we make this an opportunity for revitalization? What can we provide that you need/want?
- What are the economic drivers that are core to a museum and/or cultural center?
- Are there points of sale that help sustain economic stability?
- What are important policies, resources and assets this effort must have to be able to sustain?
- Are there ways to get consumer buy-in that we should be aware of?
- What elements are must haves, nice-to-haves, and things that are never worth it in museum/cultural center development?
- How do you protect and preserve a place, as an asset, for future generations?
- What are the most challenging elements to making a museum/cultural center sustainable?
- Does location matter when addressing sustainability?

African American Museum & Cultural Center

Dear Neighbor,
The City of Las Vegas is making progress towards the development of an African American Museum and Cultural Center in the Historic Westside neighborhood. In alignment with the HUNDRED Plan, this historic urban neighborhood redevelopment project will center the identity, economic vitality, safe housing, and civic institutions of one of Las Vegas' most prized jewels.

We want your help to dream big about the museum. Will you assist us in asking 3 BIG questions that will inform and shape the hottest spots in the Westside? Are you ready for the world to see what the Westside has to offer? We're ready to listen and make it happen with you.

Please complete this form to confirm an appointment with us. We'll send you the details in your confirmation.



African American Museum & Cultural Center

Dear Community Ambassador,

We're continuing our work to restore and engage Las Vegas' Historic Westside community under the guidance of the HUNDRED PLAN. In 2021, the City of Las Vegas conducted a feasibility study regarding a museum that elevates the African American cultural identity, while uplifting and protecting the existing community. As part of the strategy, we're developing a master plan for a new African American museum and cultural center. Our goal is to ensure that the museum and cultural center represent authentic Black voices in the region, and we believe your expertise is important to inform our plans.

To move the Museum planning process forward, the City has retained FordMomentum! and SUMNU Marketing to conduct discovery and engagement. Maya Ford, and Shaundell Newsome, communications strategists and consultants, will lead the community and stakeholder engagement in this work.

We would like to request that you schedule some time to speak with Maya and Shaundell in the coming weeks about the Museum and how you foresee its success, authentic representation and sustainability.

If you agree, this introduction serves as the first point of contact. The engagement team will follow up with you directly. Thank you in advance for your involvement and continued support.



African American Museum & Cultural Center

Dear Interviewee,

I would like to extend a heartfelt thank you from the Sumnu and FordMomentum! family to you for your participation in the exploration of an African American Museum and Cultural Center. Whether you were able to engage with us in this phase or not, we do appreciate the opportunity to reach out to you.

The three amazing Listening Sessions and Individual interviews will provide us insight into the success, representation and sustainability of an African American Museum and Cultural Center in Nevada. We're taking the information to our project team and the city of Las Vegas to process the findings.

This is not the end of our journey together. We plan to come back this summer to present what we heard and offer more tangible options of your ideas. Then, we are going to ask everyone, including those of you who could not participate in this phase, to complete a survey. The survey will allow us to confirm the feedback across the region.

Our African American community is so phenomenal with such an interesting and diverse culture. From what we heard the stories are mind-blowing and uniquely Nevada. Until we meet again, please stay tuned in to the greater efforts of the HUNDRED Plan revitalization efforts for the Historic Westside. <link to: <https://www.lasvegasnevada.gov/Government/Initiatives/Hundred-Plan>>

We look forward to our continued engagement!



Phase One Schedule for Outreach

DATE	TASK	DESIRED OUTCOME
March 1 2023	Creative Development of All Assets, PSAs, and Promotional Materials	Invite, engage, and reflect community desires that will inform the museum master plan.
March 7 2023	1:1 interviews (14 Interviewees)	Collect qualitative data about the 3 questions.
March 29 2023	Group Listening Session 1 at United Way	Collect qualitative data about the 3 questions.
April 4 2023	Group Listening Session 2 at Nevada Partners	Collect qualitative data about the 3 questions.
April 5 2023	Group Listening Session 3 at Silver Mesa	Collect qualitative data about the 3 questions.

Results

Success

When you visit a museum or cultural center, you have a chance to experience the past in a way that’s relevant to your life today. You may find yourself connecting with something unique about yourself or your family history, or seeing something familiar that makes you think differently about how it fits into your life now.

Public spaces are important because they allow people from all walks of life to gather together and share experiences that are meaningful to them—and they’re especially important in times like these when we need each other more than ever before. We asked more than 40 interviewees *what makes museums and cultural centers worthwhile to attend*. Their top priorities were to:

1. Understand the past and present, and connect the dots that get us here.
2. Convert an experience into something memorable when visitors leave.
3. Don’t be afraid to speak for the entire community in a way that is moving and emotionally provocative.
4. Create public, shared spaces for people to gather in a way that is unique to African American culture.

It's about the people.

A cultural center is not just about art or music, it's about the people who create, consume and benefit from those elements. Las Vegans in the Westside and surrounding communities have a stake in the success of their city and community, and they have been a key element in building it into what it is today.

The Hoover Dam was built by local workers using local products, which created jobs and revenue for the area. Later on, Las Vegas became a test site for atomic bombs. These two events led to a population boom, which created an influx of investment opportunities for locals. Blacks from across the nation moved to Las Vegas to support the development, but to also gain sovereignty, economic power, and create a chance to build a legacy. This investment helped to develop a strong foundation of communal support that has allowed Las Vegas to expand beyond its roots into other realms such as entertainment and tourism.

The museum/center space is one of the most important spaces for Black culture. It's an opportunity for African Americans and people of the African diaspora to come together to learn about their history, and it's where they can see themselves in the world around them. But too often, developers and administrators get it wrong—with disastrous results.

Our interviews highlighted some of the things that developers and administrations consistently get wrong in the museum/center space:

1. Excluding historical specifics or negating the contributions of people isn't acceptable.
2. Not providing enough options that appeal to how people learn: reading with visuals, audio with reading/visuals, visuals alone. Not enough black influencers in the preparation stage further limits accessibility.
3. Ensuring there are Black consultants, architects, subject matter experts and skilled labor because there are many variables about Black culture that don't translate into the standardized optics of Anglo-dominant culture.

The way to change this is simple: make sure that the people who run your museum or cultural center have an understanding of what it means to be a part of the community.

Since this is so complex, who is doing museums right? Who is doing it wrong? In a world where we are all competing for attention, museums are having a hard time standing out from the crowd. Whether you're a small regional museum or the Louvre in Paris, people want to feel connected and engaged when they visit your space. They want to be able to make sense of what they're seeing and learn something new about themselves or the world around them.

So what does it take to do a museum well? It starts with leadership—leadership that understands its audience and knows how to engage them. Many of the interviewees stated The Neon Museum in Las Vegas has done this brilliantly by focusing on education, diversity, and collaboration. By recognizing the minority architecture and LBGQT community as well as Native Americans and others in their exhibitions, they've made sure that everyone feels welcome at their museum—which means more visitors!

Then there's leadership without such a high standard for inclusivity: leadership without defined values and service goals. One interview candidate reflected that "museums in Nevada may not have realized this yet (or maybe they have), but they're racially microaggressive against indigenous groups while also failing to appropriately speak towards those groups' culture."

Intentional inclusion focused on connecting an authentic narrative that is crafted for African American culture is considered a step in the right direction.

Representation

Creating a culturally representative space means creating a predictable space where cultural resources can be accessed without having to code native language or expectations. The more we can do to bring people in to get a chance to have a say on this project, the better. We see ourselves in many different areas, and not just in one corner of the room.

Seeing one's self as a valuable input in society increases esteem, opportunity, and can positively impact a community's future. When you see someone else who is representing things that also matter to you, it amplifies your sense of belonging within the larger group. An interviewee emphasized that this focus on positive reflection of the African American's position of influence requires "all hands are on deck" when it comes to outreach, drive, and the push/pull for authentic representation moving forward.

In order to address, display, and engage authentic representation in Las Vegas, it is paramount that we are intentional about diversity. We cannot rely on the right people to come to the table; we must find them from each generation, part of town, and perspective. Our approach should be collaborative, inclusive, and representative of the community at large.

It is also important that we make people feel at home. This can be accomplished through food (preferably local), music, art (preferably inspired by Las Vegas around the world), or other nuances that make people feel like they are at home. Community input is critical for this process—without it there would be no sense of belonging or ownership in our projects. One of the nuances of African American culture is its acceptance of other cultures into their communities. Slavery, segregation and Jim Crow policies forced any person who was not white to be subjected to second class citizenship; this included people who had only one white parent. As such, many African American families are made of people with a rainbow of skin tones, heritages, and genealogy. African Americans made space for everyone who wasn't allowed to exist to thrive.

Finally, we must ensure that all voices are heard during this process—not just one person's voice at a time but instead, many voices coming together to create something wonderful for all of us to enjoy.

The interviewees felt this must be a place to celebrate the African American experience, but it's also to be a place where they can talk about the things that are taboo and difficult to face. There are many things that can make representation taboo, such as trauma porn or overly graphic exhibits that don't help people resolve the conflict. An example in a Baltimore museum was given about a Black wax exhibit. "They had a figure of a pregnant woman being hung and stabbed with her baby coming out. There was an area that was 18+, but they also showed where men's genitalia were removed. It was a good museum, but that area was too graphic."

Extreme trauma can trigger people's suffering in ways the museum may not be able to offer support for. An extension of a challenging exhibit must include practices that address healing from such trauma in the Black community, regardless of whether or not people agree. Another interviewee also noted that the African American Museum name may be challenging for those who are not African Americans. Identifying ways to center the topic without making other people feel excluded can happen with unforgettable experiences they can't get anywhere else.

Representation is a powerful tool to convey a message and help people understand the world around them. When representation is done well, it can inspire people to achieve greater things and create a more inclusive community. However, there are certain elements that people come back to time and again. One of these elements is an exclusive opportunity that cannot be accessed outside the museum. This allows people to feel like they are part of something special and unique.

Another important factor is having more programs so that people have things to do while they are visiting the museum. The more activities you offer, the more likely they will come back again because they will find something new each time they visit.

It's also important to showoff inspirational items that never get old, like trailblazers or influential figures who were able to make a difference in their communities. You can also include new story lines in order to keep things fresh for visitors by providing them with information about African Americans who have made an impact on society today or in history.

We asked about the boundaries of African American representation in the region. The African American experience in Las Vegas is unique, but it's also representative of the nation as a whole. One interviewee stated, "Las Vegas is a hub. It's a place where everyone ends up, it's a magnetic place. Everyone from Jesse Jackson to Michael Jackson has visited this city." This means that if you want to tell the story of African Americans in America, you definitely have to start with how they coalesced in Las Vegas.

It is also representative of the United States in that it has many different ethnic groups represented within its borders. For example, people who identify as Asian make up 6.8% of the population in Las Vegas, while African Americans make up 11.5% (2021 U.S. Census, census.gov). Therefore, when creating narratives about African Americans in Las Vegas or anywhere else, one must consider how this community fits into both its local and national context.

Where are the greatest opportunities for representation? What is the nation missing that Las Vegas has? When many think of Las Vegas, glittering lights, glamorous performers, and wild parties come to mind. Or some imagine the city's rich history of artistry and innovation. Perhaps it's a combination of both. And it's no wonder: with its bright lights and extravagant activities, Las Vegas is a world-renowned hub for entertainment—but it's also home to a vibrant community of artists.

Yet there's another side to this city that many people don't know about: the side that understands that Las Vegas was not involved with slavery, but still experienced racism into the 21st century. Many people don't understand Blackness in the West; therefore they don't realize how long African Americans have been here or how much influence they've had on shaping American culture. Creating more opportunities for representation in Las Vegas will allow the nation to have what it is missing in a unique space, and vice versa.

This can be done by capitalizing on Las Vegas' international appeal by giving them another place to come to as an attraction. An interviewee emphasized, "The nation can learn from how fast we grow here – our communities and the different cultures are unique to the region." Give people an opportunity to see and experience themselves as a part of this community by giving them a chance to explore their own unique star power. This is an opportunity for historic Black communities to see themselves in a different light than the image it's gotten from the mainstream media over the years.

The ability to recognize and respect big stars as normal people is part of the African American community's charm and ability to dynamically engage within class and social ladders. One interviewee reminisced, "Las Vegas is a small town with a big personality. That's why it's so important to tell the stories of this place, because those stories are about people who were able to rest and be normal here. Even celebrities like Bebe King and Sigmund Freud lived here—and people didn't jump over their fences."

Las Vegas is a city full of new opportunities for artists, and it can also be a path for new Black-centered artist residencies. We want to give new artists the opportunity to display their work, but also help them become recognized as they gain more experience in their field.

Sustainability

The African American museum and cultural center can be a platform for Black voices to solidify their businesses and make money, while also creating a powerful way to authentically represent a community. Bring people together in ways that have never been done before, which will instantly make it special.

We know that there are challenges that come with being Black in the United States, and one of them is feeling like you don't belong everywhere you go. That's why it is important to make the space safe, secure, and attractive so that anyone can feel comfortable coming here—and not just because they need to get something done or they want to hang out with their friends or family members. We want them to feel welcome because they come from a place where they don't always feel welcome. This place should feel natural to come as a meeting spot, place for inquiry, or to grow.

We know how important it is for people to have fun—and we know how powerful entertainment can be when it comes to creating change in communities. So make it big. When you have a space that people know about, you can use it to revitalize your community. The more space for Black wonder and creativity, the more magnificent the space will be.

Due to ethnic and economic segregation, the Historic Westside neighborhood had a robust range of economic and social classes in a concentrated area as recently as the late 1990s. This allowed all of the community's resources to be at their fingertips. Integration brought more money, but the community wants a higher standard than money alone. It wants to offer inclusion and a welcoming space for all that still benefits Black culture.

Intentionally creating a circular economic network for the museum and cultural center allows for positive impact on other local businesses and an increased opportunity for sustainability. Also, being intentional about hiring local residents is vital to the sustainability of the organization. When you have employees and team members who take pride in their work, and are enthusiastic about what they're there for, it creates a whole new sense of pride.

We dug in deeper to ask about economic drivers. The interviewees responded that core drivers to a museum and/or cultural center include food and entertainment. A museum is more than just a gallery—it's an experience. Food and entertainment are essential to making the museum experience memorable, allowing people to relax and enjoy themselves while they learn about culture. This is particularly true of African American foods, which have many variations of West and Central African recipes integrated throughout the southeastern parts of the United States. Cornbread, okra, golden rice, plantain, collard greens, coconuts and select portions of meats, poultry, and fish are uniquely attributed to African American culture recognized across the nation.

A museum is also an investment opportunity. By providing space for galas, galleries, auctions, donations, celebratory events and corporate sponsorships, the museum can attract investors and patrons who want to see their money put toward something meaningful. These investments not only help support the museum's mission of cultural enrichment but also create a strong financial and social foundation for it.

While these are all excellent ways for the museum to generate revenue, they aren't enough if they're not connected with other systems already in place in Las Vegas. For example, if someone wants to buy tickets for an event at your museum but cannot find one on your website or any other online source like Yelp or Google Maps then there is no reason for them to buy those tickets from you because they will simply go somewhere else where they can easily find information about events at your location. Providing top tier sales, membership, and retail packages in coordination with tourism opportunities provides a way to tether to other existing infrastructure in the region.

The interviewees had a lot to say about points of sale that help sustain economic stability. The city of Las Vegas is known for its ability to change quickly, which is why it's so important to have a strong base of cultural foods, events, concerts, and tribute events. These types of points of sale help sustain economic stability by giving people a reason to stay in the area and spend money.

The cultural food scene is especially important because it provides a way for people from different cultures to interact with each other and experience new things. Cultural foods are also an important part of any city's identity, so they help create an atmosphere where people feel comfortable and welcome regardless of where they come from or what they look like.

The other types of points of sale mentioned above also help sustain economic stability by providing opportunities for locals and tourists alike to spend money on things they love without having to leave town first. For example, if you're hosting a concert or event at one of your venues then you'll need some space for both ticket sales (online) as well as merchandise sales (in person). Another example would be if you're hosting a tribute event where everyone dresses up like their favorite celebrity then there will definitely be some demand for clothing items like t-shirts and memorabilia.

If a community wants to create and protect an environment for its citizens to thrive, it needs to have the political will, funding options, dedicated revenue stream and special architecture that will make this initiative sustainable for generations to come.

To do so, the community should take advantage of federal, state and municipal policies and funding options, as well as dedicated revenue allocations through property taxes. The museum and cultural center should also be a part of an accredited network like the American Alliance of Museums. And finally, the architecture should be special enough that people want to be connected with it over their lifetimes.

What are the must haves, nice-to-haves, and things that don't matter? First, we need to start with the must haves. This museum and cultural center needs international, national and local history. This helps the museum connect with its community while also giving people a sense of place in the world. Next, exhibits that are bigger than life are great for creating opportunities for photography and creating memories. It's Las Vegas, Baby! Capitalize on what people are already expecting- something they cannot get anywhere else.

Locally sourced staff can help create a strong sense of community by giving visitors an authentic experience that they won't find anywhere else. Collaborations and programming for K-12 students help build awareness among future generations and give a path for consistent educational funding. While it may seem like an odd thing to include in the list of must-haves, clean restrooms make visitors feel comfortable and are an extension of excellent customer service. You must have them.

Now let's talk about what's nice-to-haves: artifacts and primary resources in collection give visitors a real understanding of what they're looking at. The location should identify if it owns its collections and artifacts, shows exhibits on tour, or a combination of both.

Ultimately, focusing on doing the basics with excellence will make this extraordinary because Black people are the exhibit. Big name exhibits, local history, and a world of unique experiences. Give Black people a place to show and tell themselves and the center will continue to make history for generations to come.

Understanding what will make it successful and authentically representative, how do you protect and preserve it as an asset for future generations? The National Museum of African American History and Culture (NMAAHC) in Washington, D.C., is a shining example of how to preserve culture for future generations.

Las Vegas needs a museum that tells the story of the city's Black founders, current doers, and space for the ones who are coming. The city needs to commit to protecting this asset for future generations, so that it can be passed down for generations to come. As such, continuity of care is important. Hiring staff who are committed to the museum's mission and providing them with great benefits in order to keep them there will increase the value of continuity of care. We also need to offer our staff

members the opportunity to develop themselves as professionals by taking on new responsibilities and learning from each other.

An interviewee thoughtfully advised, “When we create something great, we need to have a succession plan in place so that we can train others who will take over when it’s time for us all to move on.” This will help ensure that our legacy lives on sustainability.

How do you get someone to come back time and time again? As the world grows increasingly more urban, it’s important to preserve the physical spaces that make up our cities. In many cases, these spaces are historical landmarks and monuments, which are often extremely important to the communities they serve. The Historic Westside is a place that has many unique stories of Black advancement as early as the first Industrial Revolution. The region has deep layers of novel discovery, innovation, collaboration and independence that were dismissed or lacked an appropriate platform to exhibit. These stories present an earnest reflection of the African American plight in a way yet to be untapped in the region.

Similarly, the National Mall in Washington, D.C., is one of the most visited tourist destinations in the United States, with millions of visitors each year coming to see some of the most important buildings in our nation’s history—the Lincoln Memorial, the Washington Monument, and many others. The National Mall is also home to several museums including: The Smithsonian Institution (which includes 19 museums), Hirshhorn Museum & Sculpture Garden, National Gallery of Art, National Museum of African American History & Culture and United States Holocaust Memorial Museum. The area is an interconnected ecosystem and destination for history, learning, exploration and community.

A great way to preserve this museum and cultural center for future generations is to not make people think the center is only for one group of people. For example, people who don’t identify as African American need to come and learn from this place as much as those who do. If we create programming that appeals to young people and students will want to come back and bring their parents. Also provide multiple options for transportation access including nice pedestrian walkways, bike and mass transit options.

The most challenging elements to making a museum/cultural center sustainable are operations, maintenance and changes to the facilities and staff. Museums must find ways to become more energy and space efficient while also meeting a host of wavering consumer needs.

Another issue for museums to consider is the maintenance of their facilities and staff. Museums need to make sure they are keeping up with all the necessary repairs on their buildings and equipment, as well as hiring enough employees to keep everything running smoothly.

Finally, museums must find ways to get people’s attention when they have so many items to present at once. Museums can do this by hosting special events or making them more family-friendly; providing a menu of opportunities for patrons to digest the message in the way they prefer.


Finally, we asked if location matters when addressing sustainability. The conversation wasn’t as impassioned as questions about success and representation were. Overall, the invitees feel that location matters when addressing sustainability, but only if it is safe and secure. We learned that safety and the focus of protection wasn’t solely aligned with the consumer. It was also aligned with ensuring the protection of the community, museum infra structure, and intellectual rights and property of the African American culture at large. An interviewee stated, “We need to have ownership of the narrative, so it needs to be near or within the community. Even if it is close to the government center, that would be ideal because then it’s close to the community.” The location is important, but being able to digest the content is even more relevant.

What Stood Out

We learned a lot from the the more than 40 interviewees about how to make this endeavor successful, authentically representative of the African American community in Nevada, and sustainable.

- Embrace diversity of all cultures and how they intersect here, and create public shared spaces for people to gather.
- Include the impact local people made to make Las Vegas successful, including contributions to the Hoover Dam, the atomic test site, the entertainment industry, and local economy.
- Be intentional about inclusion and consider the ways people prefer to learn and engage.
- Don't make the same mistake many developers and leaders make. Include and support Black influencers in the preparation stage. There should be Black consultants, architects, and skilled experts because there are variables about Black culture that don't translate into the "mainstream" narrative that are innate to Black professionals.
- Don't leave the narrative open to interpretation. Be bold to address core elements of how the African American community's investment in Las Vegas impacted its global success.
- Review the Neon Museum's framework, strategy, and implementation model. Many interviewees felt the combination of history with current inclusion and experiences get the museum and cultural center blend right.
- Food, art, events, and how Las Vegas inspires people around the world are the hottest things to cultivate, protect and exchange in this endeavor. This is where the cultural currency of the endeavor acquires its value.
- Create something so exclusive it cannot be experienced anywhere else.
- Give people an opportunity to see and experience themselves as a part of our community; give them star power only Las Vegas can certify.
- Make the space safe, secure, and attractive while building upon the opportunities that are already there: entertainment, infrastructure and promotion.
- Remember that the African American population in Las Vegas and across the nation are relatively new to sovereignty in the United States. Minoritized populations in the U.S. have only had full access to American citizenry for the past 58 years. Sometimes being black can make you feel invisible. Having employees and team members who take pride in our community and are enthusiastic about what they're there for creates a whole new sense of pride many haven't experienced before.
- Creating multiple streams of revenue opportunities in ways that strengthen local resources, public citizenry, and circular economic development help to secure a more sustainable future for the museum and cultural center.





Phase Two

Overview & Scope

Phase II engagement built upon the listening sessions and qualitative interviews conducted in Phase I through in-depth exploration into the BIG IDEAS presented by G&A. The BIG IDEAS are centered around 3 core themes:

- Include the history of Las Vegas, but make it relevant to the present
- Celebrate African American voices and experiences
- Create a venue for Black cultural expression

Audiences

- The **primary audience** were the leaders and subject matter experts we engaged in Phase I.
- The **secondary audience** were the general public in areas with large concentrations of African American, Hispanic and Indigenous residents.
- The **tertiary audience** are persons who could not attend any of our events in person, but were willing to participate in an online survey.

Approach

We built upon the momentum and community input from Phase I by creating opportunities for residents to participate in ways that align with their STOLO (Standard of Love). The engagement work was intentionally in alignment with what the engagement during the discovery phase detailed.

Each detail of the activities held the following tenets as minimum standards the community finds acceptable:

- Create safe, trusted opportunities to have dialogue and discover independence in truth; wherever it leads us
- Elevate the value (worth) and impact of the community's desire and right to free assembly
- Design evidence-based solutions informed by community-led values of worth, equity, access, and well being
- Amplify the voice of the culture bearers in the community while also inviting more folks to join in cultural preservation
- Understanding and acknowledging the historical causes for social, economic, and environmental inequities we are working to solve today
- Practicing new ways to discover and cultivate more options for the arts and culture scene in Westside, without eliminating or devaluing existing assets
- Exploiting current access and control of tools and resources to attract and retain necessary investments to accomplish the overall goal of an anchor museum in the Historic Westside

We chose to conduct all of the Phase II sessions in the same format so that the qualitative data could be amassed in a predictable way.

We invited residents to participate in a Listening Session or Public Workshop that asked open ended questions about their personal narratives, and asked for preferences on concepts gathered from Phase I.

The Listening Sessions are 1.5 hour discussions with an invite-only group of residents we engaged during Phase I. The event served as a way to report on our progress, gather feedback on the accuracy of our interpretations, and to mobilize the Big Ideas for the museum and cultural center. The Public Workshops are 3 hour public access events that share, confirm, and gather feedback to modify the Big Ideas for the museum and cultural center. These workshops were all held at Nevada Partners on three consecutive Fridays from June 16- 30, 2023.

The goal was to ensure that residents had an opportunity to continue to be engaged and also learn about the effort if they've not already heard about it. While the project anchor is focused on the African American story in Nevada, it is important to include intersecting points with other cultural experiences, currencies, and assets. As such, we intentionally sought to engage Hispanic and Indigenous resident perspectives, including 3 Spanish-language events and 16 qualitative interviews.

Our public engagement period was extensive and conducted over a 3 week period from June 12- July 1, 2023. We learned in Phase I that some residents were hesitant to participate because of unresolved mistrust with the City of Las Vegas, an objection to any development or support of a museum outside of The Walker African-American Museum & Cultural Center, or limited access to the events during the open period. We created a digital survey that mimics the in-person engagement so that residents could have the chance to respond anonymously, at a time that suits their convenience, or share it with others.

We chose to conduct investigation through query, oral and tactile exploration. Oftentimes communities of color can feel that people ask them a lot of questions about their desires, but their responses are misunderstood, dismissed, lost, or taken without being given proper credit. Also, what people say they want is not always reflective in what they will do, and the outcomes of engagement can spotlight a chasm between desires and the capacity to implement them. This type of feedback fatigue can lead to inauthentic responses for what residents really want, and worse, it can trigger trauma responses within a community unnecessarily.

When we conduct research centered around desires for safety, creativity, history, and environment we're thoughtful about how to approach residents in ways that make them feel they're in control of their exploration with us.

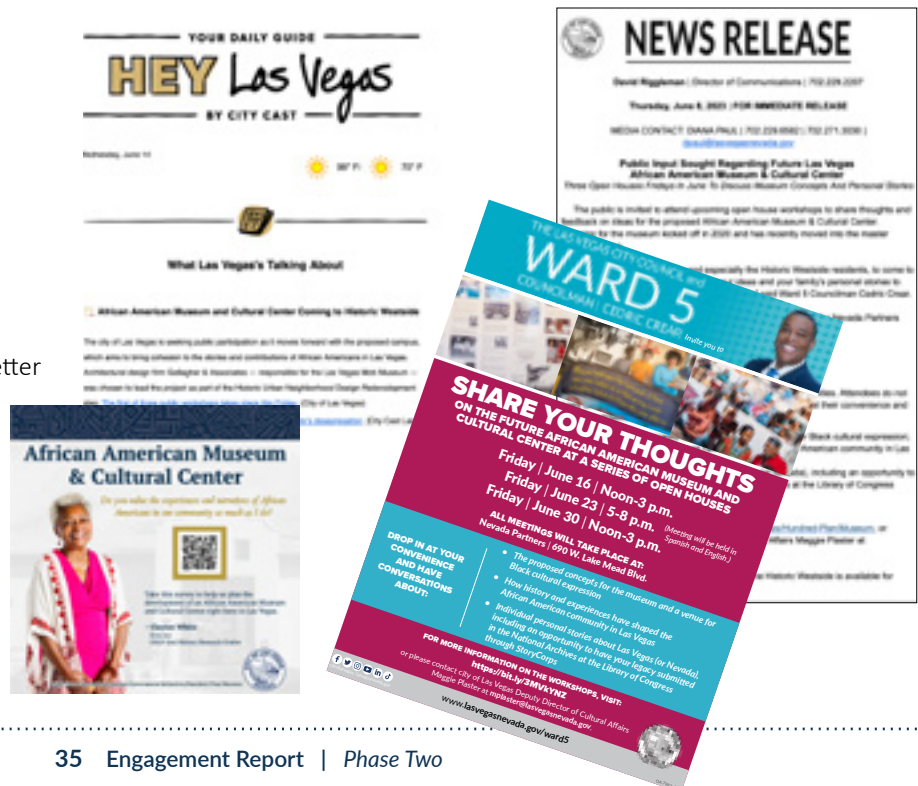
The simplest and most effective way to do this is through play. Play is essential to one's ability to problem solve, learn and practice new challenges with joy. We played with residents in ways that:

- allowed them to connect dots mentally, emotionally and geographically;
- influenced them to discuss, reflect and inquire about their own narratives;
- gave them control to imagine and articulate what safe, inclusive infrastructure built around them, as an asset, should include.

Inquiry beyond the need to produce or consume is a revolutionary act for many people who have felt they needed privilege to mandate their standards of care be acknowledged. The efforts allowed us to address difficult topics with integrity and clear direction on where to identify solutions, while also giving space to explore historical and future concepts without the need to achieve.

We ensured that the community-at-large had many opportunities to safely engage with the concepts, research, and feedback loops by intentionally distributing via the following channels:

- SUMNU Marketing
 - Website
 - Facebook
 - Instagram
 - Dedicated newsletter
 - Dedicated email
- HUNDRED PLAN email update/newsletter
- HUNDRED PLAN website
- KCEP Radio Programs
- City of Las Vegas media channels
 - Facebook



Phase Two Schedule for Outreach

DATE & TIME	EVENT TYPE	AUDIENCE / LOCATION
June 16 2023 12 pm - 3 pm	Public Workshop	Nevada Partners
June 22 2023 12 pm - 3 pm	Listening Session	Historic Westside School <i>Spanish/English</i>
June 22 2023 5 pm - 8 pm	Listening Session	Historic Westside School <i>Spanish/English</i>
June 23 2023 5 pm - 8 pm	Public Workshop	Nevada Partners <i>Spanish/English</i>
June 27 2023 10 am - 11:30 am	Listening Session	United Way
June 28 2023 9 am - 11:30 am	Community Breakfast	The Wealthy Place Church
June 29 2023 3 pm - 4:30 pm	Listening Session	Silver Mesa Recreation Center
June 30 2023 12 pm - 3 pm	Public Workshop	Nevada Partners

Phase II Delivered BIG IDEAS Informed by Phase I Engagement

The BIG IDEAS synthesized the insights of the residents and proposed a way to develop the museum in an authentic and innovative way. We customized dialogues that provided safe, inclusive ways for residents to direct their community-informed experience design. The overarching BIG IDEA statement asserts a unified direction for the project. The BIG IDEA we addressed was how to make this a museum of NOW, “where the present is in dialogue with the past, where we honor the legacy of those who made this place, while continuing to shape it into something new”.

The Las Vegas community has a special relationship with time and space. They understand the impermanence of time in any space while also being able to acknowledge how actions can be more concrete than the environment at the moment. Anecdotally, time seems less important as a measurement than snapshots of impactful moments in Las Vegas; thus, the chronology of history can move in any direction that connects relevance. In contrast, a more linear community that uses time and space as measurements of progress would address history behind or ahead of the current moment.

Understanding how the community addresses history, we felt it was important to allow the residents to frame an interpretive strategy without prioritizing chronological order. We gave them control to narrate and connect stories with intended audiences by showing us where to start, and what to look for that is meaningful to history from their intuitive points of view. From these conversations, we learned who they are talking with, what they are saying, and how they are saying it.





ACTIVITY 1

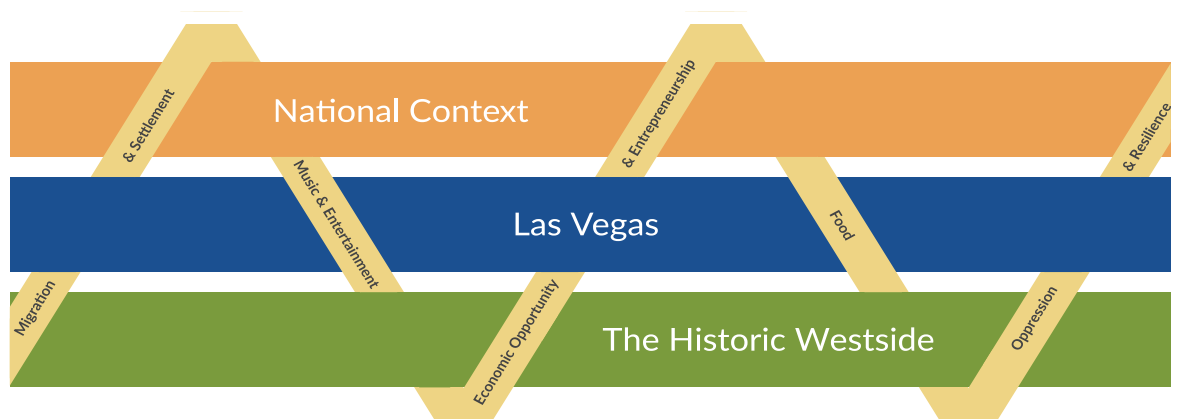
Include the history of Las Vegas, but make it relevant to the present.

- Tell us your migration story. Where did you come from?
- What stories and innovation leave Las Vegas?
- What Black impact happened in the state of Nevada?

We leveraged StoryCorps, a non-profit organization focused on storytelling whose mission is to help us believe in each other by illuminating the humanity and possibility in us all — one story at a time. Since 2003 StoryCorps has collected and archived more than 640,000 stories in the U.S. Library of Congress. Their online archive is now the largest single collection of human voices ever gathered. The StoryCorps programs are designed to capture the diverse voices of everyday Americans and reveal our shared humanity. The opportunity to gather stories through StoryCorps allowed for dynamic impact:

- Creates safe, trusted opportunities to have dialogue and discover independence in truth; wherever it leads us;
- Elevates the value (worth) and impact of the community’s desire and right to free assembly
- Promotes listening: Preserve the life stories of your community members, and facilitate meaningful interactions between community members.
- Builds an archive: Builds upon the community’s oral history collection, and adds voices and perspectives that are currently missing. It allows the work UNLV to be added to without organizational permission or boundaries.
- Create dynamic public programming: Bring new audiences and perspectives to the conversation by inviting them to record their own stories, or to take part in listening events.
- Partner in new ways with peer organizations: Forge meaningful connections with partner organizations for a shared project goal. It allows the oral history work with UNLV to be added without organizational permission or boundaries.

The stories we collected sought to “celebrate African American voices and experiences” by guiding residents through one or more of 7 topics.





Storytelling

ACTIVITY 2

Celebrate African American voices and experiences.

Share your story about one of 7 topics to be stored in the U.S. Library of Congress National Archives.

- Your Migration Story to Nevada
- Your Voice and Experience as a Nevadan
- Work in Las Vegas
- Learning in Las Vegas
- Spirituality and Religion in Las Vegas
- Love in Las Vegas (Intimate)
- Love in Las Vegas (Platonic)

We transcribed the interviews to parcel themes that identify who they are talking with, what they are saying, and how they are saying it. This information informs the interpretive strategy relative to context, intersectionality, solution finding, economics, and sustainability.

<p>Details of the activities held tenets as minimum standards the community finds acceptable.</p> <p>STANDARDS</p>	 Migration ACTIVITY 1	 Storytelling ACTIVITY 2	 Design Preference ACTIVITY 3
Create safe, trusted opportunities to have dialogue and discover independence in truth; wherever it leads us	✓	✓	✓
Elevate the value (worth) and impact of the community's desire and right to free assembly	✓	✓	✓
Design evidence-based solutions informed by community-led values of worth, equity, access, and well being		✓	✓
Amplify the voice of the culture bearers in the community while also inviting more folks to join in cultural preservation	✓	✓	
Understanding and acknowledging the historical causes for social, economic, and environmental inequities we are working to solve today		✓	✓
Practicing new ways to discover and cultivate more options for the arts and culture scene in Westside, without eliminating or devaluing existing assets		✓	✓



Design Preference

ACTIVITY 3

Create a venue for Black cultural expression.

- Inform what you'd like to see in a museum and cultural center for Las Vegas
- Select your top 3 options from each board. Offer another idea that isn't listed here.

We asked the residents to approach design in a way that safely prioritized success, representation, and sustainability. G&A provided guiding principles through 9 core experiential components for bringing the interpretive strategy to life through impactful experience design.

The 9 components are: an iconic installation, sculpture, or exterior; exploration of history; a contemporary showcase; focus on the future; sensory experience through taste, smell and feel; performance venue; education and programming space; gathering places; and community activations through storefronts, food trucks/carts or something similar.

We felt that 3 of the experience components are a minimum standard for all design elements: sensory, gathering, and education and programming. All of the activities were designed to incorporate inquiry for these elements through visual interpretation. We created option boards for the remaining 6 experiential components and asked residents to prioritize their top 3 preferences or add additional ideas/direction for their desires.



1
Iconic Installation,
Sculpture, or
Exterior



2
Exploration of
History



3
Contemporary
Art Showcase



4
Focus on
the Future



5
Sensory
Experience:
taste, smell, feel



6
Performance
Venue



7
Education and
Programming
Space



8
Gathering Places



9
Community
Activations:
storefronts, food
trucks/carts, etc.



Results

Participation

We engaged in information gathering with more than 260 participants during the Phase II activities. There were 8 in-person events and a digital survey that compiled the perspectives, stories, and feedback.

- 110+ attendees at in person events
- 165 digital surveys
- 14 StoryCorps interviews

Qualitative + Quantitative

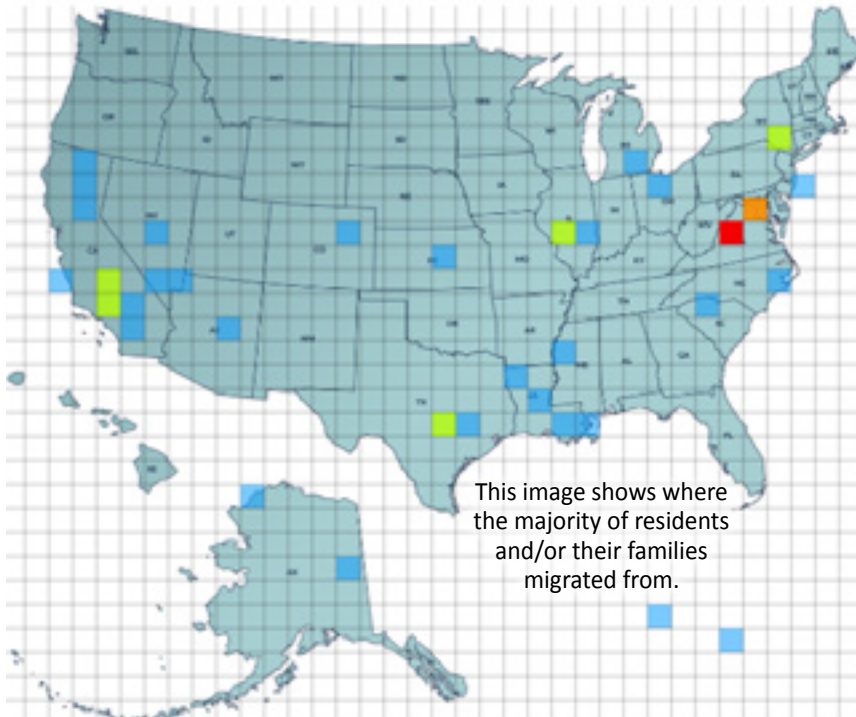
Our efforts allowed us to address difficult topics with integrity and clear direction on where to identify solutions, while also giving space to explore historical and future concepts without the need to achieve.





Migration

- Families were represented from 20 states
- The participants addressed years between 1950 and the present
- A minimum of 2 generations were recorded as native to Las Vegas since their migration from other states.
- There were 3 core reasons for their migration
 - Job security
 - Military
 - Retirement





Storytelling

- 14 StoryCorps interviews
- 34 on a waiting list, or expressed interest in participating in interviews
- There were times the topics were explored during the interviews

STORY THEME	MENTIONS
Migration Story	14
Voice and Experience as a Nevadan	14
Work in Las Vegas	14
Learning in Las Vegas	8
Spirituality and Religion in Las Vegas	4
Love in Las Vegas (intimate)	4
Love in Las Vegas (platonic)	10





Design Preference

More than 260 people participated in the design preference activities, both in person and via the digital survey.

G&A offered guidance to shape the experience of the new African American Museum and Cultural Center through visualizations. We asked residents to provide their input and feedback on 6 boards that feature 9 experience components.



An Essential Las Vegas Landmark



What two options feel right as an iconic installation, sculpture, or exterior?

PREF 1 PREF 2 PREF 3
E **G** **D**

We can incorporate the front of the house workers and the Hoover dam workers. The workers from the mine in Henderson. The Area 51 workers and the black hotel staff.

Afro color stained glass windows, and a building that will gasp at your soul as an African American as soon as you enter.

Using a current local Black Architectural esthetic. Use a vibrant uniform design to allow the new buildings to mesh in beauty, elegance, and functionality. I like the design of the new Westside library. Can we use that design model to design a new community? I'd like an African marketplace on Owens.

Some time of neon need and black architecture needs to be incorporated into the landmark. It also needs to have a nod to the Harlem Renaissance type plentiful black artists who continually shaped Vegas culture.

Art, colorful, classic Vegas architecture with a modern take, stained glass windows like church, columns, glass windows.

Traditional, with a touch of modernization but classy. African Americans have always represented style, class and grace. Don't allow the museum to be a stereotype of how some view the race.

A building that exhibits minimalist interior design but grand structural architecture

What about getting a famous architect to design the building as a way to solicit million dollar donors. Frank Gehry built one other Las Vegas building and will likely design one more building before he dies. He's 97. Find out if Carolyn Goodman had the original connection and see if there is interest. I know he wants one more building to design, so it's a good time to pitch and ask. If not him, I suggest you find an architect with notoriety to create an arts aspect to solicit big dollars.

Black-centric

Symbolism is everything.

A space for gathering, reflecting, story time, inclusive, bigger than life, long standing, and made specifically for black people in Las Vegas.

A Black space that tells the history of black people in Las Vegas.

Exploration of History



What interactive experiences help tell the story of where African Americans came from? What best highlights artifacts, archival images, maps or multimedia installations?

PREF 1 : PREF 2 : PREF 3
A : **D** : **E**

Show don't tell. Use photographs and make things interactive like in image D

Archives at UNLV Historical buildings on the Westside
 Programming for Juneteenth, Kawansa, BHM, King's day. I want Black history classes taught in the community A Black bookstore with a Black book club

I mean can we recreate cramps quarters and slavery? The black story shouldn't be white washed. I am only successful because of my ancestors' pain and sacrifice. I think our story has to have an immersive art, think Moma, that creates a visceral reaction. I grew up in DC and went to GW with a minor in Art History and happily recall my days in the Smithsonian museums. The holocaust Museum creates a visceral reaction to the pain their people endured. We need to be there. holocaust museum level to describe the African American story.

Interactive spaces like the lunch counter experience at the MLK Cultural Center in ATL, digital display boards so they can

be updated more frequently and for special exhibits, audio for music and short interviews

Virtual, interactive, hologram, re-enactments, audio reading of captions for everyone, recreate streets, the feel of the Westside in its hey day, a typical home on the Westside dressed as it would've been.

UNLV oral history collection
 NV State Museum exhibitions
 Workforce recruitment and development
 Education in NV
 Housing
 Gaming, mining, land/environmental resources
 Water rights
 Medical access
 Governmental affairs
 Entertainment, sports

In addition to entertainment, many African Americans built and worked in the casinos despite not being able to stay and eat in casinos in the 50's and 60's. That should be reflected.

More interactive for the visitor-- listening not just those huge signs with pictures-- takes up tooooooo much room

Brief comparison between historic Africa to modern day Africa against the American African experience relating to its beginnings in slavery and continuing through immigration west. African American regional folk and modern art to include studies of paintings, writing and poetry, music, and dance. Why African Americans chose to immigrate to the west and Las Vegas after the civil war and into the early 1900's. How African Americans contributed to the growth and development of the Las Vegas valley, including stories on notable and transformational folks. Future of African Americans in Las Vegas and across the nation living with and overcoming generational trauma and continued oppression by American institutions.

We can start from the earliest settlers and trappers and work our way through history with facts

Working with Gwen Walker is a must in order to create a place that is locally relevant as well as nationally and globally significant-- a place that is a must-visit for Clark County School District classes as well as national visitors, foreign and celebrity dignitaries and museum-lovers overall. She has more than 50,000 artifacts, some dating to the 1800s. I feel any museum effort telling the story of African Americans in Las Vegas would be incomplete without her archives and artifacts. Hopefully there's a way to mend fences and bring

her on board. It goes without saying that ClayteeWhite at UNLV is involved, which I'm sure she is or will be. Training people on how to capture oral histories and do historical research are other ways to help explore the history of Las Vegas.

Items from the past and brief stories to relate images and artifacts to the history and future of Vegas.

Tell the stories of all who migrated to Las Vegas, and worked various jobs for the city/casinos, but were not welcome to enter the Casino nor even allowed to work for the city or county facilities. Show how all Black folk couldn't live nowhere but on the Historical Westside.

Have a headphone section so we young people can hear the stories to make it accessible to people with disabilities.

Focus on contributions made to the history, building constructed, neighborhoods developed, redevelopment projects, the history of entertainment, gaming, casinos solely owned and even those with minority interest. Political achievements, medical contributors- deliver the journey through the positives.

Start with the root of how it developed: Black pioneers and entertainers of Las Vegas and neighboring states and cities : Arizona, Reno, Carson City, Mt. Charleston.

Powernomics

Showcase local and renowned artist with rotating showcases. Offer youth workshops and show cases

I would love if we hand hanging sculptures from the ceiling

It should have a feeder of artists from all our higher ed that can win an opportunity quarterly to showcase. You could fundraise an opening art night quartet for museum donors.

The space should be modular to accommodate different artists. Also— music is art. And black people, we have been loving music since blues and jazz. This space could have a recording studio. Can you imagine the young youth that would love to utilize that space? And wow, what a homage to validate our love of hip hop. You can say black art with out music, somehow you should create that store here.

I would like to see a space/room organized with display cases where smaller artifacts and or rotating items can be exhibited

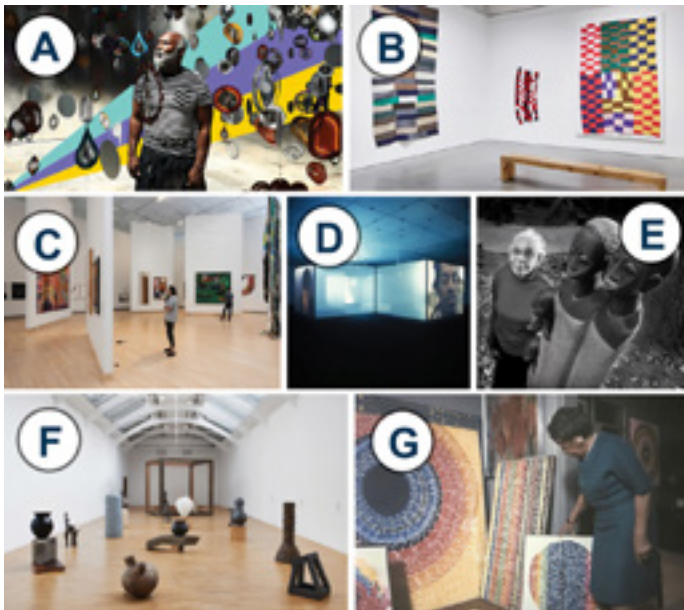
Engage every facet of the arts community for input, include underrepresented voices as well as respected experts

At the Motown Museum, there was a knowledgeable tour guide, a an interactive dance routine, Motown music playing, and lots of information about its history.

We have an amazing Black arts scene here. Begin with the Left of Center Arts Center.

Please consider having interactive art for all ages.

Contemporary Art Showcase



What are the best ways to celebrate contemporary African American artists and creatives with rotating exhibitions?

PREF 1 PREF 2 PREF 3
C **D** **A**

Focus on the Future



Statistics, freedom to think, and logic

Afro futurism to help people envision what the future could hold, VR technology to experience the future

Possibly get contemporary figures to record inspirational video messages.

Opportunity, hope, and growth for a growing Black community.

Something that showcases youth talents and a PBS collaboration

African American innovative future in science and technology.

What inspires a participatory experience where people are encouraged to imagine, consider and achieve a future they want for their communities?

PREF 1	PREF 2	PREF 3
A	C	B

Show all the new businesses that are now on the Westside community versus the past, also shine a light on schools and business that are named after affluent Black leaders.

Innovation center that allows you to find the pathway to your next steps Resources for next steps Innovative machines: 3D printer, computer software

Race being irrelevant

Ok, here is where we show the majority how to recognize black in Las Vegas. Right, because your viewer will walk away with this as the last thing. We get Blackety black here. We show our authenticity in a beautiful way. Here are our accomplishments as a culture. I want my daughter walk away from this museum and proclaim, "Mommy, they all look like me and did amazing things" But we can say their accomplishments without having to overcome white supremacy. Make sure that is clear!

Performance Venue



What type of space best showcases music, theatre, dance, comedy and other performing arts for both locals and visitors alike?

PREF 1 : PREF 2 : PREF 3
B **A** **F**

Invite different cultural groups to perform Have spring and winter performances Offer classes to the community Offer open mic nights Host mini concerts Offer production apprenticeships

Intimate floor seating. Balcony option. Wide rows. Lighted pathways. Speakers thought venue

Music classes, local performers, and various themes weekly.

Allow some local Westside performers to come in and perform on certain days that Black folk celebrate.. (ie. Black History Month, Juneteenth, MLK Day ect..)

I like the Industrial Space as a venue. It's multipurpose and modular. The blind museum is nice with the high ceilings. It would be nice for a Broadway theater. I don't know of one that the community utilizes, but a Broadway theater could bring traveling shows. (Come on, The color purple!) and also a tester space for camps, school productions. Etc.

Extension to outdoor spaces Classroom and/or lecture spaces

A historical basis like build the venue in a historical building or on historical land and tell about it in the venue.

I'm obviously not who you wanted completing this survey however, I want people to appreciate the contributions made by african american, as well as my race and understand the strong divide we are now facing and feel if the masses believe they are visiting a historical account of las vegas they are more likely to visit, than if it was race specific. It doesn't serve us well if only our own race visits our museums. It serves us better when we can get the masses to visit and leave saying "I didn't know that."

Designed by African American architects.Works for art by African American artists and creatives.Pictures of legendary African American performers.Great sightlines and acoustics. Comfortable chairs.Expansive programming to include lectures, screenings, recitals, etc.

Strong involvement with local college, high school, and community performing arts team

Great sound system. Comfortable seating. Trained personnel. Great acts of all kinds.

Make it available to non profit groups at discount, state of the art technology able to host major concerts with big audiences, able to host television productions.

Indoor and outdoor venues with a view of something.

Community Activations



Combine business, the arts, and technology.

Like what was said above, food trucks or farmers markets are a great way to bring communities together and introduce different cultures.

Events that celebrate the culture: Juneteenth, Black History month, block party with black vendors, curated conferences

Themed exhibits featured at community events and special occasions, and holidays

What are the best physical extensions into the community, such as food trucks, exhibitions or libraries on wheels?

PREF 1	PREF 2	PREF 3
A	F	C

Small compact venue. Interactive exhibits. Games with factual information. Self help Pamphlets

Activities honoring holidays related to the African diaspora. Block parties. Black Food Truck Week. Artist-in-residence programming. Black movies nights. Outdoor art installations.

When I plan community activations, these costs eat at small business: garbage disposal, restrooms, signage, shelter. For the culture: I'd love to see my hair girl get a booth. Or my favorite instagram chef have a standing Friday pop-up. Or the barbershop have electricity to give free back to school hair cuts. And a music set up with intergrated music and a plug and play for whoever is in the space. We, as black leaders, could create a space to life up our community by creating a rentable small business booth, married with small business coaching, and a path to making it a small business owner. The urban chamber has a few small business that would love rentable space. Ohhh like Botiglia in the Southwest. Make it that, but black.

G&A Strategy

Appendix & Handouts



G&A Strategy

Appendix & Handouts

Additional Market & Site Information

Site Overview

There are multiple avenues of success for the AAMCC, but it will be dependent on the site area selected and providing a uniquely Las Vegas Experience and Entertainment Option.

The Historic Westside

Anchoring the cultural development of the Historic Westside will be a challenge unless accompanied by a larger mixed-use, gaming/resort, or some other development driver to the area

Downtown Las Vegas

Downtown offers the highest visitor volume potential and access to tourists and infrastructure to support a cultural and entertainment venue, but does provide the same level of impact on the community as locating on the West Side

The Cultural Corridor

The cultural corridor boasts the Neon Museum and Natural History Museum but lacks essential surrounding infrastructure and safety measures to support visitors before and after their visits, increasing security costs for these institutions and presenting challenges with driving and supporting further tourist visitation



Comparable Space Programs

Museum / Attraction	City	Annual Visitors	Total Sq Ft	Exhibit Sq Ft	Offers Event Rentals (Y/N)	Rentable Sq Ft (If Applicable)	Offers Cafe/F&B Amenity (Y/N)
National Museum of AF-AM History & Culture	Washington, DC	1,400,000	665,000	105,000	Yes	2500 Reception Hall	Yes
El Museo Del Barrio	New York, NY	300,000	60,000	30,000	Yes	572 Seat Theater	Yes
National Hispanic Cultural Center	Albuquerque, NM	233,000	140,000	11,000	Yes	81,000	Yes
African American Museum (Dallas)	Dallas, TX	200,000	38,000		Yes	300 Reception Cap.	No
CHW Museum of African American History	Detroit, MI	150,000	125,000		Yes	22,000	No
First Americans Museum	Oklahoma City, OK	130,000	175,000	125,000	Yes	405 Reception Hall	Yes
National Museum of African American Music	Nashville, TN	110,000	56,000	18,500	Yes		
Japanese American National Museum	Los Angeles, CA	82,500	85,000		Yes	35,000	Yes
African American Museum in Philadelphia	Philadelphia, PA	80,000			Yes	7,400	No
Chinese Culture Center	San Francisco, CA	65,000	20,000	2,935	Yes	300 Seat Auditorium	No
Reginald F. Lewis Museum	Baltimore, MD	55,000	82,000	13,000	Yes		Yes
DISCOVERY Children's Museum	Las Vegas, NV	360,000	58,000	26,000	Yes		No
The Mob Museum	Las Vegas, NV	370,000	41,000	16,800	Yes	500 Person Max	Yes
Springs Preserve & NV State Museum	Las Vegas, NV	295,000	70,000	13,000	Yes	70,000	Yes

Sources: Individual Museum websites

G&A Strategy

Appendix & Handouts

Low Scenario
Capital Budget
& Operating Pro Forma

Capital Budget: Low Scenario

Note: Figures presented on slide 73 use the midpoint of the low and high budget range

Development Components	Square Feet (SF)	Development Cost (\$/SF)		Total Development Cost	
		Low	High	Low	High
Site Costs & Core & Shell					
Site Improvements	Allowance	-	-	\$250,000	\$750,000
Core & Shell Space Prep	30,000	\$600	\$700	\$18,000,000	\$21,000,000
Total Site and Core & Shell Cost	30,000	\$610	\$725	\$18,250,000	\$21,750,000
Fit-out Costs					
Lobby	1,000	\$350	\$450	\$350,000	\$450,000
Retail	1,000	\$200	\$300	\$200,000	\$300,000
F&B Amenity	-	-	-	-	-
Core Exhibits Gallery	10,000	\$700	\$900	\$7,000,000	\$9,000,000
Flex Space	3,000	\$250	\$350	\$750,000	\$1,050,000
Performance Theater	5,000	\$500	\$700	\$2,500,000	\$3,500,000
Admin Areas	2,500	\$100	\$120	\$250,000	\$288,000
Back of House	7,500	\$80	\$100	\$563,000	\$750,000
Total Fit-out	30,000	\$385	\$510	\$11,613,000	\$15,338,000
Campus Development		Allowance		-	-
Surface Parking Lot		Allowance		-	-
Contingency - Hard Cost		10.00%		\$2,986,000	\$3,709,000
Total Hard Costs	30,000	\$1,095	\$1,360	\$32,849,000	\$40,797,000
Soft Costs					
Exhibit Design Fees		22.00%		\$1,540,000	\$1,980,000
Architect & Engineering Fees		12.00%		\$2,744,000	\$3,371,000
Other Project Fees		Allowance		\$1,654,000	\$1,993,000
Pre-Opening Allowances		Allowance		\$1,250,000	\$1,250,000
Contingency - Soft Cost		10.00%		\$694,000	\$834,000
Total Soft Costs	30,000	\$265	\$315	\$7,882,000	\$9,428,000
Project Escalation / Contingency				\$4,048,000	\$4,997,000
Total Development Costs	30,000	\$1,495	\$1,840	\$44,779,000	\$55,222,000
Endowment/Operating Reserve/City Allocation				\$9,000,000	\$12,000,000
Total Capital Raise	30,000	\$1,795	\$2,240	\$53,779,000	\$67,222,000

Operating Pro Forma: Revenue Assumptions – Low

Admission

- Annual Attendance is estimated to be 100,000 annually, including 18,750 visitors through private event rentals and community events
 - General Admission: 70k
 - Group Tickets: 9k
 - School Groups: 21k
 - Private Event Rentals: 19k
- General Admission Ticket Prices
 - Adult: \$25
 - Children / Students / Seniors: \$19
 - General Admission Weighted Average, Individual Admissions: \$20
 - Overall Weighted Average, including Group Tickets: \$18

Memberships

- Estimated membership revenue of \$75000

Facility Rental

- Estimated to operate 75 events annually in Y1, averaging 150 attendees per event, and growing to 125 events annually in Y2
- Average rental fee: \$3,000
- All events assumed to include F&B revenue (\$50/attendee)
- 10-15% catering commission fee depending on event size

Performance Theater

- Performance Theater shows are estimated to capture a total of 10,000 visitors each year.
- Expected to earn \$30 / Capita

Retail Revenue

- Assuming 3rd Party Operator
- \$8 revenue per capita
- 30-32% revenue share depending annual earnings

Food & Beverage

- Assuming 3rd Party Operator
- \$5 revenue per capita and 15-24% revenue share depending on annual earnings

Endowment / Fundraising Income

- Total Estimated Endowment: \$10.5 million
 - 5% draw for \$525k / year

Operating Pro Forma: *Expense Assumptions – Low*

Staffing

- Assumed to be 55% of operating revenue

General & Administrative

- General & Administrative expenses are estimated to be 10% of total revenue
- Common General & Administrative expenses include:
 - Museum and office supplies, equipment rental
 - Employee related expense (travel, lodging, training, etc.)
 - Dues, subscriptions, bank fees

Marketing & Advertising

- Marketing expenses are estimated to be 7% of total revenue
- Common marketing expenses include:
 - Search engines, Surveys, Ad Buys, Media Monitoring, Print, Digital, etc.

Contract Services

- Contract Service expenses are estimated at \$15/sq.ft.
- Possible Contract Services include:
 - Accounting
 - IT Management
 - Cleaning & Trash Removal
 - Groundskeeping
 - Security
 - Landscaping Maintenance Allowance

Facility Expenses

- Facility Repairs & Maintenance are estimated at 3% of total revenue
- Utilities are estimated to be \$4.50 / sq. ft.
- Insurance estimated to be 1.5% of total revenue

Contingency & Capital Expenditure

Reserves

- A contingency of 5% of annual revenue is included to cover any unforeseen expenses or market fluctuations

Operating Pro Forma: Low Scenario

5Y Operating Pro Forma	Y1	Y2	Y3	Y4	Y5
Annual Museum Attendance	100,000	100,000	100,000	100,000	100,000
Revenues					
Admission	\$1,788,000	\$1,842,000	\$1,897,000	\$1,954,000	\$2,013,000
Membership	\$75,000	\$77,000	\$80,000	\$82,000	\$87,000
Retail, net	\$246,000	\$254,000	\$262,000	\$270,000	\$278,000
F&B, net	\$75,000	\$75,000	\$75,000	\$75,000	\$75,000
Facility Rental	\$298,000	\$514,000	\$532,000	\$551,000	\$570,000
Performance Theater	\$300,000	\$433,000	\$477,000	\$477,000	\$477,000
Total Revenues	\$2,782,000	\$3,195,000	\$3,323,000	\$3,409,000	\$3,500,000
Cost of Goods Sold					
Museum Operations	\$175,000	\$179,000	\$182,000	\$186,000	\$189,000
Facility Rental COGs	\$45,000	\$79,000	\$83,000	\$88,000	\$93,000
Performance Theater COGs	\$150,000	\$221,000	\$248,000	\$253,000	\$258,000
Total Cost of Goods Sold	\$370,000	\$479,000	\$513,000	\$527,000	\$540,000
Operating Expenses					
Staffing Expense	\$1,365,000	\$1,504,000	\$1,542,000	\$1,588,000	\$1,638,000
G&A Expense	\$278,000	\$316,000	\$324,000	\$326,000	\$326,000
Marketing Expense	\$195,000	\$221,000	\$227,000	\$228,000	\$228,000
Insurance Expense	\$42,000	\$47,000	\$49,000	\$49,000	\$49,000
Utilities Expense	\$135,000	\$138,000	\$140,000	\$143,000	\$146,000
Contract Services	\$450,000	\$459,000	\$468,000	\$478,000	\$487,000
Repairs & Maintenance	\$83,000	\$95,000	\$97,000	\$98,000	\$98,000
Contingency	\$139,000	\$158,000	\$162,000	\$163,000	\$163,000
Total Expenses	\$2,687,000	\$2,938,000	\$3,009,000	\$3,073,000	\$3,135,000
Net Operating Income	(\$275,000)	(\$222,000)	(\$199,000)	(\$191,000)	(\$175,000)
Capital Expenditure Reserves	(\$56,000)	(\$80,000)	(\$100,000)	(\$119,000)	(\$140,000)
Endowment Income	\$525,000	\$525,000	\$525,000	\$525,000	\$525,000
Net Cash Flow	\$194,000	\$223,000	\$226,000	\$215,000	\$210,000

G&A Strategy

Appendix & Handouts

**High Scenario
Capital Budget
& Operating Pro Forma**

Capital Budget: High Scenario

Note: Figures presented on slide 73 use the midpoint of the low and high budget range

Development Components	Square Feet (SF)	Development Cost (\$/SF)		Total Development Cost	
		Low	High	Low	High
Site Costs & Core & Shell					
Site Improvements	Allowance			\$500,000	\$1,000,000
New Core & Shell Building	45,000	\$600	\$700	\$27,000,000	\$31,500,000
Total Site and Core & Shell Cost	45,000	\$610	\$720	\$27,500,000	\$32,500,000
Fit-out Costs					
Lobby	2,500	\$350	\$450	\$875,000	\$1,125,000
Retail	1,000	\$200	\$300	\$200,000	\$300,000
F&B Amenity	3,500	\$250	\$350	\$875,000	\$1,225,000
Core Exhibits Gallery	12,000	\$700	\$900	\$8,400,000	\$10,800,000
Flex Spaces	6,000	\$310	\$410	\$1,850,000	\$2,450,000
Performance Theater	5,000	\$500	\$700	\$2,500,000	\$3,500,000
Admin Areas	2,500	\$120	\$130	\$288,000	\$313,000
Back of House	12,500	\$80	\$100	\$938,000	\$1,250,000
Total Fit-out	45,000	\$355	\$465	\$15,926,000	\$20,963,000
Campus Development		Allowance		\$1,750,000	\$2,750,000
Surface Parking Lot		Allowance		\$125,000	\$275,000
Contingency - Hard Cost		10.00%		\$4,530,000	\$5,649,000
Total Hard Costs	45,000	\$1,105	\$1,380	\$49,831,000	\$62,137,000
Soft Costs					
Exhibit Design Fees		22.00%		\$2,118,000	\$2,723,000
Architect & Engineering Fees		12.00%		\$4,281,000	\$5,294,000
Other Project Fees		Allowance		\$2,129,000	\$2,655,000
Pre-Opening Allowances		Allowance		\$1,500,000	\$1,500,000
Contingency - Soft Cost		10.00%		\$1,003,000	\$1,217,000
Total Soft Costs	45,000	\$245	\$300	\$11,031,000	\$13,389,000
Project Escalation / Contingency				\$6,080,000	\$7,545,000
Total Development Costs	45,000	\$1,490	\$1,845	\$66,942,000	\$83,071,000
Endowment/Operating Reserve/City Allocation				\$14,000,000	\$18,000,000
Total Capital Raise	45,000	\$1,800	\$2,245	\$80,942,000	\$101,071,000

Operating Pro Forma: Revenue Assumptions – High

Admission

- Annual Attendance is estimated to be 150,000 annually, including 15,000 visitors through private event rentals and community events
 - General Admission: 105k
 - Group Tickets: 14k
 - School Groups: 31k
 - Private Event Rentals: 15k
- General Admission Ticket Prices
 - Adult: \$25
 - Children / Students / Seniors: \$19
 - General Admission Weighted Average, Individual Admissions: \$20
 - Overall Weighted Average, including Group Tickets: \$18

Memberships

- Estimated membership revenue of \$100000

Facility Rental

- Estimated to operate 100 events annually in Y1, averaging 150 attendees per event, and growing to 150 events annually by Y2
- Average rental fee: \$3,500
- All events assumed to include F&B revenue (\$75/attendee)
- 10-15% catering commission fee depending on event size

Performance Theater

- Performance Theater shows are estimated to capture a total of 30,000 visitors each year.
- Expected to earn \$30 / Capita

Retail Revenue

- Assuming 3rd Party Operator
- \$8 revenue per capita
- 30-32% revenue share depending annual earnings

Food & Beverage

- Assuming 3rd Party Operator
- \$8 revenue per capita and 15-24% revenue share depending on annual earnings

Endowment / Fundraising Income

- Total Estimated Endowment: \$16 million
 - 5% draw for \$800k / year

Operating Pro Forma: *Expense Assumptions – High*

Staffing

- Assumed to be 55% of operating revenue

General & Administrative

- General & Administrative expenses are estimated to be 10% of total revenue
- Common General & Administrative expenses include:
 - Museum and office supplies, equipment rental
 - Employee related expense (travel, lodging, training, etc.)
 - Dues, subscriptions, bank fees

Marketing & Advertising

- Marketing expenses are estimated to be 7% of total revenue
- Common marketing expenses include:
 - Search engines, Surveys, Ad Buys, Media Monitoring, Print, Digital, etc.

Contract Services

- Contract Service expenses are estimated at \$15/sq.ft.
- Possible Contract Services include:
 - Accounting
 - IT Management
 - Cleaning & Trash Removal
 - Groundskeeping
 - Security
 - Landscaping Maintenance Allowance

Facility Expenses

- Facility Repairs & Maintenance are estimated at 3% of total revenue
- Utilities are estimated to be \$4.50 / sq. ft.
- Insurance estimated to be 1.5% of total revenue

Contingency & Capital Expenditure Reserves

- A contingency of 5% of annual revenue is included to cover any unforeseen expenses or market fluctuations

Operating Pro Forma: High Scenario

5Y Operating Pro Forma	Y1	Y2	Y3	Y4	Y5
Annual Museum Attendance	150,000	150,000	150,000	152,000	152,000
Revenues					
Admission	\$2,682,000	\$2,763,000	\$2,846,000	\$2,970,000	\$3,059,000
Membership	\$100,000	\$103,000	\$106,000	\$109,000	\$113,000
Retail, net	\$374,000	\$386,000	\$397,000	\$415,000	\$428,000
F&B, net	\$207,000	\$216,000	\$225,000	\$238,000	\$247,000
Facility Rental	\$496,000	\$771,000	\$799,000	\$827,000	\$831,000
Performance Theater	\$900,000	\$927,000	\$955,000	\$997,000	\$1,026,000
Total Revenues	\$4,759,000	\$5,166,000	\$5,328,000	\$5,556,000	\$5,704,000
Cost of Goods Sold					
Museum Operations	\$263,000	\$268,000	\$273,000	\$282,000	\$288,000
Facility Rental	\$74,000	\$118,000	\$125,000	\$132,000	\$135,000
Performance Theater Costs	\$450,000	\$473,000	\$497,000	\$529,000	\$556,000
Total Cost of Goods Sold	\$787,000	\$859,000	\$895,000	\$943,000	\$979,000
Operating Expenses					
Staffing Expense	\$2,123,000	\$2,308,000	\$2,369,000	\$2,471,000	\$2,535,000
G&A Expense	\$476,000	\$511,000	\$520,000	\$531,000	\$532,000
Marketing Expense	\$333,000	\$358,000	\$364,000	\$372,000	\$372,000
Insurance Expense	\$71,000	\$77,000	\$78,000	\$80,000	\$80,000
Utilities Expense	\$203,000	\$207,000	\$211,000	\$215,000	\$219,000
Contract Services	\$675,000	\$689,000	\$702,000	\$716,000	\$731,000
Repairs & Maintenance	\$143,000	\$153,000	\$156,000	\$159,000	\$159,000
Contingency	\$238,000	\$256,000	\$260,000	\$266,000	\$266,000
Total Expenses	\$4,262,000	\$4,559,000	\$4,660,000	\$4,810,000	\$4,894,000
Net Operating Income	(\$290,000)	(\$252,000)	(\$227,000)	(\$197,000)	(\$169,000)
Capital Expenditure Reserves	(\$95,000)	(\$129,000)	(\$160,000)	(\$194,000)	(\$228,000)
Endowment/Contributed Revenue	\$800,000	\$800,000	\$800,000	\$800,000	\$800,000
Net Cash Flow	\$415,000	\$419,000	\$413,000	\$409,000	\$403,000

Thank You!

G&A



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