



The Time Has Come

Report to the President and to the Congress

National Museum of African American History and Culture
PLAN FOR ACTION PRESIDENTIAL COMMISSION

April 2, 2003

Cover Image: Diamond Strip Quilt, Lucinda Toomer (1890-1986)
Cotton corduroy, flannel, velvet, and wool, Macon, Georgia, ca. 1975, 79.5" x 66.25"
Collection American Folk Art Museum, New York. Gift of William A. Arnett. 1990.7.1

The Time Has Come

Report to the President and to the Congress

National Museum of African American History and Culture P L A N F O R A C T I O N P R E S I D E N T I A L C O M M I S S I O N

Submitted by:

April 2, 2003

Dr. Robert L. Wright (Chair)
Claudine K. Brown (Vice Chair)
Henry L. Aaron
Renee Amooore
Honorable Vicky A. Bailey
Currie D. Ballard
Lerone Bennett, Jr.
Robert W. Bogle
Howard Dodson
Dr. John E. Fleming
Barbara Franco
Dr. Michael L. Lomax
Andrew G. McLemore, Jr.
Dr. Eric L. Sexton
Dr. Harold K. Skramstad, Jr.
Beverly J. Caruthers Thompson
Cicely Tyson
Robert L. Wilkins, Esq.

Non-Voting Members

Honorable Sam Brownback
Honorable Max Cleland
Honorable John Lewis
Honorable J.C. Watts, Jr.

Acknowledgements

U.S Department of the Interior

Honorable Gale A. Norton, Secretary

National Park Service

The National Park Service was responsible for the administrative support of the Commission. They arranged and managed the Commission meetings, organized Town Hall meetings across the country, and managed the project's contracts.

Office of the Director

Honorable Fran Mainella, Director
Donald Murphy, Deputy Director (Responsible Federal Official)
George McDonald, Project Manager
Dajuana Blackmon
Janice Brooks

Washington, DC, Staff

A. Theresa Bragg
Vanessa Cooper
Pepper Cox
William Gwaltney
Djakarta Jacobs
Stephanie Matlock Maynor
Duncan Morrow
Cathy Nichols
Nicole Shiflet
Shirley Sears Smith
Margaret Triebsch
Beverly Washington
Charlene Vaughn

Denver Contracting Office

Mike Fox
Donna Kalvels
Patricia Karnes
Janet Morris
Melinda Triplett

Budget Office

Jean Long
Marlene McLaughlin

Other National Park Service Staff

Peter Hanes
Vincent deForest
Joan Bacharach
Moriba McDonald
Dan Harrison
Saudia Muwwakkil
Mari Hayden
Frank Catroppa

Sincerest appreciation and thank you to

Bridgett Spruill, Executive Assistant to Chairman Wright

Special acknowledgement and thank you to

Pauline Andrews	Jamila Johnson
Susan Bailey	Diana Lee
Tammy Boyd	Theresa Martin
Jacqueline Caul	Mark Oliver
Beverly Coppage	Deb Quilligan
Mary K. Bercau Edwards	Donnie Turner
Sarah Endo	Matthew Washington
Karen Garrett	Kerry Watson
Leslie Guimont	Godfrey Willis
Ollie Matthews	Sara Wilson
Cynthia Morris	La Rochelle Young
Linda Morrison	Megan Searing Young
Lee Houck	

The image on the divider pages is a Bible textile by Harriet Powers of Athens, Georgia. It dates to circa 1886. 73 3/4" x 88 1/2" (National Museum of American History, Smithsonian Institution, Washington, D.C.)

Interior Systems, Inc.

Prime contractor responsible for assisting the National Park Service staff and for managing the project's consultants and contractors.

Dallas Evans, Senior Vice President
Tina Tadam, Consultant/Program Analyst
Richard E. Smith II

E. Verner Johnson and Associates

Museum Architects and Planners responsible for Site Analysis and Selection, Preliminary Capital and Operating Budgets, Projected Staffing, Facility Programming, Implementation Timeline, and final layout, editing, and production of this report.

E. Verner Johnson, President
Guy Hermann, Lead Museum Planner
Bradley Nederhoff, Partner
George Adler
Linda Cataldo
Larry Donnell-Kilmer
Julie Hall
Jakob Jorgensen
Jonathan Kharfen
Karla Leandri
Mike McHugh
Shaun Morris
Glenn Remick
Louis Sirianni
Anne Sullivan
Thomas Troller

The J. Richard Taft Organization/ Advancement Solutions

Consultants responsible for the Fundraising Plan and, in collaboration with Equals Three Communications, Inc., the Strategic Public Relations Plan.

J. Richard Taft, President, The Taft Organization
Alice Green Burnette, Principal, Advancement Solutions
Richard A. Ammons
Dee Baker Amos
Ulysses Bell
Michael DeFlorimonte
Ted Easler
Linda P. Hare
Nat Irvin II
James Lauer
Kay Lautman
Benjamin Lord
Mel Shaw

Equals Three Communications, Inc.

Consultants responsible for the Strategic Public Relations Plan in collaboration with The J. Richard Taft Organization/Advancement Solutions.

Eugene M. Faison, Jr., Chairman and CEO
Louisa Hart, Director of Public Relations
Deborah Clark
Richard Heffernan
Michael O'Connell

Joy Ford Austin

Consultant responsible for the Impact on Regional African American Museums Report.

Dr. Deborah L. Mack

Consultant responsible for the Cultural History Collections Report.

Dr. Gwendolyn H. Everett

Consultant responsible for the African American Art Collections Report.

Table of Contents

The Time Has Come	1
Introduction	5
The 100 Year Struggle to Build the Museum	7
Executive Summary	10
A. Plan of Action	13
1. Town Hall Meetings	17
2. Mission, Audiences, Programs, and Collections	21
3. Projected Staffing	25
4. Facility Recommendations	26
5. Site Recommendation	28
6. Preliminary Capital Budget	30
7. Projected Operating Budget	32
8. Implementation	34
9. Strategic Public Relations Plan	35
B. Fundraising Plan	39
C. Report on Issues	55
1. Potential Collections	57
2. Impact on Regional African American Museums	71
3. Possible Locations	79
4. Smithsonian Affiliation and Governance Structure	105
D. Legislative Outline	111

The Time Has Come

The National Museum of African American History and Culture will give voice to the centrality of the African American experience and will make it possible for all people to understand the depth, complexity, and promise of the American experience. The Museum will serve as a national forum for collaboration with educational and cultural institutions in the continuing quest for freedom, truth, and human dignity.

—Mission Statement of the National Museum
of African American History and Culture

A bipartisan group of Congressional leaders representing all the colors and strands of our common tradition and the President of the United States named a blue-ribbon commission of American leaders—Black and White, Republican and Democrat—to create plans for the first African American museum on the National Mall. On December 28, 2001, President George W. Bush signed Public Law 107-106 and called all Americans to a new era of history.

After a yearlong study and the convening of more than fifty national and local meetings, we, the members of the National Museum of African American History and Culture Plan for Action Presidential Commission, unanimously recommend that America seize this historic opportunity to establish a world-class facility in the nation's capital to document, collect, conserve, interpret, and display the historical and cultural experiences and achievements of persons of African descent.

The reasons and the overwhelming evidence in favor of this proposition are included in the detailed reports that follow, and we want to say, by way of introduction, that it is a matter of national urgency for Americans of all races and colors to support this recommendation by acting now.

For nearly one hundred years, going back to the Black veterans who helped save this country in the Civil War, and the children of the slaves who marched with them in Washington in 1915, and the great-grandchildren of slaves who launched a powerful campaign in the 1980s and 1990s, African Americans have pleaded for equal space and equal time on the National Mall, which is America's "front yard." The work started by Union veterans and their supporters and descendants led to 1929 legislation that authorized the construction of a National Memorial Building to serve as a museum and "a tribute to the Negro's contributions to the achievements of America." Congress failed to appropriate funds for the building and, nearly 75 years later, despite the pleas of succeeding generations, the Museum has not been built.

We agree with former Congressman J.C. Watts of Oklahoma, who said,

The time has come for the creation of this museum so that families in America and from around the world who visit the nation's capital can better understand America's history and the significant contributions of African Americans.

We agree with Congressman John Lewis of Georgia, who said,

The time has come for America to recognize its own, the Black soldiers and sailors who fought in every war, the Black workers who helped create America's wealth, and the Black singers and poets who created America's only original song and dance. Until we understand the full African American story, we cannot understand ourselves as a nation and as a people. A national African American museum is a necessary step to honor the legacy of African Americans and to put it in a national light where it belongs.

We agree with former Senator Max Cleland of Georgia, who said

African Americans have played a central part in the development of our country's democratic institutions and our commitment to individual freedom and equal rights. Despite this history, there is currently no national museum located in Washington, D.C. on the National Mall devoted to telling the African American story. I believe this museum is the next stage in recognizing the burdens born by African Americans and celebrating their unique contributions to our nation.

This is, as Senator Sam Brownback of Kansas has stated,

One of the most important chapters in our national story of human freedom and dignity [and] yet in our nation's front yard, the National Mall, there is no museum set aside to honor this legacy. Why is this museum and its Commission important? As a nation, we have an extraordinary opportunity before us—a chance to learn, understand, and remember together our nation's history and to honor the significant contributions of African Americans to our history and culture.

It is the unanimous finding of our Commission that the time has come to seize that opportunity by building a national African American museum on the National Mall. Any other site, according to the overwhelming evidence gathered by the Commission, would inevitably echo the subjugation and segregation of the past, would be perceived as second-class, and would reduce fundraising efforts and visitation rates. The Commission recommends an available site on the Mall near the Capitol, an available site with a direct historical connection to the Underground Railroad, the 1915 marchers, the nearby Grant monument, and the slaves who helped construct the Capitol, an available site that was planned from the time of George Washington for a building of this stature and resonance.

A second and equally important finding of this report is that the new Museum should be a truly national museum with a strong affiliation with the Smithsonian Institution. It is also our finding that the National Museum of African American History and Culture should have as much programmatic and management independence as possible.

The important point here, as the following reports indicate, is that the National Museum has an extremely compelling case to make to the American people. The finding of this Commission is that the African American community, corporations, foundations, and diverse individuals will respond positively to this need. As a matter of fact, our experts in fundraising, public relations, collections, and museums all say that the idea of a National Museum of African American History and Culture on the Mall evokes an unprecedented fervor in African American respondents.

The fourth finding is that the National Museum must be based on a public-private partnership of Congressional appropriations and private sector contributions, with a significant federal investment commensurate with the support given to other national museums with such a centrally vital and unique story to tell the American people.

The fifth and final finding of the Commission is that we are responding to the urgency of time. The idea of the National Museum has emerged at a historical crossroad that has been developing for generations and must be seized now, at its crest, or the opportunity and possible sites on the Mall may be lost forever.

For all these reasons, and many others outlined on the following pages, we believe the time has come to establish the National Museum of African American History and Culture.

This Museum is important not only for African Americans but for all Americans.

The National Museum of African American History and Culture is the only institution that can provide a national meeting place for all Americans to learn about the history and culture of African Americans and their contributions to and relationship with every aspect of our national life.

The National Museum of African American History and Culture is the only national venue that can respond to the interests and needs of diverse racial constituencies who share a common commitment to a full and accurate telling of our country's past as we prepare for our country's future.

The National Museum of African American History and Culture is the only national venue that can serve as an educational healing space to further racial reconciliation.

It is to this healing space of truth, it is to "the holy dream we were meant to be," that we invite the American people.

Introduction

This is the Final Report of the National Museum of African American History and Culture Plan for Action Presidential Commission. The Commission was established on December 28, 2001, by Public Law 107-106 and was created to provide the President and the Congress with an implementation plan to create a National Museum of African American History and Culture in Washington, D.C.

Commission members were selected by the President, the Senate Majority Leader, and the Speaker of the House of Representatives. Commissioners were appointed based on their expertise and knowledge of professional museum associations, academic institutions, and groups committed to the research and study of African American life, art, history, and culture. The Commission had its first meeting in July of 2002, met as a Commission in September and December of 2002, and met for its final meeting on March 24 and 25, 2003. The National Park Service has managed the Commission's work.

The legislation directed the Commission:

- A. To create a Plan of Action for the Establishment and Maintenance of the Museum containing recommendations which consider the comments from individuals committed to the advancement of African American life, art, history, and culture.
- B. To create a Fundraising Plan for supporting the creation and maintenance of the Museum through contributions by the American people and by the African American community.
- C. To create a Report on Issues related to the planning:
 - 1. The availability and cost of collections to be acquired and housed in the Museum.
 - 2. The impact of the Museum on regional African American museums.
 - 3. Possible locations for the Museum on or adjacent to the National Mall in Washington, D.C.
 - 4. The cost of converting the Smithsonian Institution's Arts and Industries Building into a modern museum with requisite temperature and humidity controls.
 - 5. Whether the Museum should be located within the Smithsonian Institution.
 - 6. The governance and organizational structure from which the Museum should operate.
- D. To draft a Legislative Plan of Action to create and construct the Museum.

This Final Report will be submitted to the President of the United States, The Committee on Transportation and Infrastructure of the House of Representatives, The Committee on House Administration of the House of Representatives, The Committee on Rules and Administration of the Senate, and The Committees on Appropriations of the House of Representatives and the Senate.

This Final Report and the more detailed work upon which it is based will serve as a preliminary plan for the initial fundraising and publicity purposes. It will also provide a solid foundation for the more detailed planning and design work that will follow.

Commission Members

Presidential Commission members were selected by the President (P), the Senate Majority Leader (S), and the Speaker of the House of Representatives (H).

Dr. Robert L. Wright (Chairman), Alexandria, VA (H)
Claudine K. Brown (Vice Chair), New York, NY (H)
Henry L. Aaron, Atlanta, GA (S)
Renee Amooore, King of Prussia, PA (P)
Honorable Vicky A. Bailey, Washington, DC (H)
Currie D. Ballard, Coyle, OK (P)
Lerone Bennett, Jr., Chicago, IL (H)
Robert W. Bogle, Philadelphia, PA (S)
Howard Dodson, New York, NY (S)
Dr. John Fleming, Cincinnati, OH (P)
Barbara Franco, Takoma, MD (P)
Dr. Michael L. Lomax, New Orleans, LA (H)
Andrew G. McLemore, Jr., Detroit, MI (P)
Dr. Eric L. Sexton, Wichita, KS (P)
Dr. Harold K. Skramstad, Jr., Las Cruces, NM (P)
Beverly J. Caruthers Thompson, Topeka, KS (S)
Cicely Tyson, New York, NY (S)
Robert L. Wilkins, Esq., Washington, DC (S)

Non-Voting Members

Honorable Sam Brownback, Kansas (S)
Honorable Max Cleland, Georgia (S)
Honorable John Lewis, Georgia (H)
Honorable J.C. Watts, Jr., Oklahoma (H)

The Near 100 Year Struggle to Build The Museum¹

There has been an African American connection to the National Mall from the time of the city's origin. Benjamin Banneker, an African American astronomer, surveyor, and inventor, worked with Andrew Ellicott to play a central role in Pierre L'Enfant's original plan of the nation's capital. In addition to helping to design it, African Americans have a unique connection to the National Mall, both as slaves who were penned and sold in markets there and as laborers, carpenters, and masons, slave and free, who helped build many of the historic structures that adorn it, including the Capitol and the White House. Thus, it was quite appropriate for Congress to specify in Public Law 107-106 that the Presidential Commission should identify a site "on or adjacent to the National Mall" for the National Museum of African American History and Culture.

The quest to build a national museum dedicated to African American history and culture on the Mall goes back at least four generations. In 1915, the "Committee of Colored Citizens" of the Grand Army of the Republic, a Civil War veterans organization, was formed to support the "Colored Troops" visiting

Washington to celebrate the fiftieth anniversary of the triumphant parade by Union soldiers down Pennsylvania Avenue that followed the end of the war. The Colored Troops had been excluded from that first march in 1865, and while their participation in 1915 was a sign of progress, the Committee of Colored Citizens was necessary because no African Americans were on the official organizing committee for the march. Someone had to ensure that the Black veterans would have places to eat, sleep, and otherwise be accommodated while visiting segregated Washington.

The discrimination during the 1915 encampment caused the Baltimore

Afro-American to ask, "What has these 50 years brought of fame or honor to them that they might feel proud that they once fought for a grateful country?"



African American Union Civil War veterans marching (with some young girls leading the procession) in a Grand Army of the Republic march in New York City in 1912 (Library of Congress).

In order to foster proper respect for African American contributions, the Committee of Colored Citizens collected a small fund during the 1915 encampment and formed the National Memorial Association to create a national movement in support of what became commonly known as the national "Negro Memorial." But this group wanted much more than just a statue, fountain, or other common veteran's memorial; they envisioned a national museum:

It is the purpose of the National Memorial Association; to erect a beautiful building suitable to depict the [N]egro's contribution to America in the military service, in art, literature, invention, science, industry, etc.—a fitting tribute to the Negro's contributions and achievements, and which would serve as an educational center giving inspiration and pride to the present and

¹ Adapted from "The Forgotten Museum" by Robert L. Wilkins, Esq.

future generations that they may be inspired to follow the example of those who have aided in the advancement of the race and Nation.

By 1919, Congress was holding hearings on legislation to authorize the construction of a “National Memorial Building.” Though the legislation did not specify a site, the National Mall was considered the natural location for that memorial building from the beginning. In 1920, following an inquiry from Congress, Commission of Fine Arts staff wrote in an internal memorandum that several then-undeveloped sites on the National Mall would be appropriate for “the Museum Building” contemplated by the legislation, including the present locations of several national museums: the National Gallery of Art (main building and east building), the National Air and Space Museum, and the National Museum of the American Indian (currently under construction). Interestingly, the Commission on Fine Arts never sent this memo or its findings to Congress, instead writing that consideration of a Negro memorial should be deferred until after a national World War I memorial was approved. Nonetheless, even though not publicly acknowledged by the Commission of Fine Arts, it was understood over 80 years ago that this Museum was suited for a place on the National Mall.

On March 4, 1929, following more than a decade of often racially charged opposition in Congress, President Calvin Coolidge signed Public Law 107 into law. The law authorized a newly created “National Memorial Commission” to construct “a memorial building suitable for meetings of patriotic organizations, public ceremonial events, the exhibition of art and inventions . . . as a tribute to the Negro’s contribution to the achievements of America.” The National Memorial Commission was composed of twelve Presidential appointees, as well as the Director of Public Buildings and Public Parks of the National Capital, the Supervising Architect of the Treasury, and the Architect of the Capitol as ex officio members. Unfortunately, vigorous opposition to the legislation caused the elimination of any seed federal funding to support the project, a result that caused the *Chicago Defender* to call the law a “joke” and that would prove to be devastating.

The October 1929 stock market crash dashed any previously-held expectations of private fundraising by the National Memorial Commission. To obtain the federal funding it believed that this project was due, the National Memorial Commission met with President Hoover on December 5, 1929, and requested that he make available for the construction of the Memorial Building over \$1.6 million owed to African Americans and lost by the federal government. These funds consisted of over \$300,000 in unclaimed pay owed to African American soldiers who served during the Civil War that was paid into the federal Treasury after the Freedmen’s Bureau was abolished in 1872, and nearly \$1.3 million owed to African Americans who lost their money when the Freedman’s Bank collapsed in 1874. Though Treasury Secretary Andrew Mellon confirmed the legitimacy of the claims, neither President Hoover nor Congress acted to make these funds long due to African Americans available to the Commission. (A report submitted to the current Presidential Commission by Swidler Berlin Shereff Friedman LLP confirmed the legitimacy of the claim and conservatively estimated the present value of the funds at \$200 million.) In 1933, President Franklin Delano Roosevelt abolished the National Memorial Commission and transferred its duties to the Department of Interior. Further requests for federal support were rebuffed, and though it remains authorized to this day, the national museum was never built.

Plans to create a federal national museum dedicated to African American history and culture mushroomed in 1968, likely a result of the assassination of the Rev. Dr. Martin Luther King, Jr., and the surge of the Black Studies Movement. Several bills were introduced in the House

and Senate in 1968 and 1969 to establish a “Commission on Negro History and Culture” and to “examine the possibilities” of establishing a national museum. Despite widespread support in the African American community, none of the bills passed. 1968 was also the beginning of sustained effort by the Ohio Congressional delegation, led by Representative Clarence Brown (D-OH) and Senator John Glenn (D-OH), to pass legislation establishing a “National Museum and Repository of Negro History and Culture” at Wilberforce, Ohio, within the National Park Service. However, a National Park Service study concluded that a national museum should be a part of the Smithsonian and located in Washington, and none of the legislation to establish a national museum at Wilberforce passed. In 1980, Congress created a commission to study the Wilberforce concept, but the National African American Museum and Cultural Center that would open in Wilberforce with state and private support many years later would do so without federal authorization.

In the 1980s, the focus shifted back to building a national museum in Washington. In 1986, under the leadership of the late Mickey Leland (D-TX), Congress passed Joint Resolution 666, Public Law 99-511, to “encourage and support” private efforts to build the museum in Washington. In 1988, Representative John Lewis (D-GA) introduced a bill to create a “National African American Heritage Museum and Memorial” within the Smithsonian, and the following year, Representative Leland and Senator Paul Simon (D-IL) would join Mr. Lewis to do the same. In 1989, the Smithsonian hired Claudine Brown to create its Center for African American History and to lead the “African American Institutional Study,” to be performed by a blue-ribbon commission appointed by the Smithsonian. Ms. Brown and two of the members of the Smithsonian commission, Lerone Bennett, Jr., and Howard Dodson, are members of the present Presidential Commission. In 1991, the Smithsonian commission recommended the creation of a national museum, concluding that “[t]here exists no single institution devoted to African Americans which collects, analyzes, researches, and organizes exhibitions on a scale and definition comparable to those of the major museums devoted to other aspects of American life.” The Smithsonian commission recommended that the museum be temporarily located in the Arts and Industries Building until a new, larger facility could be built. However, controversy about funding and the appropriateness of the Arts and Industries Building prevented passage of legislation, with a bill passing the Senate but not the House in 1992 and another bill passing the House but not the Senate in 1994.

In 2001, Representative Lewis, Representative J.C. Watts, Jr., (R-OK), Senator Sam Brownback (R-KS), and Senator Max Cleland (D-GA) led a new bipartisan coalition to establish a National Museum of African American History and Culture within the Smithsonian. Renewed questions about funding and the feasibility of using the Arts and Industries Building resulted in the formation of the present Presidential Commission to develop a Plan for Action to build the Museum. As described later in this report, the Presidential Commission has answered the questions by recommending a sound funding plan and that the Museum be built where the movement to create it began—at the head of Pennsylvania Avenue near the Capitol where those heroic African American Civil War veterans gathered with their White brethren to begin the historic 1915 march.

Executive Summary

This report is divided into four parts, as outlined in the legislation: a Plan of Action, a Fundraising Plan, a Report on Issues, and a Legislative Outline.

A. Plan of Action

The Plan of Action outlines the needed components for the new Museum.

1. The Commission held **Town Hall Meetings** in seven communities across the country to hear from people about their ideas for the Museum.
2. The **Museum's Mission, Audiences, Programs, and Collections** will focus on collections, exhibitions, education, and outreach with a wide range of potential audiences.
3. The Museum is projected to need about 300 **Staff** members.
4. The Commission recommends a **Facility** of about 350,000 square feet, comparable in size to the National Museum of the American Indian, and able to accommodate about 2 million visitors per year.
5. The Commission recommends that the Museum be located on a **Site just north of the Capitol Reflecting Pool** between Pennsylvania Avenue, Constitution Avenue, and 1st and 3rd Streets NW. As part of the Capital Grounds, Congress itself controls the site and makes final decisions about its use. The Architect of the Capitol oversees the site.
6. The Commission estimates that a **Capital Budget** of approximately \$286 million (in 2003 dollars) will be needed to plan, design, build, and install exhibits for the Museum. Escalated through 2011, the expected opening of the Museum, the cost will be \$360 million.
7. The Commission estimates that the Museum will have an **Operating Budget** once it is opened of approximately \$33 million per year (in 2003 dollars), of which \$25 million will be a federal allocation.
8. The Commission estimates that the Museum can open by 2011 if the milestones outlined in the **Implementation Timeline** are met. The Museum will need an **Implementation Budget** annually before opening.
9. The Commission recommends that the Museum begin a **Strategic Public Relations Plan** immediately to build short- and long-term support for the project.

B. Fundraising Plan

The Museum's Fundraising Plan lays out a comprehensive strategy for raising \$125 million in private support for the Museum. The report finds enthusiastic support for the project from a wide variety of potential funders including individuals, corporations, and foundations.

C. Report on Issues

The Report on Issues addresses six significant issues identified as crucial to the project.

1. The Commission found that there are many nationally significant art and cultural history **collections** available for loan or purchase to support the programming of the Museum.
2. The Commission's survey of **regional African American museums** found strong support for the National Museum with 87% reporting that they supported the idea of establishing the Museum.
3. The Commission studied several **possible sites for the Museum** and recommends the site on the Capitol Grounds between Pennsylvania Avenue, Constitution Avenue, and 1st and 3rd streets, N.W. In the alternative, the Commission recommends the site immediately west of the National Museum of American History between Constitution Avenue, Madison Avenue, and 14th and 15th Streets, N.W.
4. The Commission studied the possibility of using the **Arts and Industries Building** for the Museum. The cost to use the building for the Museum would be approximately \$379 million in 2003 dollars and \$480 million in 2011 dollars. Because of the excessive cost and general unsuitability of the structure, the Commission does not recommend using the Arts and Industries Building for this Museum.
- 5 and 6. The Commission recommends that **the Museum be part of the Smithsonian Institution** with certain governance provisions designed to ensure strong community participation in the Museum's programs.

D. Legislative Outline

The Commission drafted an outline of proposed legislation that incorporates the findings and recommendations of this report.



A. Plan of Action

Introduction

The following Plan of Action outlines the principal components of what is needed to develop a new National Museum of African American History and Culture. The planning work summarized here is designed to act as a basis for enabling legislation and as a basis for initial fundraising.

The planning process, which this plan results from, had four essential steps:

1. Determine the Museum's proposed Mission, Audiences, and Activity Programs.
2. Estimate the staff needed to carry out the Activity Programs.
3. Outline the spaces needed for the Activity Programs themselves and for the staff to support those programs.
4. Estimate the costs of creating the necessary spaces in a new or renovated building.

The resulting plan contains nine parts:

1. A summary of the results of the Town Hall meetings.
2. A summary of recommendations for the Museum's Mission, Audiences, and Programs, and Collections.
3. A description and organizational chart of the Museum's Projected Staffing.
4. A summary of the Commission's Facility Recommendations.
5. The Commission's Site Recommendation.
6. The Preliminary Capital Budget needed to build the Museum, create the initial exhibits, and cover associated one-time costs.
7. A preliminary Projected Operating Budget with estimates of annual income and expenses associated with operating the Museum.
8. An Implementation Timeline that outlines the steps necessary to plan, design, build, and start up the new Museum.
9. A Strategic Public Relations Plan that outlines the steps needed to publicize the project.

A **Fundraising Plan** is included as a separate section immediately following this section.

This Plan of Action is only the first step. Additional planning will be necessary as outlined in the Implementation Timeline.

1. Town Hall Meetings

Congress asked the Commission to:

Convene a national conference on the Museum, comprised of individuals committed to the advancement of African American life, art, history, and culture.

The Commission decided in lieu of a national conference to host Town Hall-style meetings across the country. The purpose of these meetings would be to hear from museum professionals, scholars, and the grass roots in various regions of the United States. These meetings were designed not only to solicit input from the public but also to publicize the movement to develop the Museum.

The Commission held Town Hall meetings at:

- The DuSable Museum of African American History, Chicago, Illinois.
- Dillard University, New Orleans, Louisiana.
- The Schomburg Center for Research and Black Culture, New York City.
- Topeka High School, Topeka, Kansas.
- Charles H. Wright Museum, Detroit, Michigan.
- Department of the Interior, Washington, D.C.
- The Historic Ebenezer Baptist Church, Atlanta, Georgia.

Additional Town Hall meetings were planned in Los Angeles, Dallas, and Oklahoma City but were not held because of logistical and budgetary concerns.

Town Hall Meeting Format

Every meeting started with an overview of the African American museum movement and a timeline documenting the efforts to establish a national museum. Each meeting posed four questions to the audience in an effort to receive feedback on the various legislative issues that the Commission must answer in its report to Congress. The following questions reveal some of the concerns relevant to the establishment of the Museum. Following each question is a sample of the responses given by the audience members.

Question One: A National African American Museum of History and Culture that is located in our nation's capital will be the place where many national and international tourists come to learn about the African American experience.

- 1) What stories about the African American experience must be on view?
 - 2) What stories have been omitted or misinterpreted that you would like to see?
- A true uncompromising interpretation of slavery.
 - Conditions aboard slave ships during the Middle Passage.

- The Pullman Porters and their impact on the development of the Black middle class.
- Northern migration from the South.
- The Tuskegee Airmen experience and their impact on the modern-day civil rights movement and the integration of the military.
- Contributions of African Americans to the sciences with special emphasis on inventors like Benjamin Banneker.
- An ongoing oral history project that documents the African American experience.
- The heroic participation of African Americans in America's wars.
- African American resistance during the slavery and Jim Crow periods.
- Lifestyles of freed Blacks before the Civil War.
- African American contributions to America's cuisine.
- History of African Americans of Caribbean and South American descent and their contributions to the history and culture of the United States.
- Buffalo Soldiers and their contributions to the development of the American West.
- The intersection of African Americans with other people of color, in particular, Native Americans.
- African American contributions to the classical arts.
- The development of Black businesses during the Jim Crow era and their evolution to the present.
- Interactive stories of struggle in the past and their relation to present-day issues in the African American community.
- The development of independent African American towns and cities in the West.
- Evolution of the African American church and its contributions to the struggle for freedom.
- Underground Railroad network.
- The educational experience of African Americans under the segregated school system.
- The history of social and fraternal organizations.
- The humiliation and suffering of ordinary African Americans under Jim Crow and how they resisted.
- African American participation in espionage and the world of intelligence.
- How the African American experience intersects with American history and what is told about it.

Question Two: Museums tell stories by presenting objects and documents as evidence of events that happened in the past. They collect art and media that celebrate our powers of creativity and innovation. As not-for-profit institutions, most museums are started with gifts of major collections of art or historical artifacts.

- 1) What types of collections should this Museum collect?
- 2) Are you aware of collections that the Museum should pursue?

- Rebuild the *Dos Amigos* transatlantic slave ship. This is the only transatlantic ship for which design plans are still intact.
- *Chicago Tribune* archives.
- *Ebony* magazine archives.
- The photographic collections of Gordon Parks, Charles Tinley Harris, Marvin and Morgan Smith, and Rowland Premier.
- The “History Makers” of Chicago have 5,000 videotapes of outstanding African Americans.
- Frank Kirkdoll Collection of pre-1954 school textbooks.
- David Driscoll Art Collection.
- Walter Edwards Art Collection.
- Tuskegee University Archives.
- John Allen Collection of Atlanta, Georgia.
- Loran Katz Collection of African Americans in the West.

Participants at each Town Hall meeting stated that objects are available that the Museum should claim. Private collectors, historically Black colleges, universities, and professional organizations hold many of these collections. Some participants identified individuals who have held onto unusual objects and artifacts for many years because they could not identify an institution capable of housing them.

Question Three: A national museum has the responsibility of reaching and serving a national constituency:

- 1) How would you like the Museum to communicate its progress to you?
- 2) What strategies should the staff use to reach people who share your interest and concerns?

Participants acknowledged a desire to remain informed on the progress of the Museum and expressed a need to be kept informed through e-mail, the Commission Web site, a message board for participants to share information, and a newsletter. Efforts to engage persons of similar disciplines such as museum professionals, educators, artists, and historians at the grass roots level were discussed and embraced. Another theme that emerged at the Town Hall meetings was a desire to tap into the creativity of young people, inspiring them to embrace their cultural heritage and interface with others of different races and creeds.

Question Four: Museums, monuments, and sacred objects serve many roles in our society. While Dr. Martin Luther King’s childhood home in Atlanta serves as a place of remembrance, the Civil Rights Museum in the Lorraine Motel, the site of his death, serves as a place of commemoration. The Vietnam War Memorial and the devastated site of the World Trade Center are places of pilgrimage where people leave objects behind. They contemplate and reflect. One

responsibility is to create a museum that honors African American ancestors while affirming their resilience over time.

- 1) What museum or places of personal significance have touched you in a meaningful way?
- 2) What objects that are significant for you would you expect to see at a national African American museum?

In New York City, St. Paul Baptist Community Church has a program that investigates the whole issue of slavery. The program is interactive. Each participant experiences the screams of agony, the smells, and the chains. The participants come out of this experience feeling uplifted and emotionally moved.

The *Dos Amigos* slave ship is another example of an icon that could be used at this Museum to show the effect of the middle passage. A Town Hall meeting participant asked that this ship be rebuilt and docked in the Washington, D.C., Southwest harbor to serve as an extension of the Museum.

Conclusion

The Town Hall meeting participants would like a museum that is interactive with the audience and utilizes all available technologies to tell the story of African Americans. The emphasis seems to be toward developing an innovative experiential museum that relies on multimedia exhibits to convey a message of struggle, perseverance, triumph, and achievement.

2. Mission, Audiences, Programs, and Collections

Mission

The mission statement was developed by the Commission after reviewing recommendations from the Smithsonian African American Institutional Study and preliminary planning work done by the National Park Service.

The National Museum of African American History and Culture will give voice to the centrality of the African American experience and will make it possible for all people to understand the depth, complexity, and promise of the American experience. The Museum will serve as a national forum for collaboration with educational and cultural institutions in the continuing quest for freedom, truth, and human dignity.

Principal activities will include:

- Documenting the cultural and historical achievements of persons of African descent and the impact of the African American experience in fulfilling the nation's continuing quest for freedom and justice.
- Serving as a research-based educational and cultural institution that responds to the needs of the lay public, school audiences, scholars, museum professionals, interns, and fellows from local, national, and international constituencies.
- Using interpretive strategies that will reach broad and diverse constituencies throughout the world with exhibitions, public programs, and publications directed towards learners of all ages with a multiplicity of learning styles.
- Acquiring collections that will grow into one of the premier assemblages of primary and secondary source materials including art, historical artifacts, and archival materials, related to the history and culture of African Americans and Africans in the Diaspora.

Audiences

The National Museum of African American History and Culture has the responsibility of engaging the attention of visitors of many different ethnic groups from around the world, while simultaneously serving the families of the immediate area, a majority of whom are African American.

Visitors to the Museum are most likely to mirror the visitors to the Smithsonian museums, for many of whom a visit to Washington, D.C., and the Smithsonian is a once-in-a-lifetime experience.

Attracting Museum Non-Users: The Museum of African American History and Culture should target programs to attract people who are not traditional museum-goers. These groups include teenagers and inner-city youth; stay-at-home parents and grandparents with the primary responsibility for providing child care; and Black families. The Museum should inspire thousands of families to make the nation's capital a focus for these celebrations for years to come. The Museum should be a change agent in museum use in African American communities.

Audience Research: The Museum will need to develop and maintain a level of audience research that maintains the highest level of information for the development and operation of the Museum.

Programs

The mission of the National Museum of African American History and Culture is accomplished in five broad areas: Interpretation, Education, Outreach, Collections, and Research.

Interpretation, Education, and Outreach Programs

Exhibitions: The Museum's exhibits will relate to art-historical and historical issues:

- Long-term Exhibits that highlight the Museum's four major collecting areas: African American art, African American history, images of African Americans in the media, and the history of African Americans in the performing arts.
- Temporary Exhibits developed by the Museum and that originate at other museums and cultural arts centers.
- Immersive Exhibits that enhance the emotional and intellectual impact of the Museum's exhibitions.

The Museum will strive to incorporate the following strategies in developing exhibits:

- Multiple Interpretive Strategies that incorporate interactive components, audiovisuals, computers, and other approaches that help visitors engage in experiential learning.
- Complementary Themed Exhibits that relate to, complement, or contrast issues being explored in our permanent exhibitions.
- Media-based Exhibits that may be kinetic as opposed to static.
- Exhibits that encourage Emotional Responses, allowing visitors to enjoy authentic experiences and identify with the subject areas of the Museum through human stories that stimulate questions.
- Intellectual and Physical Accessibility so that exhibitions and other programming will be inclusive and highlight issues that speak to a shared humanity.

History Exhibit Themes: The principal issue that will be addressed in the Museum's history exhibits is the presence and influence of Africans and Africanisms throughout the world. Specific topical areas to be addressed include:

- Slavery and Anti-Slavery Activity
- The African Diaspora
- Social and Political Struggle
- Geographic Dispersion
- Social and Political Issues
- Religious Life
- Business and Labor History
- Political History
- Biography
- Gender Studies
- Family and Community Life

Programs for Adult and Family Audiences

The Museum will offer a full range of public programs including lectures, concerts, public discussion forums, demonstrations, guided tours and gallery talks, dance and other performances, subscription programs for members, special interest tours, film and media showings, classes and workshops, and other programs that further the mission of the Museum.

Programs for School Audiences

Educators will work cooperatively with regional, national, public and private schools, colleges, and universities to develop activities that will enrich curricula. Some activities for school audiences will take place in the galleries through tours, live demonstrations, performances, and interactives. Other related activities might take place in the Museum's classrooms, library, resource rooms, or auditorium and in schools and public spaces in communities throughout the nation.

Publication Programs

The Museum's Publication Programs will relate to the Museum's exhibitions and research (both long-term and temporary) and its in-house and outreach educational activities. Publications will include those for visitors and for educational and scholarly audiences.

Media Programs

The Museum will use its collections of photography, videography, film, digital media, and sound recordings as the subject of exhibitions or special programs that explore both their aesthetic and cultural value. The same materials will be used to orient visitors to other exhibitions.

Programs for Museum Professionals

The Museum will also offer programs for entry-level and mid-career professionals who are interested in pursuing museum careers by working closely with museum, African and African American Studies programs throughout the country.

Collections and Research

The Museum's Collections and Research activities are divided into Curatorial Areas, Archives and Research, and Collections Care and Maintenance.

Curatorial Areas

The Museum's curatorial work is divided into five primary areas:

1. *Art and Art History*: The Department of Art and Art History will maintain a research collection that will include art catalogues, periodicals, and dissertations; small, scholarly, and commercial press publications; bibliographies; oral histories; and obscure materials including unpublished notes, handbooks, brochures, invitations, diaries, and daybooks.
2. *Performing Arts*: The Department of Performing Arts will collect, document, preserve, and interpret performing arts materials that reveal African expressions in the United States and throughout the Diaspora through theater, dance, music, and oral traditions.
3. *Media Arts (Moving Images and Recorded Sound)*: The Department of Media Arts (Moving Images and Recorded Sound) will collect, document, preserve, and interpret moving and still images for their aesthetic and cultural value.
4. *History*: The Department of History will collect, document, preserve, and interpret historical and contemporary material relating to the African American experience. The principal issue that will be addressed in this Department is the presence and influence of Africans and Africanisms throughout the world. Specific topical areas to be addressed include Slavery and Anti-Slavery Activity, the African Diaspora, Social and Political Issues, Religious Life, Business and Labor, and Family and Community Life.
5. *Photography*: The Department of Photography will collect 19th and 20th century photographic processes. The Department will collect portraits of noteworthy political and literary figures as well as family photographs of social life and political events. It will maintain a collection of images documenting the performing arts. The collection will include both documentary and fine art photographs.

Archives and Research

The Archives and Research Department will establish a library and archival collection that will include primary and secondary source materials relating to African Americans and the Diaspora. The Department's divisions will be the Archives, Library, and Media. The Department will be responsible for developing collections in all subject areas pertaining to the African Diaspora.

Collections Care and Maintenance

Collections are physically cared for and maintained in conditions intended to preserve and extend physical integrity. The Museum will protect its collections in climatically and physically safe environments. The Collections Manager and Curators, in consultation with the Registrar and Conservator will establish standards for the physical care, storage and maintenance of collections.

3. Projected Staffing

The estimated staffing needed for the proposed National Museum of African History and Culture is based on the Activity Programs outlined above. The Staffing Projection is used to project the salary and benefits costs in the Preliminary Operating Budget for the Museum and to calculate the offices and work areas needed by the staff.

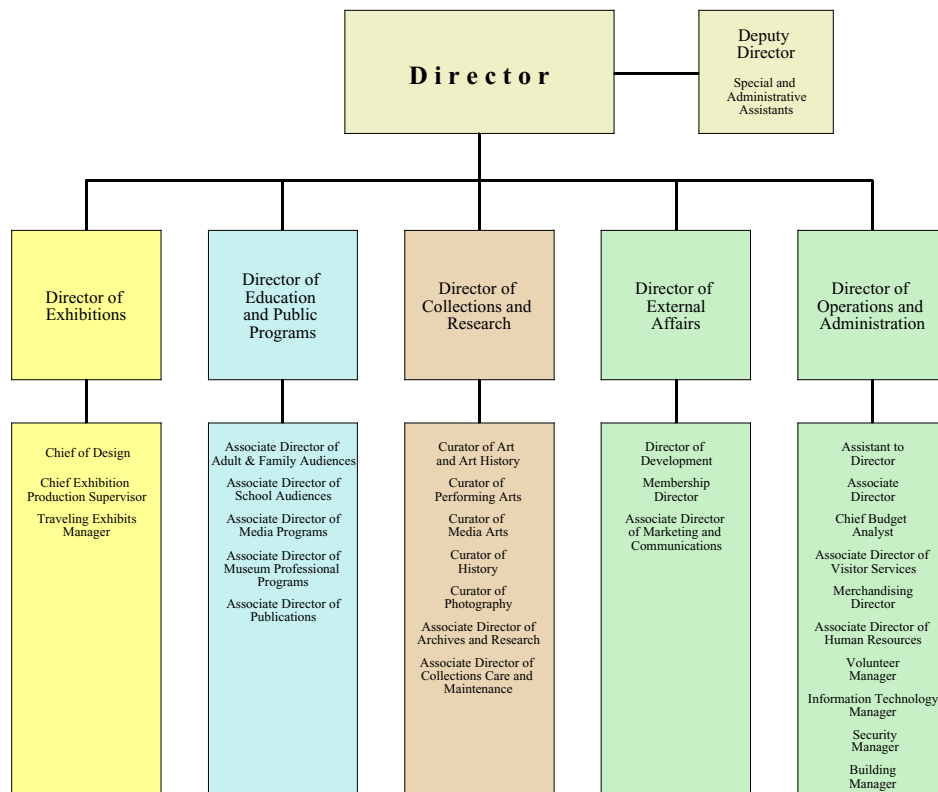
The summary projection here is based on the complete staffing projection included in the Final Report of the Site and Building Committee.

Size of Staff

This Staffing Projection includes approximately 300 FTE (Full Time Equivalent) staff members. This is comparable to the proposed staffing for the National Museum of the American Indian.

Organizational Assumptions

The organizational structure proposed here is similar to that of the Smithsonian museums. Of course, this projection is preliminary and is subject to discussion and revision as plans for the Museum are developed.



4. Facility Recommendations

Preliminary Outline Facility Program

The spaces needed for the proposed National Museum of African American History and Culture are based primarily on the Activity Programs outlined in the Program Plan and in the Staffing Projection above. The Outline Facility Program is used to estimate construction costs in the Preliminary Capital Budget and is a critical benchmark in evaluating sites for the Museum.

Later on in the process, a more detailed version of the Facility Program is a principal tool used by the Museum's architect in designing the spaces for the Museum.

Overall Area

The Facility Program included in this section represents reasonable needs for the Museum as described in the Program Plan without being either too conservative or unnecessarily generous. The overall area of 350,000 gross square feet (270,000 net square feet) is less than the total area used by the United States Holocaust Memorial Museum (363,000 GSF) and the National Museum of the American Indian (351,000 GSF)¹ at their respective sites on or adjacent to the National Mall (both have additional area off the Mall). For planning purposes, we have assumed that all of the 350,000 square feet will be contiguous in a single location.

Facility Program Organizational Diagram

The diagram on the following page illustrates the relative scale of the broad functional areas of the Museum as described in the Outline Facility Program. It also shows the principal relationships between the areas.

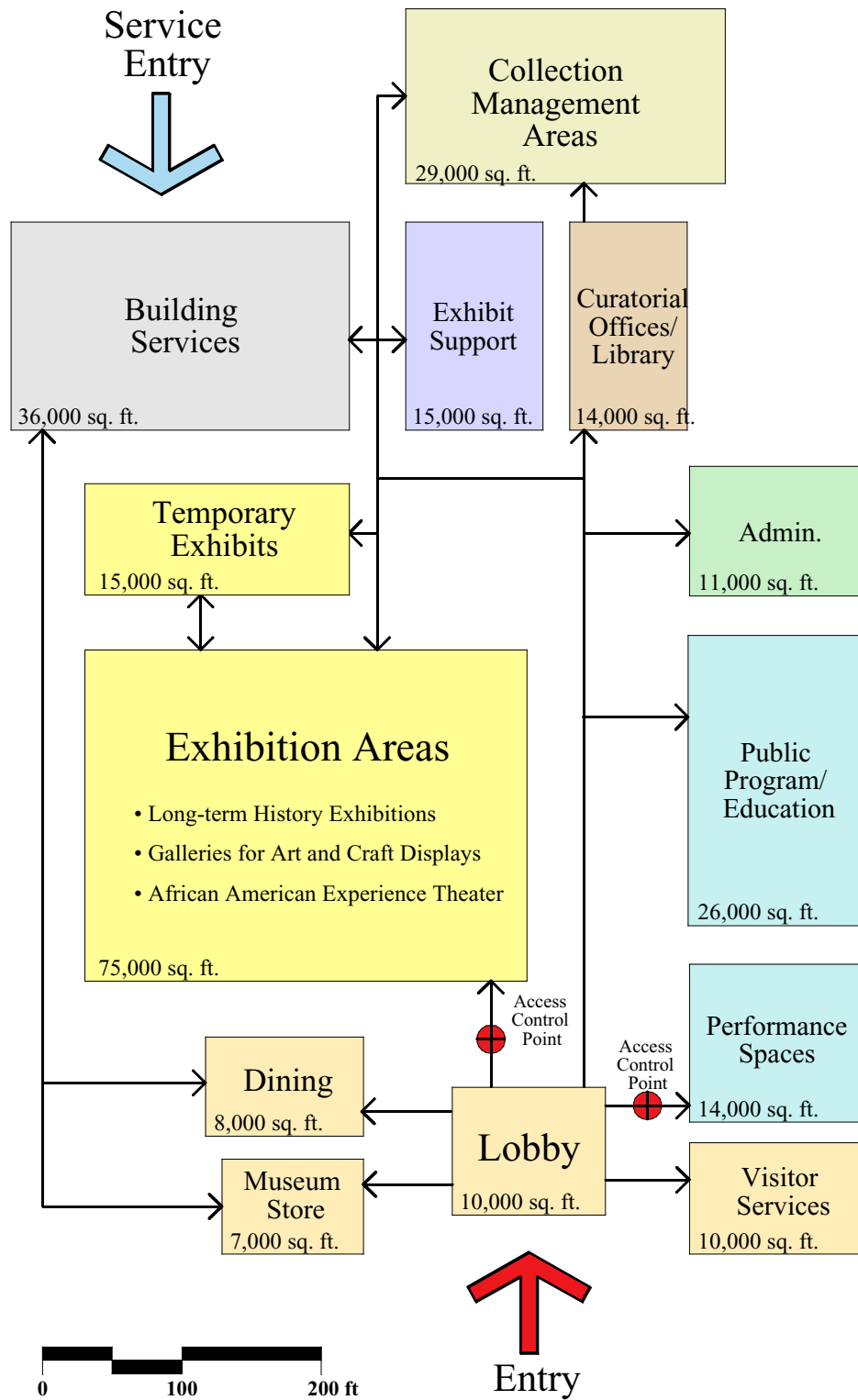
The complete Outline Facility Program on which this diagram is based is included in the Final Report of the Site and Building Committee.

Provisions for Long-term Growth

It is difficult to predict how a museum will grow and evolve over time. New collections and new program opportunities arise and spaces need to adapt to accommodate changing needs. One assumption that has been made in facility programming is that over time the Museum's collections will outgrow the relatively limited storage space provided for them on-site. As with other museums on the Mall (where expansion space is highly constrained), we assume that the Museum will create an offsite collection storage facility and move the bulk of its collections to that location in the future. Such a move will free up the area currently designated for collections storage to be used for new program needs.

¹ Debra Nauta-Rodriguez, AIA, Project Executive for the NMAI on the Mall, gave us this area as the overall gross square footage of the building. The 250,000 to 270,000 figure commonly referred to as the area of the NMAI is the net square footage. The Preliminary Outline Facility Program on which this plan is based has a total net area of approximately 270,000 square feet.

Facility Program Organizational Diagram



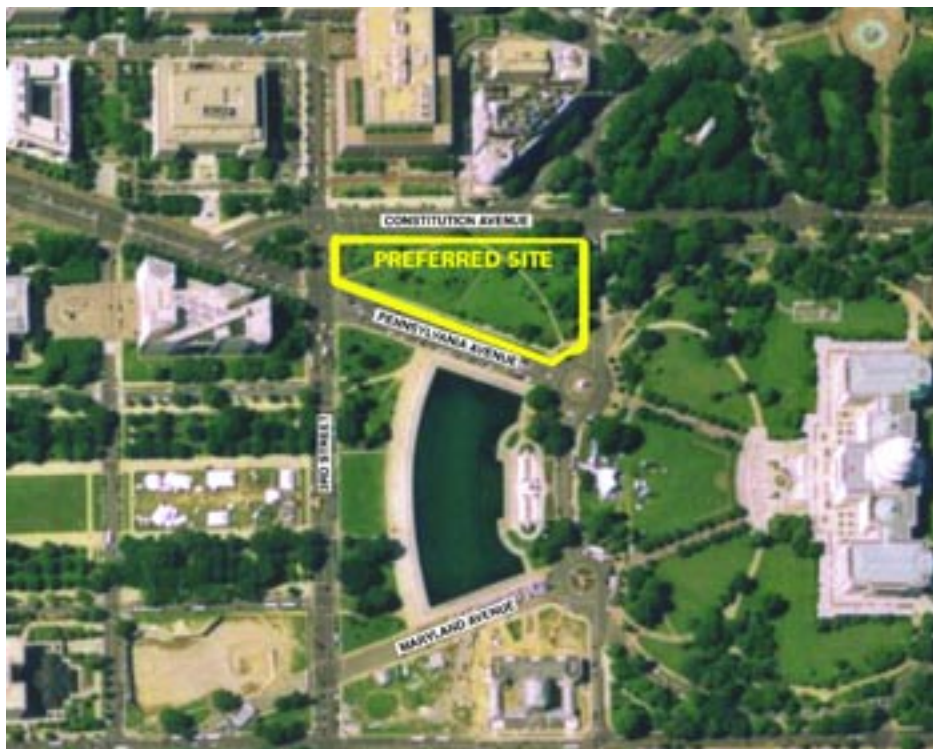
5. Site Recommendation

The Commission's preferred site for the Museum is at the east end of the National Mall near the Capitol, just to the north of the Reflecting Pool. A building on that site would be opposite the Botanic Garden Conservatory, which is on an equivalent site on the south side of the Reflecting Pool. It would begin the row of museums on the north side of the Mall and would be convenient to the National Museum of the American Indian, the National Gallery, the Capitol, and Union Station.

Appropriateness of the Site

As a site directly on the Mall, the site is an appropriate place to tell the story of the African American experience. Both Pierre L'Enfant, who crafted the original plan for the city in 1792, and the members of the McMillan Commission, which updated the plan in 1901, saw the site as suitable for one of Washington, D.C.'s monumental buildings.

The Capitol Site also has a special relationship to the effort to create this Museum and to African American history. In 1915, the veterans of the United States Colored Troops who inspired the movement for this Museum gathered at this very site with their White brethren to begin the historic march down Pennsylvania Avenue past the White House. The site also overlooks the grandeur of the Capitol, which was built in significant part with slave labor, as well as the world-renowned memorial to President Grant, the hero of the Civil War. The site has an important connection to the Underground Railroad, as Henry "Box" Brown recounted passing through the railroad depot located there in 1835 while shipped inside a two-foot-by-three-foot wooden box on his journey from slavery in Richmond, Virginia, to freedom in Philadelphia, Pennsylvania.



Jurisdiction and Current Use

The site is part of the grounds of the Capitol and is under the direct control of Congress, which manages it through the office of the Architect of the Capitol.

The site is currently being used as a staging area for equipment for the Capitol Visitor's Center that is under construction to the east of the Capitol. It has several memorial trees on it and has been designated as the site for a Congressional Award Youth Park. The Youth Park has not yet been designed, but could easily share the five-acre site with the Museum.

The Commission recommends that the Museum and the Congressional Award Youth Park share the five-acre site in a similar manner to the Conservatory building and gardens on the analogous site on the south side of the Mall.

For a more detailed discussion of the sites considered for the Museum and further information about this site, see the site discussion for the "Capitol Site" in the "Possible Sites" section in the Report on Issues that follows this section.

The Museum's Architecture

The National Museum of African American History and Culture should have a building with architecture like no other and should reflect African or African American inspired design. The structure and design of the building should draw visitors in. Creative use of color throughout, including areas of light and dark, will create moods as well as differentiate between exhibit spaces. Because of the unique and historically sensitive nature of the project, the Commission finds, to the maximum extent permissible by law, that African American architects and contractors should have a central role in the design and construction of the Museum and grounds.

In addition, the Museum should provide:

- **A Place to Come Together:** The National Museum would implement programmatic strategies that will enable Museum visitors to confront the emotional nature of race in America and explore ways to come to grips with personal, community-wide, and national issues regarding race.
- **Public Gathering Spaces:** The Museum should have facilities for public gatherings that are appropriate for lectures, screenings, performances, and town meetings as well as public programs in a variety of formats.
- **Clear Orientation:** The Museum should have clear physical orientation as well as maps, signage, and volunteers who can orient visitors to the space.
- **Multi-sensory Experiences:** The Museum building should evoke and reinforce multi-sensory experiences that contextualize the objects and evoke memory.
- **Places for Hands-On Activities:** The Museum should have classrooms, studio space, and laboratories that are appropriate for hands-on educational experiences for youth and adult audiences.
- **Research Facilities:** The Museum should have research facilities that enable visitors and scholars to view images, documents, and research material or listen to recorded material.
- **Special Places for Small Children:** The Museum should be accommodating to visitors with small children and employees with pre-school children.

6. Preliminary Capital Budget

The Preliminary Capital Budget is an estimate of the overall capital cost of the proposed National Museum of African American History and Culture to be built on the preferred site as indicated in the previous section.

The Preliminary Capital Budget presented here is based principally on the area defined in the Outline Facility Program and the preferred site.

The following notes provide explanation for the components of the Preliminary Capital Budget on the next page.

1. The estimated cost to construct a new building of 350,000 gross SF of an equal quality to the new National Museum of the American Indian.
2. The estimated cost for the Site Development including site utilities, landscaping, and service and public access roads.
3. Design and Management Fees for the project. These fees are typical for Smithsonian museum projects.
4. The estimated cost for Miscellaneous Expenses including testing during construction; Clerk of the Works services; special consultants for lighting, acoustical design, security systems, and data systems; reimbursable expenses, etc.
5. The estimated cost for Furnishing and Equipment including offices, food service, Museum store, exhibit support, collections storage systems, etc.
6. The estimated Final Start-up and Opening Costs.
7. 15% contingency on the above items.
8. The estimated cost for Exhibition and Theater has three parts. The first is the exhibit design, fabrication, and installation cost for the long-term interactive and immersion exhibits. The initial cost is consistent with the costs other major museums have incurred to create state-of-the-art exhibits. The second part is the estimated cost for the infrastructure for the art and craft galleries including display cases, pedestals, panels, etc. The third category is the cost for the immersion theater program productions costs.
9. 15% contingency on item 8.

Escalation

This budget is presented in 2003 dollars. The actual costs will depend on the completion date of the Museum. Escalation has been estimated at approximately 3% per year. If the project is completed in 2011, it will require \$360 million.

More detailed projections of the annual expenditures necessary to build the Museum will be developed in the next stage of the planning.

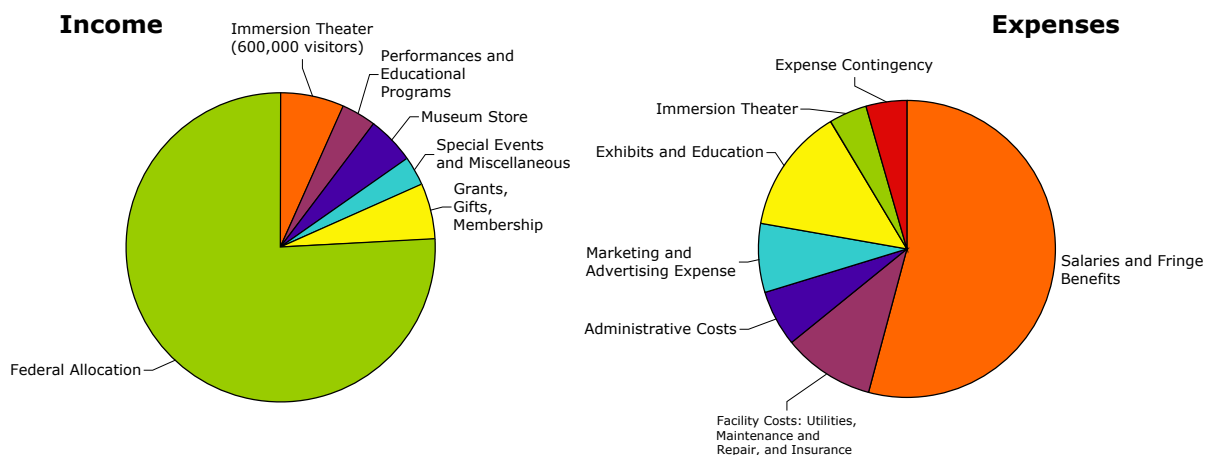
Preliminary Capital Budget	Dollars
1. New Construction (350,000 Gross SF @ \$450/SF)	\$157,500,000
2. Site Development for New Construction (Includes site utilities, landscaping, service and public access roads.)	8,000,000
Subtotal	\$165,500,000
3. Design and Management Fees Architecture and Engineering Design Fees (10% of Items 1 and 2 = \$16,550,000) Architect/Engineer Construction Admin. Fee (3% of 1 and 2 = \$4,965,000) Construction Management Fee (5% of 1 and 2 = \$8,275,000) Commissioning (1% of 1 and 2 = \$1,655,000)	31,445,000
4. Miscellaneous Expenses (Includes testing during construction; Clerk of the Works services; special consultants for lighting, acoustical design, security systems, and data systems; reimbursable expenses, etc.)	6,000,000
5. Furnishings and Equipment (Includes offices, food service, store, exhibit support, collections storage systems, etc.)	4,000,000
6. Final Startup and Opening Costs	5,000,000
Subtotal (Items 1 - 6)	\$211,945,000
7. Construction and Fees Contingency @ Approximately 15% of Items 1-6	32,055,000
Subtotal Construction Costs	\$244,000,000
8. Exhibition and Theater Costs Exhibit Design, Fabrication, and Installation Costs for: New Long-term Exhibits: 30,000 SF @ \$675/SF = \$20,250,000 Art and Craft Display Galleries: 25,000 SF @ \$250/SF = \$6,250,000 Immersion Theaters Experience Production Costs @ \$10,000,000	36,500,000
9. Exhibition Contingency @ Approximately 15% of Item 8	5,500,000
Subtotal Exhibition and Theater Costs	\$42,000,000
Total Project Budget in 2003 Dollars	\$286,000,000
Total Project Budget in 2011 Dollars (escalated at 3% annually)	\$360,000,000

7. Projected Operating Budget

The Projected Operating Budget for the Museum is an estimate of the annual costs of operating the Museum with the programs, staffing, and facility described in the preceding sections. The Operating Budget presented here is designed to give a sense of the order of magnitude of the operational support that the Museum will need once it is operational. All of these preliminary projections will evolve as the detailed planning for the Museum proceeds.

Assumptions: This projection is based on several assumptions:

- The Museum's programs will be as described in the Program Plan.
- Total staff will be as outlined in the Staffing Projection.
- Staff salaries will be consistent with Federal salary scales.
- The facility will be about 350,000 gross square feet overall.
- The Museum will be on the Mall at either the Capitol or Monument sites.
- The Smithsonian Institution will assume certain operating costs in its overall operating budget, as it does for other Smithsonian Museums. The staffing in this budget reflects a Smithsonian affiliation. It does not necessarily reflect the specific ways the Smithsonian accounts for operational costs.



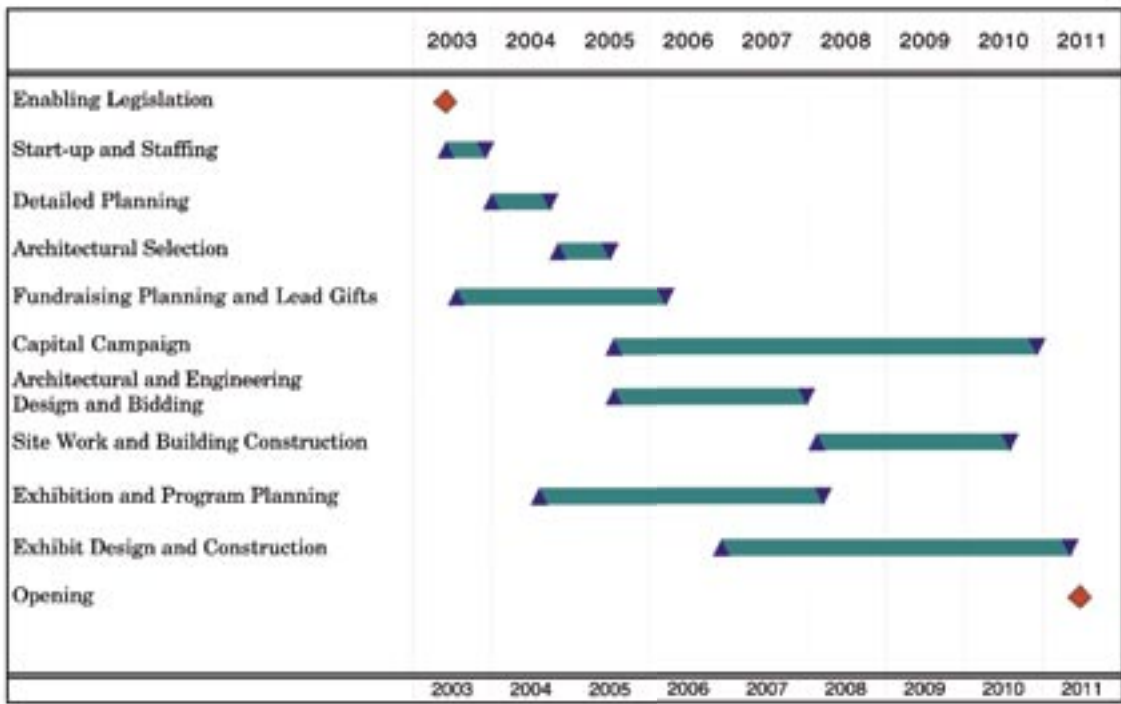
Projected Operating Budget

Income		Dollars
1. Immersion Theater (600,000 visitors)	7%	\$2,175,000
2. Performances and Educational Programs	4%	1,200,000
3. Museum Store	5%	1,700,000
4. Special Events and Miscellaneous	3%	950,000
5. Grants, Gifts, Membership and Development	6%	1,950,000
6. Federal Allocation	75%	25,000,000
Total Income in 2003 Dollars		\$32,975,000
Expenses		
1. Salaries and Fringe Benefits	53%	\$17,815,000
2. Facility Costs: Utilities, Maintenance and Repair, and Insurance	10%	3,250,000
3. Administrative Costs	6%	2,000,000
4. Marketing and Advertising Expense	8%	2,500,000
5. Exhibits and Education	14%	4,500,000
6. Immersion Theater	4%	1,300,000
7. Expense Contingency	5%	1,500,000
Total Expenses in 2003 Dollars		\$32,865,000
Total Expenses in 2011 Dollars		\$41,600,000

8. Implementation

Implementation Schedule

The Implementation timeline on this page is a preliminary assessment of the time needed to plan, fund, design, and build the new Museum. Eight years is an optimistic but feasible assessment of the time needed to accomplish the tasks outlined here. Both the National Museum of the American Indian and the United States Holocaust Memorial Museum took more than ten years from initial planning to opening.



Implementation Budget

The Implementation Budget is the operational funding needed before the Museum opens. It includes staffing, administrative costs, office space, planning and design consultants, public relations, fundraising, and preliminary programming costs.

The Implementation Budget does not include capital costs such as architectural and exhibition design and construction.

For planning purposes, the Museum should anticipate an Implementation Budget that increases each year as staff are added, preliminary programming is developed, and exhibition and building construction begins.

Initial funding levels will depend on the Museum’s actual activities and programs.

9. Strategic Public Relations Plan

This Strategic Public Relations Plan is designed to first focus attention on Capitol Hill, where Congress must pass authorizing legislation for the Museum. Once that legislation is passed, Museum advocates must turn to the public as a whole, whose support will ultimately determine the overall success of the project.

This plan reflects the planning work of Equals Three Communications, Inc. and the J. Richard Taft Organization/ Advancement Solutions. Equals Three Communications is a full-service, award-winning social marketing agency located in Bethesda, Maryland, which was recently ranked seventh on the *Black Enterprise* list of the nation's top twenty African American advertising agencies. Taft/Advancement Solutions, which also prepared the Commission's Fundraising Plan, includes two of the most experienced fundraising, development, and marketing consultants in the non-profit community in the nation.

A Two-Phase Plan: The effort should fall sequentially into two phases:

- The first phase is to engage opinion shapers and the general public to support the development of the Museum. This will extend the outreach and education efforts already initiated.
- The second phase, to begin immediately following the signing of the legislation, will be a comprehensive effort to build support for the Museum among key constituencies and should culminate with the opening of the Museum.

Phase One: The Near-term Effort

The following activities are recommended to begin in early April 2003, immediately following submission of the Commission's report. These efforts should be directed at the following audiences:

- Members of the broadcast and print media.
- Members of Congress (with particular attentiveness to the Congressional Black Caucus) and their staffs, especially those who will play critical roles in passing the legislation.
- African-American constituents of key members of Congress.
- Key opinion leaders in the African American community, including leaders from the newspapers and broadcast media, religious, educational, communications, entertainment, medical, and business sectors.

In order to reach these audiences through the media and other outreach efforts, the Commission recommends the following activities:

- Conduct a "Messaging Summit" to ensure that all groups and individuals promoting the project will speak with the same voice and have the same three to four key messages and supporting points about the Museum.

- Draft and place Op-Ed columns in support of the Museum, working closely with findings from the Commission report. (A Commission member or opinion leader in the African American community should sign these Op-Ed columns.)
- Conduct media training of key spokespersons to ensure that they are incorporating key messages into their media outreach and are well prepared to conduct interviews and handle general media inquiries.
- Conduct outreach in national and local media summarizing the Commission's recommendations and the history of the Museum, with a special focus on African American media.

Phase Two: Building Support

The public relations focus should broaden following the passage of legislation to develop a comprehensive strategy that works in concert with the fundraising campaign.

Public awareness of the Museum is extremely limited. While this reality presents certain challenges, in many respects it actually poses an opportunity to create activities on a blank canvas with few limitations. With a view toward broadening knowledge about the Museum and its fundraising campaign among all of its constituencies, the communications and public relations plan has several objectives:

- Raise awareness, stimulate interest, and establish the credibility of the Museum.
- Communicate the inclusive nature of the Museum, targeting its historical/educational benefits among all racial and ethnic groups.
- Convey consistent messaging in all phases of the public relations and fundraising effort, thereby establishing a baseline for all Museum communications.
- Develop specific outreach to individuals of all races, foundations, corporations, and other constituencies, with inclusion of grass roots participation from Generations X and Y and non-museum enthusiasts.
- Build consensus concerning the need for and importance of the Museum through a variety of special events and promotional activities.

Audiences and Media

Primary and secondary audiences have already been identified in the preliminary fundraising research. Targeted communications with them will occur in first- and second-tier cities (also already identified), with particular attention to those with histories of significant charitable contributions.

Reaching the target audiences will occur through a number of print and electronic media. Already identified are print media to include national publications (20), national magazines (14), national African American periodicals (7), national history-related periodicals (4), and African American local newspapers (55). Electronic media, already identified, include national talk show programs, national news programs, nationally syndicated morning and talk radio programs, and local radio stations in the first-tier cities.

Activities

The following activities are recommended to begin immediately following passage of the legislation with heavy initial emphasis on research and refining a strategic plan.

- **Conduct Further Strategic Research** to enable the Commission to develop a solid understanding of the audiences the Museum is addressing, the media that reaches them, and the environment in which our messages are disseminated.
- **Refine the Strategic Plan** to add a specific budget, a breakdown of activities under each task, and a detailed timeline that anticipates milestones in the development of the Museum such as the securing of a site, the awarding of the architectural design contract, receipt of major gifts, etc.
- **Design and Produce an Identity Package and Press Kit** that will foster a clear identity for the Museum and its capital campaign and will provide vehicles for media outreach and alliance building.
- **Build cross-cultural and national awareness** of the Museum and its capital campaign with article placements, editorials, interviews, and paid advertising.
- **Develop distinct marketing campaigns** for children, college students, and churches.
- **Develop a Direct Mail Campaign.**
- **Build Alliances with African American Organizations** such as the National Urban League, African American fraternities and sororities, and veterans groups to help generate support for the effort to build the Museum.
- **Develop key volunteer leadership** who are highly respected persons of broad appeal.
- **Redesign the Existing Web site** to incorporate information about the Museum and significant milestones in its development and to provide a mechanism where visitors to the site can financially support the Museum.
- **Establish Outreach Programming** that creates “experiences of ownership” for all constituencies, such as an African American Forum on a significant topic in the African American experience, or a Mobile Museum with interactive exhibits that could travel to key locations around the country.
- **Partner with the Entertainment Industry** to feature celebrity spokespersons for the Museum.
- **Seek corporate sponsorships** for various special events.

There are so many opportunities that can be developed by the communications arm of the Museum’s campaign that it is not possible to list them all in this report. A comprehensive plan for these activities is provided in the Addenda of the Fundraising Plan. Available budgetary resources will be the only limit on creativity.



B. Fundraising Plan

Fundraising Plan

The Commission was asked to:

Develop a fundraising plan for supporting the creation and maintenance of the Museum through contributions by the American people and a separate plan for fundraising by the African American community.

The Commission asked Alice Green Burnette and Dick Taft, two of the most experienced fundraising, development, and marketing consultants in the non-profit community, to lead the development of the plan. The team leaders drew on a large group of additional African American and White consultants to assist with the project, including those with skills in the areas of public relations, focus group research, marketing, direct mail, planned giving, and prospect research.

In short, the critical learning to be gleaned from the Fundraising Final Report is this:

What will it take for the Museum to be successful in its fundraising efforts, in a relentlessly competitive and difficult environment, no matter when a Museum campaign begins?

Principal Findings

This Fundraising Final Report includes substantial detail on a myriad of issues that are critical to the operational success of a Museum campaign. Among the primary findings are the following:

Is the Case Appealing?

The concept of the National Museum of African American History and Culture strikes a powerful and positive chord.

The common response from African American interviewees was that the Museum is a long overdue project that they would support wholeheartedly, including the provision of unprecedented contributions, volunteer time, and even the donation of their personal papers and collections. Many of the more affluent African Americans involved in the study indicated that they would be prepared to give “sacrificially” in order to see the dream of such a museum finally achieved.

Interviews with foundation and corporate leaders, who are normally less verbally enthusiastic, produced equally positive responses. The head of philanthropy at one of America’s largest and best known corporations commented: *“Once a year something comes along with truly national importance and this would fit that mold...we would be very interested in this project and having our brand associated with it.”*

A large number of interviewees in this planning study noted that the Museum would provide a significant and informed venue for national healing and racial reconciliation. These interviewees consider the history and culture of African Americans to be a story that all Americans must and should learn.

Responses to the Program Plan

The history of slavery—as a fact of American history – should be considered as the central core of the Museum. The history of slavery should be positioned very strongly and should not be overshadowed by the somewhat more alluring possibilities of the arts, performing arts, and media.

Many interviewees agreed with the following statement made by one of them: *“History is first and foremost ... You have to have a broad approach and history does that by providing legitimacy to all the rest of the elements.”*

Many expressed the hope that the Museum would provide an uplifting and self-affirming educational experience for young African Americans, *“who need to know more about their history and identity.”* Another person stressed: *“Education is what makes the difference. If we hadn’t learned how to read, we would have never gotten out of slavery.”*

The Location of the Museum

Almost unanimously, the interviewees participating in this study felt that the Museum should be located on the National Mall. Anything less than a Mall location resulted in a rapidly declining appeal. One African American respondent was of the strong opinion that an on-Mall location would be *“vital in order to assure substantial non-African American visitation.”*

Many of the study participants knew that the National Museum of the American Indian had obtained a prominent spot on the National Mall; they expressed that the National Museum of African American History and Culture deserved no less. It is our finding that giving would be negatively affected by an off-Mall location and that most African Americans would deem such a location to be inappropriate and less than fair.

Public/Private Partnership: Percentage Of Federal Support

Interviewees and focus group participants believe that the public-private partnership should be based on a Congressional appropriation of 75% toward the cost of building the Museum facility and a private sector contribution of 25%.

The 75/25-percentage split was the most frequently expressed preference in this study among all interview sectors. Thus, as an example, where project costs estimated to be \$286 million in current-day dollars, those interviewed felt that the Congress should appropriate approximately \$225 million and the private sector should provide approximately \$75 million.

Those who supported this mix of funding had many reasons. Primary among them were:
(1) The government has a moral obligation to establish a *“pact with the people”* that would

clearly indicate that it is totally invested in the Museum, and (2) Congress has provided significant appropriations to the National Museum of the American Indian.

Decisions about the public-private funding balance related to construction of the Museum should be viewed as a separate matter from the longer-term issue of what the public-private balance should be in terms of operating expenses once the Museum is built.

Should the Museum be Part of the Smithsonian?

This issue has a clear and direct relationship to an operating model and matters of governance and fundraising. A significant number of interviewees felt that the case for support would be deeply aided by the stature, reputation, and vast collections of the Smithsonian Institution: *“Let’s face it. The Smithsonian has so much stuff that I imagine they don’t even know what to do with it ... It’s got to be part of the Smithsonian.”*

Among the interviewees who are knowledgeable about museum operating costs and Federal appropriations, it was noted that the long-term operating costs for a facility envisioned at the scope of the Museum could perhaps total as much as \$40-\$50 million annually. These respondents worried deeply that without the Museum being a Smithsonian museum, there would be no way to finance operations in the future: *“We might get it built—but what do we do then?”*

An interesting paradox arose among African American interviewees concerning affiliation with the Smithsonian Institution. Most of them strongly appreciated the cachet and “legitimacy” that the Smithsonian could bring to the Museum. On the other hand, many expressed fears that the Smithsonian might “control” the Museum from a programmatic and management point of view.

Another interviewee, who is knowledgeable about criticisms of the Smithsonian in terms of its inclusiveness and outreach to the African American community, commented: *“The Smithsonian needs this museum as much as the African American museum needs the Smithsonian. The Smithsonian has been unable to solve its Black problem on its own.”*

Governance and Leadership

The issue of governance—Who shall lead and how they shall be empowered—is perhaps the most fundamental element of campaign planning for the Museum and must be among the first matters to be addressed should authorizing legislation be passed.

The key to any successful effort to mount a major campaign on behalf of the Museum will rest on its ability to create a leadership group of affluent, powerful leaders from business and other communities who can and will provide major advance gifts and convince others to give at very high levels.

New institutions often find it difficult to move quickly into campaigns because they have not had the time, resources, or institutional apparatus necessary to build their leadership groups. Often, they find that, in the absence of an articulate and respected chief executive officer, they struggle in attaining the confidence of those whose investments they seek. This

reality is a very simple one: people give to people and “investors” need to believe particularly in the leader or entrepreneur who will guide and manage the creation of the institution.

Leadership and Advance Gifts

If the Museum can enlist the appropriate leadership—including some who will make major lead gifts—individual giving will comprise at least 60% of a \$125 million goal. Without such leadership and advance gifts, giving will become more diffuse and the Museum campaign will require more time, staff, and expense.

Corporations are Unusually Interested

Corporations display considerable interest in supporting the Museum through sponsorships/marketing projects that can tie their products to the Museum and to the African American community. The ability to secure the significant funding we believe would be available from these types of relationships will require a governance structure that can be responsive and amenable to such corporate marketing goals.

The head of philanthropy at a very significant Fortune 500 company indicated: *“Our company would certainly give very serious consideration to providing major support for the project.”* She felt that the Smithsonian name would be good for the Museum, but did not necessarily hold that out as a prerequisite for funding. Additionally, that company might be interested in sponsoring an “historical road show” that would travel to different communities throughout America to raise funds for the Museum.

There should be a definite interest and desire among many companies to associate particular corporate brands and/or names with the museum. However, while corporate marketing and philanthropy are likely to play important roles in a Museum campaign, we would not expect it to compare to the individual gifts sector of the campaign which, in the end, is almost certain to constitute 60%—or more—of funds raised.

Foundations Support is Strong, Particularly for Programming

We were surprised by the willingness of foundation executives not only to discuss the Museum, but also to comment on their foundations’ possible interest. In most previous studies we have conducted, we have usually met a degree of conversational resistance from foundation executives, especially when the project to be discussed is not an established institution. We take the foundations’ response to the Museum as a good sign and have factored into our recommendations a somewhat higher expectation about giving from the foundation community than would ordinarily be projected for an undertaking of this type.

The foundation community will be most helpful to a campaign for the Museum. Museum requests for support for special programs, exhibitions, interactive activities, and other public programs that will be critical to the substance of the overall project will be met with an excellent response.

Direct Mail Could Be Significant

A direct mail membership program could play a significant role in building a Museum constituency and should be tested in the African American and White communities. Such a program is less relevant to achieving the campaign goal than to the longer-term issue of providing ongoing operational support.

Our focus group analysts have observed that without some sort of identification—or, even better, a close affiliation—with the Smithsonian Institution, which holds huge and affirmative recognition within the White community, significant direct mail membership or annual gift funding might be very difficult to obtain from White Americans. In contrast, focus groups designed to test the potential of direct mail response in the African American community painted a picture of enormous enthusiasm and presented significant indicators about how to position a national direct mail campaign to a market that has, heretofore, reportedly not been particularly responsive to direct mail fundraising.

Should direct mail not prove to be cost-efficient, a massive pro-bono media and advertising campaign that drives people to a Museum Web site could become a critical factor in constituency building.

Fundraising Costs

Because the Museum is a “start-up” entity—with no established constituency—the campaign is likely to take a minimum of five years and will require an investment of not less than \$12 million. Based on our evaluations of similar projects, we believe that this campaign could take longer and cost even more. We recommend that authorizing legislation specifically allow the use of federal funds to support fundraising costs.

Long-term Operational Support

The matters of governance, constituency-building, and annual support are inextricably linked. As a member of the Smithsonian family of museums, the Museum would receive an annual appropriation for its operations. Without such annual operating support, the Museum would have to raise tens of millions of dollars annually—a task we consider to be nearly impossible, based on our findings and experience.

The Case for Support of the Museum

Our findings indicate that the case for support—as currently constituted—evokes a powerful response from African Americans and can be expected to motivate significant contributions at all levels in that community. Although enthusiasm from the non-African American community appears to be more restrained, this study suggests that it may be possible to build significant support among White Americans if the Museum campaign is depicted as “all American,” featuring both African American and White American leadership and involvement.

The case for support of the Museum strikes a powerful and positive chord among all respondents in this planning study. We recommend that the case for support of the Museum be positioned *firmly and consistently*—in all of its messages, volunteer and leadership recruitment activities, solicitations, marketing, communications, direct-mail appeals, and formal reports—in order to reflect the following four key points:

- The time to establish the Museum is now!
- The Museum is the only organization that can provide a national venue for all Americans to learn about the history and culture of African Americans and their contributions in every aspect of our national life.
- The Museum is the only national venue that can respond to the interests and needs of diverse racial constituencies who share a commitment to a full and accurate telling of our country’s history as they prepare for our country’s future.
- The Museum is the only national venue that can serve as an educational healing space to further racial reconciliation.

Preliminary Project Budget

The Preliminary Capital Budget on page 31 projects a cost **in 2003 Dollars**:

Construction Costs	\$ 244 million
Exhibition and Theater Costs	42 million

Total in 2003 dollars	\$ 286 million
Total in 2011 dollars	\$ 360 million ¹

All of these figures are preliminary. Both the Capital Budget and the fundraising goal will be updated during the detailed planning for the Museum that will begin once the Museum is authorized.

Fundraising Potential

Our study indicates that those who will lead the Museum, should it be federally-mandated, can logically seek to raise approximately \$125 million by 2011 from private sector sources. We are recommending that the \$125 million goal be comprised of two elements: building and exhibition construction and an endowed fund for acquisition of collections.

- Given the tenor of the current philanthropic marketplace and on the basis of our findings (derived from research, focus groups, and one-on-one interviews), we believe that \$100 million for the building and exhibition construction cost of \$360 million (in 2011 dollars) would be, though challenging, achievable.
- The Museum will need to build its own collections over time; we are suggesting a \$25 million endowment goal by 2011 for that purpose.

This recommendation is predicated on the expectations that:

- The Congress will authorize the Museum as a national museum.
- The Congress will approve a site on the National Mall for the Museum.
- A relationship with the Smithsonian Institution will be established that can be viewed by the donor public as a close alliance.
- The Museum will be built and opened at a cost of approximately \$286 million (in 2003 dollars).

¹ 2011 is the earliest the Museum is likely to open.

This preliminary campaign goal will be secured from the following categories:

Individuals	\$ 75 million
Corporate sponsorships/marketing	18 million
Foundation grants.....	9 million
Direct mail marketing	7.5 million
Corporate gifts.....	5 million
Events and benefits.....	4 million
Unions, associations, churches.....	3 million
In-kind contributions	2 million
Contingency (unanticipated)	1.5 million
TOTAL	\$ 125 million

Federal Portion

Based on the estimated \$125 million in private funds that can be raised by 2011 and the estimated capital budget of the Museum, the Commission recommends that the federal government pay 75% of the cost to construct the Museum.

This recommended federal contribution is comparable to the federal support pledged to the National Museum of the American Indian, in which the federal government pledged to provide two-thirds of the costs of the Mall building and additional funds for the construction of the NMAI collections facility in Suitland, Maryland, and for the renovation of the additional NMAI museum building in New York.

Furthermore, as indicated in the findings on page 42, an approximate 75/25-percentage split was the most frequently expressed preference for the public-private partnership by respondents interviewed by the fundraising consultants of the Commission. The table below offers one preliminary illustration:

	2011 Dollars	
Construction, Federal Portion	\$ 260 million	72%
Construction, Private Portion	100 million	28%
Total	\$ 360 million	
Endowment, Private Portion	\$ 25 million	

This illustration shows a federal share of construction costs of approximately 72% in 2011, the expected completion date of the Museum. That 72% does not include the private sector contribution of \$25 million for an endowed fund to acquire collections.

Organizational Decisions Needed

A fundraising campaign for the Museum can be planned and executed successfully only in the comprehensive context that the Museum defines for its future. The organizational decisions that we believe are required are displayed below.

Organizational Decisions Required	Fundraising Impact
Site identified	Establishes a footprint and an identity and builds public confidence
Authorization provided	Builds public confidence and establishes a pact with the people
Relationship to the Smithsonian Institution defined	Establishes parameters for governance, administration, finance, and fundraising for the Museum as a private or quasi-public entity
Nonprofit status established	Establishes the vehicle to seek and receive private-sector gifts, grants, and sponsorships
Appropriation provided	Builds public confidence and establishes a source of funds for detailed planning of the program and facility design
Museum Executive Director and senior management team appointed	Builds public confidence and provides coordination of fundraising with all aspects of Museum development
Detailed program planning completed	Builds public confidence and understanding of mission
Architectural design approved	Builds public confidence, translates vision and mission into tangible possibilities, and leads to naming opportunities

Essential Elements for Successful Fundraising

Once the fundamental organizational decisions listed above are made, we recommend that the essential elements for a Museum campaign be secured as sequenced below.

Essential Campaign Elements	Purpose
Working capital to finance the cost of fundraising acquired	Provides a reliable, multi-year source of funds to meet the costs of the campaign
Museum campaign office established	Establishes an identity and a focal point for campaign activity
Case for support defined	Establishes the rationale for the campaign
Preliminary campaign goal and timetable set	Establishes the framework for the campaign
Major lead gift secured	Builds confidence and inspires potential for campaign success
Fundraising and communications staff and/or consultants recruited and hired	Provides professional and technical expertise to conduct the campaign
Volunteer leadership identified and recruited	Builds confidence and inspires potential for campaign success
Program of communications and special events defined	Provides consistent public information and messages to build public awareness and to raise campaign funds
Direct marketing programs initiated	Launches tests among diverse market segments to assess their responsiveness and to raise campaign funds
Major gift prospects identified for cultivation and solicitation	Builds confidence and inspires potential for campaign success

Fundraising Budget

This projected budget and the costs of the Museum campaign are not precise. Many variables could change them. The length of the Museum campaign will determine its cost.

Year 1: The Year 1 budget assumes that the organizational decisions identified above—all of which are prerequisites to begin a campaign—have been made.

The primary goal of the start-up year will be to organize a campaign office, recruit a Campaign Director and initial staff, identify and cultivate prospects for leadership, and create preliminary communications materials. The Year 1 budget assumes that it will take at least six months to find a suitable campaign office facility and to recruit a Campaign Director. Salary support for three months will be needed for a Public Relations/Special Events professional and an Administrative Assistant, and there will be costs to establish rudimentary databases and management systems. Limited direct mail testing is also proposed.

Staff and Benefits	\$ 127,500
Administrative/Production	107,500
External Support	230,000
Total First Year Capital Campaign Costs	\$ 465,000

Year 2: The Year 2 budget represents the first full-year costs for the Museum campaign and serves as the base year for coming years budget projections.

The Year 2 budgetary assumptions include a continuing focus on prospect research, substantial cultivation of leadership and donors, expanded activities in events and public relations, refinement of systems and databases, rollout of communications materials and proposals based on a growing understanding of program, and early hiring of staff to fill campaign positions. The budget for direct mail rollout is contingent upon early test results.

Staff and Benefits	\$ 846,000
Administrative/Production	940,000
External Support	415,000
Total Second Year Capital Campaign Costs	\$ 2,201,000

Year 3: The Year 3 budget is built on the Year 2 budget.

Staff and Benefits	\$ 1,072,000
Administrative/Production Costs	1,440,000
External Support Costs	465,000
Total Third Year Capital Campaign Costs	\$ 2,977,000

(A minimum 5% inflation factor is used for the campaign cost projections below.)

Year 4	\$ 3,125,850
Year 5	\$ 3,282,143
Minimum Five-Year Campaign Costs	\$ 12,050,99

Principal Recommendations

Notwithstanding the apparent appeal of the case for support of the Museum, there are a number of critical matters that must be addressed for a Museum campaign to be a success.

1. A Site on the Mall

The Museum must be located on the National Mall. Any other site would reduce fundraising results, would diminish earned income from a Museum shop, would negate high visitation, and would be perceived as patently unfair by African Americans.

2. Strong Support from Congress

The Museum must receive a very strong signal of support and affirmation from Congress on a bipartisan basis.

3. Strong Association with the Smithsonian

A very strong affiliation with the Smithsonian Institution must be established in order for the Museum to be a true “national museum.” The imprimatur of the Smithsonian is particularly important to White Americans, but is very significant to African Americans as well. The latter, however, expressed significant concerns about autonomy and program control should the Museum join the Smithsonian family of museums. Being a member of the Smithsonian family of museums would, in addition to affording the positive effects of association with the premier museum in the world, also address the longer-term issue of annual operating costs since a significant portion of those costs can be provided through the Smithsonian’s annual federal appropriation.

4. Programmatic Priorities

An overwhelming requirement of virtually every potential African American donor interviewed was that slavery must be honestly depicted. The inclusive history of African American culture was deemed more important than a focus on the achievements of individuals.

5. African Americans Must Show their Support

This study consistently indicates that African Americans must show their financial commitment to the Museum before foundations, corporations, and other non-African American supporters will contribute significantly. While all interviewees stated that Whites must and should be included among the top leadership ranks, the overwhelming consensus is that high-profile, trusted, and successful African American entrepreneurs and business leaders must drive the Museum campaign and provide the initial major gifts to it. These types of individuals are viewed as the persons who have both the resources and the business acumen that will be required to move the fundraising effort forward. The need for active support and involvement from the “celebrity” community was viewed as essential in terms of constituency development for the Museum.

6. Campaign Leadership

Of all the elements of a Museum campaign that we have discussed or alluded to in this report, nothing ranks higher than leadership. Leadership not only is the source of significant large and early gifts; leadership also fosters the moral power and authority to ask others to give. The Director of the Museum must be an essential member of the fundraising leadership structure. As a “start-up,” the Museum requires at its helm an entrepreneurial individual who possesses not only the requisite program and administrative experience, but who can also engender donor

confidence in his or her vision. The Director must be someone who is passionate about the Museum, who can “sell” at very high levels, who is indefatigable, and who is willing to spend a vast amount of time on the road—meeting, cultivating, and soliciting donors, with and without the assistance of volunteer leadership. Without this particular “leader,” the Museum almost certainly cannot succeed in a campaign.

7. Communications and Public Relations

Public awareness of the Museum is extremely limited. With a view toward broadening knowledge about the Museum and its campaign among all of its constituencies, the communications and public relations plan should be pursued, as described in the previous section.

Conclusion

The myriad of details associated with launching a fundraising campaign for this Museum should not and cannot overshadow the need to establish the context in which successful fundraising can take place. Selecting a site, receiving Congressional authorization, determining Smithsonian affiliation, and securing subsequent Congressional appropriation will all be mandatory before the campaign can begin.



C. Report on Issues

1. Potential Collections

Congress asked the Commission to report on:

The availability and cost of collections to be acquired and housed in the Museum.

Introduction

The Commission approached the task of identifying collections by first acknowledging that a museum's greatness is often measured by the quality and authenticity of its collections. We also acknowledged that this Museum would need to build a nationally significant collection that would complement the collections of regional and other national repositories of African American history and culture. Further, we were fully appreciative of the benefit of our creating a museum in the digital age and we were mindful of our expanded capacity for sharing and cross-referencing information. We are also appreciative of the fact that the National Museum of African American History and Culture at its inception would have to depend heavily on and have access to existing nationally significant collections.

Our research has revealed that there exist in a variety of collecting institutions—including the Library of Congress, the Smithsonian, the National Park Service, the National Archives, and numerous state and African American museums and historical societies—a great wealth of historical, cultural, and artistic materials relating to the African American experience. A significant amount of this material is currently in storage throughout this nation and this vast resource can and will be available for loan to the National African American Museum—some of it on a long-term basis and some on a short-term basis, as is the standard practice for loans between museums, libraries, and archives.

There also exists in private hands a great wealth of African American material culture. Our research has revealed that collectors with great collections give to great museums. These collectors support museums that have an ambition, scale, and permanency that warrant their trust. They need to be assured that such collections, if given, will receive good stewardship and be interpreted to broad audiences.

Our challenge to identify collections was met with a spirit of cooperation and support. We were accordingly impressed with the number of private citizens who understood the importance of this proposed Museum and looked forward to seeing their collections on view in the Museum. The number of cultural leaders who expressed a desire to share collections, exhibitions, and programs with the National African American Museum also heartened us.

Inasmuch as the responsibility for selecting collections will fall to the Museum's curatorial staff, our consultants were asked to identify collections that might be available as gifts or loans, and for purchase. We did not prioritize collections for acquisition, nor did we identify a value for the Museum's collections.

We have identified \$25 million as an endowment fund to reflect the need for the National Museum to fulfill its ongoing function as a collecting institution. We affirm that the

acquisition of collections by all three of the aforementioned processes will remain a function of the Museum.

As we have noted above, the National Museum of African American History and Culture will be dependent upon loans from other institutions during the early stages of its development. Over time, however, the National Museum will attract large collections that will exceed the projected storage capacity of the Museum. We view this as an opportunity to explore partnerships with other African American museums in developing regional conservation facilities. Such facilities offer a unique opportunity for the collections to serve a national audience in regional and local exhibitions and educational programs.

The ability of the National Museum of African American History and Culture to attract collections is a long-term process built on trust of the institution by collectors. The process of building this trust must start with the commitment of Congress and the Executive Branch to create the institution of a scale appropriate to its name; to staff it with highly skilled and innovative museum professionals; and to charge it with a mission and vision that make it the obvious place for a national collection of African American materials to be centered.

Art and Cultural History Collection Reports

The Commission asked consultants Gwen Everett and Deborah Mack to help with this task under the guidance of the Commission's Programs and Collections Committee, chaired by Commissioner Claudine Brown.

Dr. Gwendolyn H. Everett is the former collections research coordinator at the Smithsonian American Art Museum. She is an adjunct professor of art history at Howard University and the Corcoran College of Art and Design. Her area of expertise is 19th- and 20th-century American and African American art. Her recent exhibition projects include "Rising Above Jim Crow: Paintings of Johnnie Lee Gray" and "African American Masters: Highlights from the Smithsonian American Art Museum." She is the author of several educational materials and publications including *African American Masters: Highlights from the Smithsonian American Art Museum*; *Li'l Sis and Uncle Willie*; and *John Brown, One Man Against Slavery*. Everett has participated in numerous workshops and panels for various educational organizations, including the National Endowment for the Humanities, Council for Basic Education, and the National Art Education Association. Everett holds a B.A. degree from Spelman College in Atlanta, Georgia, an M.A. degree from Howard University in Washington, D.C., and a Ph.D. from George Mason University in Fairfax, Virginia.

Dr. Deborah L. Mack is an independent museum consultant. She holds an M.A. and Ph.D in anthropology from Northwestern University. Most recently she was Manager of Exhibits and Education Programs for the National Underground Railroad Freedom Center in Cincinnati, Ohio. Mack was also the project director for Chicago's Field Museum's "AFRICA" exhibit, a major exhibit on the biology, cultures, and environments of Africa. Mack has also taught anthropology and African Studies at the School of the Art Institute in Chicago; Lake Forest College in Lake Forest, Illinois; and at Northwestern University in Evanston, Illinois. Her consulting clients have included the Schomburg Center for Research in Black Culture in New York; the National Museum of Natural History, Smithsonian Institution in Washington; the

Chicago Historical Society; the National Museum of American History; and, internationally, UNESCO in Paris and Musée Historique de Gorée in Senegal.

The Commission asked the consultants to:

1. Identify significant African American History and Culture collections that might be available for exhibition at the National Museum. Identify collections that are being held at other cultural institutions as well as collections that are privately held.
2. Give priority to collections that are available for long-term loan and those that may be available as gifts of appreciated property. Place secondary emphasis on collections that may be available for short-term loan and those that are available for purchase. Determine costs associated with loans as well as purchases.

Gwen Everett conducted the study of African American Art Collections. Deborah Mack conducted the study of African American Cultural History Collections.

African American Art Collections

This qualitative research study to identify potential collections for exhibition and acquisition by the National Museum of African American History and Culture targeted select private collectors, artists, estate managers, gallery owners, art dealers, and institutional collections with significant African American art collections.

The nationwide study was designed to determine:

- The scope of significant African American art currently held in public and private collections across the country.
- Pertinent gaps and omissions within these collections.
- Potential collections for long-term and short-term loans, potential acquisitions through gift, donation, and purchase.

The study revealed that substantial holdings of African American visual arts, historical artifacts, and archival documents exist in public, private, and university collections throughout the nation. Art museums and private collectors are actively pursuing ways to expand and refine their collections. Some museums have revised their interests, while others are expanding their mission statements and acquisition policies. Results from this study also indicate that individuals support the National Museum effort and are willing to make their collections available to the Museum through various means, including loan, donation, and purchase.

Background

Collections are the heart and soul of a museum. Not only can collections shape an institution's identity, but collections also can affirm human experiences in powerful ways. This mutually supportive role of a museum and its collections presupposes a goal of collection-building that addresses aesthetic, historical, and documentary aims, as well as one that is grounded in community beliefs and practices.

Rarely are museum collections initially formed in a systematic manner. Most often museum objects are acquired as a group of objects, "a collection," or assembled to form the "collections" of a museum. Sometimes this process is at the whim of interested staff or the benevolence of donors and benefactors. If part of the Smithsonian Institution, the National Museum would have access to the breadth of collections within the museum complex. Its location in Washington, D.C., also would afford the National Museum opportunities to draw from significant national repositories within the capital city, including the Library of Congress, the Corcoran Museum of Art, the Phillips Collection, and Howard University. The National Museum of African American History and Culture, therefore, is in an enviable position—to form a collection and collection policy informed by cultural context and intellectual rigor.

Discussion

During November 2002 and from February 22 to March 12, 2003, a team of researchers conducted a qualitative study using interview and questionnaire data collection to identify and locate significant African American art collections and assess their availability for loans and potential gift, donation, and purchase to the National Museum. Participants were selected from those with holdings of fifty or more objects identified as visual arts produced by American artists of African descent. Attention was also given to regional diversity as reflective of the national scope of the planned Museum and its aim to be inclusive in collecting and exhibition practices. Participant confidentiality was ensured; therefore, names of respondents do not appear in this report.

The sites selected included university and college museums, and cultural institutions with significant collections of African American art. Participants also included noted private collectors, artists, art dealers, and gallery owners who specialize in African American fine art and decorative art. Participants were contacted either by telephone, electronic correspondence, or mailed a twenty-item questionnaire designed to determine the scope of their collections, their lending policies, and the future availability of loans from their collections to the National Museum. Due to the limited time allowed for the study, the questionnaire was abbreviated to facilitate ease of participant response.

Of the twenty-two collections identified for this study (including public and private museums, and college and university collections), thirteen were contacted and eight actually contributed information to the study. Of the twenty-five private collectors identified for this study, thirteen participants responded either via written questionnaire or telephone interview. From the sixteen gallery owners and art dealers selected for this study, twelve responded by electronic correspondence or telephone interview. Thirty-two artists and artists' estate managers were contacted, but only seven responded. In total, ninety-one participants were identified, eighty-six were contacted, and forty respondents contributed information

to the study's findings. The respondents also reflect the study's aim for diversity: thirteen Eastern, twelve Northern, two Midwestern, six Southern, two Southwestern, and five Western.

Institutional Collections

Substantial holdings of African American fine arts and decorative arts exist in institutional collections across the country. Some of the oldest collections are located at historically Black colleges and universities, where noted collections were formed in the 19th and early 20th centuries. These collections include fine arts as well as archival materials. Research institutions also have long histories of collecting African American art. Although private museums dedicated to African American art, culture, and history have traditionally collected and exhibited works by artists of African descent, several mainstream museums—public and private—have assembled impressive collections of African American art. Some African American museums have a regional focus, while others are global in their mission.

Findings also reveal that for the most part, lending policies tend to follow the American Association of Museums (AAM) guidelines and vary by the size and stature of the institution. While some institutions do not charge a loan fee, most assess the requestor processing and/or handling fees in order to cover expenses for conservation, shipping, and handling. Typical fees range from \$200-600 per object. Most have a loan approval process, usually at the director's discretion, but require specific facility and personnel requirements. Some also require six months notice in order to process and facilitate requests.

None of the participants contacted were opposed to the prospect of lending objects from their collections to the proposed National Museum. "Collaboration" and "collegiality" were among the terms used to describe the anticipated relationship with the National Museum. "Normal" and "usual" were also pointed out as the type of processes expected to be followed when receiving loan requests and processing forms.

Acquisition policies were addressed by a few of the participants. Some have fixed policies regarding their collecting practices, but others are evolving. One museum, for example, under new leadership from its director and deputy director, has broadened its scope from national to global, including artists and art of the African Diaspora.

Institutional collections rarely are static. Many of the respondents discussed active acquisition policies and current methods to expand their collections. Many organize exhibitions either from their permanent collections or with loan objects from public and private museums, private collectors, art galleries, and university collections. Most were proud of their exhibition histories and current activities in the field of African American scholarship. One staff member at a mainstream museum with an impressive collection of African American art, however, admitted that limited gallery space restricts the display of their collection. Only a small percentage can be presented at the museum. The opportunity to make significant areas of the African American collection available to the public was welcomed. The potential for research and related scholarship were also cited as incentives for possible collaboration.

Private Collections

Private individuals also have substantial holdings of African American fine and decorative art. Collections surveyed varied with most averaging between two hundred to four hundred objects, although one contained five thousand and another totaled over fifty thousand objects. Some collectors focus only on specific time periods, e.g., 19th-century to early 20th-century art or contemporary art; still others are very broad in their collecting interests. Some prefer to focus on specific media or geographic regions, but most are diverse, including paintings, sculpture, prints, photographs, ceramics, glass, textiles, assemblages, multimedia, artists' papers, manuscripts, books, and memorabilia. Most collectors have been collecting for over twenty-five years, with some noting that collecting has been a "lifetime" effort.

Several were approached during the previous study in the early 1990s. They were pleased to hear that the effort was continuing and expressed their support of the Museum initiative. None of the respondents in this study were opposed to lending objects from their collection to the proposed National Museum. One collector with a significant holding of African American art, in fact, expressed a willingness to discuss the future of his collection in reference to the timeline of the proposed National Museum.

The majority of private collectors noted that their loan policy was liberal, but usually stipulated that the exhibition be important enough for a catalog. Several noted that the fragility of certain objects would prohibit their availability for loan. Fee assessment covered costs associated with shipping and handling and insurance. A few collectors determined their fees ranged between \$700-800 to \$1,000 per object.

Gallery Owners and Art Dealers

Uncertainty and unsteadiness following the September 11, 2001, disaster effected art galleries and owners nationwide. Many of the major galleries are in New York City, where the slowdown in tourism and market activities on a whole was more pronounced.

Presently there is a strong resale market of African American art among collectors, especially art from the Harlem Renaissance era. Dealers and galleries, however, are active in the contemporary art market.

The business of gallery owners and art dealers is to sell and, while they have access to a large number of collections and contacts with individuals or artists' estates that have fine art, they generally work on commission and do not own the pieces. Their primary focus is to buy and sell; specifically, they consign pieces from collectors and estates and take a percentage of the sale based on an agreed-upon rate.

Several gallery owners and dealers, therefore, were initially skeptical about the questionnaire's emphasis on collections and loan policies, but were honored to participate in the telephone interviews. Several galleries had worked with museums before on small exhibitions and were more comfortable than others with the aspect of loans. Most were eager to talk about their interest in the Museum project. Many had been contacted before about the possibility of the Museum and wondered if the project really had "wings." Most do not have a specific policy toward loans because they are in the business to sell. Because of the magnitude

of this project, however, they expressed an eagerness to work with the Commission to establish relationships. Some actually proposed a purchase-donation incentive arrangement. An example would be if a number of works by an artist were purchased from a specific period of the artist's career, the dealer/gallery owner might donate another piece by the artist of equal status from the same time period.

Artists and Artists' Estates

Artists and artists' estates are another primary resource for loans and acquisitions of African American art works. Many works are still in the hands of artists or their descendants. Some artists are avid collectors of their contemporaries' work, which can result in fascinating collections with historical resonance. Some artists also have archival materials relating to their own careers and those of their peers.

With few exceptions, the artists who responded to the survey were willing to make works available for loan; some were interested in donation, while the majority expressed an interest in acquisition. Many of the artists in the study are at mid-career. Some are mature artists with careers of fifty years or longer. These collections represent possible risks, since these artists are currently seeking repositories for their work. These collections also represent viable means for assembling bodies of work reflective of an artist's development as well as thematic and technical acumen.

Observations/Recommendations

The findings from this study paint an optimistic picture for the future curatorial and directorial staff of the National Museum. Collectors, artists, artists' estate managers, art dealers, gallery owners, and institutions nationwide have expressed interest in making objects from their collections available to the National Museum. Many expressed their support for the effort and their willingness to help the project succeed.

The following observations and recommendations highlight key issues and concerns raised by study respondents:

- Education and the dissemination of information, especially through published catalogs, were very important to private collectors in considering loan requests. The National Museum should be mindful of this when approaching significant private collectors for future exhibition and installation projects.
- Collectors self-identify with their collections and welcome input in research and scholarship related to their collections. Some volunteered to be available for lectures and presentations to adults and school groups. Self-identification might prove useful in persuading collectors to make donations to the National Museum, if naming opportunities were a viable fundraising option.
- Collectors expressed a willingness to make their collections available for review. It is imperative that future collection-based studies allow sufficient time for follow-up to meet collectors and adequately assess potential collections.

- Collectors also voiced concern about the lack of representation of collectors specializing in African American fine art on the current Commission. One collector emphasized that commissions of this type tend to ignore collectors during the planning phase of a project and only turn to collectors when they “need to use their collection.” The Commission is strongly urged to heed this warning when making recommendations for future governance.
- Collectors were also concerned about the location of the proposed Museum. Most stressed interest in a location on the National Mall.
- Security, collections management policy, conservation, and the exhibition space, and gallery conditions were of interest to the majority of individuals surveyed. Most expressed their willingness to lend objects from their collection if the National Museum followed established guidelines and policies accepted by standard museum practice, i.e., those of the American Association of Museums.
- Many private collectors have been collecting for nearly thirty years. One noted that he was currently in the process of deciding on the future of his collection and welcomed an opportunity to discuss plans with a representative of the Commission at the appropriate time. The Commission, therefore, should be on notice that some of the collections identified in this study are at risk of finding permanent homes elsewhere in the very near future.
- Some collectors questioned whether works within the Smithsonian, particularly the Smithsonian American Art Museum, would be available to the National Museum. Sharing of institutional resources was noted as beneficial to the National Museum and to its sister institutions, which often relegate African American art to museum storage due to limited gallery space.
- Some public institutions expressed a similar enthusiasm for sharing their collections with the National Museum. They welcomed the proposed Museum’s exhibition space as a future venue for their holdings, many of which tend to be placed in storage due to limited gallery space.
- Both institutions and private collectors raised conservation issues. Many expressed a desire to make works available, but noted that limited resources have led to the neglect of some works. This makes it difficult for some institutions, particularly college and university collections, to grant loan requests. Expenses associated with conservation treatments were also noted by large mainstream museums in regard to loan policies. Works are routinely subjected to condition reports and conservation review before and after loan agreements. Adequate budget for conservation and the staffing of skilled technicians, therefore, are imperative for the success of a loan and exhibition program.
- Both institutions and private collectors assess fees associated with loans from their collections. Customarily, these fees cover shipping, handling, insurance, and conservation. Private collectors’ fees were slightly higher than institutions. Budgets for a loan and exhibition program should be mindful of this difference when requesting from institutional and private collections.
- Artists and artists’ estates are another rich collections resource for the National Museum. Several mid-career and mature artists, whose careers span from the 1960s to the present day, are looking for repositories for their work. Some are poised to make immediate decisions, while others are weighing their options. This group is an invaluable resource for future collection-building efforts.

Art gallery owners and art dealers are in constant contact with artists, estate managers, private collectors, and art institutions. They are in a position to broker information and resources to the National Museum. Art dealers and gallery owners have expressed a willingness to work with the National Museum and would serve as excellent consultants during the actual collections-building phase.

Cultural History Collections

The National Museum of African American Culture and History Plan for Action Presidential Commission requested that a preliminary survey be conducted to locate collections of historical artifacts, documents, and ephemera that are significant to the history of persons of African descent.

Due to the limited time allowed for the study, the findings described below are more abbreviated than those originally proposed in November 2002. The findings therefore should not be considered as comprehensive. Similarly, the questionnaire was abbreviated to facilitate ease of participant response. Despite these limitations, we found a broad consistency in response patterns that should be similarly valid in a larger, in-depth, collections-detailed survey.

Because of the brevity allowed this study, surveyors targeted a significant range of institutional and private African American history and culture collections, with a range of inquiry that would concentrate less on better-known urban, Eastern seaboard, and nationally-circulated collections. In this survey, far lesser-known but significant Southern rural, Intermountain, Plains, and West Coast material and archival collections were assessed as well. While telephone interviews took more time to conduct than electronic ones, we found them extremely valuable, as interviewees provided more qualitative information in actual conversation than they might have had they been limited to completing a survey form.

Preliminary Survey Focus

This preliminary survey attempted to:

- Canvass significant collections in the Western and Southern U.S. that are relatively underutilized in the broad overview of African American museum, interpretive, and collections documentation. For this reason a combined 71% of respondents represent collections from the Western, Southwestern, and Southern U.S.
- Highlight collections that illustrate African American/non-African American cultural and social history interface, with a particular focus on Hispano/Latino, Caribbean, and Native American materials. These collections—unlike a majority of the better-known U.S. African American public and private collections - are not primarily or exclusively English resources.

- Highlight African Atlantic/Diaspora collections.
- An additional survey focus attempted to identify collections located in rural/smalltown areas in the U.S. Of the five targeted collections for inclusion in this survey, only one responded in time for inclusion within this report. However, six of the eleven museum respondents, the one foundation respondent, two of the five library/archive respondents, and six of the fourteen private/personal collections respondents held both urban and rural collections resources within their collections.

Data Collection Results

An introductory cover letter soliciting participation (Appendix A) and a qualitative study questionnaire (Appendix B) were sent to fifty potential respondents. Of the fifty identified participants, thirty-one (62%) respondents provided information within the time frame requested for inclusion in this report. One respondent declined participation, and eighteen either did not respond in time for possible inclusion in this report or have not responded to date. This reporting, therefore, draws upon the thirty-one response survey questionnaires that were completed.

There were four categories of questionnaire respondents:

- public museums/historical societies
- public libraries/archives
- private foundations
- private/personal collections

Of the 31 survey respondents:

- 11 (35%) were public museums/historical societies
- 5 (16%) were public libraries/archives
- 1 (3%) was a private foundation collection
- 14 (45%) were private/personal collectors

All respondents selected for these preliminary surveys were located within the continental U.S. The respondents were geographically located as follows:

- 1 (3%) in the Southwest [Dallas]
- 1 (3%) in New England [Boston]
- 2 (6%) in the Midwest [Chicago, Xenia, Ohio]
- 3 (10%) in the greater Washington, D.C., metropolitan area [D.C., Fairfax]
- 5 (16%) in California [Los Angeles, Oakland]
- 5 (16%) in the greater metropolitan New York City area [Brooklyn, New Jersey, NYC]
- 6 (19%) in the Plains/Intermountain West [Denver, Colorado Springs, Topeka]
- 8 (26%) in the South [Atlanta, New Orleans, Savannah]

African American Collections

Of the eleven **public museums/historical societies surveyed**, eight (73%) of respondents were exclusively devoted to African American collections and three (27%) maintained freestanding or significant African American-focused collections within their larger corpus of collections. Of the five **public libraries/archives**, three (60%) contained African American-focused archival collections within the larger corpus of their holdings, while two (40%) institutions were comprised solely of African American collections. The one **private foundation collection** was devoted exclusively to early African Americana. Twelve of the fourteen (86%) **private or personal collections** surveyed were institutionally devoted to African American collections, and two (14%) contained significant African American collections among their holdings.

African-Atlantic/Diaspora Holdings

Three of the ten (30%) **public museum/historical society collections** included African-Atlantic collections (French and colonial French; Spanish and New Spanish/Mexican; British, French, Dutch and Spanish Caribbean materials, as well as Brazilian; Native American; African, and South American sources.) Four of the five (80%) **public libraries/archives** included (French, colonial French, Spanish, colonial Spain, colonial British, French, Dutch and Spanish Caribbean; Brazilian, Native American, continental African, South American materials.) three of the fourteen (21%) **private collections** contained African Atlantic and other Diaspora-related materials.

Research Findings: Institutional Collections

A number of the representatives of institutionally-owned collections expressed clear concerns around the viability, planning, and long-term credibility and existence of a national African American culture and history museum. In the same breath, they unanimously embraced a national institution as a welcome, much-needed resource in the field. Every institution surveyed, without exception, is prepared to lend collections, on a congenial and collaborative basis, to such an institution. The most prevalent time period for materials held in public collections date from the mid-19th century through the 1960s. Some collections reported having more limited numbers of late 18th- and early 19th-century items. Institutional holdings, the smallest of which was more than one thousand items, varied widely. Some institutional collections included:

- Artifacts related to Louisiana history, from the 18th century to the present, covering a broad range of topics.
- More than five million items, largely paper, covering the 19th and 20th centuries. Among the objects are photos, manuscripts, personal papers, prints, posters, sheet music, playbills, and artworks. Other items include film, sound recordings, and sculpture.
- Four 19th-century farm houses, with the furniture, textiles, clothing, books, photographs, and other objects necessary to furnish them in period style, along with materials helpful in research and education.
- Works of fine art from the 20th and 21st century, related to Africa, the Caribbean, Latin America, civil rights, photography, and other areas of interest.

- Items related to Suriname Bush Negro, Caribbean Vodou, and Afro-Brazilian cultures; North American African-American materials that reflect the influence of West African textiles; and African American Mardi Gras costumes from New Orleans.

Institutional collections cited time, cost to the institution, care and security of items, and rationale for a loan request as influential factors for their lending policies and decisions.

The public collections surveyed had been institutionally owned from four to seventy years. All of the public collections surveyed had standardized loan policies as well as fixed loan fees associated with their policies.

Ease in borrowing institutional collections—as individual pieces or as a entire collections—varied, ranging from actual institutional cost, depending on object condition and specific transportation costs to standardized loan fees. The museums surveyed assess loan, preparation, and shipping fees as well as requiring that a borrowing institution meet a number of basic standards and requirements before an object can be loaned. Standard fees ranged from \$100-\$600 per object. Only one institution surveyed stated that it usually executes loans free of charge. Few museums expect to deaccession items, although those surveyed noted possible ways by which they would be willing to negotiate long-term/quasi-permanent loans.

Research Findings: Private Collections

A majority of private collections surveyed were thematically organized, with art, documents, photographs, and books primarily from the mid-19th and predominantly 20th century, with a limited number of items from the 18th and early 19th century. Collections ranged in size from the low hundreds to many thousands of items. Most respondents had multiple collections, or what they considered one collection in a number of formats, including original newspapers, prints, books, photographs, artifacts, maps, and other miscellaneous items. These private collections had been owned from five to thirty-five years.

The subjects covered by the diverse collections included the performing arts and visual arts; music; religion; civil rights; military and regional history; cowboys; local and regional business and entrepreneurship; local to national politics; slavery; abolitionism; literature; Africa; Native Americans; the Caribbean; and oral history.

Private holdings varied widely, often reflecting family, local and regional history, and culture, as well as collections that reflected decades of personal artistic work:

- A lifetime photographer and collector of folk art maintains large climate-controlled storage areas for his collection. He is looking for a purchaser who will continue researching and caring for the materials.
- A mature collector has thousands of documents, newspapers, prints, photographs, and other paper items, including the only original Phyllis Wheatley poem in private hands, the only known letter signed by both Frederick Douglass and John Brown, and four issues of the African American publication *North Star*.

- A collector has focused on historical military interpretation and documentation, compiling more than seventy digital tapes of scholarly interviews and reenactments, along with thousands of prints, documents, and photos of Black soldiers' graves.

Among the stated factors that would most influence the decision of collectors to lend to a national museum were:

- The potential use of the collections by a national institution that would enhance the education of the young and less-informed.
- Issues around the security of the collection in a national venue.
- Whether the private collectors feel compelled to leave a personal legacy for family.
- Concerns about local and regional community access to the collections if the materials were used/housed by a national museum.

All of the private/personal collections respondents were interested in their materials being utilized by a national museum. The most often-stated reason for participation given by private collectors was that enhanced interpretation and access would have a profound and meaningful educational impact. Collectors, both public and private, repeatedly stated that their collections could be used as teaching tools that could inform and inspire younger generations. Ten of the fourteen private collectors surveyed were completely open to lending items from their collections rather than giving up ownership. Eleven of the fourteen were open as well to long-term and short-term loans. Four mature collectors, however, felt strongly that their collections should be purchased by a national museum for use and purchased at comparable "market" value. The general estimates provided by these collectors ranged from \$1.5 to \$6 million dollars.

For private collection owners, issues such as their advancing age, feelings about whether or not they would continue to collect, public recognition, and their own economic stability were primary issues under consideration. Older collectors tended to consider their collections "complete," i.e., they did not plan to continue to add to their collections. As a result they were—as a group—the most willing to sell their collections. Five of the private collectors cited their age as a major factor: They are no longer willing to do the footwork that is often necessary to research, go after, and strategically "build" collections. These collectors also noted the ever-increasing expense of collecting which has occurred with the increasing popularity of African American subject matter.

Younger/newer private collectors were, in general, less willing to sell their collections, but were open to the idea of lending designated items and materials for display for an agreed-upon length of time. While only a few had pre-established loan policies, they all indicated that loans and fees were usually negotiated on a case-by-case basis. The fees requested generally cover packing, shipping and handling, rights, and other administrative tasks associated with making the loan. Interviewed collectors variously mentioned sale, charitable remaindered trust, and establishment of a foundation as potential ways of making their materials available to a national museum.

Observations/Recommendations

Clearly, a more detailed and exhaustive study of available collections must be undertaken. This preliminary survey has served to highlight a few of the challenges inherent in this undertaking. The survey consistently reports that—across the board—private collectors and public institutions are more than willing to share their material-culture resources and are willing to engage the proposed National Museum in discussion as to how this might be achieved.

- Collectors noted one explicit incentive factor that influences their willingness to lend to a national museum: the perceived prestige or reputation of the borrowing institution. Established collectors tend to look at the proposed National Museum as a repository for their entire assemblages of mature collections.
- In the face of an increasing private market for these collections, a national museum is still a legitimate contender for many significant collections because it is perceived as a prestigious site that will also educate on a national and international basis.
- The most readily identified need/incentive, explicitly stated by all private collectors and many public institutions, is that a national museum should provide conservation and cataloging assistance, in both technical and financial terms, for collections around the country.
- More generalized collections care, as well as collections planning and guidance, are also perceived as extremely valuable services that would be strong motivational factors in the lending or selling of collections to the National Museum.
- A number of younger artists acknowledged that they had not considered their own work and acquired material culture as “collections.” They are not only eager to share their collections with a national museum, but seek information and recommendations from such a museum to help shape their future care and giving plans. A national museum effort, therefore, should provide information and guidance on collections management, estate planning, and tax considerations as a local and regional public service.
- Many private collectors voiced concerns that the long-term fate of their collections are currently undecided: they struggle financially to adequately house or conserve their collections; they are seeking qualified buyers who can afford their entire collections, which are largely thematically developed and which they prefer to sell intact; potential heirs have neither interest nor ability to care properly for their collections; and they look to sell their collections to provide adequately for retirement and old age. These kinds of expressions of indecision reflect a very real and distinctive risk factor to the security and stability of material collections. The materials in these collections, because of their fragile and organic media, are very often expensive to maintain and house.
- Collectors, as possible donors, expressly articulated that the planning Commission needs to define the Museum not only in terms of physical place or space, but also in terms of becoming perhaps *the* leading advocate for and teacher of a new generation of archival and museum professionals of color.

2. Impact on Regional African American Museums

Congress asked the Commission to report on:

The impact of the Museum on regional African American museums.

The Commission's Mission, Collections, and Program Committee, chaired by Claudine Brown, charged consultant Joy Ford Austin with the task of surveying African American Museums to determine the impact of a national museum on this community.

Joy Ford Austin was Executive Director of the African American Museums Association from 1980 to 1987 and also served as Board Chair from 1989 to 1990. She has consulted with many institutions on cultural programs and policy, including the Kellogg Foundation, where she was responsible for developing the largest monument to the Underground Railroad among other projects, and the Center for Arts and Culture, where she managed the Center's initial public programs on cultural policy. She is completing a book, *Their Face to the Rising Sun: Ten African American Museum Pioneers*, which documents the influence of African American museums on contemporary culture. She is currently the Executive Director of the Humanities Council of Washington, D.C.

Introduction

The impact of the proposed National Museum of African American History and Culture on the hundreds of existing state and local African American museums is a critical consideration in finalizing the Presidential Commission's recommendations to the President. As recently as the 1980s, leaders of the African American museum movement were reluctant to endorse a national African American museum, fearing that it would draw away scarce resources and undermine the hard-fought gains made in local communities.

As a logical first step in assessing the actual and perceived needs of existing African American museums in the 21st century, the Mission, Collections, and Program Committee of the Presidential Commission surveyed 237 institutions from a database painstakingly compiled from numerous sources. This preliminary report presents selected findings based on the responses of seventy-two museums, 30% of the total. The final report, which will include data on budget, sites, outreach, and educational programs, among others, will be completed in about three weeks.

The single most striking message from the survey is the clear mandate to move forward with plans to create a national museum. A resounding 87.5% of museums which returned forms supported the establishment of a national museum in Washington, D.C. None of the respondents opposed the plan, and only 12.5% expressed concern that the National Museum would pose competition in terms of attendance, collections, or funding (see Table 1, Opinions Regarding the Establishment of a National Museum of African American History and Culture).

Table 1 also shows that local museums are looking forward to benefiting from and coordinating with a national museum. The majority of respondents reacted positively to ideas for collaboration, including partnerships, training opportunities, sharing of collections, and display of temporary exhibits produced by the National Museum.

The preliminary survey results suggest a maturing field generally characterized by optimism, growth, and vibrancy. Of course, Black museums still face struggles. Yet, over one hundred new museums have emerged over the last fifteen years, when the African American Museum Association (AAMA) queried its ninety-nine institutional members in 1986-1987. The increase is a sign of the general affirmation of these cultural institutions by all segments of American society. The proliferation also speaks to the availability of capital within the African American community and the increased numbers of African American museum professionals.

Many more African American museums are operating today under accepted standards of non-profit management and museum practice than in the past. In 1987, 56% of the respondents (52) indicated that they had no loan or collection policies; almost all of the respondents to the current survey have loan policies, and 73% have collection policies. In 1987, only 23% of forty-seven museums had a master plan; 40% of the current respondents stated that they had completed a master plan within the last three years.

Another example of the growing maturity of the African American museum field is the increased focus on state and local history, which is identified by one-quarter of respondents as their primary area of interpretation. In the previous study, and in self-studies conducted by the AAMA in the 1980s, Black museums tended to describe their mission in broad terms that reflected national and international themes. Mission statements often showed little interest in the neglected local and regional history that has proved so central in building Black communities and advancing the national project of educating all Americans about our collective African American heritage.

African American museums also offer far more variety in programs than previously—tours, special events, temporary exhibits, various school programs, living history interpretations, and publications. This contrasts sharply with the limited offerings of the past, which often consisted of photographic exhibits that seldom changed. At the same time, the survey shows that Black museum collections are still heavily weighted toward photography, with room to grow in developing resources for object-based exhibitions and electronic displays.

Table 1: Opinions Regarding the Establishment of a National Museum of African American History and Culture ($n = 72$)

Agree with Statement	Total %
I support efforts to establish a national museum in Washington, D.C.	87.5
My institution would be willing to develop partnerships with a national museum.	83.3
My institution would be willing to promote a national museum to our visitors.	70.8
My staff would participate in training and workshops facilitated by a national museum.	68.1
My institution would be interested in housing temporary exhibitions produced by a National Museum of African American History and Culture.	65.3
My institution has expertise that could greatly benefit a national museum.	52.8
My institution has objects that we would be willing to share with a national museum.	40.3
I am concerned that a national museum would be competition for my institution, in terms of visitation, collections, and/or funding.	12.5
I do not support efforts to establish a national museum in Washington, D.C.	0.0

The survey is especially helpful in guiding the mission of the National Museum to best support and enhance existing local programs. The data helps to define the critical issues facing the Black museum community today, making it easier for a national museum to chart a positive course with these institutions. For example, the information relating to resources available to the local museums for display of temporary or traveling exhibitions is of special interest. While about two-thirds of the responding institutions have the resources to offer temporary exhibits, roughly 80% of that group work within a small- or medium-sized exhibit space of 2,500 square feet or less (see Table 2, Resources for Temporary Exhibitions, and Table 3, Temporary Exhibition Space). This level of detail enables the Commission to focus resources on developing the type of small, compact exhibitions that can immediately benefit local institutions and patrons.

Table 2: Resources for Temporary Exhibitions ($n = 67$)

Resources for Temporary Exhibitions	Total %
Yes	62.7
No	37.3

Table 3: Temporary Exhibition Space (*n* = 42)*

	Total %
Temporary Exhibition Space	
1000 square feet or less	38.5
1001–2500 square feet	43.6
More than 2500 square feet	17.9

*Only museums with resources for temporary exhibitions.

Background

The rise of the African American museum as an important cultural institution over the last 40 years is one of the most significant legacies of the Civil Rights Movement. These museums have served as anchors for the Black community and enormously enlarged understanding of the African American experience and contributions; beyond that, the African American museum movement has pioneered new roles for museums as centers of public culture and education.

Collections and displays of African American art and memorabilia date from the 19th century, when they were housed in historically Black colleges, libraries, and churches. Important 19th– and early 20th-century black cultural centers include Hampton, Howard, and Fisk universities. African American scholars and collectors such as Carter Woodson, Alain Locke, Arthur Schomburg, and Jesse Moorland raised awareness of the importance of preserving the African American legacy and shaped major resources such as The Schomburg Center for Research in Black Culture at the New York Public Library and the Moorland-Spangarn Center at Howard University.

Still, prior to 1950 only about thirty African American museums existed in the country, and African American culture and history were almost entirely absent from mainstream White cultural institutions. The stirrings of the Civil Rights Movement in the 1950s impelled a new generation of Black cultural leaders to found museums that would appeal to a wide spectrum of the community, instill Black pride, and transmit the African American heritage to the broad public. In 1955, two history clubs merged to form the San Francisco African-American Historical and Cultural Society, and, in 1956, activists organized the African American Museum in Cleveland. Margaret Burroughs and Charles Burroughs opened the DuSable Museum of African American History on Chicago’s South Side in 1961, and physician Charles H. Wright founded the Detroit Museum of African American History in 1965. In 1967, the precursor to the Studio Museum of Harlem opened its doors. The same year, the Smithsonian Institution appointed John Kinard director of the Anacostia Museum, a new branch located in an historic African American neighborhood. The appointment of an African American director and the validation of the neighborhood museum concept by the nation’s pre-eminent mainstream cultural institution marked a new era in the rise of the Black museum.

Spurred by the growth of Black studies in the United States and financed with federal and state bicentennial dollars, the African American museum movement took off. The National

Afro-American Museum and Culture Center in Wilberforce, Ohio, a joint federal and state project, was founded in this period. Black museums with a regional or thematic focus, such as the Black American West Museum and Cultural Center in Denver, the Black Fashion Museum in New York, and the Mary McLeod Bethune Museum and Archives in Washington, D.C., testified to the vitality and staying power of this popular approach to enlarging understand of the nation's African American legacy.

In 1978 African American museum professionals organized the African American Museums Association (AAMA), an organization providing professional development opportunities for members and serving as the most significant voice for the Black museum movement. Encouraged by the Black Arts movement of the 1980s, new museums sprang up in smaller communities, focusing on local history and heroes. When the AAMA surveyed its ninety-nine institutional members in 1986-87, it found a rich mix of institutions including museums of history and art, as well as ethnic cultural centers and historic sites.

At the same time, most of these museums were operating on a shoestring budget and a tiny, often volunteer, staffs; the majority did not have a five-year plan, and over one-fourth had no formal operating plan for the current year. The preponderance of collections consisted of photographs, and tight funding left little or no resources for an acquisitions program. Only one, the Studio Museum of Harlem, was accredited by the American Association of Museums at that time. In contrast, although still not large, the current survey shows that the proportion of accredited museums has increased fivefold, and specialized areas such as preservation are now receiving accreditation as well.

Despite these handicaps, a stunning array of Black museums now enliven the lives of Americans in communities large and small throughout the country. These organizations contribute significantly to local economies, provide unique educational opportunities, and serve as neighborhood centers. The community ties, not to mention the local collections and staff expertise, of regional and local African American museums are invaluable resources as the Presidential Commission moves forward to set in place a plan for the National Museum of African American History and Culture.

It is the very vitality of African American museums throughout the country that has renewed interest in creating a national African American museum in Washington, D.C. As we know, this is not a new idea—in fact, the plan was first suggested in the 1930s. More recently, legislation proposed in the 1980s foundered amidst controversy regarding the Museum's mission and funding, especially in regards to the potential for siphoning money and support from local Black institutions.

The results of the current survey make clear that this concern has largely dissipated, as local museum directors have gained experience in professional management approaches and begun to think strategically about options and alliances. Today's community of African American museum professionals is keenly aware that they have much to gain from association with the National Museum.

Critical Issues

The survey responses that remain to be tabulated will doubtless shed more light on the characteristics and challenges facing local institutions. Our preliminary report, however, suggests that the main issues facing local Black museums are related to expansion and growth. Nearly half of the responding institutions identified “increase in attendance of over 10%” as the most important issue they had faced recently (see Table 4, Critical Issues Experienced in the Past Three Years). In addition, 39% and 36% of the respondents identified a “new strategic/master plan” and an “increase in operating budget of over 20%” as critical issues. Decreases in budgets, attendance, and operating expenses were cited as critical issues significantly less frequently.

Table 4: Critical Issues Experienced in the Past Three Years (*n* = 72)

Critical Issues Experienced	Total %
Increase in attendance of over 10%	48.6
New strategic/master plan	38.9
Increase in operating budget of over 20%	36.1
New building/major restoration	27.8
Increase in collections of over 20%	25.0
Increase in paid staff of over 10%	23.6
Decrease in operating budget of over 20%	22.2
Change of Executive Director	16.7
Decrease in attendance of over 10%	16.7
Decrease in paid staff of over 10%	12.5
Decrease in collections of over 20%	2.8

Respondents selected all that apply, so totals exceed 100%.

Unsurprisingly, given the burgeoning demand for services, an overwhelming 78% of the local Black museums identified “increasing funding” as their most important issue (see Table 5, Issues of Greatest Importance).

Table 5: Issues of Greatest Importance (*n* = 72)

Issues of Greatest Importance	Total %
Increasing funding	77.8
Increasing paid staff and/or volunteers	44.4
Increasing public awareness/community outreach	44.4
Improving collections care and documentation	36.1
Increasing space for programs	25.0
Improving exhibits/exhibitions	23.6
Strengthening the governing body	22.2
Implementing/improving planning	18.1
Improving maintenance/repair of building(s)	18.1
Increasing staff development/training	15.3
Increasing space for staff	13.9
Improving environmental controls/systems	13.9
Increasing research	11.1
Enhancing site security	2.8

Respondents selected all that apply, so totals exceed 100%.

In addition, 44% of respondents cited the expensive functions of staffing and outreach, respectively, as issues of greatest concern, while between 22% and 25% of the respondents identified “improving collections care and documentation,” “increasing space for programs,” and “improving exhibits/exhibitions” as critical.

Collaboration between the National Museum and local Black institutions will promote synergy and enable development at the community level. The recommended immediate and longer term follow-up actions will create a flexible framework for partnerships and reciprocal benefits.

Recommendations

The Mission, Collections, and Program Committee will provide additional recommendations regarding the critical and continuing relationship of the National Museum with its local counterparts following completion of the survey analysis. As an immediate first step toward a clear and productive partnership with local Black museums, we recommend calling a national meeting to bring together the leadership of the contemporary African American museum movement with the federal proponents of the National Museum. Such an event would provide a forum for in-depth, face-to-face exploration of possible areas of collaboration. The meeting would also offer local museums a chance to bring their concerns to the table and establish priorities.

For example, one goal of the National Museum is to develop collections that are complementary to, not competitive, with the holdings of local museums. A national meeting

early in the planning process could lay the groundwork for policies that would guide initiatives such as long-term collection strategies and exhibit loans. Also, local museum staff would be able to speak directly to the National Museum planners regarding the types of traveling exhibitions that they would welcome. Care must be taken to plan exhibits that will augment, not undermine, local expertise and initiatives.

An important component of the partnership that we envision is the continuing exchange of ideas and specialized knowledge to maximize the value of diverse resources throughout the country. The meeting might sketch out plans for an exchange program between local institutions and the National Museum that would allow staff from all functional areas to switch venues for a period of months. Such a program would allow both local and national museum professionals to share experience, enlarge their competencies, and gain firsthand knowledge of the challenges faced across the “great divide” separating community-based institutions from the National Museum.

Another critical area to be explored would be effective and appropriate methods to achieve reciprocal promotion of mission. The survey has already established that 70% of respondents are willing to promote the National Museum to visitors. This will occur naturally, of course, in the process of mounting temporary traveling exhibits from the National Museum. Additional promotion strategies might include publications and information packets at local museums and on their Web sites. Conversely, the National Museum could promote the community-based African American museums as well by dedicating an exhibit space in the National Museum for rotating traveling exhibitions from across the country.

The meeting might also consider the role of the African American museum community in promoting international interest in the African Diaspora and its legacy of slavery. A number of countries have established cultural sites to examine the global impact of African civilization. It could be a strategic moment for the local and national African American museum community to lend its voice to this effort.

Next efforts should include further research and cross-referencing with other African American cultural institutions throughout the country. These would include Black Studies centers on mainstream university campuses and historically Black colleges and universities that house collections of art, objects, and archives. Also important are sites of the Underground Railroad and sites like plantations that have historic structures and objects related to the African American presence.

The current survey is an important contribution to the dialog on the creation of a National Museum of African American History and Culture in the nation’s capital. The information provides a starting point for positive action to join the stunning accomplishments of our community-based African American museums with a proud national presence.

3. Possible Locations for the Museum

Congress asked the Commission to report on:

Possible locations for the Museum on or adjacent to the National Mall in Washington, D.C.

And on:

The cost of converting the Smithsonian Institution's Arts and Industries Building into a modern museum with requisite temperature and humidity controls.

The Site and Building Committee of the National Museum of African American History and Culture Plan for Action Presidential Commission was charged with addressing these two questions. The Committee chose to analyze the Arts and Industries Building in the same way as the other sites it considered. Therefore, the analysis of the Arts and Industries Building is included as part of the discussion of Possible Locations for the Museum. The Arts and Industries Building was examined in more detail in order to get as accurate a cost estimate as possible.

The following is a summary of a longer report submitted to the Commission by E. Verner Johnson and Associates of Boston, Massachusetts, a subcontractor to the Commission's principal contractor, Interior Systems of Washington, D.C. E. Verner Johnson and Associates has specialized exclusively in the planning and design of over 140 museums in the past thirty-five years. Their experience ranges around the world and includes planning or designing work for many of the Smithsonian museums and the Louvre. The firm has considerable experience in design spaces appropriate for the storage, conservation, and display of museum objects. The firm's book on collection storage facilities is considered a standard reference for museums.

Brief Overview of the Committee's Work

The Committee has:

- Developed a Facility Program of spaces needed that was based on the Museum's Program Plan to use as a basis for the assessment of the sites.
- Identified sites on or near the Mall that were potentially available and potentially suitable for a national museum.
- Discussed the pros and cons of the identified sites with the Commission, which selected five as preferred sites.
- Conducted preliminary analysis of the suitability of these five sites and discussed this analysis with the Commission of Fine Arts, the National Capitol Planning Commission, and the National Park Service.¹
- Presented its recommendations to the full Commission for review, discussion, and approval.

¹ The Commission also contacted the Committee of 100 for the Federal City and the National Coalition to Save Our Mall but received no response by press time.

The Committee has produced three reports for the Commission: the Site Briefing Book (September 25, 2002), the Preferred Sites Analysis Report (December 3, 2002), and a Final Report of the Site Committee that fully documents the Committee’s work.

E. Verner Johnson and Associates approached the assessment of the five preferred sites by beginning with a Facility Program of areas needed for the Museum based on the Museum’s proposed Program Plan. This Facility Program documents approximately 350,000 gross square feet needed for the Museum’s Programs.

The facility is planned to accommodate approximately 2 million visitors annually. Principal components of the museum will include:

- A large lobby, gathering, and special events spaces.
- Exhibitions areas for historical exhibits.
- Exhibit areas for works of art.
- 500- to 1,000-seat theater.
- Classrooms and other educational spaces.
- Administrative and support areas.
- Collection storage areas.

These areas are documented fully in the final Report of the Site Committee. A diagram of these areas is included in the Report on Issues on page 27.

Comparable Museums

The Commission looked at the areas of comparable museums. The following table summarizes the most pertinent comparisons.

Museum	Area on or adjacent to the National Mall
The National Museum of the American Indian (515,000 total in three locations)	350,000 GSF
The Holocaust Museum (363,000 total in three locations)	258,000 GSF
The National Museum of American History	752,000 GSF
The Smithsonian Anacostia Museum and Center for African American History and Culture	28,000 GSF ¹
Proposed National Museum of African American History and Culture	350,000 GSF

¹ This museum is not located on the Mall. The area here is the total area of the facility in Anacostia.

History of Planning in Washington, D.C.

Much of what constitutes a good site for the Museum is how it fits into the highly planned context of Washington, D.C. Two plans, one by Pierre L'Enfant in 1791 and the other by the McMillan commission in 1901, have defined the city. Using these two plans as a guide, the Commission located two vacant sites on the National Mall that were each envisioned for a building of this stature from the time of the city's founding.

The L'Enfant Plan of 1791: The original plan for Washington, D.C., was conceived by Pierre Charles L'Enfant and completed in 1791. The plan proposed broad diagonal avenues laid over a regular street grid with squares, parks, long views, and a “vast esplanade” now known as the Mall. The L'Enfant Plan is considered one of the most successful examples of urban planning and is still the touchstone for much of the District's planning decisions.

The McMillan Commission Plan: In 1901, Senator James McMillan formed a commission to update and extend L'Enfant's plan for the National Mall. This plan has served as the basis for the planning and development of the Monumental Core of Washington, D.C., ever since it was completed in 1902.

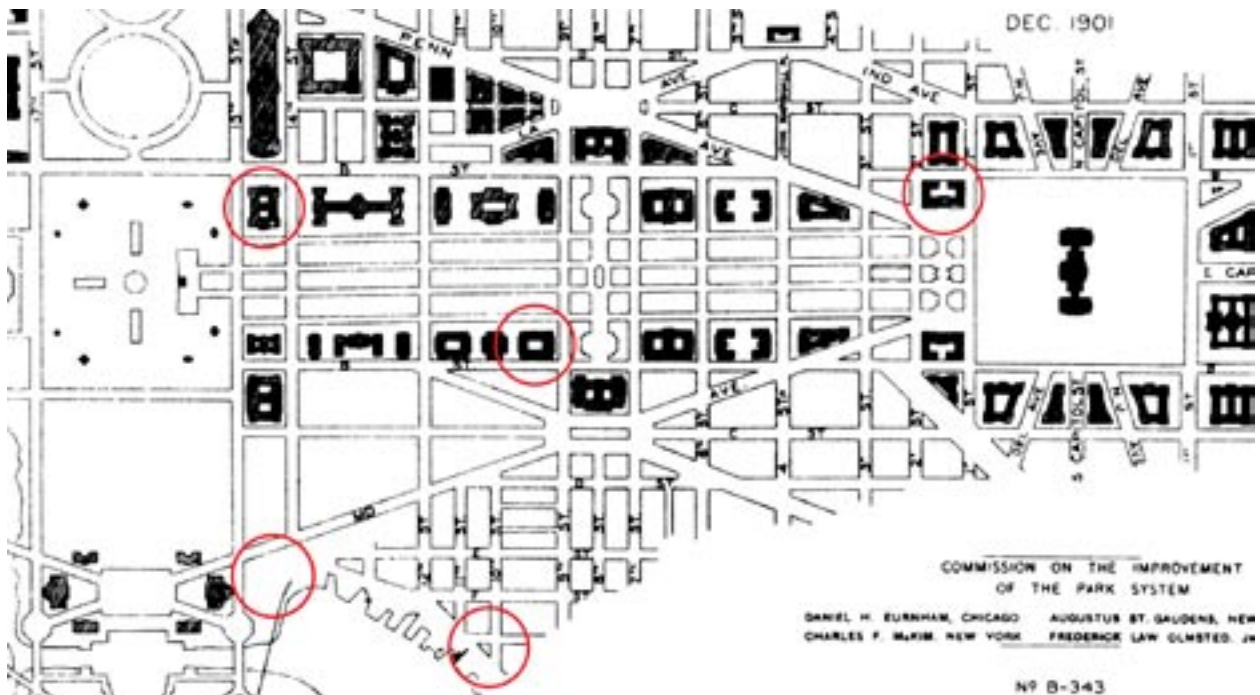
Potential Sites in Relation to these Plans

The plans shown on these pages depict the eastern part of the National Mall as conceived by L'Enfant and refined by the McMillan Commission. The five sites selected by the Commission are circled in red on the plans. The L'Enfant and McMillan Commission plans both show buildings on the sites referred to in this report as the Capitol and Monument sites, as well as on the site of the Arts and Industries Building. In 1910, the Commission of Fine Arts (which included Daniel



The L'Enfant Plan of 1791 with the Commission's Preferred Sites circled in red.

Burnham and Frederick Law Olmstead, two of the architects of the McMillan Plan) specifically approved the placement of a proposed headquarters building for the State Department between 14th and 15th Streets on the north edge of the Mall (the Monument Site). For bureaucratic and funding reasons, the building was planned but never constructed.



The McMillan Commission Plan of 1901 with Preferred Sites circled in red.

The Memorials and Museums Master Plan. In 2001, as a cooperative effort of the National Capital Planning Commission, the Commission of Fine Arts, and the National Capital Memorial Commission completed the Memorials and Museums Master Plan (MMMP). The express intent of the MMMP was to protect the vision of the L'Enfant and McMillan Plans and “to guide the location and development of future commemorative and cultural facilities in the District of Columbia and its environs.” The MMMP is the policy of these agencies, but it has not been adopted or endorsed by Congress.

The Memorials and Museums Master Plan states that:

With the completion of construction of the National Museum of the American Indian at 3rd Street and Maryland Avenue, SW, the McMillan Plan for the Mall will be complete. No undeveloped sites for major new museums within the area between 3rd and 14th Streets remain.

To protect the National Mall from overbuilding with monuments, memorials, and museums, the MMMP also endorsed the boundaries of a “Reserve” adopted in the Commemorative Zone Policy of 2000 in which those agencies propose that “no new museum or memorial sites” will be approved. The Commission’s proposed site near the Washington Monument is within this Reserve. The Capitol site is within the exclusive jurisdiction of the Architect of the Capitol (and outside the purview of those agencies) and is therefore not included within the Reserve.

Because the Commission has recommended the Capitol site as its preferred site, the MMMP presents no issue for consideration. However, if Congress does not follow the recommendation of the Capitol site, the Commission believes that the Monument site is a suitable and appropriate alternative. While the Commission agrees with the concept of a “Reserve” to protect the original design of the National Mall, there is no reasonable justification for defining the boundaries of such a reserve to preclude construction on a site that was designated for a building in the original design. Perhaps in recognition of this conflict and the long-held view that this Museum is appropriate for a site on the National Mall, the Commission of Fine Arts has stated that either of the Capitol or Monument sites would be appropriate for this Museum.

Nonetheless, the MMMP has neither been adopted by, nor is binding upon, Congress. Memorials and museums can still be located at sites other than those identified in the MMMP, but the regulatory bodies involved will more easily endorse and support proposals that are on sites included in the MMMP. Of the Commission’s remaining preferred sites, the Liberty Loan and Overlook sites are included as potential museum sites in the MMMP.



Planning diagram showing the “Reserve” in red.

Preliminary Site Identification

E. Verner Johnson and Associates identified eleven sites that were close to the Mall, large enough to accommodate a major museum, and potentially available.

At the second Commission meeting, the Commissioners received a copy of the Site Briefing Book, which contained factual information about the sites, a site location overview map, diagrams of each site, information about the history of planning and current planning initiatives in Washington, D.C., and summary data about comparable museums.

The eleven sites identified in that report were:

1. The Arts and Industries Building on the Mall next to the Smithsonian Castle.
2. The Department of Education Site on Maryland Avenue near the Air and Space Museum.
3. The Capitol Site just to the north of the Capitol Reflecting Pool at the beginning of Pennsylvania Avenue.
4. The Old Post Office on Pennsylvania Avenue.
5. The Monument Site on the north side of the Mall near the Washington Monument.
6. The South Monument Site on the south side of the Mall near the Washington Monument.
7. The Auditor's Building to the south of the Mall on 14th Street near the United States Holocaust Memorial Museum.
8. The Liberty Loan Site on 14th Street across Maine Avenue from the Tidal Basin.
9. The Portals Site on 14th Street across from the Liberty Loan Building and part of the Portals development.
10. The Overlook Site at the end of 10th Street (L'Enfant Boulevard) overlooking the water, one half mile south of the Smithsonian Castle.
11. The Southwest Waterfront just south of Site 10, along the waterfront.

Selection of Preferred Sites

After visiting the eleven sites and discussing their pros and cons, each Commissioner was asked to identify four preferred sites for further analysis. These individual preferences were tallied and ranked. The four sites at the top of the rankings were:

- A. The Capitol Site** (Site #3 of the preliminary 11 sites).
- B. The North Monument Site** (Site #5 of the preliminary 11 sites).
- C. The Liberty Loan Site** (Site #8 of the preliminary 11 sites).
- D. The Overlook Site with a connection to the waterfront** (Site #10 of the prelim. 11 sites).
While it was not selected as one of the top four sites, the Arts and Industries Building was included as a fifth preferred site because analysis of it is included specifically in the legislation.
- E. The Arts and Industries Building** (Site #1 of the preliminary 11 sites).



A. Capitol Site

Area of Site: 5.25 acres (230,000 SF)

Location: Between Pennsylvania Avenue, Constitution Avenue, and 1st and 3rd Streets, NW.

Jurisdiction: The Architect of the Capitol oversees the site. As part of the Capitol Grounds, Congress itself makes final decisions about any use of the site.

The Site: The site is adjacent to the Capitol. It is just north of the reflecting pool and is considered part of the National Mall. The site is prominent and visible from major city streets and from the Capitol itself. The site directly mirrors the U.S. Botanic Garden site on the other side of the Mall to the south of the Reflecting Pool.

Approvals: Congress can direct that the Capitol grounds be used for any purpose it deems appropriate.

Availability: Use of the site would require legislation directing that it be used for the Museum.

Legislation was recently passed designating that the site be used as a site for a Congressional Award Youth Park and directing the Architect of the Capitol to organize and manage a design competition for the park. The Architect of the Capitol has prepared preliminary documents for review by Congress, but the project has not yet moved beyond that point.

With more than five acres available, the Museum and the Youth Park could easily share the site as is done with the Conservatory building and gardens to the south.

The site is currently being used as a parking and staging area during the construction of the Capitol Visitor's Center.



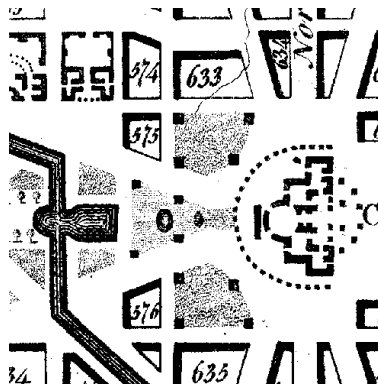
Site Plan / Analysis showing Central Artery location and relationship to U.S. Botanic Garden site.

Pros

- On the National Mall.
- Close to other museums.
- Accommodates the program.
- Visible from Pennsylvania Avenue.
- Good access to public transportation.

Cons

- The Central Artery is under the western end of the site.



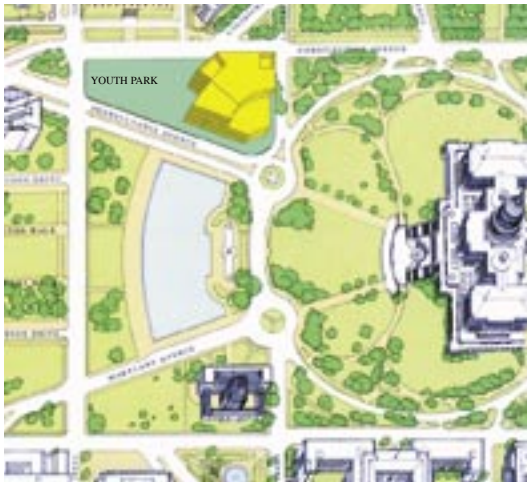
Detail of 1791 L'Enfant Plan showing this site labeled as number 575.



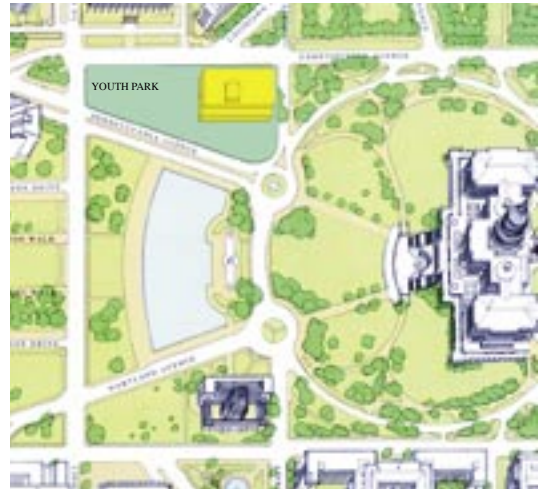
Rendering of the 1901 McMillan Plan showing this site with monumental buildings.

Capitol Site Massing/Organization Options

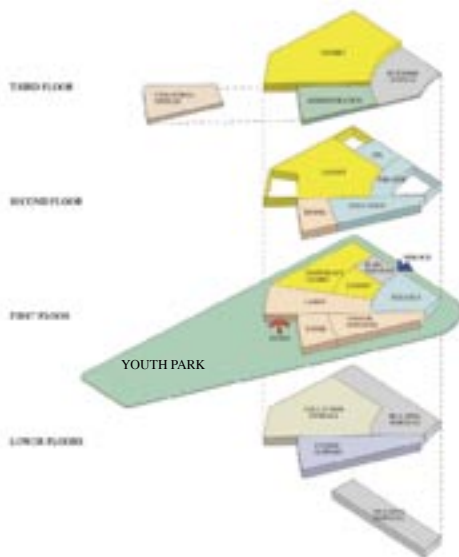
These diagrams are designed to test the feasibility of using the site for a museum. They represent two of many possible approaches to placing a building on the site.



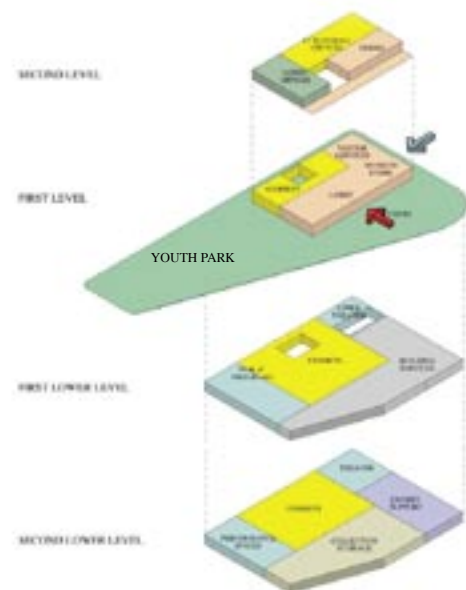
Massing Diagram showing three levels of museum functions above grade and service/storage below grade.



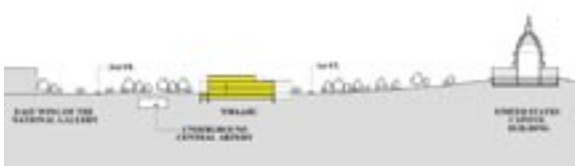
Massing Diagram showing above grade museum massing similar in scale to the U.S. Botanic Garden Conservatory.



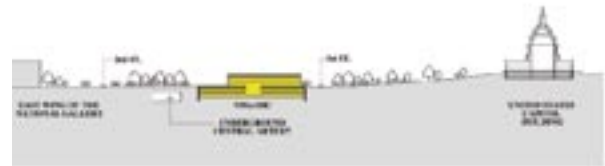
Organizational Diagram showing three levels of museum functions above grade and service/storage below grade.



Organizational Diagram showing above grade volume similar in scale to the U.S. Botanic Garden Conservatory.



Site Section showing relationship to the Capitol.



Site Section showing relationship to the Capitol.

B. Monument Site

Area of Site: 5.0 acres (220,000 SF)

Location: Between Constitution and Madison Avenues and 14th and 15th Streets, just west of the Museum of American History, and northeast of the Washington Monument.

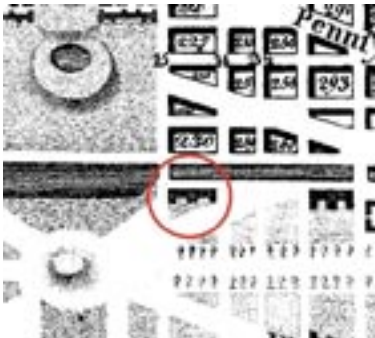
Jurisdiction: National Park Service.

The Site: The site is on the Mall near the Washington Monument. It is highly visible from the Mall and several busy streets. It is readily accessible to visitors to the Washington Monument or to the National Museum of American History, which is just across 14th Street.

Availability: The National Park Service, which controls the site, has not taken a formal position about use of the site. Park Service staff members have noted that they consider the site to be part of the grounds of the Washington Monument. Because the site is part of the Reserve, the agencies that created this plan (the National Capitol Planning Commission, the Commission of Fine Arts, and the National Capitol Memorial Commission) may not support use of the site for a museum; legislation directing use of this site for this Museum would be required.



Site Plan / Analysis showing limit to construction area (no closer than any other buildings to Washington Monument).



Detail of the 1791 L'Enfant Plan showing this site with a monumental building.



Detail of a McMillan rendering showing the proposed building in the lower left.



In 1911, the Commission of Fine Arts approved this building for the site south of Constitution Avenue (then called B Street) between 14th and 15th Streets NW. The building was never built. This is the site referred to as the Monument Site.

Pros

- On the National Mall adjacent to the Washington Monument.
- At the crossroads between the White House, the National Mall, and the Washington Monument.
- Accommodates the program.
- Adjacent to the National Museum of American History.
- Possible dramatic views from the upper levels.
- Significant outdoor space possible.

Cons

- Busy roads surround the site.

Monument Site Massing/Organization Options

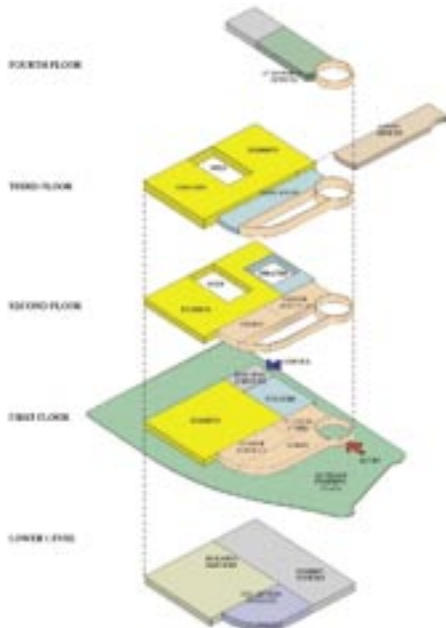
These diagrams are designed to test the feasibility of using the site for a museum. They represent two of many possible approaches to placing a building on the site. Both diagrams show that the Museum could be constructed no closer to the Washington Monument than any existing building.



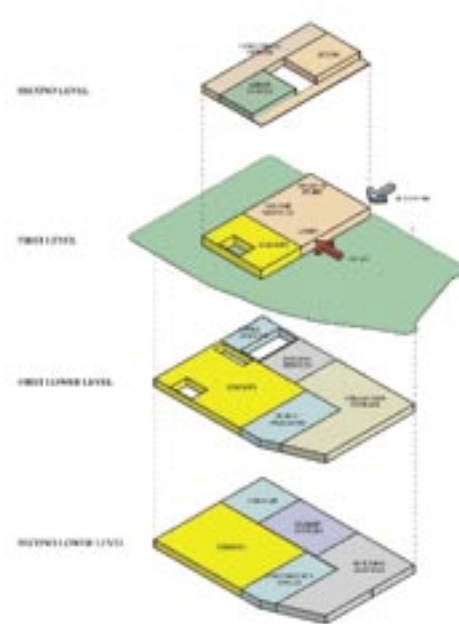
Massing Diagram showing three levels of museum functions above grade and service/storage below grade.



Massing Diagram showing smaller footprint above grade.



Organizational Diagram showing three levels of museum functions above grade and support, storage, and mechanical below grade.



Organizational Diagram showing smaller footprint above grade with other program spaces below grade.



Site section showing relationship to the Washington Monument.



Site section showing relationship to the Washington Monument.

C. Overlook Site

Area of Site: 8.0 acres (350,000 SF)

Location: At the south end of 10th Street at the end of L'Enfant Promenade.

Jurisdiction: National Park Service.

The Site: The Overlook site is at the end of L'Enfant Promenade approximately four blocks from the Mall. It is on axis with the Smithsonian Castle, but the Forrestal Building blocks views of the site from the Castle and vice versa. The site overlooks the Southwest Waterfront along Maine Avenue.

Approvals: The National Capitol Planning Commission and the Commission of Fine Arts would have the authority to review any plans for a building on this site.

Availability: The Overlook Site is perhaps the most readily available of the five preferred sites. The site is designated as the location for a major cultural institution as part of a proposed renewal plan for the area. The National Park Service, which controls the site, has indicated that it would be delighted to have the National Museum of African American History and Culture located there.



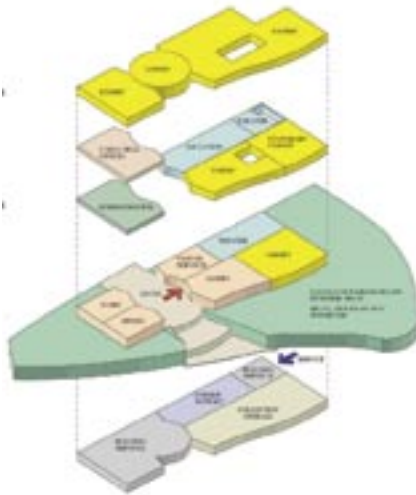
Site Plan/Analysis.

Pros

- Near the waterfront with good views.
- On axis with Smithsonian Castle.
- Highly visible.
- Possible Freedom Ship replica.
- Accommodates program.
- Generous outdoor areas.
- Good access from highway.

Cons

- Not on the National Mall.
- Remote from other museums.
- Forrestal Building blocks view.
- Next to busy highway.
- Would share site with other uses.
- Requires substantial upgrading of surrounding area.



Organizational diagram showing three levels above the plaza level and one level below. The L'Enfant Promenade could pass through a gateway plaza opening in the building. Parking and retail could surround the lower level of the Museum.



Massing diagram.



Diagram from current planning documents showing the site at the top and potential development parcels along the water.

D. Liberty Loan Site

Area of Site: 2.5 acres (110,000 SF)

Building Area: 31,000 SF/Floor (approx.). Total existing building 155,000 SF (approx.).

Location: 14th Street just south of the Bureau of Engraving and Printing Building overlooking the Tidal Basin and at the foot of the 14th Street bridge.

Jurisdiction: General Services Administration. In use by the Treasury Department.

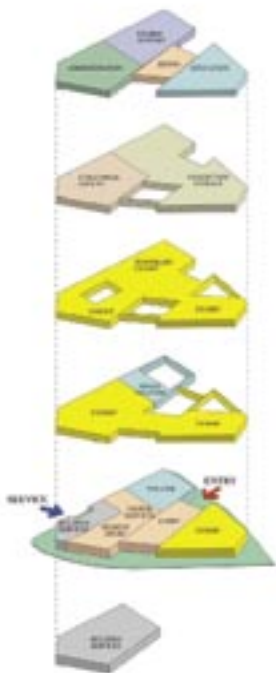
The Site and Building: The site is occupied by an undistinguished government office building, reportedly the last of the World War II temporary buildings. It is one block south of the United States Holocaust Museum and two blocks from the Mall. There are excellent views to the Tidal Basin and the Jefferson Memorial. The current building would have to be removed.

Approvals: The National Capitol Planning Commission and the Commission of Fine Arts would have to approve the design of a building on this site.

Availability: As federal property, the building should be available for use as a national museum, especially since it is listed in the Memorials and Museums Master Plan as a potential museum site. It is uncertain how difficult the process would be to acquire the building either within or outside of GSA's normal surplus property process. The existing tenants would have to be relocated, and the Museum would want the highway ramp closed or rerouted. Both of these might take time to plan and execute. According to the building manager, the existing tenants would prefer to move because of security concerns about the highway ramp that passes through the building.



Site Plan / Analysis.



Organization Diagram.

Pros

- Building could act as a gateway to the city.
- Potential views of landmarks.
- Near the United States Holocaust Memorial Museum.



Massing Diagram.

Cons

- Not on the National Mall.
- No room for parking, a plaza, or landscaping.
- No room for outdoor space.
- On busy streets.
- No possibility of future expansion.
- Existing building must be demolished.



View of the east facade of the existing building. The roadway tunnel is at the bottom center.

E. Arts and Industries Building

E. Verner Johnson and Associates (EVJA), the Commission's planners, approached the assessment of the cost of converting the Arts and Industries Building in the same way that they assessed the other sites. They began with the same Facility Program of needed areas that was used for evaluating the other sites. The following concepts are based on that program and the need to control temperature and humidity for the portions of the building containing collections objects.

History of the Building: The Arts and Industries Building (AIB), designed by Cluss and Schulze and constructed between 1879 and 1881, is the predecessor to the entire family of Smithsonian Institution museums. The Arts and Industries Building is an example of what was in the 19th century the latest in exposition hall design. Over the years, it was altered to provide office space at the expense of its original function. For the Bicentennial of the United States in 1976, the building underwent a major renovation including restoration of the original patterned geometric stencils in the rotunda and hall spandrels. Nonetheless, most of the once-grand interior remained hidden from view, continuing to house a labyrinth of office space surrounding the open Rotunda and Halls, which are used for temporary exhibitions, a Discovery Theater, food services, and a museum store.

About the Building: The Arts and Industries Building is a National Historic Landmark. As originally constructed in 1881, it consisted of seventeen one-story monumental exhibition spaces (the Rotunda, Halls, Courts, and Ranges); eight three-story office and support spaces (the Pavilions and Towers); and four two-story spaces (the Annexes). Second floor galleries were added to the building between 1896 and 1902. The existing building retains the Rotunda and Halls in their original 1902 configuration with the galleries.

Smithsonian Plans: The Smithsonian has decided that, to the greatest extent possible, the original interior of the Arts and Industries Building should be reopened and restored to its original, historic purpose as a showcase for exhibitions and invigorated with new public activities.

The current renovation plans prepared by Polshek Tobey + Davis includes three parts: a completely renovated AIB; a new underground office and support building to the west below the Linden Tree circle in the Enid A. Haupt Garden; and a new underground mechanical and electrical room also to the west between the Quadrangle and the existing building. Principal goals of this plan include:

- Recover and restore the sense, flow, and light of the first floor exhibition space by reopening the four Courts.
- Dedicate as much space as possible in the surrounding Ranges, Towers, and Pavilions to offices.
- Improve circulation between levels with elevators.

- Protect and reveal the historic character and fabric of the building while improving the provision of space and services for visitors and staff.
- Develop engineering and design options to accommodate the contradictory needs of the historic building envelope and the collections within it.

While the Courts and Ranges have been filled in with office, support, and service spaces in the years since 1902, many of the galleries still exist. The proposed renovation of the Arts and Industries Building removes the in-fill construction from the Courts allowing them to function again as one-story exhibition spaces with second floor galleries (where they exist) similar to the Rotunda and Halls. The Ranges, Pavilions, Towers, and Annexes will continue their current functions as office, support, and service spaces.¹

Changes and Additions to the Smithsonian Plans: Accommodating the proposed National Museum of African American History and Culture's program required several changes to the Smithsonian plans in the uses of the historic areas as well as the addition of another substantial underground addition to the north. EVJA retained the Smithsonian's essential concept of reopening and restoring the original interior of the existing building to its historic configuration.

EVJA's approach to Accommodating the Program and Establishing the Capital Cost: The Facility Program documents approximately 350,000 gross square feet needed for the Museum's programs, of which approximately 35% will need to have controlled temperature and humidity to protect collection objects.

The Arts and Industries Building, with additions on and off the site, could accommodate the 350,000 Square Foot facility program in four principal parts:

- Renovation and repair of approximately 167,000 square feet in the existing building.
- An underground addition to the west of approximately 54,000 square feet as planned by the Smithsonian principally for mechanical equipment and connection to the National Museum of African Art.
- An underground addition to the north of approximately 150,000 square feet (as depicted in the following site section diagrams) for program facilities that can meet museum environmental requirements.
- An off-site support facility of approximately 50,000 square feet.

Constraints: Because it is an older building built to meet the needs of a different time, the Arts and Industries Building imposes a number of constraints on the project. These include:

- **Insufficient Space in the Existing Building:** The Arts and Industries Building has about 167,000 square feet of space. The Museum's program requires 350,000 square feet.²
- **Necessity of a Vapor Barrier:** Controlling temperature is relatively easy with heating and air conditioning systems. Controlling humidity can be much

¹ This material is drawn from a report prepared for the Smithsonian by Polshek Tobey + Davis titled "AIB Master Plan Summary Report" and dated November 16, 2001.

² This is about the same size as the new National Museum of the American Indian and half the size of the National Museum of American History.

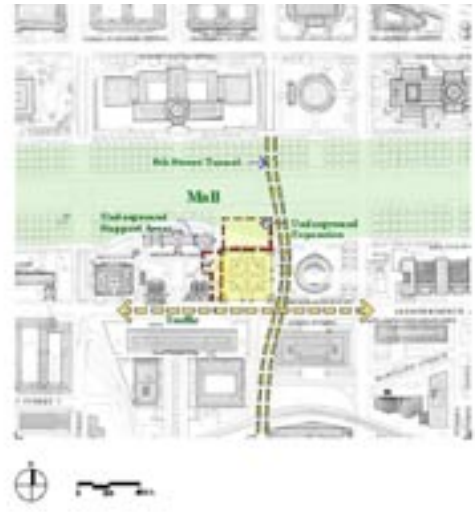
more difficult as it requires both an air barrier and a vapor barrier in order to protect the structure of the building. It is not difficult to design and install these barriers in a new building. Installing them in an historic building is very difficult without disrupting the historic fabric of the building. In the case of the Arts and Industries Building, because of the existing construction systems, it is not possible to install these barriers without substantially changing both the structure and appearance of the interior. For example, in order to place a vapor barrier in the roof of the four major halls, the roof itself and the support structure would need to be replaced. To add a vapor barrier to the interior walls, the existing stucco would have to be removed, the vapor barrier installed, and a new surface added. For these reasons the existing interior of the building cannot be used for museum spaces that require a completely controlled environment.

- **Inefficient Layout:** The building's original open design with large, open halls and cascading rooflines was intended to allow natural light to penetrate well into the building. This same design restricts the kinds of changes that can be made to control humidity.
- **National Historic Landmark Status:** Some changes to the historic building will be necessary to accommodate the Museum and its programs. The building's status as a National Historic Landmark may make it more difficult to make changes.

Analysis of the Arts and Industries Building

Pros

- The building is distinctive and historically significant with grand public spaces.
- It is centrally located on the Mall.
- It has a very pleasant pedestrian environment.
- It is near the African Art Museum.
- It is close to the Smithsonian Metro stop.



Site/Analysis Diagram.



Organizational Diagram showing most museum functions in an underground addition to the north and museum support in an underground addition to the west.

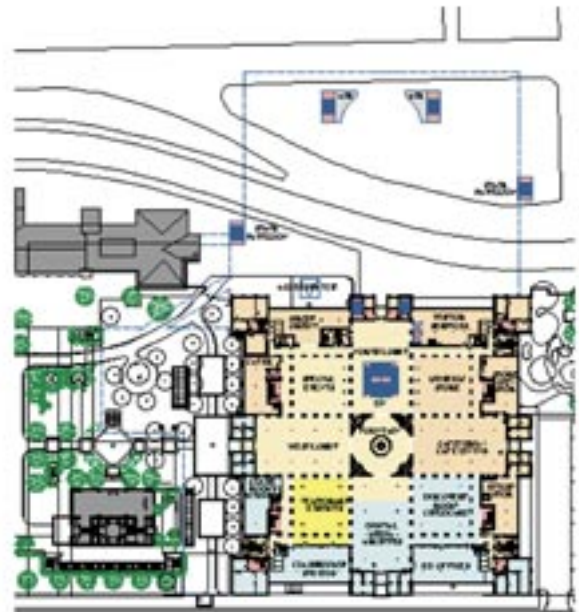
Cons

- The site will not accommodate the areas in the Facility Program even with a large underground addition. Collection storage would need to occur off-site.
- There is no opportunity for new architectural design that relates to the Museum's mission. The historical character of the building has no relation to African American history and culture.
- Connecting the underground additions to the above-ground portions of the building leads to a very inefficient layout.
- The design and construction of the existing building will make it costly to maintain in the future.
- It is impossible to establish museum-quality environmental control within the existing building.
- The proposed service entrance is remote from the areas it will serve and must be shared with other uses in the Quadrangle.
- The capacity of existing utility lines is questionable.
- Exterior pavilions will be required on the Mall.
- Construction under Jefferson Drive will be costly and difficult.
- By far the most expensive alternative.

Arts and Industries Building Conceptual Plans and Sections



Second Floor Plan of existing Arts and Industries Building showing Curatorial and Administrative Offices.



First Floor Plan of existing Arts and Industries Building showing Lobby, Museum Store, Dining Facilities, Public Education, and other Visitor Services.



First Underground Level showing Lower Lobby and Exhibit/Performance spaces to the north and Exhibit Support spaces to the west.



Second Underground Level showing Lower Lobby and Exhibit/Performance spaces to the north and Mechanical Rooms to the west.



Site Section through Rotunda.



Site Section through Courts.

Arts and Industries Building Preliminary Capital Budget

The following is an explanation of the components of the Arts and Industries Building Preliminary Capital Budget on the next page.

1. Smithsonian Institution's current estimate (Capital Costs including construction costs, design fees, and contingency) for renovating the existing building and constructing an underground expansion to the west between the existing building and the Smithsonian Institution's Quadrangle. These are estimates from the Smithsonian based on Design Development Documents.
2. The estimated cost (Capital Cost including construction costs, design fees, and contingency) for an off-site building for the National Museum of African American History and Culture to house facilities that cannot be accommodated onsite.
3. The estimated cost to construct the underground facilities to the north of the existing building. These facilities primarily accommodate the parts of the program that require museum-quality environments and their support facilities.
4. The estimated cost for the site development including the relocation of some site utilities.
5. The budget for design and management fees for the project.
6. The estimated cost to accommodate existing Smithsonian Institution's tenants in the building including new construction and relocation costs.
7. The estimated cost for Miscellaneous Expenses including testing during construction; Clerk of the Works services; special consultants for lighting, acoustical design, security systems, and data systems; reimbursable expenses, etc.
8. The estimated cost for Furnishing and Equipment including offices, food service, museum store, exhibit support, collections storage systems, etc.
9. The estimated Final Start-up and Opening Costs.
10. 15% contingency on items 3-9.
11. The estimated cost for Exhibition and Theater has three parts. The first is the exhibit design, fabrication, and installation costs for the long-term interactive and immersion exhibits. The initial cost is consistent with the costs other major museums have incurred to create state-of-the-art exhibits. The second part is the estimated cost for the infrastructure for the art and craft galleries including display cases, pedestals, panels, etc. The third category is the cost for the immersion theater program productions costs.
12. 15% contingency on item 11.

Arts and Industries Building**Preliminary Capital Budget****Dollars**

1. Capital Cost for Renovation (167,298 SF) of Existing Building and Underground Expansion (53,531 SF) to the West (Smithsonian current cost estimate, includes site development over the expansion to the west, design and management fees, and contingency)	\$109,672,000
2. Capital Cost for Off-site 50,000 SF New Building (\$440/SF project cost, including design and management fees and contingency)	22,000,000
3. New Construction of Underground Expansion to North (150,000 Gross SF @ \$480/SF)	72,000,000
4. Site Development for New Construction (Includes site utilities, landscaping, service and public access roads.)	4,000,000
Subtotal	\$207,672,000
5. Design and Management Fees Architecture and Engineering Design Fees (10% of Items 3 and 4 = \$7,600,000) Architect/Engineer Construction Administration Fee (3% of 3 and 4 = \$2,280,000) Construction Management Fee (5% of 3 and 4 = \$3,800,000) Commissioning (1% of 3 and 4 = \$760,000)	14,440,000
6. New Construction and Relocation Costs to Replace Existing AIB Spaces (178,500 Gross SF @ \$365/SF, plus \$8,000,000 relocation costs, including design and management fees)	73,152,500
7. Miscellaneous Expenses (Includes testing during construction; Clerk of the Works services; special consultants for lighting, acoustical design, security systems, and data systems; reimbursable expenses, etc.)	6,000,000
8. Furnishings and Equipment (Includes offices, food service, store, exhibit support, collections storage systems, etc.)	4,000,000
9. Final Startup and Opening Costs	5,000,000
Subtotal (Items 1 - 9)	\$310,264,500
10. Construction and Fees Contingency @ Approximately 15% of Items 3-9	26,735,500
Subtotal Construction Costs	\$337,000,000
11. Exhibition and Theater Costs Exhibit Design, Fabrication, and Installation Costs for: New Long-term Exhibits: 30,000 SF @ \$675/SF = \$20,250,000 Art and Craft Display Galleries: 25,000 SF @ \$250/SF = \$6,250,000 Immersion Theaters Experience Production Costs @ \$10,000,000	36,500,000
12. Exhibition Contingency @ Approximately 15% of Item 11	5,500,000
Subtotal Exhibition and Theater Costs	\$42,000,000
Total Project Budget in 2003 Dollars	\$379,000,000
Total Project Budget in 2011 Dollars (escalated at 3% annually)	\$480,000,000

Capital Budgets

E. Verner Johnson and Associates prepared preliminary Capital Budgets for each of the sites. These budgets are based on construction cost estimates made by Atkins HF&G, Museum cost estimates made by EVJA, and other cost estimates made by the project's other consultants. All of these costs are consistent with other major museum projects in Washington, D.C., and in other parts of the country.

Of course, many factors will affect the final capital costs for the Museum. These include:

- Significant changes in the size of the building or the area of exhibits.
- Delays. The cost in these budgets is estimated in 2003 dollars, escalated to 2011 dollars. Costs will increase if the project is delayed.
- Unanticipated costs such as unusual foundation requirements or other construction circumstances that cannot be predicted at this stage without extensive testing.

Summary of Preliminary Capital Budgets, escalated to 2011 dollars:

Capitol Site:	\$ 360,000,000
Monument Site:	\$ 360,000,000
Overlook Site:	\$ 365,000,000
Liberty Loan Site:	\$ 424,000,000
Arts and Industries Building:	\$ 480,000,000

More detail is available for the budgets for the Capitol Site and for the Arts and Industries Building in other sections of this report.

Analysis of Preferred Sites

The five preferred sites were all evaluated according to the following criteria:

- **Design:** The possibility of a new building, potential design limitations, construction standards, visibility of building, views from site, and pedestrian access.
- **Location:** The proximity to Mall and Washington icons, public perception of site, historic connections, site quality, and current and future quality of the surrounding area.
- **Museum Program:** The ability of site to meet the Museum's program, the presence of a museum-quality environment, and issues related to historic buildings.
- **Initial and Long-term Cost:** Construction, demolition, relocation, renovation, and long-term operational costs. Also, private support, coordination in development, and site's nighttime usage.

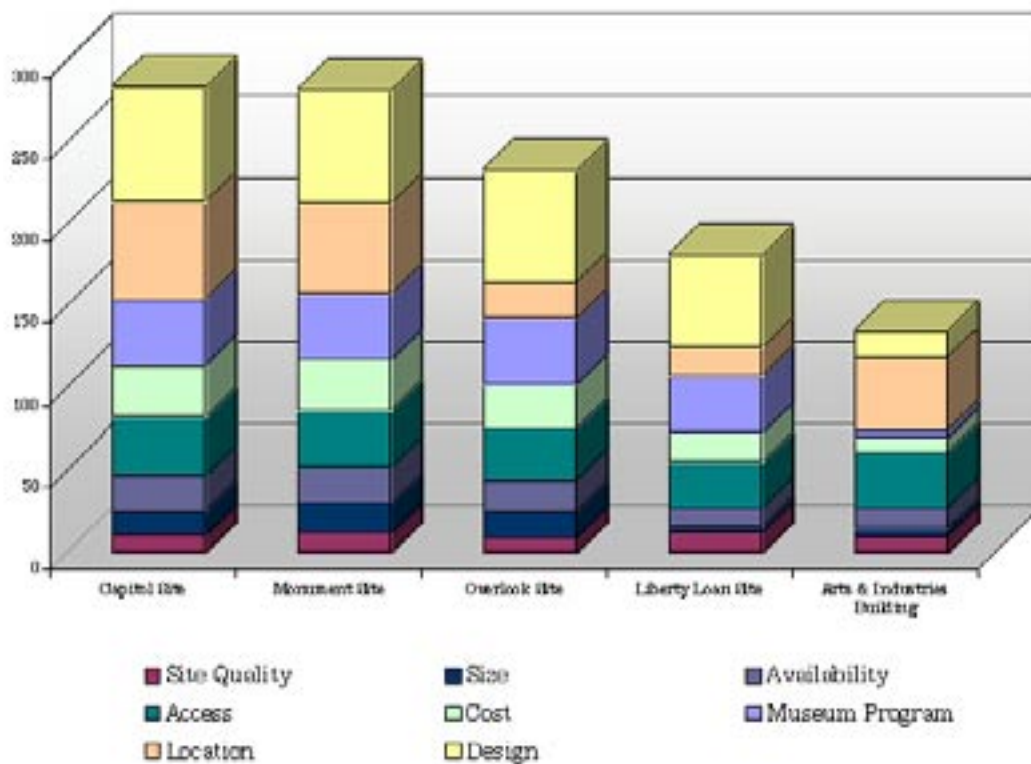
- **Access:** Pedestrian, Metro, parking, school bus, and service access to site; security and traffic issues.
- **Availability:** Congressional support, approvals, and the time frame needed to develop project.
- **Size:** Size of site for initial and future development and potential for outdoor activities.
- **Site Quality:** Solar orientation, air quality, auditory environment, subsurface problems, and availability of utilities.

When these criteria were weighted and ranked using a points-based system they show:

- The Capitol and Monument Sites are about equal.
- The Overlook Site is good in many ways, but is not on the Mall.
- Liberty Loan could work, but is less than ideal.
- The Arts and Industries Building has significant constraints, but is on the Mall.

The chart below shows the relative ranking of the sites. Points were assigned for each of the above criteria based on each site's ability to meet the needs of the Museum. These objective site-selection criteria corroborate the philosophical/ideological conclusion that the two Mall sites are the most favorable.

Relative Rankings of the Five Preferred Sites



Recommendations

After thoughtful consideration of multiple potential sites “on or adjacent” to the National Mall, the Commission concluded that a site on the Mall is necessary to implement the mission and program of the Museum.

The most compelling reasons for a site on the Mall are related to the Museum’s mission:

- A site on the Mall is necessary to accomplish the goal of giving “voice to the centrality of the African American experience.” As the mission statement points out, the African American experience has been a continuing quest for human dignity. Placing this Museum on the National Mall squarely within the nation’s front yard and alongside the other major museums of American history permanently and forcefully contradicts the subjugation and segregation African Americans have fought for years.
- A site on the Mall “will make it possible for all people to understand the depth, complexity, and promise of the American experience.” A core function of this Museum is to educate as much of the American public as possible. That can only be done on the Mall, where visitation will be highest, and where the Museum will attract visitors who might not have been planning to seek out the Museum.
- A site on the Mall fulfills the “quest for human dignity.” Placing this Museum on the Mall makes a powerful statement and fulfills the mission statement of giving “centrality” to the African American experience by placing the building in the heart of the Monumental Core of the nation’s capital. African American history is not relevant only to a particular group, but to all of America. The nation’s museum system will not be complete until this Museum is built, because this Museum will tell an important part of the American story that has not been adequately examined.¹
- A site on the Mall properly memorializes African American achievement and contributions to America. African Americans (including some slaves) helped design the Mall and build some of its most notable structures, including the Capitol and the White House. Placing the Museum on the Mall is a small token of recognition and appreciation for that contribution. Placing this Museum on the Mall is only fair. An African American museum was authorized almost 75 years ago, before most of the current structures on the Mall were even built.

In addition, because both of the sites on the Mall are open, it would be relatively easy to build a Museum that meets all programmatic requirements and that would be a unique

¹ When Congress reserved the site between 3rd and 4th, Maryland and Jefferson Avenues for the Smithsonian in 1975, then-Secretary S. Dillon Ripley stated that the future museum to be placed there would “complete the Smithsonian complex of institutions for public education and enjoyment.” This site came to be considered the last site on the Mall for a museum and was considered to be the future site of the National Museum of the American Indian. Ripley’s statement demonstrates a fatal mistake of the planning efforts for the Mall over the years—not accounting for the need to place an African American museum on the Mall. Unfortunately, the need for portraying the African American experience in the American center stage has always been met with resistance, or at best, been an afterthought.

architectural expression of the African American experience. This is not the case with the other sites the Arts and Industries Building.

- The Commission studied the feasibility of using the Arts and Industries Building for the Museum. While it is on the Mall, making it usable as a modern museum would require a large underground addition under Jefferson Avenue, which would add approximately \$120 million (in 2011 dollars) to the cost of the project. The building would be highly inefficient, would not have a unique identity as an African American museum, and would be more difficult to raise funds to support.
- The Commission studied two additional sites near the Mall. Both sites have serious limitations and outstanding issues that question their appropriateness for this Museum of pre-eminent importance. The Liberty Loan site is small, relatively inaccessible, and has a large existing structure that would have to be razed with tenants who would have to be relocated. The Overlook Site is nearly half a mile from the Smithsonian Castle, would require significant enhancements to L'Enfant Promenade, is cut off visually from the Mall by the Forrestral Building, and would require complex coordination with the other stakeholders on the site. The Fundraising Study determined that raising money, particularly from the African American community, would be much more difficult for a site not on the Mall.

Some will argue that neither of the two sites on the Mall is appropriate for the Museum because they have not been designated as museum sites in the Memorials and Museums Master Plan and other current planning documents for the Monumental Core of Washington, D.C. While the Commission recognizes the need for these plans, they question the applicability in this particular instance.

This Museum is pre-eminently important in telling the American story; it deserves a pre-eminent place.

While these sites are not currently designated as museum sites, for most of the last 200 years they have been considered appropriate for such use. The L'Enfant Plan of 1791 shows buildings on both sites, as does the McMillan Plan of 1901. The Commission of Fine Arts considered the Museum appropriate for a place on the Mall when it was first proposed² and even approved a State Department building for the Monument site in 1910. Despite this history, the National Capital planning Commission expressed its opposition to the Monument site during a Site Commission presentation. The Site Committee made a presentation to the Commission of Fine Arts this spring, and the Chairman summarized the Commission's response to the five preferred sites by saying:

The members appreciate the thoroughness of the analysis and felt that any of the sites studied would be an appropriate location for the Museum's facilities in the city.³

Conclusion: In sum, the Commission concludes that the only appropriate location for this Museum is on the National Mall. Of the two sites, the Commission recommends the Capitol site as the preferred location with the Monument site as a suitable alternative.

² Internal Commission of Fine Arts memorandum notes relating to HR 5131 and HR 3613, April 19, 1920.

³ Letter from Harry G. Robinson III, FAIA, Chairman of the Commission of Fine Arts, to Commission Chairman Robert Wright, dated March 4, 2003.

4. Smithsonian Affiliation and Governance Structure

Congress asked the Commission to report on:

Whether the Museum should be located within the Smithsonian Institution.

And on:

The governance and organizational structure from which the Museum should operate.

The Governance and Organization Committee interviewed Lawrence Small, Secretary of the Smithsonian Institution; W. Richard West, Jr., Director, National Museum of the American Indian; Earl A. Powell, Director of the National Gallery of Art; Roslyn Walker, Former Director of the National Museum of African Art; William Parsons, Chief of Staff of the United States Holocaust Memorial Museum; and Steve Newsome, Director of the Anacostia Museum and Center for African American History and Culture. These interviews were used as a basis to compare and contrast various governance structures.

Identification of Governance Options

Three options for governance of the Museum have been identified and analyzed:

1. Within the structure of the Smithsonian Institution (e.g., the National Museum of the American Indian, the Anacostia Museum and Center for African American History and Culture, and the National Museum of African Art).
2. Independent federal entity (e.g., United States Holocaust Memorial Museum).
3. Hybrid of independent governance with contractual and/or legislative connections to various federal agencies and services (e.g., National Gallery of Art, Kennedy Center, or Woodrow Wilson Center).

Analysis of Governance Options

1. A museum within the governance structure of the Smithsonian Institution

Pros

- Centralized administrative support; security; legal; and facilities-management services.
- Gift shops, theatres, and restaurants managed centrally.
- Perceived stability and permanence as part of the Smithsonian Institution.

- Name recognition and brand recognition of the Smithsonian Institution for marketing and fundraising purposes.
- Centralized and established fundraising mechanisms.
- The Smithsonian Institution appropriation will become an important source of ongoing operating support.

Cons

- The Museum Board is advisory only to the Board of Regents (the governing authority) and has no direct authority over budget, finances, and selection of a director.
- Competition with other Smithsonian Institution museums for resources and marketing opportunities means that access to large donors is subject to competition from other museums, programs, and agendas of the Smithsonian Institution.
- Up to 10% of the Museum's financial resources and salaries may be subject to reprogramming by central administration at the Smithsonian Institution.
- Smithsonian Institution's \$1.5 billion maintenance backlog.

2. Independent federal entity outside the Smithsonian Institution

Pros

- Museum Board has governing authority and control of budget and finances, including the ability to select a director.
- Freedom to make independent decisions at the discretion of the Board and staff.
- Unrestricted access to large donors without competition from other museums, programs, and agendas of the Smithsonian Institution.
- Opportunity to establish an independent identity and credibility within the African American community.
- Direct contact with the appropriation process and Congressional staff.
- Ability to borrow collections from a wide range of both public and private museums.

Cons

- Potential for a more politicized budget process.
- Perceived risk of not being a part of a larger, more-established organization.
- Must bear the full cost of all administrative, security, facilities-maintenance, and legal services.
- No Smithsonian Institution brand name recognition.

3. Hybrid of independent and federal establishment with connections to federal agencies

Pros

- Museum Board has governing authority and control of budget and finances, including the ability to select a director.
- Freedom to make independent decisions at the discretion of the Board and staff.
- Unrestricted access to large donors without competition from other museums, programs, and agendas of the Smithsonian Institution.
- Opportunity to establish an independent identity and credibility within the African American community.
- Direct contact with the appropriations process and Congressional staff.
- Ability to contract for services with the private sector or government service centers. (Legislation, for example, also could specify responsibility by naming the Smithsonian Institution, GSA, or National Park Service.)
- Ability to borrow collections from a wide range of both public and private museums.

Cons

- Budget will show full bottom line of 100% true cost without hidden overhead costs borne by central administration.
- Would not receive the full benefit of the Smithsonian Institution cachet.
- The appropriation process could become very politicized.

Recommendations

Governance

Part of the Smithsonian: After evaluating all the options and weighing the opinions of experts and grass roots opinion, as reflected in the Town Hall meetings, the Commission decided that the most efficient way for the Museum to develop and maintain itself as a comprehensive depository of African American history and culture is under the umbrella of the Smithsonian Institution.

A Creative Alliance: The ability of the Museum to concentrate on programmatic issues while receiving the support of the Smithsonian in areas like facilities management and administration will be critical in the Museum's ability to maintain itself as a viable institution. No less critical is the need for the Smithsonian and the Museum to develop new and creative ways of relating to one another that respect Smithsonian tradition and the uniqueness of the experience we are bringing to the Smithsonian. One of the pivotal mandates of the Museum is to relate to the African American experience and to tell a uniquely American story that has never been told on the Mall in all its depth and complexity. This cannot be done—and the necessary funds cannot be raised—if the Board

and staff do not reflect the African American community and if they do not have the authority to interpret the true African American experience, which is relevant not only to African Americans, but to all Americans.

Board of Trustees Composition

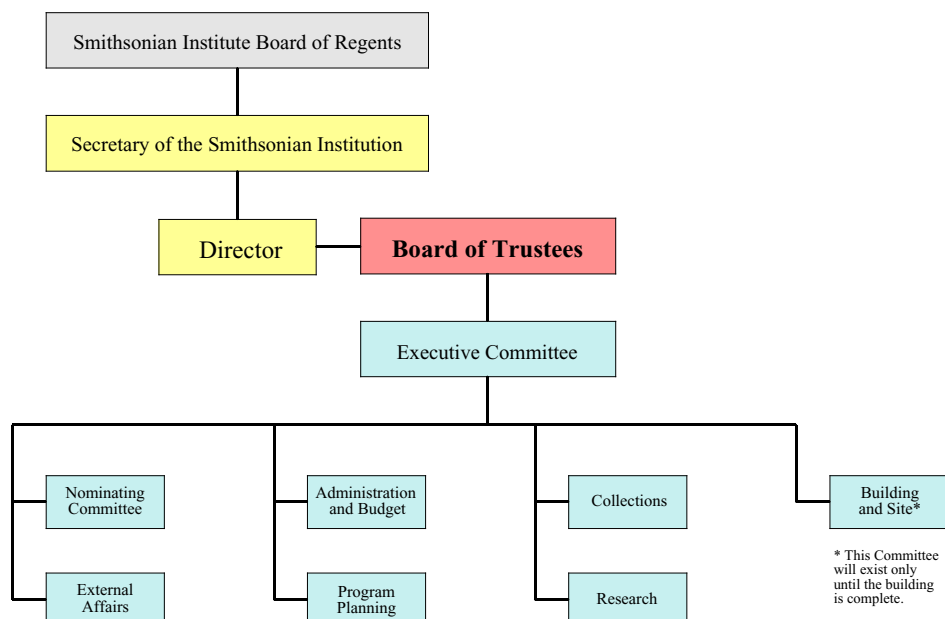
The Board's composition is similar to the composition of the National Museum of the American Indian. Its voting membership consists of:

- The Secretary of the Smithsonian Institution.
- Eight individuals appointed by the Board of Regents.
- Sixteen individuals appointed by Congress.
- At least thirteen individuals must be of African descent, excluding the Secretary.
- Board members should be individuals with strong resource-development, advocacy, business, academic, and museum credentials and should represent the geographic diversity commensurate with a national museum.

Its non-voting membership consists of:

- Two members of the House of Representatives, one appointed by the Minority Leader and one appointed by the Speaker of the House.
- Two members of the Senate, one appointed by the Majority Leader and one appointed by Minority Leader.

Board members will serve for three-year terms. In order to start the rotation of the board member terms, there should be three classes of Trustees divided by one-, two-, and three-year terms. There will be a two consecutive-term limit and a one-year absence before reappointment.



Board of Trustees Authority

The National Museum of African American History and Culture will operate under the authority of the Board of Trustees (subject to the general policies of the Board of Regents) and will:

- A. Make recommendations to the Board of Regents concerning the planning, design, and construction of the Museum.
- B. Advise and assist the Board of Regents on all matters relating to the administration, operation, maintenance, and preservation of the Museum.
- C. Recommend annual operating budgets for the Museum to the Board of Regents.
- D. Report annually to the Board of Regents on the acquisition, disposition, and display of objects relating to African American life, art, history, and culture.
- E. Adopt bylaws for the operation of the Board of Trustees.

The Board of Trustees shall have sole authority to:

- A. Set strategic direction for the Museum, in consultation with the Secretary, and conduct periodic review.
- B. Adopt by-laws for themselves and designate their own chair and officers from among themselves; report annually to the Board of Regents concerning the Museum's operations.
- C. Dispose of any part of the collections of the Museum, if the proceeds from the transaction are used for additions to the collections or endowment of the Museum; acquire objects and artifacts for the Museum; develop policy, including criteria with regard to research, evaluation, education, and method of display, for use of the collections of the Museum.
- D. Restore, preserve, and maintain the collections of the Museum, solicit funds for the Museum and determine their use, and approve expenditures from the endowment of the Museum for purposes related to the Museum.
- E. Retain access to major donors and to persons and institutions with a unique relationship to the African American community for the period of fundraising during the initial capital campaign through the construction of the Museum.
- F. Appoint the Director of the Museum in consultation with the Secretary of the Smithsonian Institution.
- G. Solicit, accept, hold, administer, and use gifts, bequests, and devises of services and property, both real and personal, for the purpose of aiding and facilitating the operation and maintenance of the Museum.

Standing Committees: The standing committees of the Board will be:

- Administration and Budget
- Building and Site Development (This committee will exist only until the building is complete.)
- Collections
- External Affairs
- Nominating
- Program Planning
- Research

Fundraising in the African American Community: Because of the unique historic status of African Americans and because of the national delay in authorizing an African American museum on the Mall, the Board will require for a specific period of time unrestricted access to major donors and to persons and institutions with a unique relationship to the African American community.

Appointment of the Director: The Board of Trustees appoints the Director of the Museum in consultation with the Secretary of the Smithsonian Institution. All the information we have gathered indicates that it is important for the Board to have a major voice in the management of the Museum. The ability to name and supervise the chief executive is critical to establishing a Museum that can create an environment and develop unique programs that have not been established before. This Museum requires an environment that is open to innovation and is not hampered by political controversy and unnecessary bureaucratic constraints.

Conclusion

The authority of this Board is designed to enhance its overall capabilities and fiduciary responsibility in order to insure the viability of this Museum. We believe this governance structure is not only important for the National Museum of African American History and Culture but also for the Smithsonian Institution and for future generations.



D. Legislative Outline

D. Legislative Outline

Congress asked the Commission to:

Based on the recommendations contained in the report, submit a legislative plan of action to create and construct the Museum.

The following draft legislative outline incorporates the findings of this report.

To establish the National Museum of African American History and Culture on the National Mall. *Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled.*

SECTION 1. SHORT TITLE

This Act may be cited as the “National Museum of African American History and Culture Act.”

SECTION 2. FINDINGS

Congress finds that:

- (1) In 1915, African American veterans of the Civil War inspired an effort to build a National Museum dedicated to African American history and culture in the nation’s capital. As long ago as 1920, experts at the Commission of Fine Arts concluded that the National Mall was the appropriate location for such a museum.
- (2) On March 4, 1929, Congress enacted Public Law 107, authorizing the construction of “a memorial building suitable for meeting of patriotic organizations, public ceremonial events, the exhibition of art and inventions, and placing statues and tablets . . . in the city of Washington, as a tribute to the Negro’s contribution to the achievements of America”;
- (3) There still exists no national museum on the National Mall devoted to the study of the African American experience;
- (4) There is a need for a national museum that can provide a national venue for all Americans to learn about the history and culture of African Americans and their contributions in every aspect of our national life;
- (5) There is a need for a National Museum of African American History and Culture to serve the interests and needs of diverse racial constituencies who share a commitment to a full and accurate telling of our country’s history as they prepare for our country’s future;
- (6) There is a need for a National Museum of African American History and Culture to be a national venue that can serve as an educational healing space to further racial reconciliation; and
- (7) There is a need for a National Museum of African American History and Culture dedicated to the collection, preservation, research, and exhibition of African American historical and cultural material reflecting the breadth and depth of experiences of individuals of African descent living in the United States and the relationship of African Americans to America and world society.

SECTION 3. DEFINITIONS

In this Act:

- (1) **BOARD OF REGENTS**—The term “Board of Regents” means the Board of Regents of the Smithsonian Institution.
- (2) **BOARD OF TRUSTEES**—The term “Board of Trustees” means the National Museum of African American History and Culture Board of Trustees established by Section 5.
- (3) **MUSEUM**—The term “Museum” means the National Museum of African American History and Culture established by Section 4.
- (4) **SECRETARY**—The term “Secretary” means the Secretary of the Smithsonian Institution.
- (5) **NATIONAL MALL** —The term “National Mall” means the National Mall (United States Government Reservations 3, 4, 5, and 6) in the District of Columbia.

SECTION 4. ESTABLISHMENT OF MUSEUM

- (a) **ESTABLISHMENT**—There is established within the Smithsonian Institution a museum to be known as the “National Museum of African American History and Culture.”
- (b) **PURPOSE**—The purpose of the Museum shall be to provide for:
 - (1) The collection, study, interpretation, and establishment of programs relating to African American life, art, history, and culture;
 - (2) The creation and maintenance of permanent and temporary exhibits documenting the history of slavery in America and the quest for freedom and justice;
 - (3) The collection and study of artifacts and documents relating to African American life, art, history, and culture;
 - (4) The establishment of programs in cooperation with other museums, historical societies, educational institutions, and other organizations;
 - (5) Collaboration between the Museum and other museums, historically Black colleges and universities, historical societies, educational institutions, and other organizations that promote the study or appreciation of African American life, art, history, or culture, including collaboration concerning:
 - (A) Development of cooperative programs and exhibitions;
 - (B) Identification, management, and care of collections; and
 - (C) Training of museum professionals; and
 - (6) Leadership and commitment to historical accuracy in the study, education, and exhibition of African American life, art, history, and culture.

SECTION 5. GOVERNANCE AND BOARD OF TRUSTEES

- (a) **ESTABLISHMENT**—There is established a Board of Trustees to be known as the “National Museum of African American History and Culture Board of Trustees.”
- (b) **DUTIES**

(1) IN GENERAL—The Board of Trustees shall:

- (A) Make recommendations to the Board of Regents concerning the planning, design, and construction of the Museum;
- (B) Advise and assist the Board of Regents on all matters relating the administration, operation, maintenance, and preservation of the Museum;
- (C) Recommend annual operating budgets for the Museum to the Board of Regents;
- (D) Report annually to the Board of Regents on the acquisition, disposition, and display of objects relating to African American life, art, history, and culture; and
- (E) Adopt bylaws for the operation of the Board of Trustees.

(2) PRINCIPAL RESPONSIBILITIES—The Board of Trustees shall have sole authority to:

- (A) Set strategic direction for the Museum, in consultation with the Secretary, and conduct periodic review;
- (B) Adopt by-laws for themselves and designate their own chair and officers from among themselves; and report annually to the Board of Regents concerning the Museum's operations;
- (C) Dispose of any part of the collections of the Museum, if the proceeds from the transaction are used for additions to the collections or endowment of the Museum; acquire objects and artifacts for the Museum; develop policy, including criteria with regard to research, evaluation, education, and method of display, for use of the collections of the Museum;
- (D) Restore, preserve, and maintain the collections of the Museum, solicit funds for the Museum and determine their use, and approve expenditures from the endowment of the Museum for purposes related to the Museum;
- (E) Retain access to major donors and to persons and institutions with a unique relationship to the African American community for the period of fundraising during the initial capital campaign through the construction of the Museum;
- (F) Appoint the Director of the Museum in consultation with the Secretary of the Smithsonian Institution; and
- (G) Solicit, accept, hold, administer, and use gifts, bequests, and devises of services and property, both real and personal, for the purpose of aiding and facilitating the operation and maintenance of the Museum. Property may be accepted pursuant to this section, and the property and the proceeds thereof used nearly as possible in accordance with the terms of the gift, bequest, or devise donating such property. Funds donated to and accepted by the Museum pursuant to this section or otherwise received or generated by the Museum are not to be regarded as appropriated funds and are not subject

to any requirements or restrictions applicable to appropriated funds. For the purposes of federal income, estate, and gift taxes, property accepted under this section shall be considered as a gift, bequest, or devise to the United States.

(c) COMPOSITION AND APPOINTMENT

(1) IN GENERAL—The initial Board of Trustees shall be composed of:

- (A) Twenty-five voting members; and
- (B) Four honorary nonvoting members.

(2) VOTING MEMBERS—The Board of Trustees shall include the following voting members:

- (A) The Secretary of the Smithsonian Institution;
- (B) Eight individuals appointed by the Board of Regents; and
- (C) Sixteen individuals appointed in the following way:
 - (i) The Speaker of the House of Representatives and Senate Majority Leader shall each appoint five voting members.
 - (ii) The House Minority Leader and Senate Minority Leader shall each appoint three voting members.

(D) Qualifications

- (i) At least thirteen of the voting members must be of African descent excluding the Secretary.
- (ii) These appointees shall represent the geographic diversity commensurate with a national museum.
- (iii) These appointees should be skillful in advocacy and resource development on behalf of the Museum.

(3) NONVOTING MEMBERS—The Board of Trustees shall include the following honorary nonvoting members:

- (A) Two Members of the House of Representatives (who may include a Delegate or Resident Commissioner to Congress), of whom one Member shall be appointed by the Speaker of the House and one Member shall be appointed by the Minority Leader.
- (B) Two Members of the Senate, of whom one Member shall be appointed by the Majority Leader and one Member shall be appointed by the Minority Leader.

(4) INITIAL APPOINTMENTS—The respective appointing authorities shall make initial appointments to the Board of Trustees not later than 180 days after the date of enactment of this Act.

(d) TERMS

(1) IN GENERAL—Except as provided in this subsection, each appointed member of the Board of Trustees shall be appointed for a term of three years.

(2) INITIAL APPOINTEES—As designated at the time of initial appointment, of the voting members first appointed:

- (A) The Smithsonian Board of Regents appointees will have three Trustees with one-year terms, three Trustees with two-year terms, and two Trustees with three-year terms; and
 - (B) The remaining appointees will be five Trustees with one-year terms, five Trustees with two-year terms, and six Trustees with three-year terms.
- (3) A Nominating Committee will be developed to fill Board of Trustee vacancies as their terms expire.
 - (A) The Board of Regents appointees will be filled by candidates suggested by the Nominating Committee and appointed by the Board of Regents.
 - (B) The sixteen members appointed as described above will be filled by individuals nominated by the Nominating Committee and appointed by the Board of Regents.
 - (C) Each of these appointments will serve three-year terms.
- (4) REAPPOINTMENT— There will be a two-consecutive-term limit and a one-year absence before reappointment.
- (5) MEMBERS OF CONGRESS—If a member appointed to the Board of Trustees ceases to hold the office that qualified the member for appointment, that member shall cease to be a member of the Board of Trustees.
- (6) VACANCIES
 - (A) IN GENERAL—A vacancy on the Board of Trustees:
 - (i) Shall not affect the powers of the Board of Trustees; and
 - (ii) Shall be filled in the same manner as the original appointment was made.
 - (B) TERM—Any member of the Board of Trustees appointed to fill a vacancy occurring before the expiration of the term for which the member's predecessor was appointed shall be appointed for the remainder of that term.
- (e) COMPENSATION
 - (1) IN GENERAL—Except as provided in paragraph (2), a member of the Board of Trustees shall serve without pay.
 - (2) TRAVEL EXPENSES—A member of the Board of Trustees shall be allowed travel expenses, including per diem in lieu of subsistence, at rates authorized for an employee of an agency under Subchapter I of Chapter 57 of Title 5, United States Code, while away from the home or regular place of business of the member in the performance of the duties of the Board of Trustees.
- (f) CHAIRPERSON—The Board of Trustees shall elect a chairperson by a majority vote of the voting members of the Board of Trustees.
- (g) MEETINGS
 - (1) IN GENERAL—The Board of Trustees shall meet at the call of the chairperson or on the written request of a majority of the voting members of the Board of Trustees, but not fewer than twice each year.
 - (2) INITIAL MEETINGS—During the one-year period beginning on the date of the first meeting of the Board of Trustees, the Board of Trustees shall meet not fewer than four times for the purpose of carrying out the duties of the Board of

Trustees under this Act, including recommending a plan and design for the Museum.

(h) **VOLUNTARY SERVICES**—Notwithstanding Section 1342 of Title 31, United States Code, the chairperson of the Board of Trustees may accept for the Board of Trustees voluntary services provided by a member of the Board of Trustees.

SECTION 6. DIRECTOR AND STAFF OF THE MUSEUM

(a) DIRECTOR

(1) **IN GENERAL**—The Museum shall have a Director who shall be appointed by the Board of Trustees, in consultation with the Secretary.

(2) **DUTIES**—The Director shall be the chief executive officer of the Museum subject to the policies of the Board of Regents and the Board of Trustees.

(b) **STAFF**—The Director may appoint additional employees to serve under the Director, without regard to the provisions of Title 5, United States Code, governing appointments in the competitive service.

(c) **PAY**—The Director and two employees appointed under subsection (b) may be paid without regard to the provisions of Chapter 51 and Subchapter III of Chapter 53 of Title 5, United States Code, relating to classification of positions and General Schedule pay rates.

SECTION 7. BUILDING FOR THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

(a) IN GENERAL

(1) **LOCATION**—The Architect of the Capitol, in consultation with the Board of Trustees, the Board of Regents, and the Congressional Award Board, may plan, design, and construct a building and grounds for the Museum, which shall be located in an appropriate portion of the parcel of approximately five acres of land located on the Capitol Grounds and bounded by Constitution Avenue, Pennsylvania Avenue, and 1st and 3rd Streets, Northwest.

(2) Public Law 107-68 is amended as follows:

(i) Strike section (a) in its entirety and insert in lieu thereof “An appropriate portion of the parcel of approximately five acres of land located on the Capitol Grounds and described in subsection (b), as designated by the Architect of the Capitol, in consultation with the Board of Trustees of the National Museum of African American History and Culture, the Board of Regents of the Smithsonian, and the Congressional Award Board, shall be known and designated as the Congressional Award Youth Park.

(ii) In section (b)(2) strike “to the curbs of the streets described in paragraph (1)” and insert in lieu thereof “to boundaries established by the Architect of the Capitol in accordance with paragraph (a).”

(3) **CONSIDERATION**—The Architect of the Capitol and the Board of Regents shall take into consideration the recommendations of the

Board of Trustees concerning the planning, design, and construction of the Museum.

- (i) Due to the unique and historically sensitive nature of the project, the Architect of the Capitol and the Board of Trustees shall develop a program to ensure, to the maximum extent permitted by law, that African American architects and contractors have a central role in the design and construction of the Museum building and grounds.
- (b) **COST SHARING**—The Board of Regents shall pay:
 - (1) 75% of the costs of carrying out this section from federal funds; and
 - (2) 25% of the costs of carrying out this section from non-federal sources.
- (c) **INAPPLICABILITY OF COMMEMORATIVE WORKS ACT**—Any building to house this Museum, including any additional facilities for the Museum, is not a commemorative work for the purposes of the Commemorative Works Act (40 U.S.C. 1001 et seq.)
- (d) **AUTHORIZATION OF APPROPRIATIONS**—There are authorized to be such sums as are necessary to carry out this section. Notwithstanding any other provision of law, funds appropriated to this Museum may be used to pay for the costs of fundraising.

SECTION 8. ANNUAL REPORT TO CONGRESS

The Board of Regents shall submit to Congress an annual report that:

- (a) Provides a detailed description of all activities of the Board of Trustees and the Board of Regents relating to the Museum;
- (b) Includes a progress report and detailed plan, with an estimated time of completion for each stage of the plan, concerning the planning, design, and construction of the Museum;
- (c) Recommends an annual budget for the Board of Trustees and the Museum; and
- (d) Identifies the future needs of the Museum.

SECTION 9. CONGRESSIONAL BUDGET ACT COMPLIANCE

Authority under this Act to enter into contracts or to make payments shall be effective in any fiscal year only to the extent provided in advance in an appropriations Act, except as provided under section 12(b).

SECTION 10. AUTHORIZATION OF APPROPRIATIONS

- (a) **IN GENERAL**—There are authorized to be appropriated to the Smithsonian Institution to carry out this Act, other than sections 7(b) and 8:
 - (1) \$45 million for fiscal year 2004; and
 - (2) Such sums as are necessary for each fiscal year thereafter.
- (b) **AVAILABILITY**—Amounts made available under subsection (a) shall remain available until expended. Notwithstanding any other provision of law, funds appropriated to this Museum may be used to pay for the costs of fundraising.