Oregon Museum of Popular Culture
Feasibility Study

7/31/2014
Oregon Pop Culture Museum Feasibility Study

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Oregon Pop Culture Museum Feasibility Study

I. Executive Summary

Overview

In May 2014, Owen Richards Architects (ORA) and Marketek were engaged by Clackamas County to prepare a feasibility study to determine whether it is technically and financially feasible to develop a Pop Culture Museum in Clackamas County. The study is the first and most critical step in evaluating this opportunity for the County and region.

Reviews and interviews with a wide range of stakeholders and market sources demonstrated very strong interest and support for the project, with broad recognition of potential benefits to the county and the entire region. The museum has strong potential to become a major attraction and tourist destination, an innovative education center, and a catalyst for economic development.
Oregon Pop Culture Museum Feasibility Study

Museum Concept

The Oregon Museum of Pop Culture is envisioned as an innovative learning center focused on exploring American and world culture through the engaging lens of comics, toys, films, and digital media. By presenting the continuing evolution of these popular 'mass-media' art forms, OR-Pop will offer a highly interactive venue for families and individuals alike to discover how popular arts and entertainment are vital catalysts for cultural innovation and evolution.

The project will significantly diversify the Portland region’s cultural offerings, providing a dynamic new destination outside the downtown core but within easy access by mass transit and car, with strong appeal to metropolitan residents as well as out of town visitors.

![Concept Study – View of Museum and Public Plaza from Adjoining Park](image)

Market Analysis

Pop Culture museums, Comic Cons and related attractions are a significant and fast growing part of our cultural landscape, and the Portland area has a vibrant pop culture scene with a growing national reputation. The Portland region has made a name for itself as Comic Book City, based in large part on Dark Horse Comics, the third largest comics publisher in the U.S. The Portland area has also gained notoriety for a the large and growing creative class in artistic and design fields, who contribute to the ‘alternative’ demographic that feeds pop culture entertainment.

The Oregon Pop Culture Museum will appeal to a wide range of potential visitors, most notably families, millennials, tourists, and convention-goers. The museum is anticipated to be 50% local, 40% out-of-town visitors and 10% destination visitors coming to special events, presentations and conventions in the Portland area.

Section I – Executive Summary
Oregon Pop Culture Museum Feasibility Study

Building Requirements

The museum is proposed to be centered around three key educational/exhibit elements: permanent exhibits focused on the evolution of pop culture; changing exhibits featuring current Oregon pop culture and traveling exhibits from around the world; and theatre/education spaces for lectures, educational programs, film screenings, performances and special events. Other key spaces will include lobbies, café and gift shops with engaging indoor-outdoor public spaces. The optimal facility size is projected to be 21,000 sf, with a more modest alternative of 11,000 sf identified for further evaluation as the project proceeds.

Downtown Milwaukie has been identified as the optimal museum location, building on Dark Horse Comics current presence and creating synergy with the planned light rail and South Main Street developments. The proposed location provides enhanced public access, with the Museum creating an ideal centerpiece and catalyst for the planned urban developments.

Funding Analysis and Implementation

Development of the appropriate funding and operational model will be the most critical next step for the museum. Given the museum’s educational and cultural focus, it is anticipated that a non-profit structure will be most beneficial both for securing funds and to support continuing operations. The Funding Analysis section of this report provides information regarding legal and funding models, potential sample grants, and a potential revenue model.

As the next step in moving the project forward, it is recommended that a committee comprised of principal interested parties be formed to evaluate the funding and operational model alternatives and develop an action plan for implementation. Once the appropriate funding and operational model is established, a legal entity can be formed with the responsibility to plan, secure funding, construct, and operate the facility.
Oregon Pop Culture Museum Feasibility Study

II. Museum Concept

1.0 Concept for the Museum

The Oregon Museum of Pop Culture is envisioned as an innovative learning center focused on exploring American and World culture through the engaging lens of comics, toys, films, and digital media. By presenting the continuing evolution of these popular 'mass-media' art forms, OR-Pop will offer a highly interactive venue for families and individuals alike to discover how popular arts and entertainment are vital catalysts for cultural innovation and evolution. Using Oregon's extensive contributions to American pop culture as a prism in presenting the broader national and international story, OR-Pop is conceived as the first American museum of pop culture with truly global reach.

OR-Pop will significantly diversify the Portland region's cultural offerings, providing a dynamic new destination outside the Portland downtown core but within easy access by mass transit and car, with strong appeal to metropolitan residents as well as out of town visitors.

2.0 Core Values

- **Active Outreach and Universal Access**
  Optimize engagement with diverse local communities as well as visitors from beyond the Portland area. Develop exhibits and programming which appeal to novices as well as geeks.

- **Educational Focus & Partnerships with Allied Educational and Cultural Organizations**
  Potential key partners: Portland State University, Oregon Film, Portland Art Museum, and other educational and cultural organizations to be determined.

- **Collaborative Synergy with Allied Creative Groups**
  Build on Dark Horse's strong connections in comics, film, and allied fields, and capitalize on Portland's growing position as a major hub of comic book art.

- **Optimize Community Benefits**
  Foster positive cultural, environmental, and commercial impacts within Clackamas County and the surrounding communities.

- **Environmental, Social and Economic Sustainability**
  Develop programming, special events, and business synergies which assure that the museum is sustainable environmentally, socially and economically, founded on a self-sustaining operational model which can evolve to meet new challenges and opportunities.
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3.0 Museum Components

The museum is proposed to be organized around three key exhibition/educational components, each presenting artifacts, interactive exhibits, and educational programming in unexpected and meaningful ways:

- **Permanent Exhibit: Evolution of Pop Culture**
  This anchor exhibit will present the evolution of pop culture from early twentieth century to the present day, from the evolution of the 'funny pages', comic books, animated cartoons, and mass-market toys, to contemporary innovations in graphic novels, computer-generated film-making, and digital gaming. Immersive/interactive exhibits will demonstrate how these mass-market art forms have reflected and often led the way in the development of America's evolving self-image and cultural values. This exhibit is envisioned as primarily permanent, using Dark Horse's extensive collection of iconic artifacts as the foundation, supplemented by additional exhibits from a wide range of collaborating contributors.

- **Changing Exhibits: Contemporary Pop Culture**
  This flexible exhibit space will present a wide range of changing exhibits, from current Oregon pop culture features, to traveling exhibits from around the world. The space should also be configured to enable use as a multi-use events space, ideally with capability of natural light and connection to the outdoors. The Changing Exhibits offer an ideal opportunity to explore diverse perspectives and learning opportunities.

- **Theater / Education Spaces**
  A multi-use theater with at least 200 seating capacity is proposed as the primary venue for lectures, educational programming, film screenings, performances and special events. Ideally the theater would be a black box space with retractable seating to allow for maximum flexibility, including special events such as dinners and other public gatherings requiring a flat-floor space. As a lower-cost alternative, it may be appropriate to consider partnering with the nearby historic Milwaukie Theater or other venues to provide public assembly space. Additional dedicated education spaces may be warranted pending further development of the proposed educational partnerships and programming.

Additional key facility components are proposed to include:

- **Arrival Lobby**
  An active, light-filled space with strong street presence, ideally with direct inter-connectivity to an adjoining outdoor public plaza. The lobby should be tall (20 ft+) to accommodate several iconic large exhibits, notably the "Alien Queen" currently in Dark Horse's collection. Ticketing, Orientation, Restrooms and Coat Check will directly adjoin the lobby.

- **Retail/Gift Shop**
  Adjoining the Arrival Gallery/Lobby; appropriate size & commercial success of this space will be fundamental to museum's financial sustainability.
Oregon Pop Culture Museum Feasibility Study

- **Offices, Curatorial, and Support Spaces**
  The extent of these spaces on site is anticipated to be relatively minimal, since it is expected that some or all of these could be located nearby in existing space or even provided by Dark Horse or other collaborating partners, depending on the selected operational model.

- **Café/ Events Space**
  This would be a desirable component either operated by the museum or by an allied vendor. This could be outside the base building scope depending on co-development opportunities.

## 4.0 Educational Opportunities and Partnerships

The potential educational opportunities and partnerships for the Pop Culture Museum are very significant, including the following key areas of opportunity:

- **Primary and Secondary Education**
  The museum would be a very popular field-trip destination among primary and secondary schools in the region, with strong learning opportunities to actively engage students through popular culture subjects they are already familiar with and even passionate about. Dark Horse Comics currently receives frequent inquiries about tours of their existing facilities even though tours are no longer offered, so an actively promoted education and tour program could be very popular. The Milwaukie Academy for the Arts, located several blocks from the proposed museum site, already has a record of collaborating with Dark Horse to create educational programming centered on popular culture themes.

- **Higher Education**
  Popular Culture Studies is among the most rapidly developing areas of academic study internationally, with studies related to film-making, digital media, and graphic arts being among the most popular new curricular areas. Portland State University and other higher education institutions are prime candidates for partnership, with a wide range of partnership opportunities, from on-site instruction and lectures to scholarly research.

- **Continuing Education**
  An active lecture series and on-site workshops are among the key continuing education opportunities. There is very high interest in lectures by popular culture figures within the film, cartoon and related fields. Additional opportunities would include special events scheduled to coincide with comic con and other popular culture conventions within the Portland region.
5.0 Precedents

Popular Culture Museums are a relatively recent phenomenon at the leading edge of the current movement in re-imagining the role of museums in contemporary culture. Although there is no single existing museum which directly reflects the proposed scope of the Oregon Pop Culture Museum, there are many relevant examples in the U.S., Europe and Asia which demonstrate the strong appeal and transformative potential of these venues to create vibrant new cultural focal points with broad community benefits. The following images present key relevant precedents as points of inspiration and further research.
Oregon Pop Culture Museum Feasibility Study

Precedent Images

Belgian Comic Strip Center - Brussels
Musée de la bande dessinée - Angoulême, France

Museum of the Moving Image - Queens, NY
Cartoon Art Museum - San Francisco

ToonSeum - Pittsburgh, PA
SIFF Film Center, Seattle
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Precedent Images

Musée de la bande dessinée - Angoulême, France
The Cartoon Museum - London, UK

Shanghai Film Museum
Musée de la bande dessinée - Angoulême, France
III. Market Analysis

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Introduction and Purpose

The market analysis component of the Pop Culture Museum Feasibility Study is to explore potential market support for such a venue in Milwaukie and assess the current relevant marketplace offerings related to the proposed museum components.

The research included: over a dozen interviews with individuals representing elements of the pop culture industry within Portland/Oregon (e.g., comics, film), target market demographics, case study research of established pop culture museums in the U.S., a focus group of prospective pop culture museum attendees in downtown Milwaukie and a literature search of museum best practices for organizing, marketing and funding. This feasibility study chapter of the larger report includes: 1. Pop Culture Industry overview, 2. Target Markets, 3. Case Studies, 4. Location Analysis, 5. Marketing and 6. Interviewees and Sources.

1.0 Pop Culture Industry

What is Pop Culture?
Pop culture is the entirety of ideas, perspectives, attitudes, memes, images and other phenomena that are within the mainstream of a given culture. Heavily influenced by mass media, this collection of ideas permeates the everyday lives of society.

*Pop culture includes the icons and artifacts that are the backdrop of our lives.*
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Museum Niches in Pop Culture
Throughout the U.S., nearly a dozen museums refer to themselves as pop culture attractions. Among the most prominent are:

- **Geppi’s Museum** focuses on pop culture in comics, movies, TV, and toy memorabilia.
- **Toonseum** is a small-scale museum that exhibits comic and cartoon arts.
- **Cartoon Art Museum** showcases editorial cartoons to comic books, graphic novels to anime, and Sunday funnies to Saturday morning cartoons.
- **South Austin Popular Culture Center** collects and exhibits vintage posters and live music ephemera from the 1960’s through today.
- **Arizona Pop Culture Museum** includes a broad mix of pop culture, but the strongest anchor is around Science Fiction books, movies, and comics.
- **EMP Museum** is dedicated to the rock and roll culture in music.

Comic Cons

Comic Cons are a large and fast growing part of the pop culture marketplace. Originally showcasing comic books and science fiction/fantasy related film, television, and similar popular arts, the conventions now include a larger range of pop culture and entertainment elements across virtually all genres, including horror, animation, anime, manga, toys, collectible card games, video games, web-comics, and fantasy novels. Con audiences are typically 60% male, 40% female in the 18-35 age range.

These conventions draw a large, predominately regional fan base, and have grown rapidly in size. Vendors and advertisers vie to outdo each other in marketing stunts while retailers and manufacturers use the conventions to see what the fan base is buzzing about.

The last two years have seen a surge in comic con growth, with several now drawing in excess of 50,000 people. While the San Diego Comic Con remains the largest, followed by the New York Comic Con, newer shows in Phoenix, Denver, and Seattle have all experienced explosive growth.
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growth. Seattle’s Emerald City Con attracted 2,500 fans its first year in 2003; a decade later, the con brings in over 60,000 attendees.

Portland’s Pop Culture Scene

Within the pop culture sector, Portland has made a name for itself as being Comic Book City. This recognition is based in large part on Dark Horse Comics, the third largest comics publisher in the U.S., known for such titles as Star Wars, Buffy and Hellboy. Many attribute Portland’s pop culture magnetism in the early 1990s to Dark Horse’s success and diversification to film. Portland has also gained notoriety for a the large and growing creative class in artistic and design fields, who contribute to the ‘alternative’ demographic that feeds pop culture entertainment.

Among the unique pop culture-related assets in the Portland region are over a dozen annual events focused on pop culture niches depicted in the table below. In Portland, Rose City Comic Con and Wizard World Portland Comic Con are the two major cons. In the Rose City Con’s first year (2012) it brought 1,400 fans and this year is expecting to draw over 16,000.

Other pop culture assets in the larger Portland and Oregon region include the TV series Grimm and Portlandia and films like the Goonies and the Shining. Portland is also known for a having a cult following of science fiction and related shows, like the Walking Dead, where local bars and theatres host viewing parties with cheap drink specials.

Major Portland Events In Pop Culture

<table>
<thead>
<tr>
<th>Jan</th>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Wizard World Comic Con</td>
<td>-Portland International Film Festival</td>
<td>-Line Work NW (small press comics festival)</td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>May</th>
<th>June</th>
<th>July</th>
<th>Aug</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-NW Pinball and Arcade Show</td>
<td>-Portland Geek Council Olympathon</td>
<td>-Kumoricon Anime Con</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sept</th>
<th>Oct</th>
<th>Nov</th>
<th>Dec</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Rose City Comic Con</td>
<td>-Portland Retro Gaming Expo</td>
<td>-Oregon Independent Film Festival</td>
<td></td>
</tr>
</tbody>
</table>

Section III – Market Analysis
2.0 Target Markets

Based on case study interviews of U.S. pop culture museums as well as interviews with Dark Horse Comics representatives and others representing the pop culture industry, the consultant team estimates that the audience for a Portland region/Milwaukie museum will be 50% local, 40% out-of-town visitors and 10% destination visitors coming to special events, presentations and conventions at the museum or elsewhere in the Portland area. These groups are generally described below with more detailed market information following.

1. **Local market: 50%**
   - General population with sub-group focus on Portland comic/pop culture enthusiast, school clubs and the local creative class. There is also a large opportunity to target local Millennials and young hip families with alternative and pop culture interests, as these are already a large piece of Milwaukie foot traffic
     - Portland creative class has grown about 8% in the last 5 years
     - Downtown Milwaukie events such as First Friday and the Farmers Market have steady growth and bring in Portland metro residents

2. **Visitor Market: 40%**
   - Portland visitors are 40% family and friends to existing residents. The typical Portland tourist is well-educated, well-travelled, higher income, and generally from the regional driver markets (Seattle, San Francisco, Bend, Eugene, Los Angeles).
     - Visitor tourism spending in Portland is up and growing consistently.

3. **Pop Culture Conventioneers: 10%**
   - Visitors to Portland for specific pop culture conventions during seasonal fluxes generally draw an age range between 18-34, though Portland tends to have a particularly stronger family audience for the larger cons.
   - Cons are 60:40 male to female ratio, and these crowds have strong buying power, are internet and social media savvy, content focused and generally excited to be a part of the conversation about what’s trending.
     - One exception: Comic trade shows and expos tend to be a slightly older crowd with larger buying power and are mostly male.

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**Figure 1, Projected Visitor Breakdown**

- Local Market: 50%
- Visitor Market: 40%
- Pop Culture Conventioneers: 10%
Local Market
The local market for the museum will emanate from the Portland Metropolitan Statistical Area (MSA). Key demographic variables including total population, income and age distribution and educational attainment are highlighted below for Portland and Oregon. The 20-44 year old age group represents over a third of Portland MSA and Oregon residents. This group, 35.4% in the Portland MSA and 33.2% in Oregon, includes a strong creative class with alternative interests, and will be important to target in museum programming.

<table>
<thead>
<tr>
<th>Demographic Indicator</th>
<th>Portland MSA¹</th>
<th>State of Oregon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2013</td>
<td>2,279,924</td>
<td>3,905,717</td>
</tr>
<tr>
<td>2018 (forecast)</td>
<td>2,394,607</td>
<td>4,046,992</td>
</tr>
<tr>
<td>Average Household Size (2013)</td>
<td>2.52</td>
<td>2.46</td>
</tr>
<tr>
<td>Households by Income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less than $15,000</td>
<td>11.9%</td>
<td>13.7%</td>
</tr>
<tr>
<td>$15,000 - $24,999</td>
<td>9.5%</td>
<td>11.6%</td>
</tr>
<tr>
<td>$25,000 - $34,999</td>
<td>10.2%</td>
<td>11.3%</td>
</tr>
<tr>
<td>$35,000 - $49,999</td>
<td>14.2%</td>
<td>15.0%</td>
</tr>
<tr>
<td>$50,000 - $74,999</td>
<td>19.4%</td>
<td>19.8%</td>
</tr>
<tr>
<td>$75,000 - $99,999</td>
<td>12.5%</td>
<td>11.5%</td>
</tr>
<tr>
<td>$100,000 - $149,999</td>
<td>13.9%</td>
<td>10.9%</td>
</tr>
<tr>
<td>$150,000 - $199,999</td>
<td>4.6%</td>
<td>3.4%</td>
</tr>
<tr>
<td>$200,000 and above</td>
<td>3.9%</td>
<td>2.9%</td>
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<tr>
<td>Median Household Income</td>
<td>$53,931</td>
<td>$47,951</td>
</tr>
<tr>
<td>Population by Age</td>
<td></td>
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<tr>
<td>0 – 9</td>
<td>12.7%</td>
<td>12%</td>
</tr>
<tr>
<td>10 – 14</td>
<td>6.5%</td>
<td>6.2%</td>
</tr>
<tr>
<td>15 – 19</td>
<td>6.3%</td>
<td>6.4%</td>
</tr>
<tr>
<td>20 – 24</td>
<td>6.6%</td>
<td>6.9%</td>
</tr>
<tr>
<td>25 – 34</td>
<td>14.7%</td>
<td>13.6%</td>
</tr>
<tr>
<td>35 – 44</td>
<td>14.1%</td>
<td>12.7%</td>
</tr>
<tr>
<td>45 – 54</td>
<td>13.8%</td>
<td>13.3%</td>
</tr>
<tr>
<td>55 – 64</td>
<td>12.8%</td>
<td>13.8%</td>
</tr>
<tr>
<td>65 – 74</td>
<td>7.3%</td>
<td>8.6%</td>
</tr>
<tr>
<td>75 – 84</td>
<td>3.4%</td>
<td>4.3%</td>
</tr>
<tr>
<td>85 and over</td>
<td>1.8%</td>
<td>2.1%</td>
</tr>
<tr>
<td>Median Age (Years)</td>
<td>37.3</td>
<td>38.9</td>
</tr>
<tr>
<td>Educational Attainment (2013)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No High School Degree</td>
<td>9.8%</td>
<td>11%</td>
</tr>
<tr>
<td>High School Degree</td>
<td>22.5%</td>
<td>25.2%</td>
</tr>
<tr>
<td>Associate Degree</td>
<td>8.0%</td>
<td>8.1%</td>
</tr>
<tr>
<td>Four Year Degree or More</td>
<td>33.9%</td>
<td>29.1%</td>
</tr>
</tbody>
</table>

Source: ESRI Business Analyst Online

Visitor Market

- In 2013, the Portland metro area hosted **8.4 million visitors**, who generated **$4.2 billion in direct spending**.
- Area travelers generated **$191.2 million** in tax revenues. Of that total, **$95.7 million** was local tax revenue. The travel industry supports **30,300 jobs** in the Portland area, generating **$925 million** in employment earnings. *Source: Dean Runyan Associates*
- Table 2 below provides an overview of overnight visitors to the Portland market. Note that the majority are Oregon-based, female and youthful. **Fifty-eight percent (58%) are between 18 and 34 years**—a prime demographic for pop culture venues.

<table>
<thead>
<tr>
<th>Demographic Indicator</th>
<th>% of Overnight Marketable-Trip Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visitor Gender</strong></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>44%</td>
</tr>
<tr>
<td>Female</td>
<td>56%</td>
</tr>
<tr>
<td><strong>Visitor Age</strong></td>
<td></td>
</tr>
<tr>
<td>18 – 24</td>
<td>21%</td>
</tr>
<tr>
<td>25 – 34</td>
<td>37%</td>
</tr>
<tr>
<td>46 – 64</td>
<td>31%</td>
</tr>
<tr>
<td>65 and over</td>
<td>11%</td>
</tr>
<tr>
<td><strong>State of Origin</strong></td>
<td></td>
</tr>
<tr>
<td>Oregon</td>
<td>36%</td>
</tr>
<tr>
<td>Washington</td>
<td>32%</td>
</tr>
<tr>
<td>California</td>
<td>9%</td>
</tr>
<tr>
<td>Idaho</td>
<td>4%</td>
</tr>
<tr>
<td>Montana</td>
<td>2%</td>
</tr>
<tr>
<td>Arizona</td>
<td>2%</td>
</tr>
<tr>
<td><strong>Visitor Income</strong></td>
<td></td>
</tr>
<tr>
<td>Under $25,000</td>
<td>13%</td>
</tr>
<tr>
<td>$25,000 – $49,999</td>
<td>21%</td>
</tr>
<tr>
<td>$50,000 – $74,999</td>
<td>25%</td>
</tr>
<tr>
<td>$75,000 – $99,999</td>
<td>17%</td>
</tr>
<tr>
<td>$100,000 – $149,999</td>
<td>20%</td>
</tr>
<tr>
<td>$150,000 and more</td>
<td>6%</td>
</tr>
<tr>
<td><strong>Visitor Education</strong></td>
<td></td>
</tr>
<tr>
<td>High School or Less</td>
<td>13%</td>
</tr>
<tr>
<td>Some College</td>
<td>31%</td>
</tr>
<tr>
<td>College Graduate</td>
<td>39%</td>
</tr>
<tr>
<td>Post-Graduate</td>
<td>15%</td>
</tr>
</tbody>
</table>

*Source: Longwoods Travel USA, Travel Portland Study 2011*
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3.0 Case Studies – Marketing and Operations

The consultant team conducted five case studies of U.S. pop culture museums to glean information about their size, focus, marketing and operations. Of the museums looked at, four are non-profit and one is for-profit. All financial information obtained in this section is from IRS 990 forms. Operations and marketing information is from the Toonseum Carnegie-Mellon study as well as online sources. The museums studied include:

1. Charles Schulz Museum
2. Cartoon Art Museum
3. Geppi’s Entertainment Museum
4. Toonseum
5. South Austin Pop Culture Museum
Oregon Pop Culture Museum Feasibility Study

Charles Schulz Museum (Santa Rosa, California)

Size and Focus: 27,000 sq. ft. building (including 6,000 sq. ft. gallery space, research center, education room, and 100 seat theatre); exclusively Charles Schulz cartoons

Programming
- Three rotating galleries that change shows about nine times a year
- Friday night film screenings for adults
- Guest speakers though they don’t regularly attract a large audience
- Collaborates with many partner organizations like Girl Scouts, Boy Scouts and the Cartoon Art Museum

Organization
Staff
- 15 staff members

Board
- Nine-member board is aimed to include individuals that had some personal relationship to Mr. Schulz
- Committees: executive, personnel, marketing, finance, collections, exhibit, program and membership

Membership
- Has individual and corporate membership programs with approximately 1,800-2,000 members total
- The majority of members join because they want to support Schulz’s legacy

Marketing
- About 25% of their visitors comes from the Bay Area, 41% from the greater San Francisco area
- Their most successful investment has been in rack cards left at hotel information desks
- The marketing budget is strictly split between education, exhibits, and general marketing

Financials
Non-profit status

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and Grants Total</td>
<td>Salaries and Employee Benefit/Compensations</td>
</tr>
<tr>
<td></td>
<td>$2,961,741</td>
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<tr>
<td>Membership Dues</td>
<td>$1,168,551</td>
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<tr>
<td>All other gifts, grants, and</td>
<td>$257,327</td>
</tr>
<tr>
<td>contributions</td>
<td></td>
</tr>
<tr>
<td>Program Service Revenue (Admission)</td>
<td>$2,704,414</td>
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<tr>
<td>Travelling Exhibits</td>
<td>$944,550</td>
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<tr>
<td>Admission</td>
<td>$458,623</td>
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<tr>
<td>Other Revenue</td>
<td>$368,003</td>
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<tr>
<td>Investment Income</td>
<td>$117,924</td>
</tr>
<tr>
<td>Other Revenue Total</td>
<td>$117,924</td>
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<td>Total Revenue</td>
<td>$5,485,862</td>
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<table>
<thead>
<tr>
<th></th>
<th>Total Fundraising Expenses</th>
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<tbody>
<tr>
<td>Total Expenses</td>
<td>$0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Expenses (repairs, occupancy, maintenance, speakers, etc.)</th>
<th>Total Expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>$1,455,248</td>
<td>$2,623,799</td>
</tr>
</tbody>
</table>
Cartoon Art Museum (San Francisco, California)

Size and Focus: 3,400 sq. ft. exhibition space and 2,000 sq. ft. bookstore space; art comics and cartoons

Programming
- Exhibitions include two permanent galleries and three rotating galleries
- Multiple education programs
  - Fee-based programs: drop in cartooning, private classes, summer camps
  - Free events: book signing, lecture and workshops (charge only if a big-name artist)

Organization
Staff
- Four-member staff
- Many times staff positions are funded by grants, and therefore are discontinued at the completion of the grant
- Interns and volunteers also contribute to the museum operations

Board
- Eight members and is structured very loosely
- Elected board positions are for a two-year term, but there is no limit on number of terms
- Meetings are held monthly
- Committees include executive, finance museum experience, development, and exhibit

Membership
- Membership levels vary from $25-$1,000 and offer a standard set of benefits including free admission, discounts, and invitations
- While there is a core membership base, total members never exceed 500
- The majority of members are local residents interested in supporting the museum

Marketing
- CAM’s marketing budget is very small. Free marketing opportunities, such as free online listing and event websites, are always used
- Online marketing includes a blog, e-newsletter, Twitter and Facebook. CAM does attend trade shows and Comic-cons
- An estimated 75% of museum attendees are visitors to San Francisco

Financials
Non-profit status

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
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<td>Fundraising Events</td>
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<td>Government Grants</td>
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<td>All other gifts, grants, and contributions</td>
<td>$222,732</td>
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<tr>
<td>Program Service Revenue (Admission)</td>
<td>$131,162</td>
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<tr>
<td>Investment Income</td>
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<tr>
<td>Other Revenue Total</td>
<td>$113,463</td>
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<td>Total Revenue</td>
<td>$533,268</td>
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<td>Salaries and Employee Benefit/Compensations</td>
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<td>Total Fundraising Expenses</td>
</tr>
<tr>
<td></td>
<td>Other Expenses (advertising, occupancy, etc.)</td>
</tr>
<tr>
<td></td>
<td>Total Expenses</td>
</tr>
</tbody>
</table>
Oregon Pop Culture Museum Feasibility Study

Geppi’s Entertainment Museum (Baltimore, Maryland)
Size and Focus: 16,000 square feet; nostalgic film, TV, toy, and comic pop culture
Programming
- A major portion of their current programs are the educational tour modules
  - There are six tour themes, each with pre and post tour activities for use in the classroom
- Geppi’s also offers outreach lecture and presentations for school, senior, and corporate groups
- Their most popular programming are those which relate to cartoon animations or the history of cartoons
- The most successful programming in terms of revenue tends to be high-profile exhibits that connect audiences to their childhood
  - Star Wars Anniversary
  - Barbie Anniversary

Organization
Staff
- Seven full-time staff positions
  - These positions are: Executive, Vice President, Facility Coordinator, Office Manager, Curator, Registrar, Store Manager, and Educational Director

Board
- Does not have a board

Membership
- There are eight membership tiers with standard benefits, including free admission, store discounts, and invitations to member events

Marketing
- Geppi’s positions itself largely as a tourist and family destinations
- Utilizes website, email, and social networking sites

Financials
Geppi’s is a for-profit organization, so their financial documents are not public record
Oregon Pop Culture Museum Feasibility Study

Toonseum (Pittsburgh, Pennsylvania)

Size and Focus: 4,000 sq. ft. including offices and retail; cartoon art and comics

Programming
- Classes, exhibitions, outreach, and other programming geared toward children and adults
- Exhibits rotate every few months
- Has hosted conferences like the North American Conference of National Cartoonists Society

Organization

Staff
- Three full-time staff members
- The museum is 90% volunteer run

Board
- Eleven board members

Membership
- Membership levels vary from $30-$1,555

Marketing
- 20,000 visitors annually, although only 2/3 are paying and many are subsidized
  - 60% are local, 40% out of town visitors, ages generally 28-30
- Toonseum’s visitors are clustered in both the low and high-income brackets (i.e. less than $25k and greater than $85k)

Financials
Non-profit status

<table>
<thead>
<tr>
<th>Toonseum Revenue, 2012</th>
<th>Toonseum Expenses, 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and Grants Total $261,136</td>
<td>Salaries and Employee Benefit/Compensations $40,588</td>
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<td>Total Fundraising Expenses $0</td>
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<td>Fundraising Events $16,583</td>
<td>Other Expenses (advertising, occupancy, etc.) $193,588</td>
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<td>Government Grants $0</td>
<td>Total Expenses $233,946</td>
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<tr>
<td>All other gifts, grants, and contributions $244,553</td>
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<tr>
<td>Program Service Revenue (Admission) $10,600</td>
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<tr>
<td>Investment Income $0</td>
<td></td>
</tr>
<tr>
<td>Other Revenue Total $0</td>
<td></td>
</tr>
<tr>
<td>Total Revenue $271,736</td>
<td></td>
</tr>
</tbody>
</table>
Oregon Pop Culture Museum Feasibility Study

South Austin Pop Culture Museum (Austin, Texas)

Size and Focus: size unknown- very small; vintage posters and live music ephemera

Programming

- Exhibitions include two permanent galleries and three rotating galleries
- The museum will occasional celebrate local and national holidays with special exhibits
- Also does documentary screenings that are content-related

Organization

Staff

- Six-member staff

Board

- Eleven-member board

Membership

- Membership levels vary from $25-$1,000 and offer a standard set of benefits including free admission and posters.

Marketing

- As the museum is very small, so is their marketing
- Online presence is dedicated to their website and social media like Facebook
- While their budget and marketing is extremely small, museum online-branding and embracement of local culture is exemplary

Financials

Non-profit status

<table>
<thead>
<tr>
<th>South Austin Pop Museum Revenue, 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and Grants Total</td>
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<tr>
<td>Membership Dues and Assessments</td>
</tr>
<tr>
<td>Program Service Revenue (Admission)</td>
</tr>
<tr>
<td>Investment Income</td>
</tr>
<tr>
<td>Total Revenue</td>
</tr>
</tbody>
</table>
Oregon Pop Culture Museum Feasibility Study

4.0 Location Analysis

General Observations
During a site visit to Things From Another World, the Dark Horse-owned comics/collectibles storefront in downtown Milwaukie, the consultant was able to interview nearly a dozen individuals. The consultant asked about their habits and interests in visiting downtown Milwaukie, shopping preferences, and recreational/leisure time habits. Observations and conclusions were:

- Customers generally drive from the greater Milwaukie area to specifically visit Things
- They often do not participate or shop anywhere else in downtown Milwaukie during their visit
- They would like somewhere where they can hang out with others with like interests and discuss comic culture, watching popular cult TV (Walking Dead, Grimm, Doctor Who, etc.)
  - These customers will often linger in Things for company as a result
- Young families who visit Things will walk around downtown but the few extra purchases they make are limited to visiting Wunderland

Downtown Milwaukie Commercial Base
Downtown Milwaukie is roughly bounded by Hwy 99E to the west, 21st St. to the east, Scott St. to the north and Adams St. to the south. Several existing businesses that are potential pop culture cluster partners include:

- Things From Another World
- Wunderland
- Dark Horse
- Incoming board game shop (referenced by local business owner)

Downtown Milwaukie assets and challenges relative to the proposed pop culture museum include the following:

<table>
<thead>
<tr>
<th>Strengths and Opportunities</th>
<th>Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dark Horse/Things loyal customer base</td>
<td>Existing daily foot traffic is weak</td>
</tr>
<tr>
<td>Good downtown restaurant selection</td>
<td>Downtown parking is limited</td>
</tr>
<tr>
<td>Existing downtown business owners are very engaged with local events</td>
<td>Strong blue collar worker presence downtown – bars and restaurants</td>
</tr>
<tr>
<td>Host to 2nd best Farmers Market in State</td>
<td>Few options for everyday activities to keep visitors downtown</td>
</tr>
<tr>
<td>Light Rail coming projected to increase foot traffic and development</td>
<td>Lacking a critical mass of business and entertainment</td>
</tr>
<tr>
<td>Bob’s Red Mill already a strong tourist draw</td>
<td></td>
</tr>
<tr>
<td>Huge growth in First Friday participation</td>
<td></td>
</tr>
<tr>
<td>Vendor participation up 200% this year</td>
<td></td>
</tr>
<tr>
<td>Attendance has nearly doubled, while Facebook presence is up 200%, average ages: 35-44</td>
<td></td>
</tr>
</tbody>
</table>

Section III – Market Analysis 14
Oregon Pop Culture Museum Feasibility Study

5.0 Museum Marketing Strategy

Telling the Oregon Pop Culture “Stories” will be essential in building the identity of and staying true to the brand of a pop culture museum. This will take additional research on what the museum audience most wants to hear and most identifies with and to build the story and language to reach the target markets. However, general marketing recommendations are provided below for reaching key target markets of a pop culture museum.

Marketing to Millennials

One museum marketing professional, Tina Wells, offers the following tips to reach the millennial demographic (born 1982 – 2004), an important target market for pop culture.

1. **Feed their desire of conscious consumption with a mindful admission.** Millennials are the most socially aware consumers in society to date. This is good news for non-profits that offer admission, as those funds funnel back and often help fuel the organization’s philanthropic and LOCAL initiatives. Just reminding potential consumers of this is a top marketing strategy.

2. **Capitalize on the experience of visiting the museum or being involved with the non-profit.** Millennials care about positive and unique experiences.

3. **Use social media and make your marketing quick and to the point** – these folks are online-savvy and are bombarded with content.

4. **Create exhibits that are technology-based and aim for social initiatives.** Technological endeavors are more natural life occurrences to Millennials- they expect top-notch technology; they aren’t impressed by the basics.

5. **Let everyone be a curator (and understand your own curator is less important).** Curators are no longer the celebrity rock stars of the museum world... the visitors now hold that title.

6. **Take audiences behind the scenes physically and virtually to show “how the cake is made.”** This generation is more interested in the process of say, making a cake, than buying a cake. Make your content tell the ‘full’ story to visitors, something that they feel like they’re gaining an exclusive behind the scenes look to.

7. **Tap into their desire for “profitable purpose” by making it personal.** Millennials want to feel a personal connection to the brands they’re supporting, so non-profits need to connect and engage with potentials donors through personal interactions, experiences, and storytelling.

Marketing to Comic and Pop Culture Conventioneers

The following strategies are foundational recommendations based on the experience of pop culture museum case studies.

1. **Embrace their tech savvy sides.** This group is highly connected electronically. They blog, are an active part of zine culture and use Facebook and Twitter. Make sure you reach them where you already know they are most present.

2. **Cultivate local pride.** Residents and visitors alike have strong Portland city pride and enjoy feeling connected to the city. Engage them with local-based programming, artists, TV and film series, etc. interactions, experiences, and storytelling.
3. **Capitalize on local pop culture.** In a region where pop culture and various “geek culture” is already strong, utilize and partner with the existing fan base.

**Branding Basics for Museums**

1. **Founders** – It all starts with the personality of the founders. Understand the founders’ individual and group personality and if a key component to the brand is lacking from the group, consciously add those personalities to the mix of people.

2. **Community** – Understand your target audiences: age, income, religious beliefs, social beliefs, distance from the venue, interests and non-interests.

3. **Create a loop** – Ask each targeted segment of their needs, listen. Test, and make changes. Repeat. Your “loop” can be used for testing all aspects of the museum from ideas of new exhibitions to on floor programming, donor requests and collection acquisitions.

4. **Share the vision** – Build and share the brand vision.

5. **Staff Selection** – The most important impact on brand is staff selection. Even more difficult to change than institutional culture is brand. We can all sense a less than genuine brand, when the staff and brand are not in alignment.

**Portland Partner Opportunities**

A successful marketing strategy for the pop culture museum will include cross marketing and partnering with a wide variety of Portland area events, activities and venues. Below is a preliminary list of target partners.

**Events**

- NW Pinball and Arcade Show
- Oregon Independent Film Festival
- Linework NW
- Portland Retro Gaming Expo
- Stumptown Comics Fest
- Rose City Comic Con
- Wizard World Comic Con
- Last Thursday on Alberta
- Kumoricon
- Milwaukie Film Festival

**Activities**

- Powell Book Clubs
- Periscope Studios
- Portland Geek Council
- PDX Pirates
- Browncoats
- 501st club
- Superhero Costume Club

**Comic Stores**

- Floating World Comics
- Counter Media
- Billy Galaxy
- Future Dreams
Oregon Pop Culture Museum Feasibility Study

- Cosmic Monkey Comics
- Bridge City Comics

6.0 Interviewees and Sources

The following sources were interviewed and/or utilized as sources of information for the market analysis:

- Alicia Hamilton, Coordinator, Milwaukie First Friday
- Associate, Billy Galaxy Comics
- Associate, Cosmic Monkey Comics
- Associate, Floating World Comics
- Bob Schmaling, Governor’s Office, State of Oregon
- Christie Coykendall, Tour Director, Bob’s Red Mill
- Courtney Reis, Travel Portland
- Ed Satterlee, Comic collector, Con attendee
- Hollywood Theatre Office
- Jeff Coffey, Owner, Zoe Outfitters
- Joe Wos, Executive Director, ToonSeum,
- Matt Pizutti’s office, Director Sales and Marketing, Oregon Convention Center
- Melissa Geppi-Bowersox, President, Geppi’s Entertainment Museum
- Oregon Film Museum Office
- Scott Warren, Travel Oregon
- Shawn W., Manager, Things from Another World
- Tom McFadden, Oregon Media Production Association
Oregon Pop Culture Museum Feasibility Study

IV. Building Requirements

1.0 Museum Space Requirements

The building space requirements summarized below were developed through a series of work sessions with stakeholders. Two alternatives are listed: an optimal version with spaces totaling approximately 21,000 sf; and a minimal option of approximately 11,400 sf. The larger space allocation offers greatly increased functionality and opportunities for maximizing educational and cultural programs and partnerships. If funding does not permit development of the optimal area, the minimal area option would still enable development of a significant museum which could achieve a less ambitious version of the vision outlined in the Concept section of this report.

Program Summary

<table>
<thead>
<tr>
<th>Program Component</th>
<th>Optimal Area (sf)</th>
<th>Minimal Area (sf)</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0 Arrival</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1 Entry Lobby</td>
<td>1,500</td>
<td>800</td>
<td>25' min. height - space for several tall exhibits</td>
</tr>
<tr>
<td>1.2 Ticketing/Reception</td>
<td>100</td>
<td>100</td>
<td>open reception/ticketing desk within Lobby</td>
</tr>
<tr>
<td>1.3 Cash Room</td>
<td>100</td>
<td>100</td>
<td>adjacent to ticketing; incl. store/workstation</td>
</tr>
<tr>
<td>subtotal</td>
<td>1,700</td>
<td>1,000</td>
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<tr>
<td>2.0 Exhibit /Presentation Spaces</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>2.1 Interior Exhibit Space A</td>
<td>4,000</td>
<td>3,000</td>
<td>flexible/open; 12'-15' ht - permanent exhibits</td>
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<tr>
<td>2.2 Interior Exhibit Space B</td>
<td>4,000</td>
<td>3,000</td>
<td>flexible/open; 12'-15' ht - changing exhibits</td>
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<tr>
<td>subtotal</td>
<td>8,000</td>
<td>6,000</td>
<td></td>
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<tr>
<td>2.3 Theater</td>
<td>2,000</td>
<td>0</td>
<td>multi-use film, lecture, perform, events; 200 seats</td>
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<tr>
<td>subtotal</td>
<td>10,300</td>
<td>6,000</td>
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</tr>
<tr>
<td>3.0 Additional Public Spaces</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>3.1 Retail / Gift Shop</td>
<td>2,000</td>
<td>1,000</td>
<td>adjacent to entry/ticketing</td>
</tr>
<tr>
<td>3.2 Café</td>
<td>500</td>
<td>0</td>
<td>verify need/size; potential events space</td>
</tr>
<tr>
<td>subtotal</td>
<td>2,500</td>
<td>1,000</td>
<td></td>
</tr>
<tr>
<td>4.0 Public Support Spaces</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.1 Public Restrooms</td>
<td>500</td>
<td>400</td>
<td>locate convenient to lobby, retail, café</td>
</tr>
<tr>
<td>4.4 Catering Kitchen</td>
<td>300</td>
<td>0</td>
<td>verify need/use; adjacent to café &amp; events</td>
</tr>
<tr>
<td>subtotal</td>
<td>800</td>
<td>400</td>
<td></td>
</tr>
<tr>
<td>5.0 Staff Spaces</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.1 Executive Director</td>
<td>150</td>
<td>150</td>
<td>enclosed office; space for small meetings</td>
</tr>
<tr>
<td>5.2 Events/Marketing</td>
<td>100</td>
<td>100</td>
<td>enclosed office</td>
</tr>
<tr>
<td>5.3 Staff Open Offices</td>
<td>400</td>
<td>0</td>
<td>2-4 staff work stations</td>
</tr>
<tr>
<td>5.4 Copy Rm / Storage</td>
<td>100</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>5.5 Conference/Board Room</td>
<td>250</td>
<td>0</td>
<td>table with 15 seats</td>
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<tr>
<td>5.6 Break Room</td>
<td>150</td>
<td>0</td>
<td>includes kitchenette; vending</td>
</tr>
<tr>
<td>5.7 Rest/Change Room - W</td>
<td>100</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>5.8 Rest/Change Room - M</td>
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<td>0</td>
<td></td>
</tr>
<tr>
<td>subtotal</td>
<td>1,350</td>
<td>350</td>
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Program Summary Continued

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<thead>
<tr>
<th>Program Component</th>
<th>Optimal Area (sf)</th>
<th>Minimal Area (sf)</th>
<th>Comment</th>
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</thead>
<tbody>
<tr>
<td>6.0 Building Support Spaces</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>6.1 Server Room</td>
<td>80</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>6.2 Electrical Rooms</td>
<td>200</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>6.3 Tele/Data Rooms</td>
<td>150</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>6.4 Security Equipment Room</td>
<td>100</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>6.6 Mechanical Rooms</td>
<td>800</td>
<td>400</td>
<td>(could potentially be rooftop penthouse)</td>
</tr>
<tr>
<td>6.7 Building Engineer Office</td>
<td>100</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>6.8 Storage / Other</td>
<td>500</td>
<td>0</td>
<td>verify - primarily off-site</td>
</tr>
<tr>
<td><strong>subtotal</strong></td>
<td><strong>1,930</strong></td>
<td><strong>855</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal - Net Area</strong></td>
<td><strong>18,580</strong></td>
<td><strong>9,605</strong></td>
<td></td>
</tr>
<tr>
<td>Exterior Walls, Circulation</td>
<td>2,787</td>
<td>1,441</td>
<td>15% of net</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>21,367</strong></td>
<td><strong>11,046</strong></td>
<td></td>
</tr>
</tbody>
</table>

2.0 Site Analysis

Through discussions with project stakeholders, the optimal project site identified is in downtown Milwaukie on Main Street adjacent to the planned public park and within short walking distance of the planned new light rail stop. The “Cash Spot” site is also within several blocks of Dark Horse Comics, which is already a strong draw for visitors with strong interest in comics and popular culture.

While other sites in Milwaukie and the Portland metropolitan area may be possible, the consensus was that this specific location in downtown Milwaukie offers the greatest opportunity to build on synergies with Dark Horse, the planned light rail station, the South Main Street developments, and other urban improvements planned by Moving Forward Milwaukie.

The following pages present graphic analysis of the site opportunities and relationships.
The Vicinity Map demonstrates the proposed site location in Milwaukie relative to other major museums and cultural destinations within the Portland metropolitan area.
The Downtown Milwaukie Map highlights the preferred project site adjacent the Public Market Plaza, and within close proximity to the Light Rail Station and Dark Horse Comics. The preferred site, known as the “Cash Spot” site, is currently owned by the City of Milwaukie and adjoins the planned Public Market Plaza and planned Main Street upgrades and related commercial development.
The Site Plan demonstrates the opportunities on the preferred project site for strong connections to the Public Market Plaza, Main Street enhancements, and adjoining park areas. The museum ground level spaces would actively engage the enhanced SE Main Street promenade. Parking and service access would be from SE Washington Street, with parking accommodated either below the museum or within the NW site area.
Oregon Pop Culture Museum Feasibility Study

3.0 Building Concept Study

Preliminary studies have been developed to demonstrate the project opportunities and how the project would connect with and enhance the planned South Main Street developments. These studies are very preliminary and are intended to demonstrate broad concepts which would be further refined to achieve optimal integration with the downtown developments.

The studies show the optimal program of approximately 21,000 sf configured on two levels: Main Street and one level above Main Street. A lower level space below Main Street level and potential upper level spaces are opportunities for co-development, depending on Moving Forward Milwaukie’s parameters and on evaluation with potential development partners. If the Minimal space option of approximately 11,000 sf were preferred, the Museum would occupy only the Main Street level spaces.

Conceptual Site Massing Study

This aerial concept sketch shows the potential Museum program configuration and relationship to the surrounding site. Additional co-development space may be accommodated above and below the museum functions, depending on the museum size and desired project massing.
Conceptual Site and Ground Floor Plan

This plan shows the potential Museum program configuration at ground level, demonstrating relationships to surrounding site features. The museum lobby and café spaces are proposed to open out to the Public Plaza and terraces overlooking the park, with Gift Shop, Theatre entry, and Exhibit spaces activating the pedestrian promenades along Main Street and the park terraces. The parking and service entry is proposed to be from SE Washington Street, providing a discrete entry which minimizes traffic on Main Street. The NW portion of the Cash Spot site is shown undeveloped, however this portion of the site could be included in a current or future development that blends well with the planned park and museum developments.
Conceptual Lower Level and Second Floor Plans

These plan studies demonstrate the potential program configuration at the lower and second floor levels. The Lower Level space can accommodate the required museum parking spaces as well as service entry and support functions or alternative uses depending on co-development opportunities. Alternatively, the parking may be accommodated within the unused NW portion of the ‘Cash Spot’ site, either below or on-grade.
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Perspective View of Proposed Museum from Public Market Plaza

Perspective Aerial View from West of Proposed Museum and Public Market Plaza
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4.0 Capital Cost Projections

Capital Cost Projections have been developed for the “Optimal” and “Minimal” program alternatives, as follows:

<table>
<thead>
<tr>
<th>Cost Projections: New Construction; Excludes Land Costs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Element</td>
</tr>
<tr>
<td>Area</td>
</tr>
<tr>
<td>Building Construction Cost/sf</td>
</tr>
<tr>
<td>Building Construction Cost</td>
</tr>
<tr>
<td>Site Construction Costs</td>
</tr>
<tr>
<td>Total Construction Costs</td>
</tr>
<tr>
<td>Soft Costs (design, permits, management, and equipment)</td>
</tr>
<tr>
<td>Project Costs</td>
</tr>
</tbody>
</table>

The above cost projections are preliminary and could vary depending on land costs and related site costs, other co-development costs, and overall scope and quality expectations. Given these potential variations, the total project capital costs are projected to be within the following ranges:

**High Range for Optimal Program:** $6,000,000 to $6,700,000.

**Low Range for Minimal Program:** $2,000,000 to $3,000,000.
V. Funding Analysis

1.0 Funding and Operational Considerations

Development of the appropriate funding and operational model will be the most critical next step for the museum. Given the museum’s educational and cultural focus, it is anticipated that a non-profit structure will be most beneficial both for securing funds and to support continuing operations. The Funding Analysis section of this report provides information regarding legal and funding models, potential sample grants, and a potential revenue model.

As the next step in moving the project forward, it is recommended that a committee comprised of principal interested parties be formed to evaluate the funding and operational model alternatives and develop an action plan for implementation. Once the appropriate funding and operational model is established, a legal entity can be formed with the responsibility to plan, secure funding, construct, and operate the facility.

Non-Profit or For-Profit Structure

As primarily educational entities, most museums choose to establish as non-profit 501(c)(3) and apply for tax-exempt status from the IRS. Organizations with this status are exempt from federal taxes and contributions are deductible by donors for income tax purposes. There are legal and tax requirements for museums that file as 501(c)(3) organizations and understanding these implications will help you decide what is best for your goals.

<table>
<thead>
<tr>
<th>Advantages of Non-Profit and Tax-Exempt Status</th>
<th>Disadvantages of Non-Profit and Tax-Exempt Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>• You are free from many taxes</td>
<td>• Incorporation creates another level of complexity, responsibility and regulation</td>
</tr>
<tr>
<td>• Potential donors can make tax-deductible contributions and grants</td>
<td>• Filing for incorporation and tax exemption takes time and money</td>
</tr>
<tr>
<td>• You can apply for grant funds directly</td>
<td>• Incorporation and federal tax-exemption may limit certain lobbying and advocacy activities</td>
</tr>
<tr>
<td>• You’ll be able to take advantage of reduced postal rates for many purposes</td>
<td>• The community may perceive creating another nonprofit organization as an additional level of bureaucracy</td>
</tr>
</tbody>
</table>

General Financial Information

Funding options and organization’s legal status go hand in hand. Both private and non-profit museums rely on private donations, admission fees, group events, memberships and retail sales. However, non-profits have the advantage of luring donors with tax-deductible contributions and the ability to apply for grant funds that for profits are generally unable to do.
Oregon Pop Culture Museum Feasibility Study

Most museums in the United States are non-profits and weave together a wide array of funding sources to achieve financial solvency from year to year. The American Association of Museums (AAM) routinely compiles data on the American museum sector and has identified four main categories of museum funding: Government Support (24.4%), Private Donations (36.5%), Earned Revenue (27.6%) and Investment Income (11.5%). See the AAM document providing more detail on these categories in the appendix.

A 2012 AAM survey of U.S. museums found that half of all institutions report suffering moderate to severe financial stress. Museum leaders are required to be creative and entrepreneurial to achieve financial stability. Developing a financial strategy or full-fledged operating budget for the proposed pop culture museum is beyond the scope of work of this feasibility study. Nonetheless there is much to be learned from the reports of other museums. The tables below provide a snapshot of the typical revenue and expense categories of nonprofit pop culture museums specifically and non-profit museums in general.

**Exhibit A-1: Revenue and Expenses Categories of Pop Culture Museums**

<table>
<thead>
<tr>
<th>Revenue Categories</th>
<th>Expenses Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Contributions and Grants</td>
<td>1. Salaries and Employee Benefit/Compensations</td>
</tr>
<tr>
<td>• Federated campaigns</td>
<td>2. Total Fundraising Expenses</td>
</tr>
<tr>
<td>• Membership dues</td>
<td>3. Other Expenses</td>
</tr>
<tr>
<td>• Fundraising events</td>
<td>• Occupancy</td>
</tr>
<tr>
<td>• Related organizations</td>
<td>• Advertising</td>
</tr>
<tr>
<td>• Government grants (contributions)</td>
<td>• Accounting</td>
</tr>
<tr>
<td>2. Program Service</td>
<td>• Legal Fees</td>
</tr>
<tr>
<td>• Admission Fees</td>
<td>• Travel</td>
</tr>
<tr>
<td>3. Investment Income</td>
<td>• Office Expenses</td>
</tr>
<tr>
<td>4. Other Revenue</td>
<td>• Professional Fundraising</td>
</tr>
<tr>
<td>• Rentals</td>
<td>• Payroll taxes</td>
</tr>
<tr>
<td>• Sales/Inventory</td>
<td>• Conferences and conventions</td>
</tr>
<tr>
<td>• Other fundraising</td>
<td>• Insurance</td>
</tr>
<tr>
<td></td>
<td>• Outside contract services</td>
</tr>
<tr>
<td></td>
<td>• In-kind expenses</td>
</tr>
<tr>
<td></td>
<td>• Program related expenses</td>
</tr>
<tr>
<td></td>
<td>• Exhibition expenses</td>
</tr>
<tr>
<td></td>
<td>• Depreciation, depletion, and amortization</td>
</tr>
</tbody>
</table>
### WHERE DO MUSEUMS FIND SUPPORT?

**LOCAL GOVERNMENTS**
- Grants
- Donations-in-kind (waiving utilities or taxes, providing a building or municipal staff and equipment)
- Operational funding

**PROVINCIAL AND FEDERAL GOVERNMENTS**
- Grants
- Employment programs

**FOUNDATIONS AND ASSOCIATIONS**
- Grants
- Program support

**THE MUSEUM**
- Admissions
- Food service sales
- Memberships
- Rental income
- Fundraising
- Program income
- Gift shop sales
- Investment income

**INDIVIDUALS**
- Volunteers
- Donations-in-kind (goods and services)
- Monetary contributions
- Endowments or bequests

**BUSINESSES**
- Donations-in-kind (goods and services)
- Sponsorship
- Monetary contributions

Many of these sources are unstable and at the mercy of public spending priorities and market cycles. The inclination toward budget cuts and downsizing has caused funding levels from governments and businesses to stagnate or decline. This tendency, combined with significant increases in operating costs, which have resulted from inflation and higher public expectations, leaves many museums facing a financial crisis.

### WHERE DOES THE MONEY GO?

**ADMINISTRATION**
- Salaries, Maintenance,
- Mortgage/Rent/Lease,
- Income Tax, Repairs,
- Office Supplies, Benefits,
- Utilities, Office Equipment,
- Training, Insurance,
- Food Services Operation,
- Travel, Security, Gift Shop Operation, Communications, Phone/Fax/Internet

**COLLECTIONS**
- Registration Materials,
- Conservation Treatments,
- Preventive Conservation Supplies, Environmental Monitoring and Controls,
- Computer Software and Service Contracts,
- Technology, Storage Materials, Restoration, Artifact Purchase

**PROGRAMMING**
- Exhibit Materials and Supplies, Text, Photo and Graphic Production, Exhibit Design, Consulting, Educational Program Materials, Community Program Materials, Consulting, Research, Fabrication, Publications

**COMMUNITY RELATIONS AND PROMOTIONS**
- Marketing, Promotions,
- Volunteer/Supporter Recognition, Publicity, Outreach, Educational Materials

No one of these sources will be sufficient to cover expenses comfortably. Also, while project funding is sometimes available, operational funding is much harder to secure. Museum budgets are a complex balance between unreliable and often inadequate revenues and fixed and variable expenditures.

The fundamental truth of museum financing is that the museum will not be sustainable without community support. Generating this kind of support is an ongoing task.
Exhibit B: Steps to Funding a Museum

All museums fundraise. If you are starting a museum, expanding a museum or opening a new exhibition you will need to raise funds. Museums bring in earned income equal to 30%-50% of their total operating budget, the remaining 70%-50% comes from, government funding (10%-25%), investments (5%-10%) and private donations (30%-50%).

1. **Board of Directors Support** – Make sure your Board of Directors has bought into the project, literally. Are they willing to personally give funds to the project? Are they willing to make introductions? Often Boards go along with an agenda item, not wanting to kill a project, but members are not personally vested in the fund raising.

2. **Worthy of raising funds?** – Is your project worthy of raising funds? Go out and ask your visitors, ask your community, and speak to politicians, (collect data); if they are not interested, move on. There are lots of good ideas, but trying to raise money for an undesired project is an uphill battle. Make sure your project is aligned with your institutional mission, often projects fail for lack of interest or lack of alignment with the institution.

3. **Fund-Raising Leader** – Create a fund raising committee. The leader of the committee needs to be a well-connected, out-going individual who can “make the ask.” If you don’t ask, you will not get.

4. **Research** – You already have initial data from visitors, community and politicians; now get organized. “The XYZ museum interviewed 100 moms in Okemo area and 75% would be willing to spend $125 for an annual membership at the Okemo Children’s Museum”, “Our city needs the Okemo Children’s Museum, education of the children of Okemo is the first priority of our township” – Joe Mayor, collect endorsements and build a database of potential donors. Use the American Association of Museums, The Association of Children’s Museums and the Association of Science Technology Centers; they each have data regarding the impact of museums on communities. Assemble the data into a simple 10-15 page document. So far, there is no need to spend money on fundraising. You are doing your due diligence, proving that your community needs a museum, your community needs to expand it’s museum, or your community needs a new exhibition at the museum.

5. **Plan** – Create a database of all of the potential funders, government agencies, individuals and real estate developers. You need to decide if you will retain a lobbyist, a grant writer and/or a capital campaign consultant. For new museums, politicians, real estate developers, wealthy individuals and corporations are your best friends. Create a “game plan” of how and who will approach the different potential donors.

6. **Total Costs** – A capital campaign is for capital expenditures, versus operating expenditures. It is much easier raising funds for a capital project than museum operating costs, so build operating funds into the capital raising. If the new exhibition costs $1 million dollars, and it will cost $200,000 per year to operate and maintain the exhibit and the exhibit will have a life of five years, your capital campaign is $2 million or the total cost of the exhibition over its life. $1 million for the construction of the exhibition and $1 million to endow the project.

7. **Quiet Phase** – You are now in the “Quiet Phase” of fundraising. Use your Board of Directors to raise funds to show a “proof of concept”, create a preview facility of your new museum, create renderings of the new exhibition, this work is the “sizzle” that you will use to promote your project to potential donors.
8. **Lead Gift** – Secure a lead gift from a credible source like a major corporation or an influential individual, who is willing to help promote the project to other potential donors.

9. **Shop the Lead Gift** – Use the lead gift, prepare the collateral materials and go out and speak to potential donors, work from small to large. It will get easier to raise funds as the campaign progresses; start with the easier leads that can be secured. Build credibility for the project by securing corporate support.

10. **Double Edged Sword** – Corporate donors are a “double edged sword”, you want their support and funds, but be up front about what you will and will not do for the funds. Often it is best to have guidelines at the start of the project i.e. “no corporate sponsors names will be on any exhibits, corporate sponsors will be recognized at the entrance of the exhibit, Bronze level donors will be recognized in 24 point font on the donor wall.”

11. **Announcement and Donor Events** - Once you have reached 50% of the capital campaign, go public. The fund raising has momentum and is moving forward. Create donor events. Make sure the donor events raise money, plenty of donor events lose money, a golf tournament that costs $15,000 and raises $10,000 is a waste of time. Often simple donor events are the best, “dads, daughters and doughnuts”, “Meet the scientist”; also private dinners at a Board Members home can be successful. Gala events can be great to announce the lead gift and the launch of the capital campaign once 50% of the funds have been raised.

12. **Tiers of giving** – Establish tiers of giving. $10 $25/$50/$100/$500/$1000/$10,000/$100,000. Have a “Donate Now” button on your website with levels starting at $10. Use your museum members as a source of donations. When you apply for grants, granting organization will be interested in your member participation and the number of donors to the museum. Sell sidewalk bricks for $200.

13. **Donation Box** – Have a donation box at the entrance. You might not raise that much money, but it sends a message that the institution requires donor money to operate.

14. **Grant writing** – Make sure you hone the art of grant writing, however note that sometimes grants can be so restrictive that the grant ends up driving the project.

15. **In kind donations** – Don’t forget about “In-kind” donations. Airplane tickets, computers, LCD flat screens, construction materials, building construction are all great “In-kind” donations.

Source: MuseumPlanner.org
Oregon Pop Culture Museum Feasibility Study

Exhibit C: Sample Available Grants
Should you decide to go for non-profit status, grants and contributions will make up the largest percentage of your revenue. Below are a few sample grants available to your organization:

- **The Warhol Foundation**: The Foundation’s grant making activity is focused on serving the needs of artists by funding the institutions that support them. Grants are made for scholarly exhibits at museums; curatorial research; visual arts programming at artist-centered organizations; artist residencies and commissions; arts writing; and efforts to promote the health, welfare and first amendment rights of artists. For further help, you may address your query to: info@warholfoundation.org. http://www.warholfoundation.org/grant/overview.html

- **Oregon Cultural Trust Competitive Grant Program**: $5,000-50,000, 1-to-1 match. Cultural Development grants are for projects to protect and stabilize Oregon’s cultural resources, expand public awareness of, quality of, access to and participation in culture in Oregon, and ensure that Oregon cultural resources are strong and dynamic contributors to Oregon’s communities and quality of life. http://www.culturaltrust.org/grants/development-grants

- **National Endowment for the Arts**: $10,000-100,000, Grants for art projects, art works, design, and engagement. http://arts.gov/grants

- **ArtPlace**: The Innovation Grants program is designed to invest in creative placemaking projects that reach for new possibilities and involve a variety of partners who together are committed to increasing the vibrancy and diversity of their communities. ArtPlace America sees its role as providing venture funding in the form of grants—seeding entrepreneurial projects that lead through the arts, already enjoy strong local buy-in, integrate with a community’s economic development and community revitalization strategies, and have the potential to attract additional private and public support to the community. - See more at: http://www.artplaceamerica.org/loi/#sthash.mxRZ76cW.dpuf

- **Costume Society of America**: $1,500, intended to assist the costume and textiles collection of a small museum. Funding may be used to support the care, conservation, and/or exhibition of costume and textiles that have historic, regional, or other significance and are intended for preservation. Cynthia Amneus, CSA Small Museum Collection Care Grants Committee Chair, at cynthia.amneus@cincyart.org. http://www.costumesocietyamerica.com/grantsawards/smallmuseum.html

- **IMLBS Museum Assessment Program (MAP)**: helps small and mid-sized museums strengthen operations, plan for the future and meet national standards through self-study and site visit from a peer reviewer. These are noncompetitive and provide $4,000 of consultative resources and services to participating museums such as: prioritizing of goals, focus on mission and planning, communication between staff, board and constituents, credibility with potential funders and donors. Costs to participate range from free to $750. http://www.aam-us.org/resources/assessment-programs/MAP
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Exhibit D: How to Start a Museum in 10 Steps

1. **One Page Description.** Write a one-page description of the museum. You can use my museum questionnaire as a starting point for your new museum description. What type of museum are you creating? Science center? Art museum? Local history? Then, purchase two books, *Please Understand Me* and *Built to Last*. I am consistently surprised how the personality of the founder of a museum comes through in the opened museum. It makes sense, the founder, builds a Board of Directors, the Board of Directors hires an Executive Director and the Executive Director hires staff. We all tend to gravitate to people similar to us, so the personality of the founder is often similar to the staff of the museum 10 years later. Roy Shafer led a workshop I attended, where we were each given a personality test, before handing out the results of the test, he asked us to look to our left and to our right and notice the people sitting next to us. We then opened the personality test and the entire room had organized ourselves according to our personality type. Be very honest, “is your personality the personality you want reflected in the opened museum?” If not, find Board Members to your weakness.

2. **Community Meeting.** The second step of starting a museum, organize a community meeting, invite politicians, “want to be politicians”, parents, teachers, school superintendents and real estate developers and ask “what type of museum do you want?” DO NOT show drawings of the proposed museum, DO NOT describe the museum you are planning - listen. Collect the names and email addresses of the participants and ask if they would be willing to attend future meetings. Do not fall into the trap of “if I build it they will come”, find out what the community wants.

3. **20 Museums.** As part of starting a museum, visit twenty museums of the type you are interested in opening. Keep notes and take lots of pictures. What is their yearly attendance? What is their ticket price? Find out their operating costs; National Center for Charitable Statistics is a wonderful resource. Notice the smallest details, what does the floor staff wear? Ask to do a “back of house tour”, Do they have a museum store? What type of ticketing system do they use? Write a thank you note to any staff you meet during your visit. Join a museum organization and get involved. Go back to your community and show them the findings of your museum visits.

4. **Real Estate Developers are your friends.** Make an effort to meet the real estate developers in your community. Every project of starting a museum, I have ever worked on has in some way been motivated by real estate. Make friends with real estate developers; tell them of your museum idea. You will be surprised how your plans will resonate with real estate developers. You are supplying a community resource. Do NOT make any agreements with real testate developers until after you have raised more than half of your capital.

5. **Do the numbers.** Starting a museum is very expensive, as a rule of thumb, the exhibition space is half of the overall space, a 4500 exhibition space becomes a 9000 square ft building at $200 per sq. ft. of new construction is $1.8 million dollars, plus approximately $150 to fit out the gallery spaces, $675,000, with total $2,475,000 in start-up costs plus operating costs. If you use an average of $40 per sq. ft. for operating costs your yearly operating costs would be $360,000 (salaries, utilities, maintenance), not including an endowment. Create a business plan; can you earn at least 50% of your yearly expenses? Be conservative with your annual attendance figures. Too many museums have gotten into trouble using optimistic attendance figures. Attendance in the second and third year of a new museum can fall off 20%-30% (or more). Plan to the third year of operation; too many museums only plan to the opening of the museum.
6. **Own the words.** Research all of the words that describe your planned museum, the more specific you can be the better. Use Google Analytics and purchase domains related to the words that describe the museum. Create a name for the organization, be very specific. San Francisco Maritime Museum, Techniquest, San Mateo County History Museum.

7. **Non-Profit.** Up to this point there is no need to form an non-profit, it is an advantage to wait. Get people engaged, build a community around the museum need, then form the non-profit. The best museums are those that grow out of a community need. Organize your Board of Directors. Your Board should include, politicians, business people, investment experts, real estate developers, and other experts in the field of the museum, teachers, school superintendents and potential donors. A larger Board of Directors (20-25 people) is fine while you are raising funds. Form a 501(c)(3).

8. **Pre-View Facility.** As part of starting a museum, create a preview facility, a smaller version of your yet to be opened museum. The preview facility may be very small and only temporary. The preview facility is great for talking with potential donors, now you can walk donors through a small version of the final museum. Speak to architects and exhibition designers. Tell them of your plans, select an architect and an exhibition designer, tell them “we have limited resources at this point, but if you help us with the preview facility (pay them a reduced fee) you will have the contract for the museum”.

9. **Raise Money.** Use the Board of Directors. A favorite story of mine is an Executive Director needed $500,000 for a new exhibition, he called a meeting and said to the Board of Directors “I need $500,000, each of you either needs to contribute $25,000 or find someone who will contribute $25,000.” at the end of the meeting a Board member wrote a check for the full $500,000. For more information read my article “Museum Fundraising”

10. **Share the Vision.** The best fund raising tools I know of starting a museum: a preview facility, an icon (The Discovery Science Center Cube, The world’s largest Brachiosaurus at the Children’s Museum of Indianapolis), and a museum preview booklet (including architectural illustrations and exhibition illustrations). As you start the design process, walk potential donors through the preview facility (with museum preview booklet in hand) and discuss with them potential icons of the facility, your exhibition plans and involve the donors with the building architecture and exhibition design. Try not to make any promises for naming opportunities until you are confident that you will reach your capital campaign goals.

Source: MuseumPlanner.org
2.0 Potential Revenue Model

A sample revenue estimate was prepared for a built-out program year. The budget categories are derived from those common to nonprofit pop culture museums, such as the Cartoon Art Museum (CAM) and Toonseum and a review of 2012 IRS 990 tax forms publically available. The total estimated revenue figure for the proposed pop culture museum at $383,000 is midway between CAM total revenues at $530,000 and Toonseum total revenues at $270,000. Individual category estimates incorporate average revenues from these sources and what is deemed ‘reasonable’ based on historic traffic to Dark Horse and an assumption of a regional attraction.

<table>
<thead>
<tr>
<th>Income Categories</th>
<th>Est. Revenue</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contributions and Grants</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Membership Dues</td>
<td>$ 47,000</td>
<td>2-5% of total revenue; 100 Patrons @ $200; 150 Friends @ $100; 400 Members @ $30</td>
</tr>
<tr>
<td>Fundraising Events</td>
<td>$ 10,000</td>
<td>Events for museum operations fund raising</td>
</tr>
<tr>
<td>Other Contributions &amp; Grants</td>
<td>$ 200,000</td>
<td>Private foundation grants, large scale corporate contributions</td>
</tr>
<tr>
<td><strong>Program Service</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annual Paying Visitors</td>
<td>$ 96,000</td>
<td>Includes average daily foot traffic and tour groups (12,000 annual visitors @ $8, industry average). Assumes aggressive marketing.</td>
</tr>
<tr>
<td>Unique Programming</td>
<td>$ 10,000</td>
<td>Special programming--guest speakers and classes</td>
</tr>
<tr>
<td><strong>Other Revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Event/Rentals</td>
<td>$ 10,000</td>
<td>Big donors events or unveiling. Rentals from other groups/receptions</td>
</tr>
<tr>
<td>Sales/Inventory (gift shop)</td>
<td>$ 10,000</td>
<td>3% of total revenue - varies greatly based on inventory size and selection</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>$ 383,000</td>
<td></td>
</tr>
</tbody>
</table>