

FINAL REPORT TO THE PRESIDENT
AND CONGRESS OF THE UNITED STATES

TO ILLUMINATE
THE AMERICAN
STORY FOR ALL



National Museum of the American Latino Commission

FINAL REPORT

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of the American Latino
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MAY 2011

We the People of the United States, simple words from our Constitution that for over two hundred years have symbolized the bond between the federal government and all of our citizens. It is this ideal that has inspired the conversation between the American people and we the members of the National Museum of the American Latino Commission, who were tasked to answer the question of whether there should be a National Museum that reflects the contributions of Latinos to every aspect of American History and Culture.

The answer is abundantly clear. Yes. The time has come for the creation of a new museum on the National Mall, the place where our nation's most important monuments are located, where we conduct the business of our Congress, pay tribute to our veterans, gather to inaugurate our Presidents and where we give full voice to our freedom of speech. The Mall, more than any other public space in our country does indeed tell the story of America, and yet that story is not complete. There must also be a living monument that recognizes that Latinos were here well before 1776 and that in this new century, the future is increasingly Latino, more than fifty million people and growing.

We believe strongly that this new museum should be a part of the Smithsonian Institution, to be known as The Smithsonian American Latino Museum. In 1846, when the Smithsonian was created with a bequest by the British subject James Smithson, the gift was intended to create an inclusive institution in the young, immigrant culture of the United States. While the mission of the Smithsonian Institution ***"for the increase and diffusion of knowledge"*** has never wavered, the reality of the institution as the principal repository of our nation's collective memory, achievements, research and cultural identity, has been challenged by the lack of representation, resources, artifact, exhibitions and programming that reflect Latino contributions to our country's development. We applaud the Smithsonian Institution's desire to imagine itself as a place that more fully reflects the diversity and depth of American civilization and values in all its multicultural beauty, by joining this noble effort.

At this moment in our country's history when cultural understanding could not be more important to the enduring strength of our democratic ideals, we ask that you consider the importance of creating The Smithsonian American Latino Museum not only as a monument for Latinos, but as a 21st Century learning laboratory rooted in the mission that every American should have access to the stories of all Americans.

A place that will illuminate the American Story for All.

Some might ask in these very difficult economic times how we can afford such an endeavor. The real question is how can we afford not to. Our commission members join the thousands upon thousands of American citizens, in communities across this country who responded to our work, as we respectfully submit this important document which details the methodology by which The Smithsonian American Latino Museum can become a reality.

We look forward to standing with you as we open the doors of this important new American Institution.

E Pluribus Unum,



Henry R. Muñoz III
Chairman

THE COMMISSION TO STUDY THE POTENTIAL CREATION OF THE NATIONAL MUSEUM OF THE AMERICAN LATINO 2009-2011



From left to right:

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SUBMITTED BY

This Final Report to the President and Congress is respectfully submitted by the members of the Commission to Study the Potential Creation of a National Museum of the American Latino.

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EXECUTIVE SUMMARY

This Final Report on the Potential Creation of the National Museum of the American Latino (henceforth “Report” or “Report to Congress”) is submitted to the 112th U.S. Congress by the Commission to Study the Potential Creation of a National Museum of the American Latino (the “Commission”). This Final Report provides an in-depth analysis and recommendations based on the Commission’s findings following outreach to communities throughout the United States.

American Latinos are inextricably woven into the fabric of the United States and have contributed enormously to the development of our great nation. For the benefit of all Americans, and to ensure our country’s future vitality, there is a compelling need to better tell this story. Through an exhaustive process, the Commission has determined that a national museum focused on American Latino history, art, and culture is not only viable but essential to America’s interests. This executive summary synthesizes the findings and recommendations of the Commission, and the full report provides the details and background needed to bolster these conclusions.

COMMISSION’S WORK PROCESS

The legislation to establish the Commission was enacted on May 8, 2008, as Public Law 110-229, 122 Stat 754. The Commission consists of 23 members appointed by the President, the Speaker of the House of Representatives, the Minority Leader of the House of Representatives, the Majority Leader of the Senate, and the Minority Leader of the Senate.

The Commission members were chosen based on qualifications in museum administration, expertise in fundraising, experience in public service, and demonstrated commitment to the research, study, or promotion of American Latino life, art, history, or culture.

The legislation contains specific direction for the Commission to

- submit a report to the President and Congress containing recommendations with respect to a plan of action for establishing and maintaining an American Latino museum in Washington DC
- develop a fundraising strategy
- draft legislation to carry out a plan of action to create and construct the museum

The Commission was given two years to conduct its work and submit a report. The Commission prepared this Final Report containing the technical information needed to provide Congress with a foundation for making a decision. This Final Report delivers critical information in a timely manner to expedite the decision making process.

To date, the Commission has met as a whole eight times. The Commission held its first meeting on September 18, 2009, at which time it chose its leadership and organizational structure to accomplish the tasks directed by Congress. A chairman and two vice chairpersons were selected. The following six committees were formed to organize the functions of the Commission:

- Public Communications
- Fundraising
- Vision, Mission, and Programs
- Governance
- Site Assessment
- Procurement

This Final Report to Congress is the document that responds to that legislative direction. The legislation further requires that the report address seven issues.

LEGISLATIVE ISSUE FROM PUBLIC LAW 110-229	CHAPTER IN THIS REPORT WHERE THE ISSUE IS ADDRESSED
1. The availability and cost of collections to be acquired and housed in the museum	<ul style="list-style-type: none"> • Collections and Programs
2. The impact of the museum on regional Hispanic- and Latino-related museums	<ul style="list-style-type: none"> • Collections and Programs • Fundraising Plan • Public Outreach
3. Possible locations for the museum in Washington DC and its environs, to be considered in consultation with the National Capital Planning Commission and the Commission of Fine Arts, the Department of the Interior, and Smithsonian Institution	<ul style="list-style-type: none"> • Site Assessment: Locations and Facilities
4. Whether the museum should be located within the Smithsonian Institution	<ul style="list-style-type: none"> • Site Assessment: Locations and Facilities • Fundraising Plan • Public Outreach
5. The governance and organizational structure from which the museum should operate	<ul style="list-style-type: none"> • Governance and Organizational Structure
6. How to engage the American Latino community in the development and design of the museum	<ul style="list-style-type: none"> • Public Outreach • Plan for Public Engagement upon Passage of Legislation
7. The cost of constructing, operating, and maintaining the museum	<ul style="list-style-type: none"> • Site Assessment: Locations and Facilities • Capital and Operating Budget • Fundraising Plan

The Commission selected the National Park Service Denver Service Center to perform project management and contracting services. Through a competitive federal government contracting process, five firms and their subcontractors were selected to conduct the work of the Commission along the lines of the committee assignments.

PUBLIC ENGAGEMENT

The legislation allowed the Commission to convene a national conference on the American Latino museum. However, in lieu of convening a national conference, the Commission chose to engage the American public in a dialogue about a potential museum through a series of public forums and informational meetings.

The Commission met and engaged communities throughout the country in a dialogue about an American Latino museum. Small groups of Commissioners travelled to cities around the country to gather information from community leaders and the general public; the cities were Washington DC; Chicago, Illinois; Santa Fe/Albuquerque, New Mexico; Austin, Texas; Minneapolis/St. Paul, Minnesota; Los Angeles, California; Miami, Florida; New York, New York; San Juan, Puerto Rico; and San Francisco, California.

The main purpose of the public forums, beyond generating awareness, was to gather feedback from the general public. The statements that resonated most clearly throughout the forums, were–

- *Latinos are part of the fabric of this nation*
- *There is an urgency, desire, and need for a museum to highlight and preserve this great heritage for the benefit of all Americans.*

The Commission's efforts were also represented at many conferences of national organizations; specifically, the American Association of Museums, National Association of Latino Arts and Culture, National Association of Hispanic Journalists, National Association of Latino Elected Officials, National Council of La Raza, the Association of Hispanic Advertising Agencies, the Cuban American Council, the National Leadership Institute, and the League of United Latin American Citizens. Many have expressed their desire for an American Latino museum in Washington DC through official letters.

The Commission expanded its public outreach efforts with a website, and an active presence on a variety of social media sites. The Commission's work also received substantial media coverage in English and Spanish throughout the country, generating millions of media impressions.

In addition, contractors representing the Commission visited and interviewed scores of museum professionals, business leaders, and others as part of their research.

COMMISSION FINDINGS AND RECOMMENDATIONS

On the subject of Governance and Organizational Structure, the Commission submits the following:

- The Commission recommends that Congress establish within the Smithsonian Institution a museum to be known as the Smithsonian American Latino Museum.
- The Smithsonian American Latino Museum will be established within the Smithsonian Institution for the collection, study, and establishment of programs relating to American Latino life, art, history, and culture.
- A museum board of trustees, with designated duties, powers, and authorities, will be established within the Smithsonian Institution.

On the subject of Collections and Programs, the Commission submits the following:

- The Smithsonian American Latino Museum will be unprecedented in the Smithsonian system. The museum will serve as a gateway to the National Mall and integrate its programs, training, and research into the Smithsonian family of museums.
- The Smithsonian American Latino Museum will be created as a destination site on the National Mall that will enhance the visitor's Washington DC experience.
- The museum will be a collecting institution that retrieves, records, preserves, and shares the multifaceted material, culture, and intellectual capital of this country.
- The museum will have a strong education and public program emphasis and serve as a place of ongoing cultural dialogue.
- The museum will advance research and scholarship to augment higher learning and, ultimately, benefit the American people.
- Existing institutions are enthusiastic about collaboration with the Smithsonian American Latino Museum, with enhanced opportunities in collections,

exhibition development, programming, research, and training.

- The creation of the Smithsonian American Latino Museum will stimulate an environment of collaboration among American Latino cultural institutions and centers, and a new cultural ecology could be fostered that ultimately promotes greater cultural awareness and understanding.
- The museum will establish a grant program in consultation with the Institute of Museum and Library Services with the purpose of improving operations, care of collections, and development of professional management at American Latino museums across the nation.

On the subject of possible locations, the Commission submits the following:

- The Commission recommends Congress designate the Capitol Site as the site for the museum.
- The Capitol Site has the potential to serve as the pedestrian gateway between Washington DC and the National Mall, more specifically, the pedestrian and vehicular traffic from Union Station and along First Street and Third Street. This site is arguably the most significant open site remaining in the Capitol grounds. The site, surrounded by parks and wide avenues, is flat, open, and highly visible from all directions. In addition, the Capitol Site is located in an extremely desirable location facing the Capitol on the National Mall at the head of Pennsylvania Avenue, which offers easy access to public transit. The Capitol Site could accommodate a building of approximately 252,000 square feet. Other required space needs for the museum could be accommodated in off-site facilities.
- In the course of the Commission's consultation process, the National Capital Planning Commission provided a statement endorsing the Capitol Site as an appropriate site for the museum.

On the subject of Fundraising, the Commission submits the following:

- The Commission found that no federal appropriation would be necessary for the first six years upon establishment of the museum. Private donations could sufficiently fund the initial years of planning and organization that are required in the pre-design, pre-construction phase of such a project.
- The Commission has determined that a private fundraising goal of \$300 million, based on an overall \$600 million total cost figure, with a 50-50 split between private donations and congressional appropriations is achievable over a 10-year span. To achieve this goal, the museum will require an aggressive and comprehensive public awareness campaign to secure the estimated \$300 million from private sources. The 50-50 private-public split and the public awareness campaign are key elements that will increase the likelihood of success. To meet the \$300 million private-sector fundraising campaign goal from the private sector, the budget for fundraising expenses is approximately \$75 million. The campaign would last up to 10 years, with full implementation beginning in 2012. The 10-year duration is based on the experience of the National Museum of the American Indian and National Museum of African American History and Culture, which indicates the importance of a longer period to ramp-up fundraising. The most significant expense will be personnel, both the front line fundraisers and the support infrastructure necessary for their success.

The Commission has determined there is a need for a new national museum in Washington DC that is devoted to the preservation, presentation, and interpretation of American Latino art, cultural expressions, and experiences; a museum that “illuminates the American story for the benefit of all.”

The Commission, in recommending that the nation move forward with the goal of establishing a new national museum, recognizes that it must balance two vital priorities: not contributing to any new federal expenditure in the short term, while clearly moving

forward with a national museum that integrates the Latino experience into the American narrative.

This study has discovered a large constituency of private corporations, foundations and individuals that are eager to support a museum that will tell the story of the American Latino. The Commission believes that much of the facility planning and initial programming of the museum, during its first six years, can be fully supported with nonfederal funds.

This Report to Congress defines the purposes and scope of the American Latino museum. More comprehensive reports in the areas of fundraising, public outreach, governance, collections and programs, and site assessment are available and will provide a foundation for the more detailed planning and implementation work that lies ahead.

The Commission respectfully submits this Report to the President and Congress of the United States.

SUMMARY OF RATIONALE FOR THE RECOMMENDATIONS

LATINOS ARE WOVEN INTO THE FABRIC OF AMERICA

Latinos are an integral part of the history and culture of the United States. The American Latino story has been evolving for more than 500 years. Nevertheless, some Americans, including American Latinos, know little of our country's rich Latino heritage. Written and oral narratives have not become part of the collective memory of our country. These stories have been untold, under told, or altogether forgotten.

All people of the United States contribute to the American identity. The telling of the Latino story in America recognizes a culture that represents a vital national asset. It is also an opportunity for a more complete telling of the complex American story. The Commission established to study the potential creation of an American Latino museum chose as a mission statement – *To Illuminate the American Story for the Benefit of All*.

The statement acknowledges that an American Latino museum in our nation's capital would serve not only the Latino public, but also the larger American public and international visitors, helping them to better understand and appreciate the compelling American narrative. The American values of faith, family, hope, patriotism, persistence, resilience, community, civic participation, and work ethic strongly resonate within the American Latino story.

LATINOS: A SEGMENT OF SOCIETY VITAL TO AMERICA'S FUTURE

POPULATION DEMOGRAPHICS

Latinos became the largest ethnic group in the United States in 2008 with a population of over 52 million, including the 4 million American citizens residing in Puerto Rico, constituting over 16 percent of the total U.S. population. The Latino population of the United States is projected to be 132 million in 2050, when it will constitute 30 percent of the nation's total population.

According to the U.S. Census Bureau, in 2009 there were 21 states in which Latinos were the largest minority group. These states were Arizona, California, Colorado, Connecticut, Florida, Idaho, Iowa, Kansas, Massachusetts, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, Oregon, Rhode Island, Texas, Utah, Vermont, Washington, and Wyoming.

In 2009, 62 percent of Latinos 25 and older had at least a high school education; 13 percent had a bachelor's degree or higher; and 935,000 had advanced degrees (master's, professional, doctorate). In addition, 79,440 Latinos were chief executives; 50,866 were physicians and surgeons; 48,720 were post-secondary teachers; 38,532 were lawyers; and 2,726 were news analysts, reporters, and correspondents.

A record number – 9.7 million Latino citizens – reported voting in the 2008 presidential election, about 2 million more than voted in 2004. More than 1 million Hispanics or Latinos 18 years and older are veterans of the U.S. Armed Forces.

Today, with 22 percent of the nation's children living in a Latino household, this group will play a vital role in renewing the American dream, giving it new cultural options. In all their diversity, American Latinos are keeping and enhancing fundamental American ideals and values.

CONTRIBUTIONS OF LATINOS IN EVERY ASPECT OF AMERICAN SOCIETY

ECONOMICS

American Latinos increasingly contribute, in a very significant way, to the development of the U.S. economy. The buying power of the Latino market in 2009 was \$978 billion – larger than the entire economies (2008 Gross Domestic Product measured in U.S. dollars) of all but 14 countries in the world. The Selig Center for Economic Growth report on The Multicultural Economy estimates that Latino buying power in 2013 will be \$1.3 trillion.

The growth of Latino purchasing power is a significant and growing asset of the U.S. economy. Between 1990 and 2008, the buying power of Latinos increased by 349 percent – a percentage gain that surpassed both the 141 percent increase in non-Latino buying power and the 151 percent increase in the buying power of all consumers.

According to the Selig Center, the 10 states with the largest Latino markets in 2008 were, in order, California (\$249 billion); Texas (\$171 billion); Florida (\$101 billion); New York (\$75 billion); Illinois (\$41 billion); New Jersey (\$36 billion); Arizona (\$31 billion); Colorado (\$21 billion); New Mexico (\$18 billion); and Georgia (\$15 billion).

The top 10 states, as ranked by the rate of growth of Latino buying power between 1990 and 2008 are Arkansas (1,563 percent); North Carolina (1,314 percent); Tennessee (1,053 percent); Georgia (1,037 percent); Nevada (965 percent); Alabama (890 percent); South Carolina (797 percent); Minnesota (768 percent); South Dakota (768 percent); and North Dakota (755 percent).

Latino business owners are another potent economic force. Census Bureau data from 2007 showed there were 2.3 million Latino-owned businesses, up 43.6 percent from 2002.

HISTORIC CONTRIBUTIONS

American Latinos have contributed significantly in many aspects of American history and culture.

American Latinos celebrate their indigenous, Iberian, African, and Asian roots. The Spanish were the first Europeans to interact with the indigenous people in what is now the United States. Juan Ponce de León arrived in 1513 in what is now Florida, after first landing and becoming the first Governor of Puerto Rico. The Spanish then founded Saint Augustine, Florida, in 1565 – 42 years before the establishment of Jamestown. From 1540 to 1542, an expedition led by Francisco Vázquez de Coronado explored modern-day New Mexico and Arizona, eventually travelling as far north as Kansas – 264 years before the Lewis and Clark Expedition. These early expeditions led to permanent Spanish outposts throughout North America, to the founding of cities like Santa Fe and San Francisco (then named Yerba Buena), and to the naming of hundreds of U.S. rivers, mountains, towns, and even several states.

LATINOS HAVE MADE THE ULTIMATE SACRIFICE FOR THE UNITED STATES

The patriotism of American Latinos cannot be questioned. Millions of Latinos have met the challenge of serving the nation in war and in peace. In times of war, in every battle, on every battlefield, Latinos have put their lives on the line to protect American freedoms.

Latinos have made the ultimate sacrifice of dying for their country. Marine Lance Corporal José Gutiérrez was the first combat casualty in the war in Iraq. Gutiérrez, born in Guatemala, was a permanent resident of the United States and left college to join the military. A friend said of Gutiérrez, “He wanted to give to the United States what the United States gave to him. He came with nothing. This country gave him everything.” About half a million Latinos served in World War II; 12 were awarded the Congressional Medal of Honor. Nearly 150,000 Latinos served in the Korean Conflict, and nine were awarded the Congressional Medal of Honor. Latinos have served in the U.S. Armed Forces in World War I, World War II, the Korean War, Vietnam War, and in the Middle East wars. Over 25 percent of the 58,195 names on the Vietnam War Memorial are Hispanic.

Latinos are also making a significant contribution at the highest levels of the U.S. military. In 1964 Admiral Horacio Rivero, a Puerto Rican, became the Navy's first Latino four-star admiral. General Richard E. Cavazos, a Mexican-American, became the Army's first Hispanic four-star general in 1982. He served with the 65th Infantry Regiment during the Korean War, earning a Distinguished Service Cross in 1953. In 1998 Louis Caldera, a Mexican-American and West Point graduate, became the highest-ranking Latino to hold office in America when he became Secretary of the Army. Until 2004, Lieutenant General Ricardo Sanchez held the top military position in Iraq as Commander of Coalition Ground Forces. His tenure was during what was, arguably, one of the most critical periods of the war. Highlights during his term as commander include the capture of Saddam Hussein.

Similar stories have been repeated throughout American history. Bernardo de Gálvez, military commander of Spanish forces in the Caribbean and governor of Louisiana, with contingents from Spain, Cuba, Mexico, Puerto Rico, and the Santo Domingo, captured the British stronghold of Pensacola, Florida. This action subsequently enabled George Washington's forces to launch his campaign on Yorktown.

The Battle of Yorktown, the decisive battle of the Revolutionary War, was in great part financed by the people of Cuba. America's first Admiral, David Farragut, son of Spaniard Jorge Farragut, also a U.S. military veteran, led the naval forces for the Union during the Civil War. Farragut is famous for the inspirational line, "Damn the torpedoes, full speed ahead."

Puerto Ricans have participated in numerous military conflicts. Puerto Rican troops have been honored as among the most valorous in American military history. The 65th Infantry Regiment, also known as "The Borinqueneers," was originally activated as the "Porto Rico Regiment" in 1899. A 65th Infantry officer ordered, and a 65th Infantry Sergeant fired, the United States' first shots of World War I. The Regiment was also involved in active combat during World War II. During the Korean War, this unit suffered the most casualties. For their

bravery and military strength, "The Borinqueneers" garnered 5 Distinguished Services Crosses, 258 Silver Stars, 606 Bronze Stars, and 90 Purple Hearts. Furthermore, Major General Juan César Cordero Dávila was the commanding officer of the 65th Infantry Regiment during the Korean War, rising to become one of the highest-ranking Latino officers in the United States Army.

American Latinos have also made significant contributions as members of Congress, state legislators, mayors, commissioners, and councilmen and women and as public administrators at the federal, state, and municipal levels

CULTURAL, ARTISTIC, AND INTELLECTUAL CONTRIBUTIONS OF U.S. LATINOS

In spite of their essential relevance to our country's intellectual and cultural life, a 1994 task force report to the Smithsonian Institution found that "U.S. Hispanics are the only major contributor to American civilization still uncelebrated by any specific, systemic, permanent effort in this country's major cultural institution." Since the 1994 report, major efforts within the Smithsonian Institution have been undertaken, but a richer and more inclusive American story is yet to be told.

The contributions of Latinos in American civic life, fine arts, culinary arts, music, sports, entertainment, business, and other areas of public life are significant. The fulfillment of the American dream is embodied in the deeds of generations of American Latinos who have proudly celebrated their "Americanism" with fellow citizens and residents of this nation.

The new narrative of contemporary America must include the stories of the people working the fields and gathering the crops for the American dinner table; the efforts of the people building and maintaining the nation's infrastructure; and the telling of American Latino successes in higher education, business, the arts, humanities, sports, government, and entertainment.

The outstanding paintings, sculptures, installations, performance art, films and theatre created by American Latino artists would constitute a major attraction for visitors to an American Latino museum in Washington DC. Among the countless possible stories and cultural artifacts, the museum could display and interpret the small bedroom in which César Chávez endured the 25-day hunger strike, “a fast for nonviolence and a call to sacrifice,” to draw attention to the plight of farm workers and the need for social justice and respect for human dignity. Visitors could listen to the master digital recordings of the dozens of American Latino music artists who performed “We Are the World en Español” for the 2010 Haiti earthquake relief effort, see the costumes of their favorite stars, and sing their music in specially designed studios.

The deeds of humanitarians, like baseball Hall of Famer Roberto Clemente of Puerto Rico, could be highlighted to encourage young people toward a life of service. Museum visitors could also enjoy the excellence of Latino cuisine and be inspired by stories of leadership and public service. They could learn from the business success stories, such as those of Cuban-Americans Desi Arnaz, who pioneered TV studio filming techniques; and Roberto Goizueta, who became worldwide chairman of Coca-Cola. In sum, the vibrancy of the American Latino experience, in all its manifestations, could be presented to show the great range of the human spirit and imagination.

CONCLUSION

The Congress of the United States acknowledged the magnitude of contributions by the American Latino community when it established the Commission. The Commission engaged the public throughout the country in a dynamic dialogue about the idea of such a national museum. The museum that is envisioned and outlined in this report would be located in Washington DC, among the treasury of museums that represent American history, culture, and achievement. The benefits of the museum would also extend to and derive from local communities, Latino museums, cultural centers, and educational institutions across the land to make this museum national in operational scope, as well as in its place of prominence in the nation’s capital.

As the full report illustrates, the United States of America would not have achieved the power, prominence, and greatness it enjoys today without the immense contributions of American Latinos throughout its history. One could not imagine today’s American society without the richness of Latino culture. All Americans benefit from a deeper and fuller understanding of the vital part American Latinos have played in our nation’s history and their essential role in shaping our future.

It is for these reasons the Commission strongly recommends the establishment of a National Museum of the American Latino that **“illuminates the American story for the benefit of all.”**

TABLE OF CONTENTS

INTRODUCTION	3
MISSION AND VISION	7
A NEW CULTURAL ECOLOGY	11
COLLECTIONS AND PROGRAMS	17
GOVERNANCE AND ORGANIZATIONAL STRUCTURE	33
SITE ASSESSMENT: LOCATIONS AND FACILITIES	43
CAPITAL AND OPERATING BUDGET	59
FUNDRAISING PLAN	73
PUBLIC ENGAGEMENT	85
PLAN FOR PUBLIC ENGAGEMENT UPON PASSAGE OF LEGISLATION	95
SPECIAL THANKS	99
APPENDIX A: BILL COSPONSORS	115

INDEX OF TABLES

No.	Name	Page No.
1.	Shift between the 20th century and 21st century purpose of museums and libraries	12
2.	Summary of options for acquisition strategies	19
3.	Summary of options for loan strategies	19
4.	The model “Engage the World with Evolving Human Stories” and corresponding programs	21
5.	Setting the cultural agenda and corresponding programs	23
6.	A broad and diverse public will be engaged through the comprehensive and balanced approach recommended for the American Latino museum	24
7.	Staff for collection care, exhibitions, public programs, and research	25
8.	Order of magnitude space program, April 2010	29
9.	Summary of order of magnitude space program with net and gross figures, April 2010	29
10.	Comparison of the four governance models	36
11.	Pros and cons of each of the four governance models	39
12.	Pros and cons for the two final sites	55
13.	Cost estimates and preliminary capital budgets for the two final sites	55
14A.	Smithsonian American Latino Museum, First six years operating expenses	59-60
14B	Smithsonian American Latino Museum, First six years operating revenues	60
15.	Capitol Site: preliminary capital budget	61
16.	Arts and Industries Building with south annex: preliminary capital budget	61
17.	Arts and Industries Building with north annex: preliminary capital budget	61
18.	Recommended expenses for a stable-state operating budget	62
19.	Examples: operating budgets for nine museums	65
20.	Projected operating budget for the American Latino museum	66
21.	Overview of spending on collections and programs at relevant institutions	68
22.	Estimated annual revenue	70
23.	Recommended funding sources for ongoing support of the American Latino museum	81

INDEX OF FIGURES

No.	Name	Page No.
1.	Partnerships of mutual benefit	13
2.	Operating in A New Cultural Ecology	14
3.	Model A: Smithsonian Institution	38
4.	Model B: Museum under independent Federal Entity	38
5.	Model C: Independent with Federal Contract and Services	38
6.	Model D: Independent National Museum	38
7.	Aerial view of the Washington DC monumental core, looking northeast, identifying location of assessed sites	44
8.	McMillan Plan of 1901	46
9.	Capitol Site and Arts and Industries Building with New South Annex	47
10.	Capitol Site plan	48
11.	Program distribution, by floor, for the museum at the Capitol Site	49
12.	Capitol site before and after construction of the museum	50
13.	Arts and Industries Building, looking south, with a new annex	51
14.	Arts and Industries Building with a new south annex, site plan	51
15.	Arts and Industries Building, looking south, with a new underground annex	52
16.	Arts and Industries Building with a new north annex, partial site plan	52
17.	Program distribution, by floor, for the museum at the Arts and Industries Building with a new south annex	53
18.	Arts and Industries Building before and after construction of the museum and annex	54
19.	A total of \$303.75 billion for charitable giving nationwide in 2009	79
20.	Fiscal year 2008 sources of revenue for the Smithsonian Institution	79

INTRODUCTION

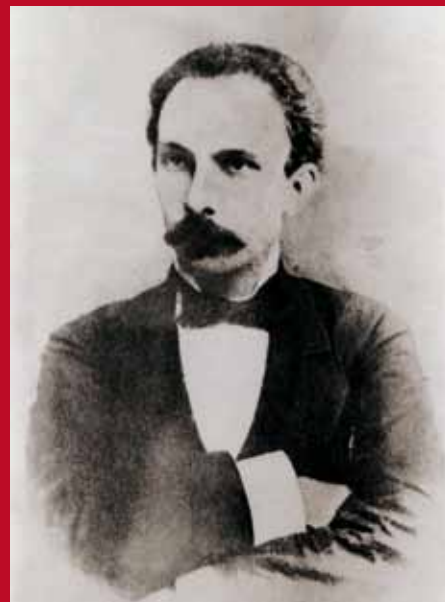




THREE WOMEN
Teodoro Vidal Collection



ARTURO ALFONSO SCHOMBURG
Historian and Educator



JOSE MARTÍ
Revolutionary and Poet



BRACERO
Leonard Nadel Collection



RITA HAYWORTH
Actor and Dancer



MARÍA AMPARO RUIZ DE BURTON
Writer



OUR LADY OF GUADALUPE CHURCH
Zuni Pueblo



PRUDENCIO AND CAROLINA UNANUE
Founders of Goya Foods, Inc.



ROMUALDO PACHECO
California's only Hispanic Governor

INTRODUCTION

The Commission to Study the Potential Creation of a National Museum of the American Latino (the “Commission”) was signed into law on May 8, 2008, as Public Law 110-229 (S. 2739). The law established a Commission of 23 members appointed by the President, the Speaker of the House of Representatives, the Minority Leader of the House of Representatives, the Majority Leader of the Senate, and the Minority Leader of the Senate. The Commission members were chosen based on qualifications in museum administration, expertise in fundraising, experience in public service, and demonstrated commitment to the research, study, or promotion of American Latino life, art, history, or culture.

The bill, which received broad support in both chambers of Congress, was authored and introduced in the House of Representatives by Congressman Xavier Becerra of California and in the U.S. Senate by Senator Ken Salazar of Colorado, who now serves as Secretary of the Interior. Democrats and Republicans in both chambers cosponsored the bill. Please refer to Appendix A for a list of all Members who cosponsored the bill.

Secretary Salazar, in speaking about the first meeting of the Commission, stated: “The National Museum of the American Latino Commission is a select group of Americans who have been called upon to provide a plan for a national museum that preserves and shares a vital part of our nation’s heritage for the benefit of all people interested in the richness of the American experience.”

The goal of the Commission was to formulate a plan for a sustainable world-class institution whose mission is to illuminate the American story – for the benefit of all – through permanent collections and programs devoted to the presentation, interpretation, and preservation of American Latino arts, cultural expressions, and experiences.

The Commission was given two years to conduct its work and submit a report. The Commission prepared this Final Report containing the technical information needed to provide Congress with a foundation for making a decision. This Final Report delivers critical information in a timely manner to expedite the decision making process. The functions of the Commission were to

- submit a report to the President and Congress containing recommendations with respect to a plan of action for the establishment and maintenance of an American Latino museum in Washington DC
- develop a fundraising strategy
- report on the availability and cost of collections to be acquired
- examine the impact of the museum on regional American Latino-related museums
- analyze and recommend possible locations for the museum within Washington DC and its environs
- recommend whether the museum should be located within the Smithsonian Institution
- recommend a governance and organizational structure for the operation of the museum
- engage the American Latino community in the development of the museum
- determine the cost of constructing, operating, and maintaining the museum
- draft legislation to carry out a plan of action to create and construct the museum

Additionally, the legislation allowed the Commission to convene a national conference on the museum. Instead, the Commission chose to engage a broad cross-section of the American public through a series of public forums, informational meetings, and social media efforts.

The National Park Service, a bureau of the Department of the Interior, provided the administrative support for the project through its staff in the Washington DC Office and the Denver Service Center.

This Final Report to Congress will be submitted to the

- President of the United States
- Committee on Transportation and Infrastructure of the House of Representatives
- Committee on House Administration of the House of Representatives
- Committee on Rules and Administration of the Senate
- Committee on Natural Resources of the House of Representatives
- Committee on Energy and Natural Resources of the Senate
- Committees on Appropriations of the House of Representatives and the Senate

The Commission's findings and recommendations are included within this Final Report, which represents a summary of the information gathered and the analyses made in the course of this effort.

MISSION AND VISION





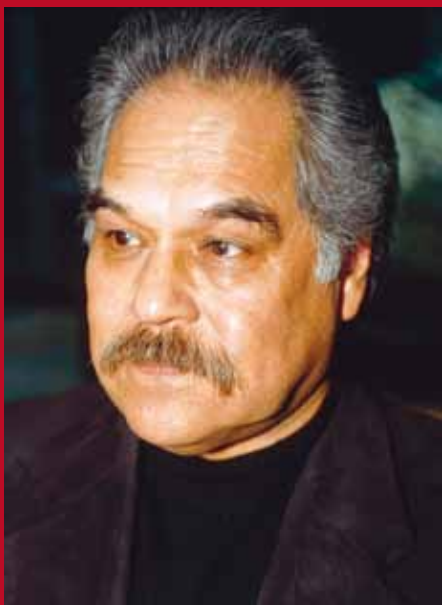
ELLEN OCHOA
Astronaut, Physicist, Inventor



CHITA RIVERA
Actress, Dancer, Singer



TANYA LEÓN
Composer and Conductor



LUIS VALDEZ
Playright, Director, Producer



JOSEPH UNANUE
Businessman and Philanthropist



CHRISTINA GARCÍA
Writer



HUGO MORALES
Broadcaster and Indigenous Community Leader



LINDA ALVARADO
Entrepreneur



JULIA ALVAREZ
Writer

MISSION AND VISION

INTRODUCTION

The Mission, Vision, and Programs Committee laid the foundation for the American Latino museum with the following mission and vision statements, which were adopted by the Commission in December 2009.

First, it is important to note two points:

1. The mission and vision articulated and adopted by the Commission affirm core values and principles that widely resonate with the American Latino museum professionals who were interviewed.
2. The current mission and vision statements contain working language that may evolve as the museum progresses.

MISSION STATEMENT

The National Museum of the American Latino illuminates the American story for the benefit of all.

VISION STATEMENT

A compelling fact of the 21st century is that the United States is a diverse society, and that all people of this nation constitute the American identity. We must retrieve, record, preserve, and share the multifaceted story of this nation so that we fully recognize our cultural resources as one of our greatest national assets. In doing so, the story of the American Latino will become self-evident and fundamental to the overall American context and framework.

The American Latino museum will provide a unique lens focused on popular, historic, and contemporary Latino contributions specifically produced and originating in the United States and its territories. Focusing on American Latino history, popular culture, values, and creative expressions that occur within the United States and its territories will help ensure the American Latino museum does not overshadow or duplicate the work of other existing American Latino museums around the country. The distinct curatorial and collecting focus of the National Museum of the American Latino, and that of other existing American Latino museums, provides ample opportunity for strategic partnerships and permanent collection loans.

The National Museum of American Latino is an important and long-awaited vehicle that shares the complex and evolving story of the American Latino. Throughout the nation, the nexus of the various American Latino communities provides fertile ground for cultural exchange, interaction, and creative expression. The museum will also explore the ongoing connection between the American Latino experience and those of other cultures of the United States and its territories.



RIGHT REVEREND LEO FRADE

BISHOP OF THE EPISCOPAL
DIOCESE OF SOUTHEAST FLORIDA

"Throughout the times we have managed to be down and move up. All religions have helped the Latino community go through very difficult times and kept the Latino roots together."

We are here to do something better for our children. It doesn't matter what kind of work we do, we want our sons and daughters to have a better education and get farther than we could. We bring to this country a tremendous desire to work, and we have the strength to not give up and stand up whenever we fall. We need to show this in the museum. We come here to make the American dream come alive."

PURPOSE OF AND NEED FOR THE AMERICAN LATINO MUSEUM

Among the purposes of the museum, one is to provide a home for the historical artifacts, images, and personal stories documenting more than 500 years of Latino contributions to the United States. The museum will serve as an educational resource for the millions of anticipated visitors. The museum will play a key central role within a national network of American Latino museums and cultural centers that will extend the benefits of the arts and culture throughout the nation.

There is a need to address the highly diverse Latino cultures in the United States. This diversity stems from historical and geographical influences. The cultural fusions that occur when different groups interact, a core theme of the human experience, are found in richness of the story of the American Latino.

The American Latino museum can provide a forum that illuminates the complexity of the American story. As a result, the overall American identity can be fully recognized, experienced in a new light, and embraced.

The Commission recognizes that the American Latino museum needs to

- exist as a signature space to present and interpret the diversity and impact of Latinos in the United States
- reflect the depth and breadth of the diverse American Latino cultural experience
- appeal to a general audience with a wide array of learning needs and styles
- include performance spaces, considered a core component, to complement popular culture, visual arts, and contemporary issues
- provide spaces for serious scholarship and school programs and a range of fun and engaging public programs
- offer significant community programs, national initiatives, and partnerships
- construct learning spaces
- provide a diverse collection in scope, composition, and media

A NEW CULTURAL ECOLOGY





RICARDO ALEGRÍA
Cultural Anthropologist and Archeologist



ANTONIA NOVELLO
Physician and Public Health Official



JUAN ROMAGOZA
Physician and Public Health Advocate



JUDITH BACA
Artist, Educator, Activist



DOLORES HUERTA
Labor Leader and Social Activist



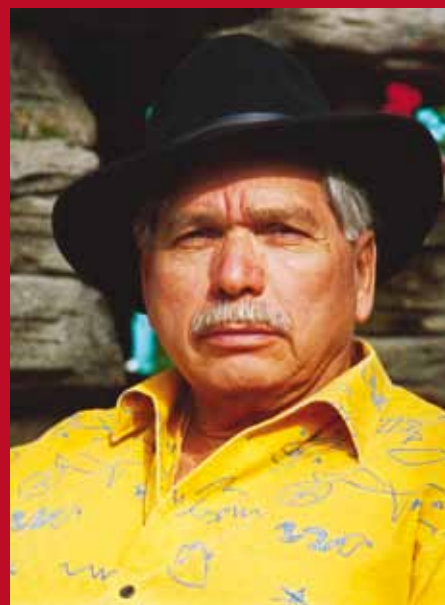
PEPÓN OSORIO
Artist



TEODORO VIDAL
Folklorist, Historian, Collector



JUNOT DÍAZ
Writer



VICTOR VILLASENOR
Writer

A NEW CULTURAL ECOLOGY

INTRODUCTION

The American Latino museum will inform the design, scope, approach, and delivery of overall programs, including the permanent collection, making the museum distinct from all others. The most pronounced point of differentiation is a curatorial lens that will illuminate American Latino stories occurring within the United States and its territories. Also distinct will be the museum's fundamental connection to highly dynamic and evolving American Latino communities and existing cultural institutions.


Exploring the creation and development of the American Latino museum was conducted knowing the museum will enter an existing cultural ecology of highly dynamic museums, cultural and research institutions, artist collectives, and private-sector resources that also share a commitment to expanding awareness and appreciation of American Latino culture and experience. The development of the distinct mission and aperture of the American Latino museum was intentional – its curatorial focus is different from that of other national institutions.

The framework and approach described in this section emerged from the feedback gathered by the Commission during public forums around the country; in partnership meetings with directors and collections experts of existing organizations; at a forum with museum professionals held at the American Association of Museums' annual conference on May 23, 2010; and through the expertise of the consulting team in planning national museums.

The framework and approach are also supported by the recent work of the Institute of Museum and Library Service, published in "Museums, Libraries and 21st Century Skills." The report articulates the "move toward networked civil society institutions." **TABLE 1** (taken directly from the report but reformatted) describes this 21st century shift in museums and libraries. It is the Commission's hope that the new American Latino museum will have the opportunity to further expand on what a 21st century museum can be. Hence, the recommendation for a different and interdependent approach is not born from a purely technical lens, but from a sense in the field that it is time to do something necessary and distinct to establish cultural practices that embrace shared authority and co-created and interpreted content.

DANA STE. CLAIRE

EXECUTIVE DIRECTOR,
ST. AUGUSTINE 450TH
COMMEMORATION
COMMISSION



"We are approaching almost 500 years of unbroken history. It is very important when you are telling the story of a people, however lengthy the story is, that you start at the beginning. There are significant parts of American history that have been left out because of how it has been written over the years. It is imperative that the story of America include the rich history of Hispanics, beginning with Juan Ponce de Leon's landing in La Florida in 1513 and the founding of St. Augustine, the nation's oldest continuously occupied European settlement, in 1565 by Don Pedro Menendez de Aviles – indeed, this was First America. The Hispanic peoples have played a principal role in the cultural and historical development of our nation and the founding of our nation; symbolically, this is a very powerful story to tell and statement to make."

TABLE 1. SHIFT BETWEEN THE 20TH CENTURY AND 21ST CENTURY PURPOSE OF MUSEUMS AND LIBRARIES

20TH CENTURY MUSEUM / LIBRARY	21ST CENTURY MUSEUM / LIBRARY
Primarily content driven	Combination of audience and content driven
Mostly tangible objects (art, books)	Combination of tangible and digital objects
One-way information (institution presents information to audiences)	Multidirectional (co-created experiences involving institution, audiences, and others)
Focus on presentation and display	Focus on audience engagement and experiences
Emphasis on enhancing knowledge	Emphasis on enhancing knowledge and 21st century skills
Acts independently	Acts in highly collaborative partnerships
Located in community (operates independently)	Embedded in community (aligned with and acts as a leader on community needs/issues)
Learning outcomes assumed, implied (content knowledge and skills, such as critical thinking, tend to be byproducts of programming)	Learning outcomes are purposeful (content knowledge and 21st century skills, such as critical thinking, are visible, intentional outcomes of audience experiences)
Institution leads content development (content tightly edited and controlled)	Content co-created among diverse partners and audiences; accessible in multiple ways

FROM THE FIELD: A UNIQUE OPPORTUNITY

The research that underlies the strategic approach to conceiving and developing the American Latino museum’s programs and permanent collection has been carried out in a systematic and credible way. The methodology incorporates data and input from existing cultural resources, as well as issues, feedback, and data received during on-site interviews conducted with directors, curators, collection managers, and other leaders at 21 institutions that focus exclusively on, or have significant holdings in, American Latino arts and culture. Feedback from these opinion leaders and potential future collaborators was consistent and dominated by four core messages.

CORE MESSAGE 1: Existing institutions are enthusiastic about collaboration with the American Latino museum, from collection and exhibition development to programming, research, and training.

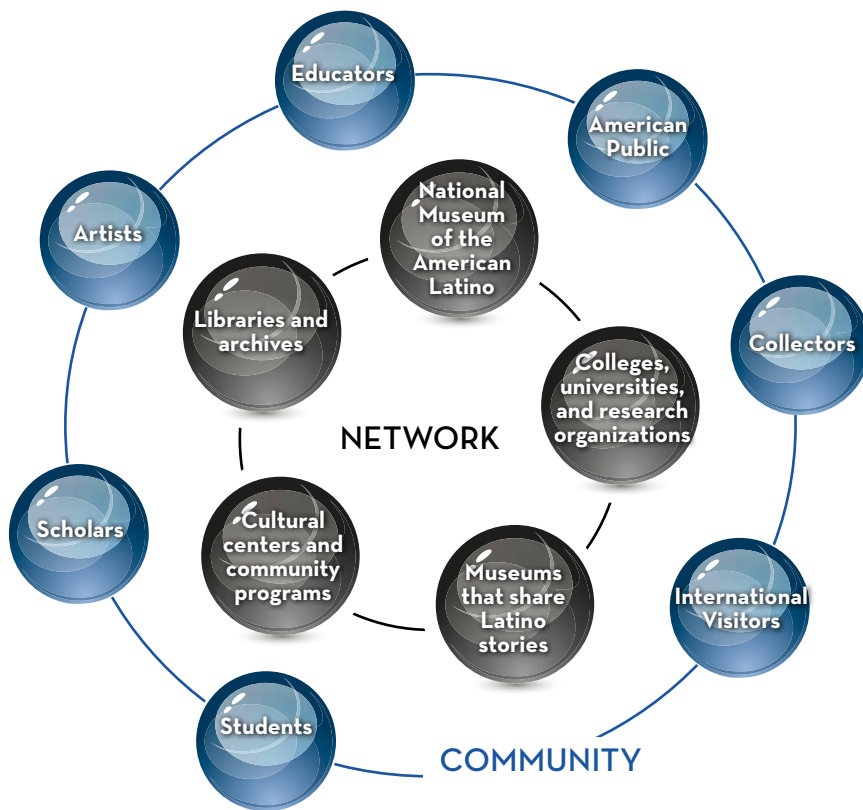
CORE MESSAGE 2: The purpose of the American Latino museum should be to advance research and scholarship to augment the field and, ultimately, benefit the American people.

CORE MESSAGE 3: The American Latino museum must be progressive and advance cultural exchange.

CORE MESSAGE 4: To succeed in meeting its goals, the American Latino museum would have to be an entirely new model that unites the field and takes the funding needs of existing organizations into consideration.

The museum will be positioned within an existing and dynamic network of museums and cultural and educational institutions. The inner ring on [FIGURE 1](#) illustrates how the American Latino museum will engage and augment the field. The outer ring on [FIGURE 1](#) represents examples of a broad community with which the museum will partner. The museum envisions providing a range of expressions – virtual, on-site, and off-site experiences – throughout the country.

FIGURE 1. PARTNERSHIPS OF MUTUAL BENEFIT



The museum will help advance the national cultural discourse within an existing community of other national museums. In addition, the museum is positioned to initiate research and consultations to establish underrepresented subject areas and emerging issues in different areas of American Latino cultural life and study. These could include, for example, the documentation and prioritization of challenges facing American Latino museums; emerging hybrid cultural forms; and intra-Latino, intercultural, and transnational trends and dynamics. The museum would convene and/or facilitate forums to explore issues, provide leadership in communicating creative solutions, and receive valuable input from museum colleagues regarding issues, patterns unique to other regions, or context. This does not imply that the museum would become a centralized “hub” or a homogenizing force; rather, it would facilitate a national cultural discourse in a networked society.



ESPERANZA “HOPE” ANDRADE

TEXAS SECRETARY OF STATE

“It is not about us today – it is about making sure we protect the culture and history for the children in the future. As the first Latina secretary of state, I am most proud of the role that Hispanics have played in Texas history, and I believe that this museum that is being discussed will highlight the many contributions to this nation and will play a significant role in furthering the impact that Latinos will continue to make in our state and our nation in the years to come.”

FIGURE 2 shows that the museum will be a dual-purpose institution whose programs will reinforce and build upon one another. The American Latino museum can be a nexus to advance an ongoing cultural discourse. It can also reveal the complex and evolving story of the American Latino and the connection among American Latino communities and other cultural communities of the United States. In doing so, it will provide fertile ground for cultural exchange, interaction, and creative expression.

The museum will share the American story through the Latino lens, with the recognition that there is not one story, but rather, the American Latino “voice” is a collection of voices that are constantly changing and evolving. These voices vary with ethnicity, gender, region, perspective, art form, discipline, class, and religion. This diversity of voice is exciting, expressive, and enriching, and there should not be any effort to homogenize it. The museum is expected to be a cultural laboratory that is in constant dialogue to make connections that currently do not exist. The result will be a museum that does not collect solely to preserve but to illuminate and share evolving human stories that promote cultural exchange.

The next chapter, Collections and Programs, carries forward the concept of A New Cultural Ecology through innovation and excellence in programming that will

FIGURE 2. OPERATING IN A NEW CULTURAL ECOLOGY



broaden and diversify audiences and deepen personal connections to the themes explored in the museum. The museum’s permanent collection will account for the full spectrum of American Latino experiences that occur within the United States and its territories and will showcase the distinguished contributions and impact of Latinos in all aspects of American life.


PILAR MARRERO

SENIOR WRITER FOR LA OPINIÓN

“The museum should represent the diversity of Latinos in this country. We come from different places, different countries, and different origins. Some of us come from indigenous backgrounds, some of us are descendants from immigrants in Latin America that then immigrated here. It should be a place that, when people and visitors come out, they can understand that we are not monolithic; and that we have different facets, many different cultures, with many different expressions—art, culture, music, food, and even journalism. The history of Spanish language media is very important to this community and should be included in this museum; they help educate and inform immigrants in this nation. When we come to this country, we become part of something bigger; we become Latinos and incorporate other Latino cultures into our own, and it is very important to highlight this.”

COLLECTIONS AND PROGRAMS





JOSEPH H. DE CASTRO, ARMY, CORPORAL › DAVID B. BARKLEY, ARMY, PRIVATE › LUCIEN ADAMS, ARMY, STAFF SERGEANT › RUDOLPH B. DAVILA, ARMY, FIRST LIEUTENANT › MARCARIO GARCIA, ARMY, STAFF SERGEANT › DAVID GONZALEZ, ARMY, PRIVATE FIRST CLASS › SILVESTRE HERRERA, ARMY, PRIVATE FIRST CLASS › JOSE M. LOPEZ, ARMY, SERGEANT › JOE P. MARTINEZ, ARMY, PRIVATE › MANUEL PEREZ JR., ARMY, PRIVATE FIRST CLASS › CLETO L. RODRIGUEZ, ARMY, PRIVATE › ALEJANDRO R. RUIZ, ARMY, PRIVATE FIRST CLASS › JOSE F. VALDEZ, ARMY, PRIVATE FIRST CLASS › YSMAEL R. VILLEGAS, ARMY, STAFF SERGEANT › RODOLFO P. HERNANDEZ, ARMY, CORPORAL › MARTINEZ BENITO, ARMY, CORPORAL › JOSEPH C. RODRIGUEZ, ARMY, SERGEANT › JOHN P. BACA, ARMY, SPECIALIST FOURTH CLASS › ROY P. BENAVIDEZ, ARMY, MASTER SERGEANT › DANIEL FERNANDEZ, ARMY, PRIVATE FIRST CL › CARLOS LOZADA, ARMY, PRIVATE FIRST CL › ALFRED V. RASCON, ARMY, SPECIALIST FOURTH CLASS › LOUIS R. ROCCO, ARMY, WARRANT OFFICER › EURIPIDES RUBIO, ARMY, CAPTAIN › HECTOR SANTIAGO-COLON, ARMY, SPECIALIST FOURTH CL › ELMELINDO RODRIGUES-SMITH, ARMY, SERGEANT FIRST CLASS › HUMBER ROQUE VERSACE, ARMY, CAPTAIN › MAXIMO YABES, ARMY, FIRST SERGEANT › PHILLIP BAZAAR, NAVY, ORDINARY SEAMAN › JOHN ORTEGA, NAVY SEAMAN › FRANCE SILVA, MARINE CORPS, PRIVATE › HAROLD GONSALVEZ, MARINE CORPS, PRIVATE FIRST CLASS › FERNANDO LUIS GARCIA, MARINE CORPS, PRIVATE FIRST CLASS › EDWARD GOMEZ, MARINE CORPS, PRIVATE FIRST CLASS › AMBROSIO GUILLEN, MARINE CORPS, STAFF SERGEANT › BALDOMERO LOPEZ, MARINE CORPS, FIRST LIEUTENANT › EUGENE ARNOLD OBREGON, MARINE CORPS, PRIVATE FIRST CLASS › EMILIO A. DE LA GARZA, MARINE CORPS, LANCE CORPORAL › RALPH E. DIAS, MARINE CORPS, PRIVATE FIRST CLASS › ALFREDO CANTU GONZALEZ, MARINE CORPS, SERGEANT › JOSE FRANCISCO JIMENEZ, MARINE CORPS, LANCE CORPORAL › MIGUEL KEITH, MARINE CORPS, LANCE CORPORAL › JAY R. VARGAS, MARINE CORPS, MAJOR

COLLECTIONS AND PROGRAMS

INTRODUCTION

MUSEUMS AND CULTURAL EXCHANGE

Museums are now places where ideas are presented and contested. They are agents and forecasters of change in society. As the expansive and multilayered universe of Latino stories continues to evolve, the American Latino museum is positioned to make contributions to and help the advancement of the museum field. Most importantly, the museum can assist the American public as it navigates its claim, or disclaim, of the many cultures it sees reflected in the national mirror.

The American Latino museum will offer a forum that shares the complex and developing American story as it illuminates those of the American Latino. Throughout our nation, the nexus of various communities can provide fertile ground for exchange, interaction, and creative expression. The museum will not only explore the complexity of the Latino experience in this country, it will also explore the ongoing connection between American Latino experiences and those of other cultures of the United States and its territories. As a result the overall American identity can be fully recognized, experienced in a new light, and embraced.

WHAT IS A NATIONAL MUSEUM?

There are three primary characteristics that define a permanent collection program or museum as national: (1) the museum is collecting permanent holdings for the nation, (2) the permanent collection is inclusive and representative, and (3) the permanent collection serves a global audience.

The following are guidelines for defining a national museum:

- The policy and practice of the museum should be to collect a range of objects of national scope and importance and associated information in its particular fields, and these collections should be subject to appropriate standards of care.
- It should already have a substantial collection in relation to its stated objectives, and the museum display policy should reflect the full range of its collections.
- It should be able to provide professional and authoritative expertise and advice over its whole field to the public, to other museums, and to national and local government.
- It should provide study and research facilities for the public.
- It should offer visitor services of a quality appropriate to a museum purporting to provide a national facility.

These characteristics are useful in helping create and draft a formal permanent collection policy, including but not limited to care and maintenance, acquisition, and deaccessioning components.



LATINO ART NOW! CONFERENCE

LATINO ART NOW!

The Latino Art Now! is a biennial conference and national forum for artists, art professionals, educators, scholars, critics, and art dealers. Through dialogue in roundtables and workshops and the presentation of academic scholarship, the conference examines the contemporary state of Latino art in the United States, the valuation of Latino art within a global context, and the cultural forces that are presently shaping its future.

Paul Sierra, *El Trovador*, Lithograph, 2010. For the New Wave / La Nueva Ola, the Third Biennial National Conference of Latino Art Now!

PERMANENT COLLECTION

The development of a formal permanent collection program will be a core program of the American Latino museum. A permanent collection will allow the museum to retrieve, record, preserve, and share the multifaceted story of this nation as it recognizes American Latino cultural resources as another significant asset for the American public.

Research conducted for this report reveals that there exists, in a variety of collecting institutions, a great wealth of historical, cultural, and artistic material relating to the history, contributions, culture, and experiences of the American Latino. A significant amount of this material is currently in storage at leading repositories throughout this nation, including the Smithsonian and Library of Congress. The research also reveals that most museum directors think their collections are only the tip of the iceberg – that there are many materials (primarily objects of social, cultural, and historical value) that have not been collected.

Most institutions have rich collections in Mexican, Puerto Rican, and Cuban art, but there are many gaps that will need to be filled. A major task for the American Latino museum will be to identify, research, and collect materials from undocumented and/or underrepresented areas of Latino history and culture.

Museum permanent collections exist to support the museum's mission and further its vision. Based on the mission and vision of the American Latino museum, articulated above in the "Mission and Vision" chapter, it is recommended that the categories of collections under consideration for the permanent collection include the following:

- works of art
- ethnographic holdings
- industrial and social history artifacts
- archaeological holdings
- archival materials and documents

Curatorial personnel, whose expertise aligns with the collecting scope, will determine identification of the specific permanent collection holdings. Staffing plans and a related timeline will be established to coincide with permanent collection planning and implementation.

TABLE 2 summarizes options for acquiring collections, and **TABLE 3** summarizes various loan strategies. It is expected that the American Latino museum will use all of these approaches in combination.

TABLE 2. SUMMARY OF OPTIONS FOR ACQUISITION STRATEGIES

ACQUISITION STRATEGY	ITEM TYPES	POSSIBILITIES FOR THE AMERICAN LATINO MUSEUM
Public Call	Books, furniture, clothing, textiles, photographs, popular culture, ephemera (collectable items that were originally designed to be short-lived, such as a ticket stub or movie pass), archival material, and documents	General public, individuals, and families
Gifts		
Private Gifts	Works of art, popular culture, personal and scholarly papers, industrial and social history artifacts, films, video, archival material, and documents	Private: individuals, families, scholars, artist collections, public servants, organizations, corporations, and foundations
Deaccessioning	Industrial and social history artifacts, material of regional importance, archaeological artifacts, archival material and documents, and limited-edition print collections	Institutional: first-voice museums, non-ethnic major museums, libraries, archives, public agencies, and offices
Purchase/Commission		
Outright	Rare objects or collections, “signature experience” commissioned artwork, collectable ephemera, archival material, and documents	Early and mid-career artists, established artists, private collectors, art dealers, and auction houses
Collection Sharing	Master artworks, commissioned artwork, cultural artifacts, archival material, and documents	First-voice museums, non-ethnic major museums
Field Research	Oral histories, intangible heritage, films, and video	Individuals, students, families, scholars, public, artists, servants, and organizations

TABLE 3. SUMMARY OF OPTIONS FOR LOAN STRATEGIES

ACQUISITION STRATEGY	ITEM TYPES	POSSIBILITIES FOR THE AMERICAN LATINO MUSEUM
Long-term Loans	Master artworks, industrial and social history artifacts, archaeological artifacts, archival material, and documents	First-voice museums, non-ethnic major museums, libraries, archives, and universities
Short-term Loans	Master artworks, industrial and social history artifacts, archaeological artifacts, archival material, and documents	First-voice museums, non-ethnic major museums, libraries, archives, and universities
Content Alliances	Master artworks, industrial and social history artifacts, installations, collections that support temporary exhibitions, archival material, and documents	First-voice museums, non-ethnic major museums, libraries, archives, and universities

PROGRAMMING STRATEGY

A permanent collection is one part of the equation for providing a life-enhancing experience — programs complete the equation. The evolution of cultural institutions, from primarily object-centered to audience-centered, has made the role of programming increasingly vital to the core activities of museums. The most successful museums, by and large, are those that recognize that a permanent collection, while incredibly important, is one program of a comprehensive and dynamic list of program offerings. In addition to enabling museums to fulfill their mission, excellence in programming broadens and diversifies audiences, deepens personal connections to the themes explored in the museum, drives repeat attendance, builds membership, and increases length of stay.

The American Latino museum will provide comprehensive program offerings designed to share a range of complex stories that, together, will illuminate what it means to be American Latino in the past, present, and future. To remain relevant, the museum will be attuned to the balance among preservation, interpretation, and discovery. In this way the museum can engage a spectrum of American Latino voices, stories, occurrences, public life, popular culture, and experiences that occur over time. In doing so, the museum's overall programs will also expand the view of and connection to other cultures of the United States, its territories, and the world in which we live.

The program framework for the American Latino museum will be created and configured to be receptive and adaptive to changes, such as pivotal changes in society, introduction of new forms of expression, and/or viable challenges to current or historical assumptions. The museum seeks to present multiple perspectives affecting production and popular artifacts produced in the United States and its territories that can more accurately reflect the complexity and depth of the American Latino stories.

Today, museum programs can be broadly categorized as educational, social, or community driven, with the best programs exhibiting innovative crossover among all three areas. The programming strategy for the American Latino museum was designed around two basic models, or functions, to capture those broad categories of innovative museum programming. The two models are “Engaging the World with Evolving Human Stories” and “Forwarding the National Discourse.”

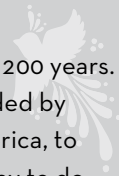
ENGAGING THE WORLD WITH EVOLVING HUMAN STORIES

The recommended approach to programming is to drive cultural exchange, celebrate the diversity and hybridity of Latino culture, and provide a platform for exploring issues that connect all Latinos, such as transnationalism and the preservation of cultural heritage. It is recommended that the American Latino museum focus on telling human stories, such as stories of family, creativity, migration, love, work, friendship, and patriotism.

ALBERTO M. CARVALHO

SUPERINTENDENT MIAMI-
DADE COUNTY PUBLIC SCHOOLS

“The power of America is its diversity, the fact that we have advanced so much over the past 200 years. The contributions to the fabric — the tapestry — of America have been from that point provided by our Latino community across America. The day has come to celebrate that new color of America, to celebrate the contribution of Latinos and Hispanics across our great country. What better way to do that, than memorialize it through a museum in our nation's capital.”



The museum's strength will be in contextualizing and setting in motion conversations about the interweaving and interaction of Latino practices, such as (a) among Latino groups, (b) with other U.S. cultural expressions, and (c) with Latin American countries of origin. In this sense the museum departs from a traditional paradigm of representation that assumes the discreteness of each ethnic experience and the static and stable capture of cultural objects in time and space. Instead, the American Latino museum will seek to cross annotate, cross reference, and argue for the dynamic fluidity of the "Latino" as an evolving American story in the making – ancient but incomplete. The model, "Engage the World with Evolving Human Stories," includes presenting stories, supporting learning, and driving cultural exchange. These activities map to the museum's exhibition, education, and public programs as shown in [TABLE 4](#) below.

Education and public programs encompass activities that increase public understanding and involvement with the core mission and vision of the museum. The incorporation of various humanities, performing arts, and relationships to disciplines (such as history and sciences) is central to successful education and public programs and the role of engaging the public in key ideas.

EDUCATION PROGRAMS

This category of activity will provide inspiring programs for social, entertainment, and/or scholarly purposes and materials and activities for schools and students at all levels. The American Latino museum will play a pivotal role in the development and dissemination of resources to support teaching and promote lifelong learning, and each program will be developed with a clear target audience in mind. Audiences will include middle and high school students from around the nation and undergraduate and graduate students, teachers, adults, seniors, families, and visitors from the United States and abroad. The museum's programs can incorporate 8th grade American History requirements that are taught throughout the country and can include field trips to Washington DC.

Education programs will consist of

- curriculum-linked programs
- mobile exhibitions and off-site programs
- teacher training
- internships
- youth programs
- guides and interpretive materials

TABLE 4: THE MODEL "ENGAGE THE WORLD WITH EVOLVING HUMAN STORIES" AND CORRESPONDING PROGRAMS

ENGAGE THE WORLD WITH EVOLVING HUMAN STORIES	CORRESPONDING PROGRAMS
Preserve and present the stories of national significance	<ul style="list-style-type: none"> • Exhibition programs • Core exhibitions • Changing and traveling exhibitions • Online exhibitions and access to the permanent collection • National preservation program
Develop and disseminate resources to support teaching and learning	Education programs <ul style="list-style-type: none"> • Curriculum-linked programs • Mobile exhibitions and off-site programs • Teacher training • Internships • Youth programs • Educational guides and interpretive materials
Drive cultural exchange through innovative programming	Public programs <ul style="list-style-type: none"> • New ideas: a national festival • "Conversations" • Music, film and performance • Culinary traditions • Intergenerational and social programs • International exchange and residencies • Family Sundays • Youth Ambassadors / YouthSpeak



AMARIS GUZMÁN

DOMINICAN AMERICAN NATIONAL ROUNDTABLE

“As a young Latina I am very proud that this museum will portray the culture and Latino life here in the United States. This museum should represent a little bit of everything – culture, music, photographs, exhibits, the people, and everyday life of the American Latino here. The museum should be located in Washington DC, just because it is the hub of the United States that represents a little bit of every single state throughout the country.”

PUBLIC PROGRAMS

Innovative cultural programming will be essential for the American Latino museum to attract the public and help

- facilitate cultural exchange
- give the public a sense of ownership
- fill voids in national cultural programming in the American Latino community to promote intergenerational and cross-disciplinary opportunities
- drive attendance

The American Latino museum will offer public programs such as

“NEW IDEAS: A NATIONAL LATINO FESTIVAL” – a national festival that connects people with emerging trends, new work by Latino scholars, and institutions in their region – this would be groundbreaking. The festival could coincide with the Hispanic Heritage Month (September 15 – October 15).

“CONVERSATIONS” – one of several talk shows on a museum sponsored Internet radio program that explores multiple ways of examining, interpreting, and presenting concepts that underscore the museum’s overall focus, programs, and related cultural work.

MUSIC, DANCE, THEATRE, FILM, AND OTHER PERFORMANCE – the museum could host concerts, performances, and festivals that highlight the traditions of individual cultures and celebrate their contributions to the nation. Poetry, comedy, and the spoken word are also important because they have the power to transcend political divisions.

CULINARY TRADITIONS – the museum will have the ability to incorporate the culinary arts into the visitor experience, thus making it more immersive and memorable. The best example of a museum café is the Mitisam Café at the National Museum of the American Indian.

INTERGENERATIONAL AND SOCIAL PROGRAMS – the museum could sponsor special days and events to draw a broad constituency to the museum as a means for the 21st century family to find activities that bring them together and take advantage of opportunities to both inform and entertain. One such successful program is First Saturdays at the Brooklyn Museum, which features family programming throughout the day and culminates in a dance party at night. It attracted over 10,000 people in a few months.

NATIONAL AND INTERNATIONAL EXCHANGE AND RESIDENCIES – one of the Commission’s objectives of the museum’s programming is to provide “a point of intersection and engagement between and among the American Latino and Latin America.”

FAMILY SUNDAYS – free family programming to attract, involve, and strengthen highly diverse families through interactive, intergenerational, and cross-disciplinary programs.

YOUTH AMBASSADORS / YOUTH SPEAK – a training program designed to train high school students during the summer months. The selected students are trained in contemporary expressive forms, the creative thought process, public speaking, and team building, as well as cultural history and awareness from various other cultural perspectives.

FORWARDING THE NATIONAL DISCOURSE

Collections, public programs, and education programs provide the core attractions for visitors to the American Latino museum, but the museum has a deeper mission – forwarding the national discourse regarding contributions of Latinos to society. One of the most compelling arguments for building the museum is the need to advance scholarship and preservation. Considering that responsibility, the new museum must offer a (a) centralized national repository of Latino permanent collection and archives, (b) national publishing program, (c) system for identifying new ideas in the field and research priorities, and (d) a forum for convening leaders.

The museum’s research center would have the ability to fill a gap in the field and provide leadership that is both needed and desired. The combined activities of the center would set the national American Latino cultural agenda. **TABLE 5** demonstrates what is meant by “setting the cultural agenda” and the programs that could be incorporated under the management of this research center.

LIBRARY AND ARCHIVES

It is strongly recommended that the American Latino museum develop the definitive library and archive that make the less tangible resources accessible to scholars, curators, and the general public. Those resources

include key research papers, oral stories, photographic collections, collections of moving images, rare or limited-edition publications, individual papers/artifacts, and other key archival and ephemeral materials in diverse media.

SYMPOSIA AND CONFERENCES

This would be a great vehicle for the museum to help generate new research and theoretical frameworks for understanding American Latino history and culture. The museum could offer other important events and activities such as hosting public forums, supporting research and publications, and developing a program to provide direct funding (grant making and fellowships) to support initiatives.

PROGRAMS TO PRODUCE REVENUE

A retail program provides a way for museums to earn revenue, in addition to offering public engagement and education opportunities. While a museum gift shop often purchases wares that augment concepts of an exhibition on view, the gift shop can also offer wares that help share the unique mission and vision of the museum. The retail program for the American Latino museum will include both an on-site and on-line retail program in order to capture a broad public.

Renting museum facilities is another way museums earn revenue. The American Latino museum will likely have a multipurpose flexible-use facility, with capacity to seat a minimum of 500 individuals, while hosting a portable/moveable stage with the ability to host 15-piece performing groups. The museum may have a 99-seat intimate film-screening room that can also host artist talks or intimate panel discussions. General conference and education facilities can also be rented.

TABLE 5: SETTING THE CULTURAL AGENDA AND CORRESPONDING PROGRAMS

SETTING THE CULTURAL AGENDA	CORRESPONDING PROGRAMS
Consulting the field to identify needs	• Library and archive
Forward dialogue on underrepresented areas and emerging issues	• Symposia and conferences
Convening leaders to develop solutions	• Public forums
Catalyze and support research, preservation, and initiatives	• Research and publications • Intermuseum collaborations • Shared virtual databases • Fellowships and grants

ENGAGING A DIVERSE PUBLIC

The highest quality permanent collection and innovative, exciting programs envisioned for the American Latino museum will, indeed, spotlight the museum's unique vision as it becomes part of a new cultural ecology. Its curatorial focus is truly unlike that of other national institutions, and it will draw audiences from around the world.

Ultimately, the museum will be judged by what kind of experience visitors receive. As with other national museums, the largest community that will be engaged is a highly diverse and broad public, several million of whom will visit the American Latino museum's

exhibitions and partake in its comprehensive public programs. **TABLE 6** summarizes the wealth of programs the museum will offer. The public activities are expected to be innovative and robust, including permanent and temporary exhibitions; a heavy schedule of cultural programming for families, students, and adults; coordinated national festivals; and virtual programming that can connect anyone to the themes of the exhibits and resources in the museum.

The museum's collections and programs, combined with a solid governance structure (discussed in the next chapter), will lay the foundation for the long-term success of the American Latino museum.

TABLE 6. A BROAD AND DIVERSE PUBLIC WILL BE ENGAGED THROUGH THE COMPREHENSIVE AND BALANCED APPROACH RECOMMENDED FOR THE AMERICAN LATINO MUSEUM

	The American Public										The Field	
	Residents of Washington DC	Visitors to Washington DC	Artists and Collectors	Teachers and Students	Adults	Seniors	Youth	Families	College and Universities	Existing Latino Museums	Scholars and Research Centers	
Engage the World with Evolving Human Stories												
Core exhibitions	x	x	x	x	x	x	x	x	x	x	x	
Changing and traveling exhibitions	x	x	x	x	x	x	x	x	x	x	x	
Online exhibitions and access to collections	x			x	x		x		x			
National preservation program	x		x		x	x	x	x	x	x	x	
Curriculum-linked programs				x					x	x		
Mobile exhibitions and off-site programs				x			x	x	x	x		
Teacher training				x			x		x			
Internships	x	x		x			x		x	x	x	
Youth programs							x	x				
New Ideas: A National Festival	x	x	x	x	x	x	x	x	x	x	x	
Music, dance, theatre, film, and other performances	x	x	x	x	x	x	x	x	x	x		
Culinary traditions	x	x	x	x	x	x	x	x				
Intergenerational and social programs	x	x			x	x	x	x		x	x	
National and international exchange and residencies			x									
Forward the National Discourse												
Libraries and archives	x		x	x					x	x	x	
Engaging the field										x	x	
Public forums	x	x	x	x	x	x	x	x	x	x	x	
Research and publications									x	x	x	
Fellowships and grants			x							x	x	
Shared virtual databases	x	x	x	x	x	x	x	x	x	x	x	
Internet Radio	x	x	x	x	x	x	x	x	x	x	x	

ORGANIZATIONAL ASSUMPTIONS

The majority of staff members in a museum work directly in program areas, including curators, educators, registrars, preparators, researchers, conservators, archivists, librarians, and designers. The balance of the staff is dedicated to administration, fundraising, marketing, community and government relations, and operations (including visitor services, retail, events, and security).

The models that are most relevant to the American Latino museum are existing Smithsonian museums and the newly established national museums (a comparison of the relevant existing Smithsonian museums was also used to project operating costs). [TABLE 7](#) summarizes the staffing levels for those museums. The Holocaust museum has a large operating budget, and it shows an upper limit staffing total of 400. The total staffing for the American Latino museum is projected to be about 210 staff members. Of that number, about 42 percent (or 88 staff members) would be devoted to collections, exhibitions, public programs, and research. This range

is lower for the American Latino museum than, for example, the National Museum of American History because it is based on three early assumptions:

1. The American Latino museum will devote significant resources to its deeper mission – that of forwarding the national discourse regarding contributions of American Latinos to society. One of the most compelling arguments for building the museum is the need to advance scholarship and preservation.
2. A welcoming and service-driven atmosphere will be of central importance to the museum.
3. The site will be “activated” with robust programming to complement exhibitions and attract first-time and repeat visitors.

Based on the three assumptions, it is expected that the American Latino museum will have a greater number of employees devoted to operations to provide high-quality visitor services. The result is a lower overall proportion of collections and programming staff. It is critical to understand that the “final” staffing model and size will be impacted greatly by the governance model.

TABLE 7. STAFF FOR COLLECTION CARE, EXHIBITIONS, PUBLIC PROGRAMS, AND RESEARCH

MUSEUM	COLLECTIONS / PERCENT ^a	EXHIBITIONS / PERCENT ^a	PUBLIC PROGRAMS / PERCENT ^a	RESEARCH / PERCENT ^a	TOTAL ^b	STAFF TOTAL (FTES)
United States Holocaust Memorial Museum						400
National Museum of American History	51 / 22%	71 / 30%	62 / 26%	30 / 13%	214 / 90%	237
National Museum of the American Indian	37 / 13%	32 / 11%	94 / 32%	22 / 7%	185 / 63%	295
National Museum of African American History and Culture	4 / 12%	3 / 9%	4 / 12%	0 / 0%	11 / 33%	33
National Museum of the American Latino	13 / 7%	24 / 11%	32 / 15%	19 / 9%	88 / 42%	210
Freer Gallery of Art and Arthur M. Sackler Gallery	12 / 13%	20 / 22%	14 / 15%	21 / 23%	67 / 73%	92

Notes: *a. Number of FTEs (full-time employees) and percent of FTEs dedicated to collections, exhibitions, public programs, or research*

b. This total is just for collections, exhibitions, public programs, and research staff



JORGE VILLASEÑOR

FIRST GRADE TEACHER

“As an educator, it is especially satisfying to have a museum that is dedicated to Latino culture and accomplishments. All young people will now have a place to experience our beautiful and dynamic culture.

Latinos have made significant contributions to this country, and it will be thrilling to see these accomplishments acknowledged and appreciated by American society. I am especially proud of the “ordinary” people; the hard-working immigrants who, like my parents, left their native country to work towards a better life in the United States. Their hard work and sacrifices are my generation’s triumphs. Our parents and grandparents giving us the opportunity to excel in this country is just as significant as any invention, speech, or prize ever awarded.”

FACILITY REQUIREMENTS

Much work was devoted to laying the groundwork for planning future permanent collection and programming space for the American Latino museum. It is important to point out that the facility requirements and recommendations were developed in conjunction with the site-selection component of the initial planning effort.

The following tasks were completed to determine the future permanent collection and programming space requirements for the American Latino museum:

- defining the concepts of storage and programming for the proposed new American Latino museum
- estimating collections storage, staging, and conservation needs, including size, climate, and security
- estimating public programming needs, including spaces for performances, education, and multiuses

Research was conducted with existing and emerging national museums of similar scope and size to the proposed American Latino museum, including the African American museum, American Indian museum, Collections Research Center, National September 11th Memorial and Museum, Holocaust museum, and the Canadian Museum of Human Rights. These museums offer the American Latino museum relevant benchmarks and useful lessons learned for consideration as the project moves forward. Information (such as history, approach to acquisitions, and budget) was gathered related to each museum’s collection, collection storage space, and programming space.

PERMANENT COLLECTION STORAGE SPACE

The permanent collection storage space is the protective envelope surrounding the collection. It is the most secure and environmentally stable space within the museum. Given the significance of the American Latino museum to visitors, maximizing the visitor experience requires allowing as much on-site public space as possible. This allowance has important implications for collections storage. Data gathered from four Smithsonian museums is useful to illustrate the size and scale of collections storage space at museums located on the National Mall.

- Freer Gallery of Art and Arthur M. Sackler Gallery – 13,389 square feet on-site
- American History Museum – 330,115 square feet on-site; 253,800 square feet off-site
- American Indian museum – 61,599 square feet on-site; 54,180 square feet off-site
- African American museum – 55,000 square feet off-site

Collections storage includes on-site and off-site spaces and related collections equipment. On-site storage will be dedicated museum space designed and maintained for maximum protection and optimal use of the permanent collections.

Off-site storage is dedicated space that houses the museum collection in a location separate from the museum building. It is anticipated that off-site storage will be particularly important to the American Latino museum during the early acquisitions phase (programming, design, and construction) as the museum likely will need a temporary storage facility for its initial collection.

The Order of Magnitude Space Program for the American Latino museum estimates that the museum will use two facilities to meet its space needs; one located in the museum to house public operations and related support spaces, and another located off-site to house collections storage and related support spaces. This strategy is based on the U.S. Federal Museum Standard Practices, in addition to standard operating procedures of other cultural institutions of significant size.

PUBLIC PROGRAMMING SPACE

Many historic and contemporary aspects of American Latino life and culture have occurred through the performing arts – theatre, music, and dance – and through intangible heritage, such as life-passage ceremonies and home and neighborhood rituals. Thus, the American Latino museum’s programming will go beyond traditional museum public programs to explore the role of these aspects of American Latino life and culture.

Programs offered at the American Latino museum will include a diverse mix of open forums, debates, lectures, conversations, seminars, symposia, courses, curriculum-based school programs, performances, travel tours, readings, and gallery talks. These programs support exhibitions and offer different perspectives on broader cultural and social issues. They also connect visitors to new scholarship and exhibition content and are the vehicle through which visitors understand the museum’s core mission, themes, and research.

Superior spaces for public programs must be a part of the experience at the American Latino museum. Learning spaces for adults, children, families, and school groups should be a priority, and performance spaces to enhance the museum experience should be accessible and available to museum visitors and the general public.



MELINA BORNSTEIN SOMOZA

STUDENT, UNIVERSITY OF
COLORADO AT BOULDER

“I believe that the creation of the National Museum of the American Latino is an amazing decision that will greatly benefit every person in the United States for generations to come. The museum gives the opportunity to learn about the long history and important contributions of Latinos in the United States that is often unavailable through avenues such as our schools or popular culture. The museum is very much needed and will be greatly appreciated by Latinos and non-Latinos alike.”

LEARNING SPACES

To support the museum’s educational mission, the following dedicated learning spaces are recommended for the museum:

- School group area – for supervised large school groups (up to 50)
- Classrooms (approximately six) – for dedicated formal education programs
- Public reading / reference room – part of the library/archives
- Archives – formal
- Small screening room – used by the education department to further educational programs

PERFORMANCE SPACES

The following are recommended types of performance spaces, although performances may also take place in galleries or in off-site venues in partnership with local museums and performing arts organizations:

- Auditorium – 350 seats
- Orientation theater – 75 seats
- Performance space – 500 seats with space for performers for informal performance of all kinds

CONVERTIBLE SPACES

The American Latino museum will be a lively place, full of activity and a variety of traditional and nontraditional programs to engage visitors and encourage repeat visits. Programming spaces should allow for flexibility and spontaneity. While many spaces in the museum will be flexible and able to accommodate different types of programs, the following two spaces are recommended as convertible spaces to support the full range of programs at the museum:

- Outdoor programming space (inside/outside) – exterior flexible space for large public programs like outdoor concerts, rallies, carnivals, and festivals
- Multipurpose room – performance space

ESTEVAN RAE L GÁLVEZ

EXECUTIVE DIRECTOR NATIONAL HISPANIC CULTURAL CENTER AND FORMER STATE HISTORIAN



“This is a critical moment in our nation’s history, where remembering the histories and experiences of Latinos in the United States will allow us to strengthen and perfect our union. We are a part of that long story and we are also poised to be a part of its unfolding narrative. We applaud the NMAL and its efforts to move this vision forward.

There is a tremendous strength in the network of organizations across the nation charged with fostering a dynamic environment where Latino culture is sustained in order to illuminate, inform and inspire. This is certainly the vision of the National Hispanic Cultural Center and yet our strength as a community and as a network, lies precisely in the collective promise of sustaining creativity.”

NET AND GROSS SPACE PROJECTIONS

Space planning is generally based first on the identification of net square footage requirements, since these reflect the usable space required for functions or activities. Next, a gross-square-footage calculation is created based on a percentage above net. For planning purposes, a grossing factor of at least 40 percent (1.4) is applied at this stage of the process. **TABLE 8** shows a generalized breakdown of what gross square footage represents within the total building envelope.

TABLE 8. ORDER OF MAGNITUDE SPACE PROGRAM, APRIL 2010

FUNCTION	PERCENT OF NET BUILDING SPACE
Wall thickness and structure	10%
Elevator shafts, fire exits/stairs, and corridors or catwalks	20%
Mechanical rooms / electrical and mechanical runs	10%
Grossing factor	40% (1.4)

Source: Lord Cultural Resources

Estimates show that the American Latino museum requires approximately 359,422 gross square feet of space. The estimate assumes that the public facility consists of 310,422 gross square feet and a storage facility consists of 49,000 gross square feet.

The public facility is anticipated to have

- 41,950 net square feet (19 percent) for public spaces
- 97,000 net square feet (44 percent) for galleries
- 27,180 net square feet (12 percent) for collections storage and support
- 55,600 net square feet (25 percent) for offices and other support spaces

The storage facility will be used primarily for collections care, with 32,000 net square feet (91 percent) devoted to collections and 3,000 net square feet (9 percent) for associated support space.

TABLE 9 provides a summary of the program with net and gross figures.

TABLE 9. SUMMARY OF ORDER OF MAGNITUDE SPACE PROGRAM WITH NET AND GROSS FIGURES, APRIL 2010

SUMMARY SPACE PROGRAM AMERICAN LATINO MUSEUM	PUBLIC FACILITY		STORAGE FACILITY		TOTALS		MUSEUM NORM
	Net Square Feet	Percent	Net Square Feet	Percent	Net Square Feet	Percent	
Zone A – Public noncollection space	41,950	19%			41,950	16%	20%
Zone B – Public collection space	97,000	44%			97,000	38%	40%
Zone C – Nonpublic collection space	27,180	12%	32,000	91%	59,180	23%	20%
Zone D – Nonpublic noncollection space	55,600	25%	3,000	9%	58,600	23%	20%
Zone O – Outdoor areas							
Total net square feet	221,730	100%	35,000	100%	256,730	100%	100%
Grossing factor @ 40% (× 1.4)	88,692		14,000		102,692		
Estimated total gross square feet	310,422		49,000		359,422		

LEWIS SEGAL

FORMER CULTURE & DANCE CRITIC, LOS ANGELES TIMES

“The contributions of Latinos to dance in America are incalculable. This museum should gather an archive of moving images so all past materials can be studied and recognized. Make room for dance in the museum.”



GOVERNANCE AND ORGANIZATIONAL STRUCTURE





GOVERNANCE AND ORGANIZATIONAL STRUCTURE

RECOMMENDATION

Detailed research on the governance and organizational structures of many national museums and cultural centers was performed. In addition, a thorough review of the governance models within the Smithsonian Institution was conducted. Based on this analysis, the Commission recommends that a Smithsonian American Latino Museum be established within the Smithsonian Institution.

The American Latino museum would be governed within the Board of Regents structure of the Smithsonian Institution. It is recommended that a Board of Trustees be established for the museum with defined duties, powers, and authority.

The Commission recommends that, among the general duties and powers, the Board of Trustees shall

- make recommendations to the Board of Regents concerning annual operating budgets for the museum
- make recommendations to the Board of Regents concerning the planning, design, and construction of the museum
- advise and assist the Board of Regents on all matters relating to the administration, operation, maintenance, and preservation of the museum
- adopt bylaws for the Board of Trustees
- designate a chairman and other officers from among the members of the Board of Trustees
- report annually to the Board of Regents on the acquisition, disposition, and display of American Latino collections, objects, and artifacts within the Smithsonian and on other appropriate matters

It is further recommended that, subject to the general policies of the Board of Regents, the Board of Trustees shall have the sole authority to

- purchase, accept, borrow, or otherwise acquire artifacts and other objects for addition to the collections of the museum

MATT MARTÍNEZ

PRESIDENT OF KNMX RADIO
AND FORMER MAYOR
OF LAS VEGAS, NM

“Veterans’ stories should be included in the museum. Some people don’t realize how many veterans and military personnel are of Hispanic descent. Latinos played a big part in the story of this country. The National Museum of the American Latino has to work hand in hand with the National Hispanic Cultural Center and not compete because we are trying to convey the same message. Work with us and other Hispanic museums around the country.

If you have the museum away from the Mall, it makes it more difficult for people to get to the museum.”

Facing Page:
José Campeche
San Juan Nepomuceno (Saint John Nepomuk)
Smithsonian American Art Museum



**PEDRO REINA
PÉREZ, PHD**

PROFESSOR, UNIVERSITY OF
PUERTO RICO

“The building of the museum will become a place where the invisible becomes visible and a place where we honor the ancestors who became the grand architects of our communities. This is an imperative task.”



- lend, exchange, sell, or otherwise dispose of any part of the collections of the museum, with the proceeds of such transactions to be used for additions to the collections of the museum or additions to the endowment of the museum
- specify criteria with respect to the use of the collections and resources of the museum, including policies on programming, education, exhibitions, and research

The Commission recommends the Board of Trustees be composed of 36 voting members to specifically include

- the Secretary of the Smithsonian Institution
- the Under Secretary for Art, History, and Culture (or equivalent position) of the Smithsonian Institution
- 1 member of the Board of Regents, appointed by the Board of Regents
- 1 member designated by the Congressional Hispanic Caucus of the U.S. Congress
- 1 member designated by the Congressional Hispanic Conference
- Initially, 17 individuals appointed by the Board of Regents from a list of nominees recommended by the Board of Trustees, with the board being able to expand to 35 members

The Commission recommends that the American Latino museum have a director, who shall be appointed by the secretary, with approval of the Board of Trustees. The director shall manage the museum subject to the policies of the Board of Regents and the Board of Trustees.

KEY ISSUES

Four governance models and frameworks were analyzed in the context of nine key issues:

- **ISSUE 1** – The governance structure and a decision-making process must exemplify worldwide best practices and reflect the priorities and practical concerns of the Commission.
- **ISSUE 2** – What foundations of governance will foster long-term institutional sustainability?
- **ISSUE 3** – Should the governing board function as an independent institution or under a governmental structure such as the Smithsonian Institution?
- **ISSUE 4** – The selected strategies must ensure transparency, integrity, and the highest degree of accountability.
- **ISSUE 5** – The governance model must allow for artistic freedoms necessary to create a vibrant, vital artistic center that fulfills the hopes of the target audiences.
- **ISSUE 6** – Issues of board governance that may have an impact on regional Latino and related museums must be identified and reconciled.
- **ISSUE 7** – What is the appropriate composition of the governing board?
- **ISSUE 8** – What are the roles and relationships of the Board of Trustees, institutional leadership, and governmental oversight bodies?
- **ISSUE 9** – The Board of Trustees’ responsibilities and authorities on institutional planning, operations, and long-term development must be clearly defined.

BEST PRACTICES

The best practices for this report constitute the most effective and appropriate methods and policies to deliver a highly functioning governing authority that fulfills its fiduciary responsibilities, operates by accountable and ethical policies and actions, and responsibly preserves resources held in the public trust.

Interviews were conducted with museum leadership from 10 national institutions that, individually, correspond to the four governance models analyzed for this report. Interviews were also conducted with selected culturally specific museums that fall under one of the four models. The interview questions were formulated to learn how the governance practices apply specifically to each leader's (board and executive director) experience within their respective museums. Also, the corresponding bylaws were analyzed to yield an informed view that distinguishes between policy and practice.

The Commission established the following eight key criteria for evaluating the best practices and four governance models – the key criteria are based on discussions of those nine key issues listed above:

1. transparency and accountability
2. inclusiveness
3. artistic freedom
4. effective business planning
5. quality control
6. positive impact on other Latino museums
7. long-term institutional sustainability
8. global partnerships

FOUR ALTERNATE GOVERNANCE MODELS

ORGANIZATIONAL STRUCTURE

The governance organizational structure is vital to how the governing body (or bodies) will plan, maintain accountability, and support the museum in its advancement. This section summarizes information from the Commission's "Governance Strategy" report and offers a comparison of the four governance models. The four model options selected for examination range incrementally from traditional models to more advanced models – a museum under the auspices of a governmental department, such as the Smithsonian; to a fully independent, self-financed organization housed in a government facility, such as The Metropolitan Museum of Art.

TABLE 10 provides a comparison of the four models. The organizational charts for the four models (**FIGURES 3-6**) are presented immediately after the table.



NED RIFKIN

**DIRECTOR OF THE
BLANTON MUSEUM OF ART
(FORMER SMITHSONIAN
UNDERSECRETARY FOR ART)**

"I am very eager to know about cultures other than my own. I represent that constituency that would be a beneficiary of learning about what is soon to be the majority culture in this country. The success of the museum is not the visitation of the place but rather engagement with the phenomenon of this force. You can plan this museum with an online presence; you can get to millions of people that cannot be physically present through this medium."

TABLE 10. COMPARISON OF THE FOUR GOVERNANCE MODELS

MODEL A SMITHSONIAN GOVERNANCE RELATIONSHIP	MODEL B MUSEUM UNDER INDEPENDENT FEDERAL ENTITY	MODEL C INDEPENDENT WITH FEDERAL CONTRACT AND SERVICES	MODEL D INDEPENDENT NATIONAL MUSEUM
Key Criteria This Model Meets			
<ol style="list-style-type: none"> transparency and accountability inclusiveness quality control positive impact on other Latino museums long-term institutional sustainability 	<ol style="list-style-type: none"> transparency and accountability artistic freedom quality control 	<ol style="list-style-type: none"> artistic freedom effective business planning quality control long-term institutional sustainability 	<ol style="list-style-type: none"> inclusiveness artistic freedom effective business planning quality control long-term institutional sustainability
Transparency			
<p>The program and connections to Smithsonian scholarship resources are developed through the Smithsonian Latino Center.</p> <p>Ample services and guaranteed financial support are provided by the Smithsonian economic model and supplemented by the advisory council(s) of the individual institution.</p> <p>Development of a beneficial relationship with Latino organizations occurs through the use of the Smithsonian brand, extended regionally, and connecting with local partners, which benefit all.</p>	<p>This executive branch model demonstrates a politically appointed governing board that provides advocacy for an annual financial appropriations.</p> <p>The governing board maintains fiduciary responsibility as a fully autonomous entity. Biannual congressional hearings, plus annual appropriations hearings, plus direct scrutiny from the Office of Management and Budget and is at risk “on its own” legally.</p> <p>Most private fundraising is staff driven, and there are no stated financial obligations for governing board members.</p>	<p>The board focuses on the restricted acquisition trust fund, the endowment investments and financial management, and Congress controls the federally appropriated operating expenses.</p> <p>The governing board model enjoys autonomy in its decision making and relies on a strong executive committee with broad powers.</p> <p>The checks and balances are fully in place.</p>	<p>The successful independent museum governance structure enjoys full independence and artistic freedom. It manages its own facility, operations, and programs (this is the most autonomous of all models studied). But, research has shown the number of fully independent museums (those without local, state, or some sort of public assistance and oversight) is small.</p> <p>The level of transparency and accountability of independent museums varies.</p> <p>A powerful governing board, with substantial leverage, is required to achieve the financial demands of a substantial independent national museum.</p>
Highlights of Roles and Responsibilities			
<p>Advisory committees need members with fundraising clout, congressional relationships, and Nobel Prize winners.</p> <p>Strong leadership is absolutely required to maintain a robust team and gain needed attention amid the crowd of other museums and research centers that comprise the Smithsonian.</p> <p>The Smithsonian will be increasing reporting and standardization, which will trickle down to the advisory committees. Advisory committees that range in size from 19 to 40 members or larger are better during the life-cycle start-up stage.</p>	<p>Members are appointed, not elected, by the President and Congress, with three ex officio members representing the Secretary of State, Secretary of the Interior, and Secretary of Education.</p> <p>Governing board members include both political parties, and members change with congressional elections, which can result in little continuity of governing board. The areas of interest and concern can vary greatly under this structure.</p>	<p>The bylaws include provisions to resolve conflicts of interest and address transparency requirements. The governing board installs an independent auditor for ongoing advisement and presence as a nonvoting observer (paid services) of all governing board meetings.</p> <p>The museum is subject to biannual congressional hearings. Approval by the Office of Management and Budget is needed for financial matters and before responding to congressional inquiries.</p>	<p>Full and fiduciary powers and responsibilities.</p> <p>Some museums must respond to state or municipal partners and include appropriate ex officio members.</p> <p>All officers are elected. The chairman is the corporate executive officer of the museum.</p> <p>The board is responsible for financial sustainability of the museum through multiple resources.</p> <p>Boards range in size; generally, there are more committees in this model that are aligned with staff functions.</p>

TABLE 10. COMPARISON OF THE FOUR GOVERNANCE MODELS (CONTINUED)

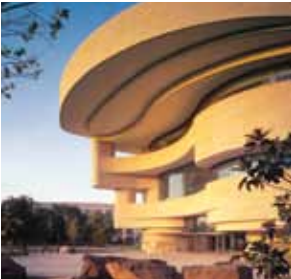



MODEL A SMITHSONIAN GOVERNANCE RELATIONSHIP	MODEL B MUSEUM UNDER INDEPENDENT FEDERAL ENTITY	MODEL C INDEPENDENT WITH FEDERAL CONTRACT AND SERVICES	MODEL D INDEPENDENT NATIONAL MUSEUM
Governance Structure			
<p>Examples of this structure:</p> <ul style="list-style-type: none"> National Museum of the American Indian National Museum of African American History and Culture 	<p>Example of this structure:</p> <ul style="list-style-type: none"> United States Holocaust Memorial Museum 	<p>Example of this structure:</p> <ul style="list-style-type: none"> National Gallery of Art John F. Kennedy Center for the Performing Arts 	<p>Example of this structure:</p> <ul style="list-style-type: none"> The Metropolitan Museum of Art in New York City El Museo del Barrio The National Museum of Mexican Art
<p>Model A's oversight committee reports to the executive director, who reports to Smithsonian administration and the Board of Regents. The cross-functional responsibilities (such as collections management, business enterprises, and staff selection and review) that have an impact on governance are overseen or managed by Smithsonian administrative departments.</p> <p>Model A would incorporate the American Latino museum under the auspices of the Smithsonian.</p> <p>(SEE FIGURE 3)</p>	<p>Model B represents a tripartite executive branch reporting structure, with board appointments consisting of elected officials (altogether numbering 65 board members). Additionally, the Secretary of the Interior shares management functions with the museum, which systematizes some aspects of governance responsibility. An internal auditor provides close-at-hand gate keeping to the board.</p> <p>(SEE FIGURE 4)</p>	<p>Model C combines independent governance with contractual and/or legal connections to various federal agencies and services. This shows a dichotomous structure and the challenge of balancing power between two influential entities. It illustrates an autonomous and powerful Board of Trustees overseeing a private trust in coordination with a bureau providing federal agency museum services.</p> <p>The executive director reports to the board chairman and to the federal agencies that provide services, plus Congress, which is responsible for its annual appropriations. The executive director works with the Smithsonian bureau but reports to the Office of Management and Budget.</p> <p>(SEE FIGURE 5)</p>	<p>Model D's structure illustrates a fully autonomous entity. Its simplicity points to a model potentially less insulated from risk than Models A, B, and C.</p> <p>The Board of Trustees controls all aspects of the museum's planning, collections, and financial stability. An advisory committee may report to the executive director and would typically assist with program advisement, audience development, and fundraising.</p> <p>(SEE FIGURE 6)</p>
 <p>MODEL A: NATIONAL MUSEUM OF THE AMERICAN INDIAN</p>	 <p>MODEL B: UNITED STATES HOLOCAUST MEMORIAL MUSEUM</p>	 <p>MODEL C: NATIONAL GALLERY OF ART</p>	 <p>MODEL D: METROPOLITAN MUSEUM OF ART</p>

FIGURE 3. MODEL A: SMITHSONIAN GOVERNANCE RELATIONSHIP

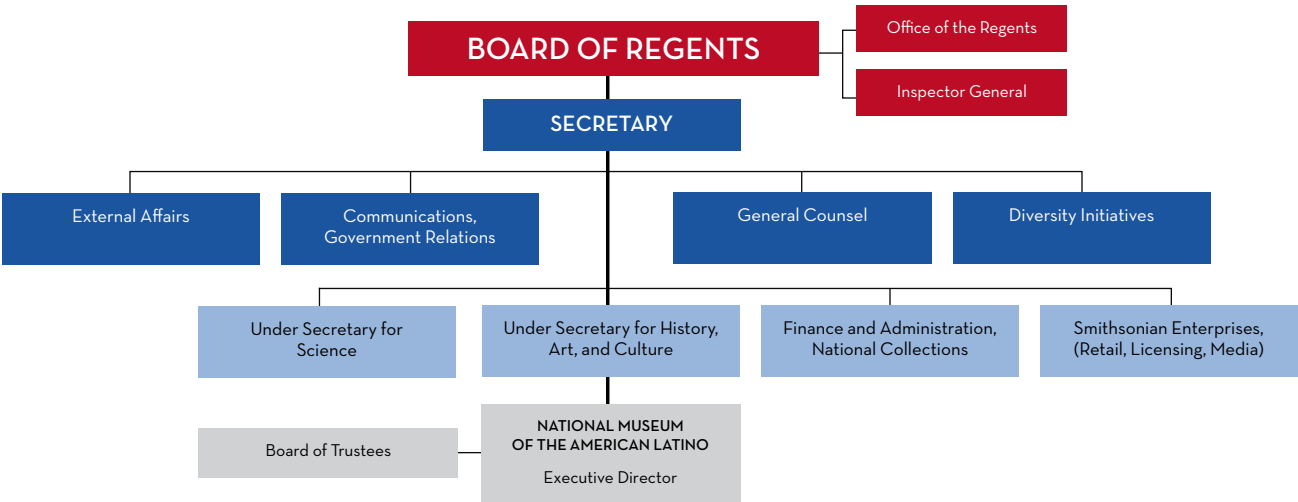


FIGURE 4. MODEL B: MUSEUM UNDER INDEPENDENT FEDERAL ENTITY

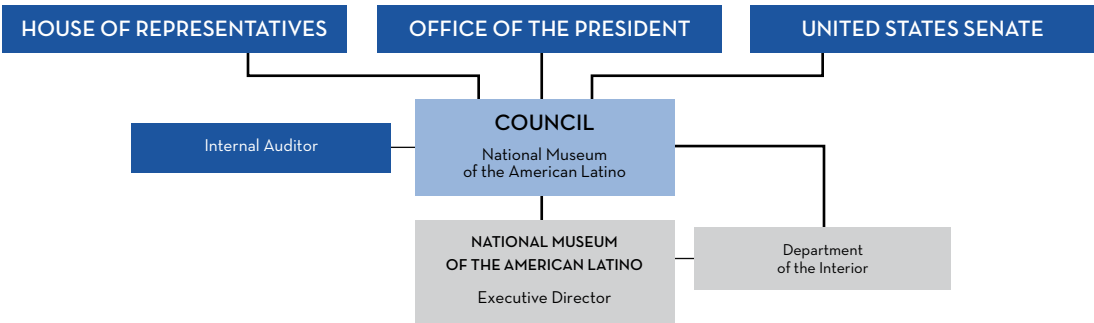
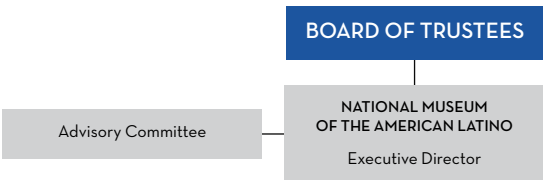


FIGURE 5. MODEL C: INDEPENDENT WITH FEDERAL CONTRACT AND SERVICES



FIGURE 6. MODEL D: INDEPENDENT NATIONAL MUSEUM



PROS AND CONS OF EACH GOVERNANCE MODEL

Another important step was to compare the pros and cons of each governance model. **TABLE 11** summarizes the key points in favor and against each of the researched models and also shows the museums that were closely examined.

The very detailed “Governance Strategy” report, from which this chapter is summarized, fully supports the Commission’s governance recommendation through its extensive analyses and fully validates a decision-making process that exemplifies worldwide best practices and reflects the priorities and practical concerns of the Commission.

Defining the governance structure is an important step in the process of creating the American Latino museum, and it must be in place before work begins on the selected site (next chapter).

TABLE 11. PROS AND CONS OF EACH OF THE FOUR GOVERNANCE MODELS

MUSEUMS EXAMINED	PROS	CONS
Model A: Smithsonian Governance Relationship		
National Museum of African American History and Culture National Museum of the American Indian Cooper-Hewitt, National Design Museum	Financial sustainability Established centralized systems and fiduciary responsibility of the Board of Regents High level of transparency High-quality programming and Smithsonian brand is recognized internationally	The board’s authority is subject to the general policy of the Board of Regents; that is, the secretary appoints the director. Competition with other Smithsonian museums and research centers The oversight board is expected to conduct fundraising without power over funds
Model B: Museum under Independent Federal Entity		
The United States Holocaust Memorial Museum	Substantial financial stability More board and management independence; appoints its director Unrestricted access to fundraising and power over funds	Bears full cost of administration, security, operations, legal, and so on Must lobby Congress annually for appropriations Potential for micromanaging
Model C: Independent with Federal Contract and Services		
National Gallery of Art John F. Kennedy Center for the Performing Arts	Substantial financial stability Independent board and management (appoints a director) Unrestricted access to fundraising and power over funds	Bears full cost of administration, security, operations, legal, and so on Must lobby Congress annually for appropriations Level of transparency may vary
Model D: Independent National Museum		
The Metropolitan Museum of Art El Museo del Barrio	Fully independent board, management, and decision making Manages own facility, services, and programs Unrestricted access to fundraising and power over funds	Level of transparency may vary Full cost of administration, security, operations, legal, and other costs Requires board with substantial fundraising leverage and annual financial commitment

SITE ASSESSMENT: LOCATIONS AND FACILITIES





SITE ASSESSMENT: LOCATIONS AND FACILITIES

ALTERNATIVE SITES AND EVALUATION CRITERIA

Congress directed the Commission to report on possible locations for the National Museum of the American Latino in Washington DC and its environs, and to consider the locations in consultation with the National Capital Planning Commission, the Commission of Fine Arts, the Department of the Interior, and the Smithsonian Institution.

The Commission's "Site Assessment Study" examined a number of potential sites that might be appropriate for the location of the American Latino museum. From the sites that were initially considered, the list was narrowed to nine sites that best reflected an early understanding of the mission, vision, and collection scope for the museum and their impact on the development potential of each site. All of the sites considered are located on or near the National Mall and Washington's monumental core (see [FIGURE 7](#)). The nine sites that received full consideration in the study were

- **SITE 1** – Capitol Site
- **SITE 2** – Arts and Industries Building with a new Annex
- **SITE 3** – Jamie L. Whitten-West Building (U.S. Department of Agriculture)
- **SITE 4** – Monument Site with a Sydney R. Yates Building Annex
- **SITE A** – Overlook Site
- **SITE B** – Liberty Loan Building Site
- **SITE C** – South Interior Building
- **SITE D** – J. Edgar Hoover Building (Federal Bureau of Investigation) Site
- **SITE E** – James V. Forrestal Building (U.S. Department of Energy) Site

The Commission's Site-selection Committee then participated in a two-day Site-assessment Workshop that resulted in the identification of two of the nine sites as potential locations for the museum.

- **SITE 1** – Capitol Site
- **SITE 2** – Arts and Industries Building with a New South Annex

The following criteria were used during the site evaluation process for each site:

- **LOCATION** – proximity to the National Mall, Washington DC icons, and quality of the visitor experience
- **MUSEUM PROGRAM** – ability of the site to meet the National Museum of the American Latino's program
- **DEVELOPMENT COSTS** – construction, demolition, relocation, and other related development costs
- **ACCESS** – site accessibility by pedestrian, vehicular, and transit modes; parking; and service access
- **AVAILABILITY** – congressional support and approvals to develop the site
- **SIZE** – ability to accommodate initial and future development
- **ENVIRONMENT** – ability to address environmental impact issues and sustainable design initiatives

SITE RECOMMENDATION

After considerable deliberation, the full Commission voted unanimously to recommend the Capitol Site as the location for the proposed Smithsonian American Latino Museum.

Facing Page:
Tapestry Weave Rag Jerga
Agueda Martínez
Smithsonian American Art Museum

FIGURE 7. AERIAL VIEW OF THE WASHINGTON DC MONUMENTAL CORE, LOOKING NORTHEAST, IDENTIFYING LOCATION OF ASSESSED SITES



Background image courtesy of Google, Inc. 2009.

FINAL TWO SITES	SEVEN NON-SELECTED SITES	1 - 2	Final Two Sites
SITE 1 – Capitol Site	SITE A – Overlook Site	A - G	Nonselected Sites
SITE 2 – Arts and Industries Building with a new south annex	SITE B – Liberty Loan Building Site	H - I	Precedent Sites (Future National Museum of African American History and Culture (H) and Existing National Museum of the American Indian (I))
	SITE C – South Interior Building		
	SITE D – J. Edgar Hoover Building (Federal Bureau of Investigation) Site		
	SITE E – James V. Forrestal Building (U.S. Department of Energy) Site		
	SITE F – Jamie L. Whitten-West Building (U.S. Department of Agriculture)		
	SITE G – Monument Site with a Sydney R. Yates Building Annex (U.S. Forest Service South)		

URBAN DESIGN CONTEXT

No area of our nation's capital has greater symbolic significance than the National Mall. It is critical to understand the National Mall's planning background to properly consider any intervention in this historically and culturally significant environment. The following documents were used as the urban design context for the recommendations put forth in this assessment.

L'ENFANT PLAN OF 1791 — The original plan of Washington, produced by Pierre Charles L'Enfant and titled the "Plan of the City Intended for the Permanent Seat of the Government of [the] United States," established the current location of the Washington Monument, the Capitol, and the White House, as well as Washington DC's radial street pattern. This plan also delineated the area now known as the National Mall and established sites where significant civic buildings were to be located.

MCMILLAN PLAN OF 1901 — The vision created by the McMillan Commission is considered by many to have crystallized the intent of L'Enfant's plan for the National Mall. Together, these two documents set in motion the plans and building initiatives for what is now one of the most recognized and visited built environments in the United States. The focus of this plan was to afford spacious sites for buildings devoted to scientific purposes and for great museums.

The Mall area was identified by L'Enfant and the McMillan Commission's work as the focus for buildings of civic importance to the entire nation. This concept has been reinforced by recent commissions in recommendations for sites for both the American Indian museum and the African American History museum. The sites for both museums are consistent with the guidelines established by these two plans. The two sites recommended as suitable for the American Latino museum follow this precedent and help complete the Mall as envisioned by these two documents.

EXTENDING THE LEGACY PLAN OF 1997 — The Extending the Legacy Plan prepared by the National Capital Planning Commission preserves the Monumental Core as the symbolic heart and national gathering place of the country, and as the center of Washington DC. The plan shifts the perceived center of the city to the Capitol; redefines the Monumental Core to include adjacent portions of North, South, and East Capitol Streets; and reclaims and reconnects the waterfront to the city. The vision of the Legacy Plan has facilitated the implementation of Legacy proposals such as the South Capitol Street revitalization and the Anacostia Waterfront Initiative, and spurred the Memorial and Museums Master Plan of 2001 and the Monumental Core Framework Plan of 2009 — plans that have further informed the work of the museum's Site Assessment Study.



NATALIE MORALES

ANCHOR FOR THE
TODAY SHOW NBC

"It will be a dream come true to have a museum for the American Latino because we are pretty quickly becoming a majority in this country; we are hardly a minority. When the results of the 2010 census are revealed, I think people are going to be overwhelmingly surprised by that fact. It is about time that our history, our culture, and our heritage were honored, and that Latinos have a place to go where they can see that in full display. When I think of Latino, I think passion, beauty, history, culture. I think American because one in three of us is an American Latino, and we are a culture so full of pride and history and love and passion. So it is about time that this museum allows us to display that. I think the National Mall would be an incredible location for this museum since it is a place where so many different events have been marked, and there are monuments marking those historical periods... place where you can see all of the museums at the same time."



MEMORIALS AND MUSEUMS MASTER PLAN, 2001 —

The Memorials and Museums Master Plan (MMMP) is considered to be the first step in the implementation of the vision of the Extending the Legacy plan. The main purpose of the MMMP is to “guide the location and development of future commemorative works and cultural facilities.” The MMMP identified 100 potential sites for future memorials and museums throughout the vast urban context of Washington DC.

MONUMENTAL CORE FRAMEWORK PLAN, 2009 — The Monumental Core Framework Plan (Framework Plan), seen as the second step in the implementation of the vision of the Extending the Legacy Plan, shows how memorials and museums can anchor lively, mixed-use destinations and forge a seamless connection between federal and local aspects of the city. The Framework Plan recommends special initiatives for four precincts within the District of Columbia’s monumental core. These include a variety of large and small initiatives — some easily achieved in the next few years, and others that will require a longer time-frame. Many recommendations will require additional in-depth planning before projects are funded or constructed. See **FIGURE 8** for McMillan Plan with Jurisdictional Boundaries, Precedent and Selected Sites indicated.

This assessment takes a first step in the detailed planning process of the American Latino museum and is consistent with the recommendations of the Framework Plan. While the Framework Plan adopted a comprehensive vision for the improvement of the precincts identified for the study, the scope of this assessment study is limited to identifying a suitable site for the American Latino museum.

FINAL NATIONAL MALL PLAN / FINAL ENVIRONMENTAL IMPACT STATEMENT, 2010 —

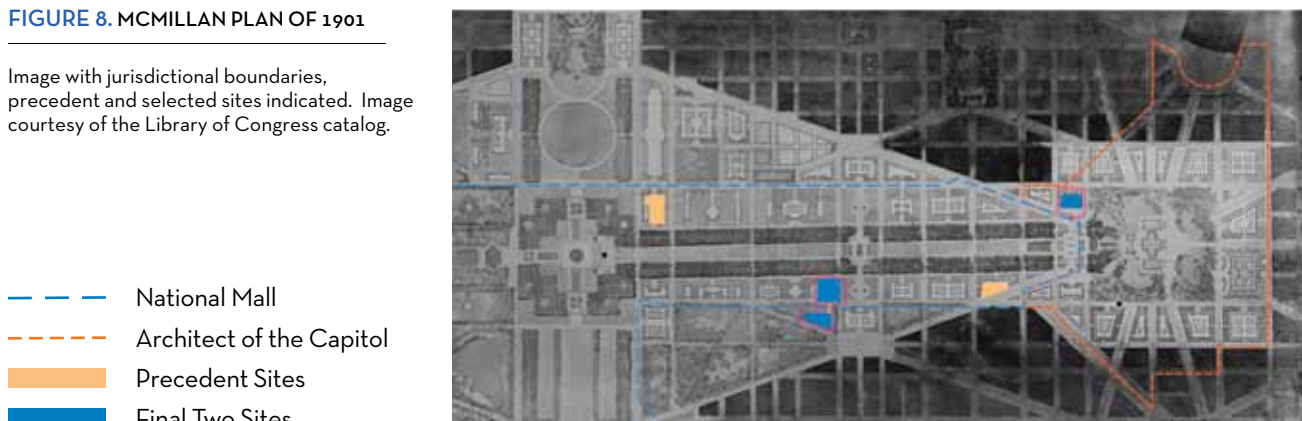
The National Park Service, with the help of extensive community input, completed a long-term vision for restoring the beauty and ensuring the sustainability of America’s front yard, the National Mall. The National Park Service announced the availability of the Final National Mall Plan / Final Environmental Impact Statement (FNMP/FEIS) through a notice in the *Federal Register* on July 13, 2010. Key elements of the FNMP/FEIS include the need for the following:

- Flexible, multipurpose venues
- Surfaces for recreation and play, improved conditions for passive recreation, and convenient restrooms
- Improvements to general condition and appearance, additional services, and spaces for cultural activities and photo opportunities
- Highest standards of accessibility and universal design
- Areas for groups to gather, find shelter or sit, and enhanced tour bus drop-off and parking
- Highest standards of sustainable design and operation

The American Latino museum’s site assessment and selection criteria, and the test-fit scenarios developed for each site, comply with the goals, intent, and elements described in the FNMP/FEIS and its Preferred Alternative. Issues raised with respect to the FNMP/FEIS at a site-specific level for the Capitol Site are described in more detail in the following section.

FIGURE 8. MCMILLAN PLAN OF 1901

Image with jurisdictional boundaries, precedent and selected sites indicated. Image courtesy of the Library of Congress catalog.



COMPARISON OF PREFERRED SITE ALTERNATIVES

Based on the criteria and analysis developed by the Commission and its consultant, the top two sites for a potential museum are indicated in blue on [FIGURE 9](#). The proposed facility will incorporate state-of-the-art technologies for exhibit and performance spaces. The proposed buildings for either site will comply with Executive Order 13514 for Federal Leadership in Environmental, Energy and Economic Performance. To minimize the size of the museum on the proposed sites, each development option calls for a separate off-site storage facility to be used primarily for maintenance and storage of exhibits not currently on display. This operational strategy is currently being used in the American Indian museum and is planned for the future African American History museum. The museum program will be distributed throughout the facility along these four major functional zones:

ZONE A – Public Noncollection Space:

Designated space for visitors. Lobby, shop, restrooms, performance spaces and educational spaces are located in these spaces, with few exhibit materials.

ZONE B – Public Collection Space:

Designated space for visitors. Galleries and objects or exhibitions loaned from other institutions are located in these spaces.

ZONE C – NonPublic Collection Space:

Access is restricted to staff only. All the collection handling, management, and support areas for the permanent and temporary galleries and exhibit areas are located in these spaces.

ZONE D – Nonpublic Noncollection Space:

Access is restricted to staff only. Offices and work areas to support on-site staff activities, programs, and noncollection building support, storage, and work areas are in these spaces.

FIGURE 9. CAPITOL SITE AND ARTS AND INDUSTRIES BUILDING WITH NEW SOUTH ANNEX



Background image courtesy of Google, Inc. 2009.

SITE 1: CAPITOL SITE

The Capitol Site (FIGURE 10) has the potential to serve as a link between the dense urban context of Washington DC and the symbolic character of the National Mall. This location allows the American Latino museum to complete this undeveloped corner and create a much-needed pedestrian connection between the Capitol and the Smithsonian museums at the northern perimeter of the National Mall. The proposed massing reflects the precedent established by the National Botanic Garden directly across the Capitol Reflecting Pool and is consistent with the recommendations of both the L'Enfant and McMillan plans. The Architect of the Capitol (AOC) and the U.S. Congress have jurisdiction over this site.

The proposed actions of the FNMP/FEIS that call for the transformation of the portion of the National Mall that contains the Capitol Reflecting Pool into the future Union Square – an active gathering area supported by new support facilities – are fully consistent with the potential location of the American Latino museum on the Capitol Site. Conversely, as a site within the jurisdiction of the

AOC, the Capitol Site falls outside the boundaries of the National Mall Plan area, although it is within its delineated Areas of Potential Effect. The FNMP/FEIS makes reference to the Congressional Award Youth Park that can be collocated together on this AOC-controlled block north of the future Union Square.

The Capitol Site affords the unique opportunity to create a distinctive place that, together with the designated Congressional Award Youth Park, can result in a magnificent relationship between landscape and architecture that seamlessly integrates the interior program with the National Mall experience. In doing so, the American Latino museum can be a distinctive cultural experience within the context of the National Mall, the Smithsonian museums, Pennsylvania Avenue, and the Capitol Grounds.

FIGURE 11, on the following page, is a diagram of how the museum program might be distributed within a building on the Capitol Site. FIGURE 12 is a comparison at ground level of the Capitol Site before and after construction of the museum.

FIGURE 10. CAPITOL SITE PLAN

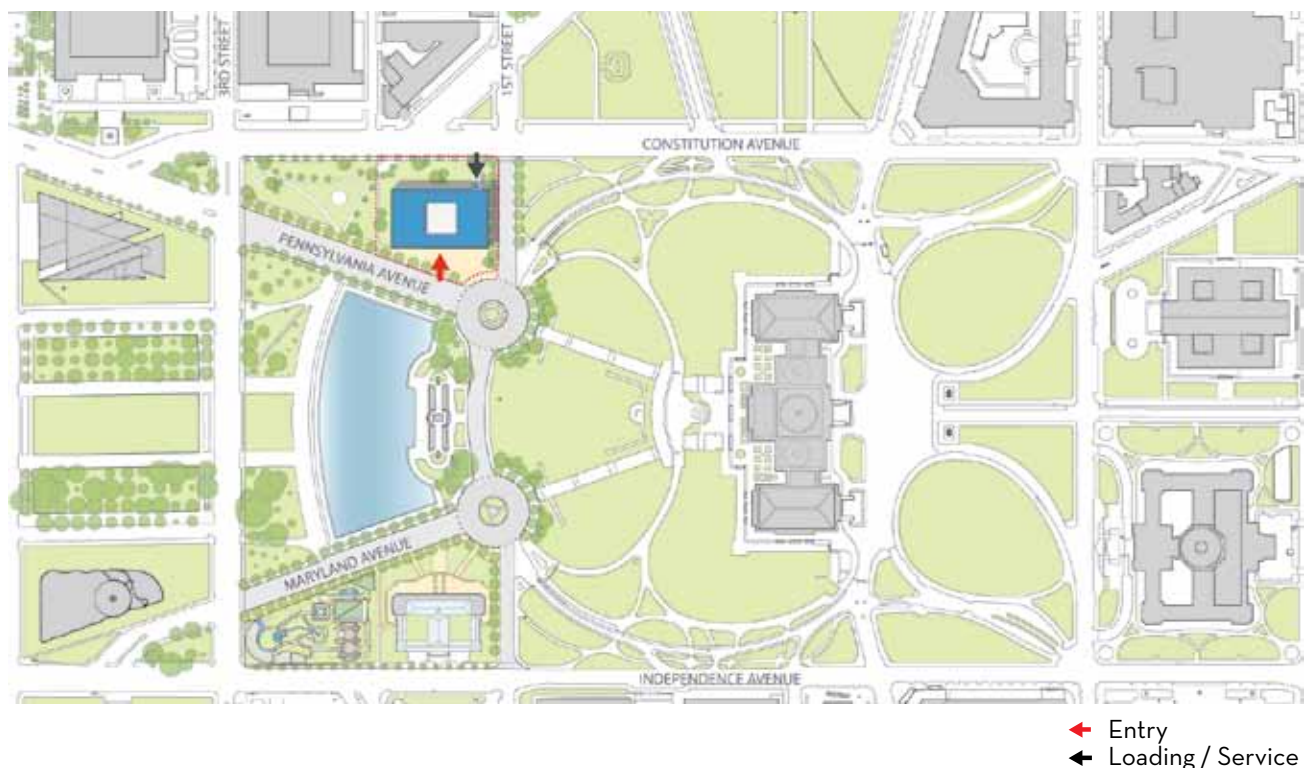
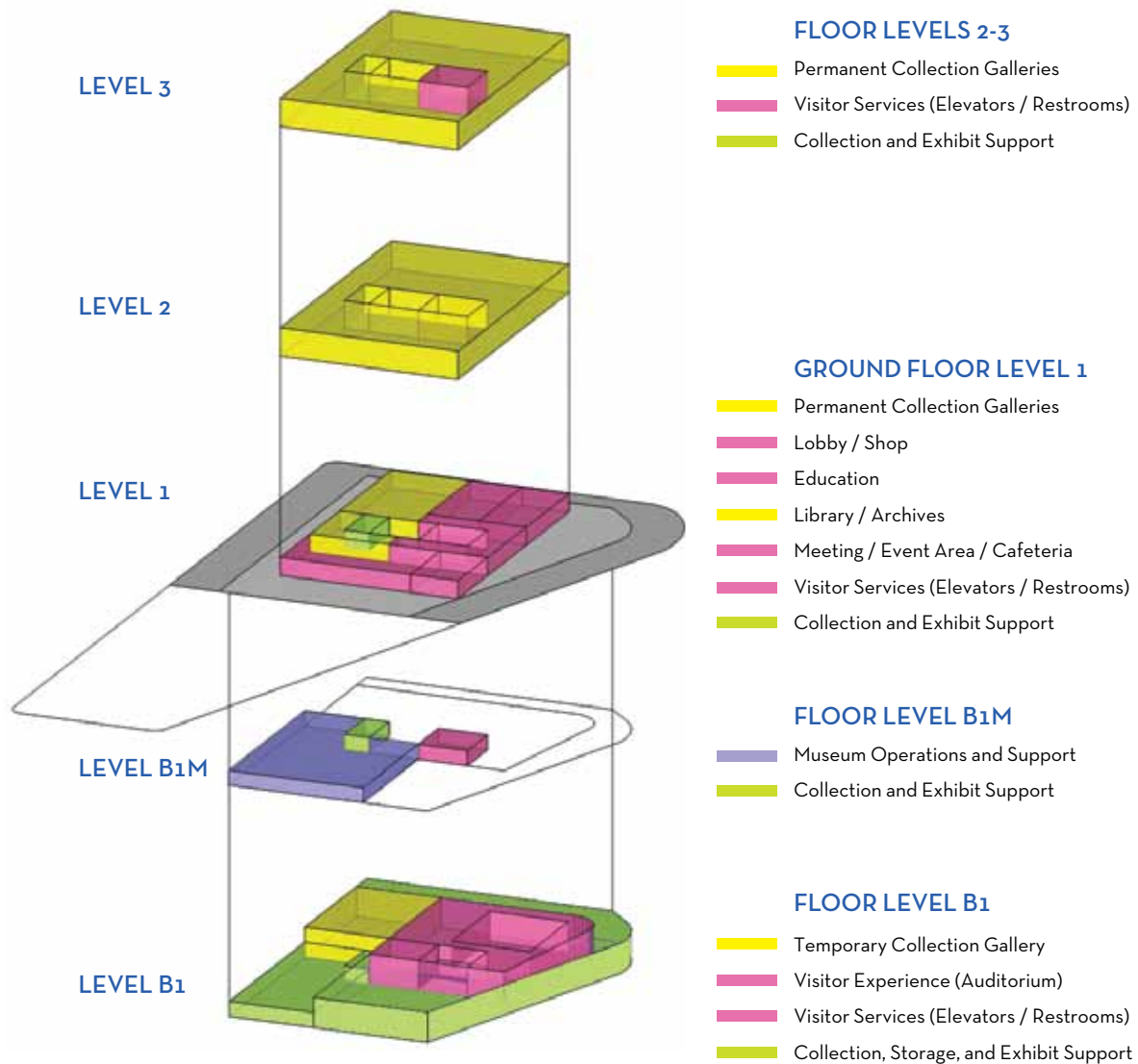


FIGURE 11. PROGRAM DISTRIBUTION, BY FLOOR, FOR THE MUSEUM AT THE CAPITOL SITE



LOCATION

Between Pennsylvania and Constitution avenues and 1st and 3rd streets, NW. North of the Capitol Reflecting Pool, facing the west front of the United States Capitol and adjacent the East Wing of the National Gallery of Art.

SITE AREA

3.02 acres (131,580 square feet) – Site area without Congressional Award Youth Park

PROGRAM ACHIEVED

251,645 gross square feet (excludes public open space)

FIGURE 12 . CAPITOL SITE BEFORE AND AFTER CONSTRUCTION OF THE MUSEUM



Top Image: Panoramic View of Capitol Site. View from Pennsylvania Avenue showing existing conditions.

Bottom Image: Rendering of Capitol Site. View from Pennsylvania Avenue showing proposed building massing.

FIGURE 13. ARTS AND INDUSTRIES BUILDING, LOOKING SOUTH, WITH A NEW ANNEX



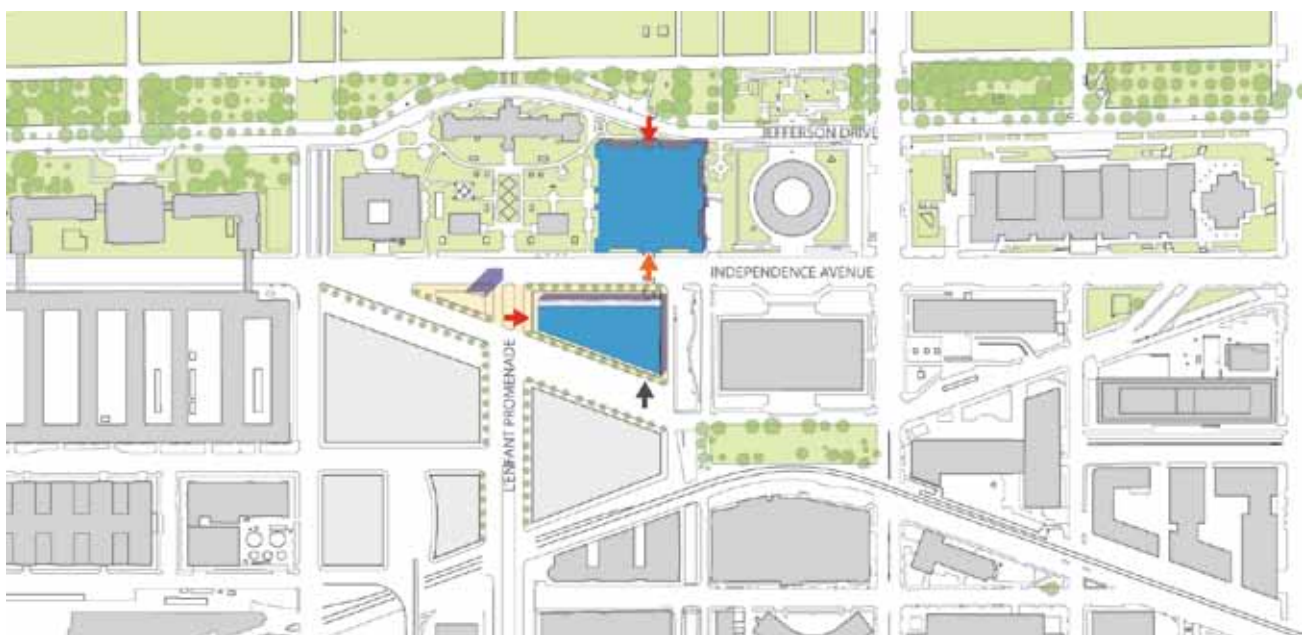
Background image courtesy of Google, Inc. 2009.

SITE 2: ARTS AND INDUSTRIES BUILDING

The Arts and Industries Building (**FIGURES 13 AND 14**) is listed in the National Register of Historic Places, and any re-use of this facility must preserve its historic character. The building's exterior has been restored, and the Smithsonian Institution is currently undertaking a careful and controlled demolition of the interior floors that were added over time and are not historically relevant. The goal is to reveal the grandeur of the space as it was originally intended.

The large interior spaces contribute to this building's appeal and its potential to be, once again, part of the larger National Mall experience. However, the requirement to preserve the historical character of the building's interior spaces conflicts with the need to achieve a state-of-the-art museum facility for the American Latino museum in a cost-effective manner. The Sustainable Design Feasibility Studies, commissioned by the Smithsonian Institution, revealed the limited potential of this facility to comply with Executive Order 13514, as well as its inability to provide adequate temperature and humidity controls required for museum exhibit space and sound control for performances.

FIGURE 14. ARTS AND INDUSTRIES BUILDING WITH A NEW SOUTH ANNEX, SITE PLAN



➔ Entry
➔ Loading / Service

In addition, compliance with accessibility requirements and historical preservation guidelines make the upper levels of the building interior inefficient for accommodating the program for the American Latino museum. For these reasons, an addition to the historic structure is recommended to accommodate museum spaces and programs that require sound, humidity, and climate controls. Two alternative sites for an addition were explored. The preferred site is south of the Arts and Industries Building, across Independence Avenue on the site currently occupied by the U.S. Department of Energy James Forrestal Building. This would allow an above-grade structure for the annex, allowing for naturally lit spaces.

Use of this site for an annex would require the demolition of the Forrestal Building and relocation of the Department of Energy. Should this option prove impractical, it would be possible to construct an underground annex to the north of the Arts and Industries Building, extending beneath Jefferson Drive toward the National Mall as shown in FIGURES 15 and 16.

FIGURE 17, on the following page, shows the distribution of the museum program within the Arts and Industries Building and the preferred south annex option. FIGURE 18 shows the south annex site with the Forrestal Building as it is today, and with the massing of the proposed annex.

FIGURE 15. ARTS AND INDUSTRIES BUILDING, LOOKING SOUTH, WITH A NEW UNDERGROUND ANNEX



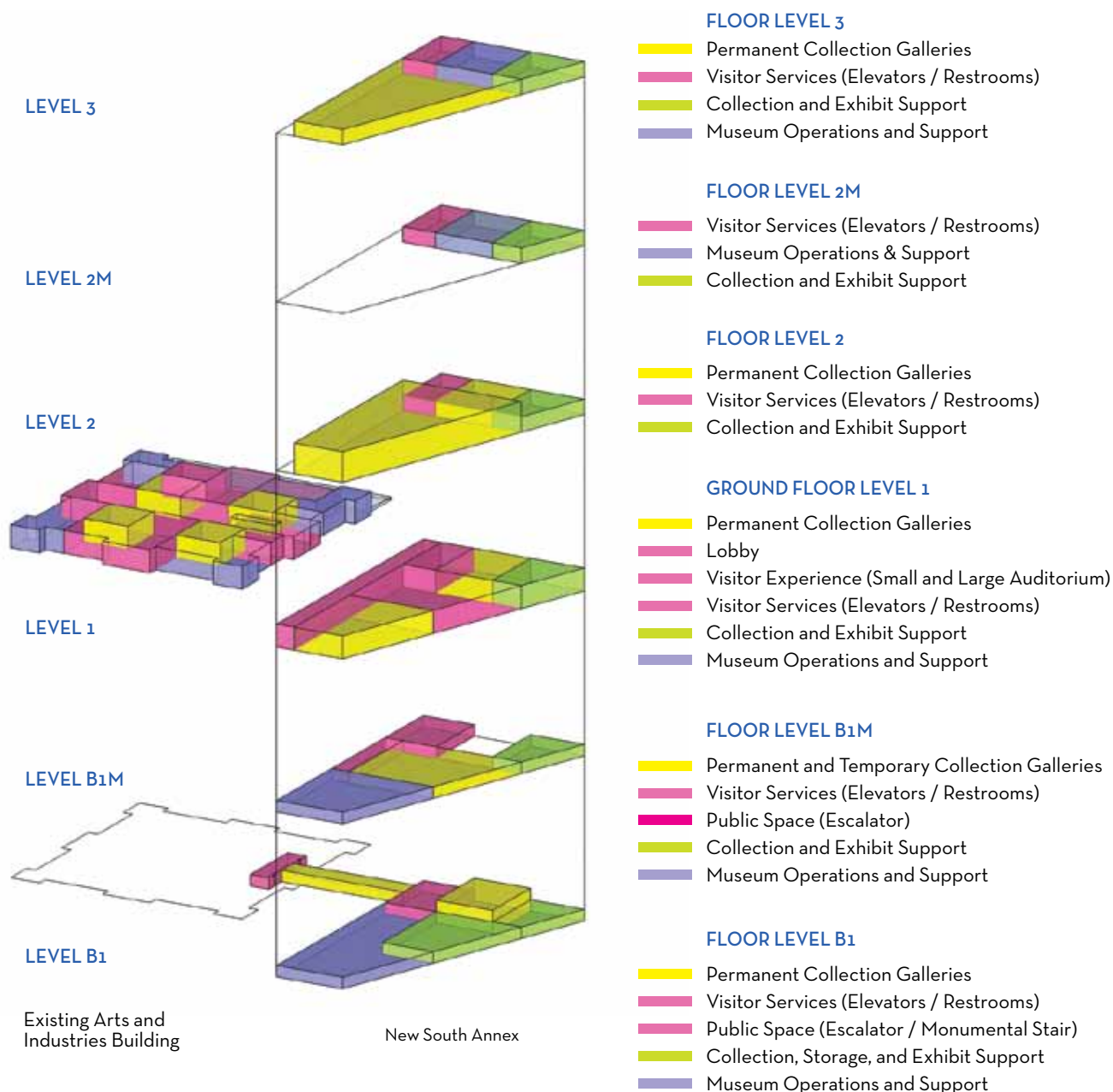
Background image courtesy of Google, Inc. 2009.

FIGURE 16. ARTS AND INDUSTRIES BUILDING WITH A NEW NORTH ANNEX, PARTIAL SITE PLAN



← Entry
← Loading / Service

FIGURE 17 . PROGRAM DISTRIBUTION BY FLOOR FOR THE MUSEUM AT THE ARTS AND INDUSTRIES BUILDING WITH A NEW SOUTH ANNEX



LOCATION

Between Independence Avenue and Jefferson Drive, and L'Enfant Promenade and 9th Street, SW. On the south side of the National Mall, adjacent to the Smithsonian Institution Building, the National Museum of African Art, and the Smithsonian's Hirshhorn Museum and Sculpture Garden.

SITE AREA

Arts and Industries Building Site – 3.66 acres (159,600 square feet) • Reconfigured Forrester – East Site – 2.32 acres (100,900 square feet)

PROGRAM ACHIEVED

Arts and Industries Building with new south annex – 394, 095 gross square feet (excludes public open space)

Arts and Industries Building with new north annex – 283,590 gross square feet (excludes public open space)

FIGURE 18 . ARTS AND INDUSTRIES BUILDING BEFORE AND AFTER CONSTRUCTION OF THE MUSEUM AND ANNEX



Top Image: View of Forrestal Building Site. View from Independence Avenue showing existing conditions.

Bottom Image: Rendering of the Forrestal Building Site. View from Independence Avenue showing proposed building massing of the South Annex.

ASSESSMENT PROCESS

An important step in the evaluation process was to compare the pros and cons of the final two sites. [TABLE 12](#) summarizes the key attributes of each potential site.

Another important comparison was made – that of cost. [TABLE 13](#) provides the cost and budget summaries taken from the Site Assessment Study, which includes complete information on how these estimates were attained and the program assumptions and exclusions that were used.

The preliminary capital budget reported here is just an overview – the next chapter provides details of the preliminary capital and operating budgets for the final two sites.

TABLE 12. PROS AND CONS FOR THE TWO FINAL SITES

SITE	PROS	CONS
Capitol Site	<ul style="list-style-type: none"> Located on a highly prominent and honorific place on the Mall Large open site Offers good access to public transit 	<ul style="list-style-type: none"> Subject to stringent height and building footprint limitations Site development limited by I-395 tunnel Requires act of Congress for use as a museum site
Arts and Industries Building with Annex	<ul style="list-style-type: none"> Central location on the Mall Offers excellent access to public transit Located in close proximity to other cultural museums and attractions 	<ul style="list-style-type: none"> Numerous technical challenges and limitations in the reuse of the Arts and Industries Building as a modern museum Both development strategies require an annex facility and a tunnel connection linking them from the existing Arts and Industries Building. Annex across Independence Avenue requires relocation of the Department of Energy

TABLE 13. COST ESTIMATES AND PRELIMINARY CAPITAL BUDGETS FOR THE TWO FINAL SITES

POTENTIAL SITE		COST ESTIMATE	PRELIMINARY CAPITAL BUDGET
Capitol Site		\$188,816,000	\$399,204,000 (2011 dollars) \$463,077,000 (2016 dollars)
Arts and Industries Building with Annex	South Annex	\$253,346,750*	\$525,292,000 (2011 dollars) \$609,339,000 (2016 dollars)
	North Annex	\$189,873,000	\$402,345,000 (2011 dollars) \$466,721,000 (2016 dollars)

Note: *Demolition cost for the Forrestal Building, estimated at \$16,000,000, is not included in the total cost for the Cost Estimate but is included as part of the Preliminary Capital Budget

NATIONAL CAPITAL PLANNING COMMISSION AND COMMISSION OF FINE ARTS CONSULTATIONS

On July 1, 2010, and July 15, 2010, the Commission and its consultant participated in two informational presentations with the National Capital Planning Commission (NCPC) and the Commission of Fine Arts (CFA) in Washington DC. In these presentations, the Commission and its consultant gave the NCPC and CFA a brief overview of the nine considered sites and the two short-listed sites under assessment, and the potential museum test fits developed for each. These scenarios reflect adequate adjustments to the programmatic and size requirements of the proposed facility that respond to the specific challenges of each site and to the historical precedents established by the L'Enfant and McMillan plans, as well as in the subsequent planning documents that guide development at these sites and their surroundings. The NCPC and CFA will continue their review process throughout the development of the museum. The NCPC offered the following comments in support of the Capitol Site:

THE CAPITOL SITE

“The National Park Service is nearing the end of its major, four-year public planning process to guide the future of the National Mall. The Plan recommends site-specific improvements and considers areas that will accommodate basic visitor amenities, such as providing restrooms and water, as well as other important civic activities including national celebrations. The Mall Plan envisions one such high-use essential civic space, Union Square, through the redesign of the Capitol Reflecting Pool and its surrounding plaza. Union Square is located just to the south of the site under consideration by the Museum Commission. An appropriately scaled museum project could generate additional momentum for Union Square, add to the visitor amenities and experience on the Mall, and provide the Museum Commission with a prominent location.”

Letter from NCPC to the National Museum of the American Latino Commission

CAPITAL AND OPERATING BUDGET





CAPITAL AND OPERATING BUDGET

INTRODUCTION

The Commission, in recommending that the nation move forward with the goal of establishing a new national museum, recognizes that it must balance two vital priorities: not contributing to any new federal expenditure in the short-term, while clearly moving forward with a national museum that integrates the Latino experience into the American narrative.

This study has discovered a large constituency of private corporations, foundations and individuals that are eager to support a museum that will tell the story of the American Latino. *The Commission believes that much of the facility planning and initial programming of the museum, during its first six years, can be fully supported with nonfederal funds.*

TABLE 14A. SMITHSONIAN AMERICAN LATINO MUSEUM, FIRST SIX YEARS OPERATING EXPENSES

SUMMARY PERSONNEL COSTS	1st Year	2nd Year	3rd Year	4th Year	5th Year	6th Year
Business Activity:*	\$936,616	\$1,287,459	\$1,615,913	\$1,842,109	\$1,888,162	\$1,935,366
Public Programs:	\$127,151	\$321,105	\$444,116	\$704,792	\$722,412	\$740,472
Exhibitions:	\$0	\$0	\$381,046	\$580,165	\$594,669	\$609,536
Collections Activity:	\$0	\$0	\$77,820	\$79,765	\$194,616	\$199,482
Research:	\$0	\$0	\$0	\$94,156	\$230,712	\$236,480
Facilities(offices & Interim):	\$0	\$0	\$56,429	\$425,701	\$436,343	\$447,252
Security:	\$0	\$0	\$67,101	\$435,432	\$446,318	\$457,475
Information Technology:	\$522,032	\$958,785	\$982,754	\$1,101,479	\$1,129,016	\$1,157,241
Operations:	\$0	\$0	\$0	\$0	\$0	\$0
Development Operating Fund Raising:	\$446,688	\$1,295,560	\$1,440,806	\$1,685,509	\$1,727,647	\$1,770,838
Other: (SI Admin Costs)	\$547,318	\$879,961	\$901,960	\$924,509	\$776,842	\$954,849
Total Personnel Costs	\$2,579,805	\$4,742,869	\$5,967,946	\$7,873,617	\$8,146,737	\$8,508,992
Total Head Count	21	33	49	70	72	72

**Business Activity corresponds to costs related to Executive Director, Managers, Administrative Support, and Board of Trustees activities*

Facing Page:
Carlos Alfonzo
Detail of: *Where Tears Can't Stop*
Smithsonian American Art

TABLE 14A. SMITHSONIAN AMERICAN LATINO MUSEUM, FIRST SIX YEARS OPERATING EXPENSES (CONTINUED)

SUMMARY OPERATIONAL COSTS	1st Year	2nd Year	3rd Year	4th Year	5th Year	6th Year
Business Activity:	\$128,000	\$164,000	\$217,300	\$267,833	\$269,096	\$269,127
Public Programs:	\$48,000	\$65,600	\$100,040	\$226,501	\$264,663	\$365,617
Exhibitions:	\$0	\$1,000,000	\$2,812,000	\$3,682,300	\$4,704,058	\$4,729,601
Collections Activity:	\$0	\$0	\$71,000	\$71,000	\$108,775	\$114,719
Research:	\$0	\$0	\$0	\$71,400	\$99,585	\$100,290
Facilities(offices & Interim):	\$75,000	\$76,875	\$78,797	\$259,245	\$263,756	\$363,869
Security:	\$0	\$0	\$16,400	\$98,810	\$100,870	\$100,922
Information Technology:	\$271,000	\$183,475	\$188,062	\$204,577	\$307,489	\$310,062
Operations:	\$70,000	\$358,650	\$860,816	\$1,174,552	\$1,457,189	\$1,490,505
Development Operating Fund Raising:	\$104,000	\$205,000	\$226,525	\$280,363	\$281,709	\$281,743
Other: (SI Admin Costs)	\$500,000	\$2,500,000	\$2,500,000	\$700,000	\$0	\$0
Total Personnel Costs	\$1,196,000	\$4,553,600	\$7,070,940	\$7,036,580	\$7,857,189	\$8,126,455
Total Costs	\$3,778,805	\$9,296,469	\$13,038,886	\$14,910,197	\$16,003,926	\$16,635,447

TABLE 14B. SMITHSONIAN AMERICAN LATINO MUSEUM, FIRST SIX YEARS OPERATING REVENUES

REVENUE SOURCE	1st Year	2nd Year	3rd Year	4th Year	5th Year	6th Year
Federal Appropriation	\$0	\$0	\$0	\$0	\$0	\$0
Trust Allocation	\$37,788	\$92,965	\$130,389	\$149,102	\$160,039	\$166,354
Unit Unrestricted Trust	\$0	\$0	\$0	\$0	\$0	\$0
Unit Business Activity	\$0	\$155,000	\$250,000	\$250,000	\$425,000	\$425,000
Gifts & Nongovernment Grants & Contracts	\$3,856,008	\$8,953,359	\$12,616,167	\$14,761,306	\$16,504,118	\$16,658,063
Government Grants & Contracts	\$49,124	\$120,854	\$169,506	\$193,833	\$208,051	\$216,261
Endowment	\$0	\$0	\$0	\$0	\$0	\$0
Total Revenue Sources	\$3,942,921	\$9,322,178	\$13,166,061	\$15,354,240	\$17,297,208	\$17,465,679

RECOMMENDATION

TABLE 15. CAPITOL SITE: PRELIMINARY CAPITAL BUDGET

ACTIVITY	COST
Site and Building Envelope	\$156,482,500
Exhibit and Theater Costs	\$50,000,000
Design and Management Fees	\$31,113,582
Miscellaneous Expenses	\$12,388,950
Furnishings and Equipment	\$6,000,000
Start Up and Opening Costs	\$31,045,124
Off-site Facility	\$32,333,100
Construction and Contingency	\$79,840,814
Total Project Budget (2011 dollars)	\$399,204,070
TOTAL PROJECT BUDGET (2016 dollars – escalated at 3% annually)	\$463,076,720

TABLE 16. ARTS AND INDUSTRIES BUILDING WITH SOUTH ANNEX: PRELIMINARY CAPITAL BUDGET

ACTIVITY	COST
Site and Building Envelope	\$252,196,750*
Exhibit and Theater Costs	\$50,000,000
Design and Management Fees	\$45,710,005
Miscellaneous Expenses	\$18,131,805
Furnishings and Equipment	\$6,000,000
Start Up and Opening Costs	\$31,045,124
Off-site Facility	\$17,150,000
Construction and Contingency	\$105,058,421
Total Project Budget (2011 dollars)	\$525,292,104
TOTAL PROJECT BUDGET (2016 dollars – escalated at 3% annually)	\$609,338,841

* includes \$16,000,000 estimated cost for demolition of Forrestal Building.

TABLE 17. ARTS AND INDUSTRIES BUILDING WITH NORTH ANNEX: PRELIMINARY CAPITAL BUDGET

ACTIVITY	COST
Site and Building Envelope	\$163,332,000
Exhibit and Theater Costs	\$50,000,000
Design and Management Fees	\$32,158,130
Miscellaneous Expenses	\$12,799,920
Furnishings and Equipment	\$6,000,000
Start Up and Opening Costs	\$31,045,124
Off-site Facility	\$26,541,200
Construction and Contingency	\$80,469,094
Total Project Budget (2011 dollars)	\$402,345,468
TOTAL PROJECT BUDGET (2016 dollars – escalated at 3% annually)	\$466,720,742

SYLVIA PUENTE

EXECUTIVE DIRECTOR OF LATINO POLICY FORUM

“What I want is our presence on the Mall in Washington DC, so we have a full integration of who we are as U.S. Latinos in our nation’s capital. The National Museum of the American Latino will be a way of saying we are here, we are American, we belong, and this is what it looks like – brown, red, yellow, black, white. Because, ultimately, as much as I’m an advocate for the Latino community, and as much as this museum will represent the face of that community, to the rest of the world we are rooted together as neighbors and our fates are intertwined. People fail to see often times that, with the growth of the Latino community, this nation cannot survive economically unless we invest in the Latino community and unless our children do well.”

JUAN JOSÉ PEÑA

STATE COMMANDER FOR THE AMERICAN GI FORUM

“I want to emphasize that Spain helped the United States to get its independence. We are not only immigrants, we helped the United States become the nation that it is. I want to see the military history included in the museum. We have participated in this country since the beginning.”

The recommended expenses for a stable-state operating budget (TABLE 18) is estimated to be \$47.2 million. A stable state operating budget is defined as a typical annual operating budget after the construction and the initial start-up costs of the museum. In this scenario, the third year of operation of the museum is considered a stable state year.

TABLE 18. RECOMMENDED EXPENSES FOR A STABLE-STATE OPERATING BUDGET

	YEAR 3	PERCENT OF TOTAL
Expenses		
Business Activity	\$4,147,332	9%
Public Programs	\$9,324,395	20%
Exhibitions	\$8,867,477	19%
Collections Activity	\$1,655,136	3%
Research	\$5,779,655	12%
Facilities	\$1,790,756	4%
Security	\$2,341,120	5%
Information Technology	\$3,913,545	8%
Operations	\$5,100,538	11%
Development Operating Fund Raising	\$3,073,152	7%
Other: SI Admin/Planning Costs	\$1,112,923	2%
TOTAL	\$47,106,029	100%
Revenue Source		
Federal Appropriation	\$18,842,411	40%
Trust Allocation	\$471,060	1%
Unit Unrestricted Trust	\$1,413,181	3%
Unit Business Activity	\$1,015,000	2%
Gifts and Nongovernment Grants and Contracts	\$24,848,012	53%
Government Grants and Contracts	\$612,378	1%
TOTAL	\$47,202,042	100%

DISCUSSION

PRELIMINARY CAPITAL BUDGET

The preliminary capital budgets are an estimate of the overall capital costs to build the museum on the preferred sites. The first total project budget amount given is shown in 2011 dollars (the actual costs will depend on the construction date of the museum). The second total project budget amount is shown in 2016 dollars, with an estimated escalation of 3 percent annually. The estimated cost categories are as follows:

- construction of
 - **CAPITOL SITE:** a new quality building of 251,645 gross square feet plus an offsite collections maintenance and storage facility of 107,777 gross square feet
 - **ARTS AND INDUSTRIES BUILDING WITH SOUTH ANNEX:** building renovation of 394,095 gross square feet
 - **ARTS AND INDUSTRIES BUILDING WITH NORTH ANNEX:** building renovation of 283,590 gross square feet
- site development, including site utilities, landscaping, and service and public access roads
- exhibit and theater, including exhibit design, fabrication, and installation costs; auditorium/performance space and orientation theater; and contingency (estimated at 25 percent)
- design and management fees that are typical for Smithsonian museum projects, including architecture and engineering design; architect/engineer construction administration; construction management; and commissioning
- miscellaneous expenses, including testing during construction, clerk of the works, and special consultants for lighting, acoustical design, security systems, data systems, and reimbursable expenses
- furnishings and equipment for offices, food services, stores, exhibit support, collection storage systems, and other areas
- startup and opening
- off-site facility
 - **CAPITOL SITE:** 107,777 gross square feet
 - **ARTS AND INDUSTRIES BUILDING WITH SOUTH ANNEX:** 49,000 gross square feet
 - **ARTS AND INDUSTRIES BUILDING WITH NORTH ANNEX:** 75,832 gross square feet
- construction and contingency (25 percent)

ESTIMATED ANNUAL OPERATING COSTS

The early projections are meant to bring perspective to the planning process. They were modeled on available data provided by the Smithsonian regarding existing operating revenue and expense figures. The projections do not constitute a detailed business plan because they do not consider potential attendance and other key expense and revenue drivers. Such a planning process will be undertaken in the next phase of work.



BOBBY LEFEBRE

SPOKEN WORD ARTIST AND FOUNDER OF CAFE CULTURA

“American Latinos have always been an integral force in the development and construction of our nation’s culture and identity. Our hands wear the same calluses, our hearts are home to the same American dreams, and our legacy is one of pride.

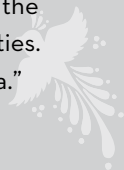
As a poet, I understand the importance of the oral tradition. We carry our culture on our tongue, so no matter where we were, we have our stories, history and experiences ready to share with anyone willing to listen. There is beauty in mobile history; however, it has been said that there is no place like home. The creation of the National Museum of the American Latino would be just that — our home. If home is where the heart is, there is no better place for our home than the heart of our nation’s capital.”



MARÍA BALDERAS

CHICAGO WORKFORCE INVESTMENT COUNCIL

“This idea of a national museum for Latinos is incredible, really amazing. It would be a great way to showcase our culture, our history, and our innovations – how we have contributed to this country. There is a lot of anti-immigrant sentiment; this will be an opportunity to really show our history, our culture, the diversity within our communities. I think it would be a great idea.”



KEY ASSUMPTIONS

Assumptions are planning tools that helped shape the final operating cost projections. The following key assumptions are from the report titled, “Strategy to Develop Museum Mission, Vision, and Programs.”

GOVERNANCE

- The American Latino museum will be part of the Smithsonian Institution.

LOCATION AND FACILITIES

- The site for the museum will be on or adjacent to the National Mall in Washington DC.
- The new site will position the museum in an area close to transit routes, making it highly visible to passers-by.
- The museum’s building will be fit to serve as a museum, following established museum standards for climate control, collection handling and storage, and security.
- The total space for the program is estimated to be 310,000 square feet.
 - This estimate includes a grossing factor of 40 percent.
 - Gallery space is estimated to be 97,000 square feet.
 - Performance, social, and learning spaces are considered critical to the mission and have been included.
 - Off-site collection storage is assumed.

OPERATING FUNDAMENTALS

- The basic operating structure will be similar to other Smithsonian museums; specifically,
 - admission will be free to all.
 - the total number of public hours per week will be in line with other Smithsonian museums.
 - there will be similar proportions of revenue, with a significant percentage of the operating budget derived from a federal appropriation.
- Debt service and capital improvements are not included.
- Collection purchases and acquisition budgets are not assumed as part of the operating budget.

Financial projections are subject to the inherent uncertainties of the future. It is thus impossible to guarantee that the projections resulting from these assumptions will be realized in whole or in part. Moreover, the projections may be subject to modification based on changed assumptions and future circumstances. Nonetheless, the operating budget projections set forth in this chapter are reasonable.

OPERATING BUDGETS FROM COMPARABLE MUSEUMS

Given the incipient stage of development for the American Latino museum, projections can only be considered order of magnitude, based on gross square footage for eight Smithsonian museums (TABLE 19) and Holocaust museum (the Holocaust museum is included in acknowledgement of its strengths in national engagement, programmatic, and research initiatives, all three objectives shared with the American Latino museum). The operating budgets for year 2009 were provided by the Smithsonian Institution and public records, in the case of the Holocaust museum.

TABLE 19. EXAMPLES: OPERATING BUDGETS FOR NINE MUSEUMS

SMITHSONIAN MUSEUMS	YEAR 2009 OPERATING BUDGET
National Museum of Natural History	\$76,291,704
National Museum of the American Indian	\$45,613,691
National Air and Space Museum	\$37,943,116
National Museum of American History	\$34,443,505
Freer Gallery of Art and Arthur M. Sackler Gallery	\$17,166,261
Hirshhorn Museum and Sculpture Garden	\$8,258,082
National Portrait Gallery	\$8,020,962
National African Art Museum	\$5,871,532
Other Federally Funded Museum	
United States Holocaust Memorial Museum	\$88,975,512

Generally, an operating budget correlates with a museum's gross square footage. However, there are exceptions to this principle based on a museum's particular programming, research, collections activity, exhibitions, and use of information technology. This is especially common among Smithsonian museums. Details about the exact square footage considered in each of the museum's operating budgets were not provided; therefore, broad categories of size were used instead so that a size-to-budget correlation could be incorporated into the analysis. Other factors that were accounted for were (1) individual variations in operating budgets among museums in each size category; (2) individual variations in budget proportions among museums in each size category; and (3) mission-driven expenses assumed for the American Latino museum, impacting business activity, public programs, exhibitions, collections activity, research, information technology, and development.

JOHN ROSE

HEAD OF CHORAL DEPARTMENT
AT CORAL REEF HIGH SCHOOL

"I think the American Latino museum would be a great experience for the whole country. I grew up in Miami, and throughout this time, I came to fall in love with Latino music, Latino culture, and the food. I have my students work and study with famous Latino musicians and composers around the world. I find this experience has made them stronger; made them experience what is special about other cultures."

JESSE RUIZ

CHAIRMAN OF THE ILLINOIS
STATE BOARD OF EDUCATION

"This museum will be an embodiment of my father's life and others like him who came to this country and sacrificed and became Americans and gave birth to a new generation of Americans."

PEDRO WINDSOR

AMERICAN BAR ASSOCIATION

“The museum is timely. Latinos are the youngest and fastest growing segment in America. The reality is that when the American Latino succeeds so will America. We have to capture, we have to cherish, and we have to commemorate the rich history of Latinos in this country. The museum should capture the vast diversity that is the American Latino. We are white, black, brown, and every shade of color in between. We are Republicans and Democrats; Christians and Jews – the fact is that Latinos cross every ethnic, racial, religious, and ideological threshold that you can imagine. And within this vast diversity, there are also key issues that unite all Latinos in America. It is of paramount importance that this museum happens. As I envision it, it will be a place that encapsulates our individual and collective experiences: who we are, what we are, where we come from, and how we are moving forward to contribute to America.”

PROJECTED OPERATING BUDGET

The projected operating budget for the American Latino museum is presented in [TABLE 20](#).

TABLE 20. PROJECTED OPERATING BUDGET FOR THE AMERICAN LATINO MUSEUM

EXPENSES	STABLE YEAR	PERCENT OF TOTAL BUDGET
Business Activity	\$4,174,332	9%
Public Programs	\$9,324,395	20%
Exhibitions	\$8,867,477	19%
Collections Activity	\$1,655,136	4%
Research	\$5,779,655	12%
Facilities	\$1,790,756	4%
Security	\$2,341,120	5%
Information Technology	\$3,913,545	8%
Operations	\$5,100,538	11%
Development	\$3,073,152	7%
Other	\$1,112,923	2%
TOTAL	\$47,106,029	100%

The projected budget of \$47.1 million includes adjustments based on the unique characteristics of the museum’s programmatic scope. The unique characteristics include (1) forwarding the national discourse, (2) extensive public programming, (3) a nationally respected research library, and (4) the highest level use of innovative technology.

In addition, a grant-making program is envisioned to support existing local and regional museums, cultural centers and educational institutions. The national scope and reach of the American Latino museum can be more fully realized through a dynamic relationship with the community of museums. Dedicated funding for this purpose would be managed in coordination with the Institute of Museum and Library Services.

FORWARDING THE NATIONAL DISCOURSE: The American Latino museum will be engaged with institutions and communities nationwide. Given that the research capabilities of the museum would exceed those of existing institutions, they could activate a national corps of ethnographers, through grants and fellowships, to move through the country documenting, collecting, and so forth. This research would then be shared, through publications, national conferences, the Internet, and other scholarly avenues to create a dialogue with the field.

PUBLIC PROGRAMMING: The American Latino museum will have a heavy calendar of public programming, including exhibitions, national level festivals, teaching programs, web-based initiatives, performances, and other programs. The range for programming expenses is between \$1.7 million and \$9.3 million. For the purposes of this study, the American Latino museum would seek a high level of national engagement considerations estimated at \$9.3 million.

RESEARCH: The American Latino museum will mirror institutions like the Holocaust museum in its own research mission, with a library and archive and oral history and field research programs for scholars and curators on staff. Therefore, its research budget will reach the high end of the range, at \$5.8 million.

INFORMATION TECHNOLOGY: The American Latino museum's visitor experience, research, and exhibitions will depend on innovative technology to showcase best practices among museums internationally. It is reasonable that Information Technology will be at the higher end of the range, at \$4 million.



THOMAS A. SÁENZ

PRESIDENT AND GENERAL
COUNSEL FOR MEXICAN
AMERICAN LEGAL DEFENSE AND
EDUCATIONAL FUND

"This first step for the creation of the National Museum of the American Latino is long overdue. Latinos have a long history in this country that even predates the existence of it as a nation. MALDEF gladly and proudly supports the creation of the National Museum of the American Latino. It is important that this museum reflect all national Hispanic stories. From its beginning it should be a museum that includes everyone, that is accessible to anyone regardless of what language they speak. This should be a museum that recognizes that Latinos are a key part of the future of our nation. It should look to create and support art, culture, and activism that would help the future generations.

We have to tell them we are part of America – we are America's past, present, and future. It is an undeniable fact."

COLLECTION AND PROGRAM COSTS

An acquisition budget, fund, or endowment is the money that is set aside to purchase or acquire new collection items. It is generally not considered part of the operating budget but, rather, is treated as a separate fund or expense (such as capital improvements). No rule exists for projecting an acquisition budget, either for a new or established museum that is committed to actively growing the collection. Acquisition costs for the American Latino museum will likely include

- purchases from collectors, dealers, and auction houses
- purchases or commissions from artists (visual, performing, literary)
- relocating and conserving artifacts
- funding for research that will build archives and collection
- long-term loan agreements
- field research and artworks for a new building

The Commission's report, "Strategy to Develop Museum Mission, Vision, and Programs," presents recently established national museums and their permanent collection program strategies and describes what can be learned from them. These examples shed light on a range of spending and helped form the basis for the Commission's recommendations for collection and program costs. **TABLE 21** summarizes spending on collections and programs at the five relevant museums. All data is for fiscal year 2009, except the Holocaust museum, which is 2008.

TABLE 21. OVERVIEW OF SPENDING ON COLLECTIONS AND PROGRAMS AT RELEVANT INSTITUTIONS

MUSEUM	COLLECTIONS	EXHIBITIONS	PUBLIC PROGRAMS	RESEARCH	TOTAL*	TOTAL OPERATING BUDGET
United States Holocaust Memorial Museum	\$27,892,408			\$7,198,041	\$35,090,449	\$89,975,512
National Museum of American History	\$9,299,746	\$9,988,616	\$6,888,701	\$5,166,525	\$30,999,154	\$34,443,505
National Museum of the American Indian	\$5,473,643	\$6,842,054	\$13,684,107	\$3,649,095	\$28,736,625	\$45,613,691
National Museum of African American History and Culture	\$2,582,800	\$1,420,540	\$1,420,540	\$258,280	\$5,682,160	\$12,914,000
Freer Gallery of Art and Arthur M. Sackler Gallery	\$2,059,951	\$3,261,590	\$2,231,614	\$2,918,264	\$10,471,419	\$17,166,261
Percent of each museum's spending dedicated to collections, exhibitions, public programs, and research						
United States Holocaust Memorial Museum	31%			8%	39%	
National Museum of American History	27%	29%	20%	15%	90%	
National Museum of the American Indian	12%	15%	30%	8%	63%	
National Museum of African American History and Culture	20%	11%	11%	2%	44%	
Arthur M Sackler Gallery / Freer Gallery of Art	12%	19%	13%	17%	61%	

Note: *This total is just for collections, exhibitions, public programs, and research staff.

Based on the museums examined in [TABLE 21](#), and other data presented in the Commission's "Strategy to Develop Museum Mission, Vision, and Programs" report, it is recommended that the American Latino museum set aside the following for establishing its collection:

- Pre-opening collections development – \$3 million annually for five years before opening (total of \$15 million)
- Annual acquisitions budget for first three years – \$3 million per year (total of \$9 million)
- Ongoing annual acquisitions budget – \$1 million per year

It is recommended that the American Latino museum allow a combined budget for both collections and programs as follows:

- Pre-opening budget for collections care, exhibitions, programming, and research – \$8 to \$10 million annually for five years before opening (\$40–\$50 million total). These funds will underwrite significant research and engagement with existing museums to inform the development of core exhibitions and programs.
- Annual operating budget for collections care, exhibitions, programming, and research – \$30 million per year. While the precise split between collections, exhibitions programs, and research cannot be determined at this early stage, it is expected that public programming (on a national level) and the research center would each need at least 15 percent of the total museum operating budget.

ARACELI CAMPOS

MEXICAN AMERICAN LEGAL
DEFENSE AND EDUCATIONAL
FUND (MALDEF)

"I have always been interested in history, and although I am an attorney, I still considered myself an historian. So, I have always wanted to know where we come from and what made the United States what it is today. There is a lot of misunderstanding in this country about our history. This museum will increase the understanding of people and the history in this country. Most people in the United States don't have an accurate perception of Latinos, we are much more than what we are perceived to be."

OLGA GARAY

EXECUTIVE DIRECTOR
DEPARTMENT OF CULTURAL
AFFAIRS, CITY OF LOS ANGELES

"It is really important that aside from being a depository for history and culture that the museum be a living, breathing laboratory where artists can be nurtured."

The museum has to have the highest standards of artistic excellence. It must be elegant so that we get a sense of depth and breadth of the Hispanic culture. It has to be dynamic and alive with activities."



DEBORAH DONES

DISABLED MILITARY VETERANAS MUJERES VETERANS-PUERTO RICO

"This museum must showcase Latina veterans because we also died in combat defending our values and our country. Just like the men, we fight! We may be beautiful, intelligent, and pretty, but we still serve our nation, just like men!"

ESTIMATED ANNUAL REVENUE

The method used to analyze projected operating revenue was similar to that used to project operating expenses. That is, a correlation between gross square footage and operating revenue is assumed, based on occupying a new 310,000 sq. ft. facility. This projected break-even budget of \$47.2 million, that may take 10-15 years to reach, anticipates an annual federal appropriation, as received by all museums of the Smithsonian Institution. [TABLE 22](#) shows how the estimated \$47.2 million in revenue was derived.

TABLE 22. ESTIMATED ANNUAL REVENUE

SOURCE	YEAR 3	PERCENT OF YEAR 3
Federal Appropriation – One Year	\$18,842,411	40%
Trust Allocation	\$471,060	1%
Unit Unrestricted Trust	\$1,413,181	3%
Unit Business Activity	\$1,015,000	2%
Gifts and Nongovernment Grants and Contracts	\$24,848,012	52%
Government Grants and Contracts	\$612,378	1%
TOTAL	\$47,202,043	100%

DR. ROBERTO MONDRAGÓN

CHAIR OF THE NATIONAL HISPANIC CULTURAL CENTER AND FORMER LIEUTENANT GOVERNOR OF NEW MEXICO

"The museum should include every aspect of culture, including language, as well as folklore and music."

FUNDRAISING PLAN





FUNDRAISING PLAN

RECOMMENDATION

The results of the fundraising feasibility study for the American Latino museum indicate that a private-sector fundraising goal of \$300 million, based on a projected \$600 million total cost, with a 50-50 split between private-sector donations and federal congressional appropriations, is achievable over a 10-year span.

Accordingly, the study recommends a 10-year capital campaign to provide the museum with sufficient time to cultivate key prospects and successfully close pace-setting gifts in the million and multimillion dollar range during the earliest active fundraising stages. Such a process — from cultivation to successful closure — takes, on average, six or more contacts over a period of at least 24 months.

As is true of many young projects, the American Latino museum will require an aggressive awareness campaign to ensure that potential prospects understand its role and scope. Accordingly, it is critical that those in charge of the fundraising effort design and develop a comprehensive communications strategy during the Preparatory Phase (that is, during Years One and Two) that encompasses multichannel awareness building.

Fundraising leadership must include those who have distinguished themselves in the corporate and fundraising realms, as well as recognized philanthropists. The leadership must be well respected in the Latino community, trusted, and recognized as being “within the family,” but must also be able to command respect among fundraising prospects outside the Latino community. Given that Latino wealth tends to be less public, the fundraising leadership team will need to hold conversations within this typically tight-knit community to identify these individuals and encourage them to step into the leadership realm of philanthropy for the museum.

DISCUSSION

FIRST STEP: GATHERING INPUT

Fifty-five interviews were conducted across the country to test the potential for raising funds. Foundations, private wealth individuals, corporations, and community leaders were interviewed. Other data was gathered from surveys, research, and meetings. A complement to the interviews were the presentations given by the Commission in San Francisco, during the Hispanic Association of Corporate Responsibility meeting of corporate leaders, and in San Antonio, during the National Council of La Raza meeting of its Corporate Board of Advisors.

The 55 interviews were conducted in Washington DC, Dallas, Miami, Salt Lake City, New York City, Los Angeles, Chicago, and San Antonio. Interview candidates were found through research and input from the Commission; this effort produced over 250 nominees. Letters were sent to 95 interview candidates, resulting in the 55 interviews.

Meetings were held with representatives from the American Indian museum, African American History museum, Smithsonian Institution Office of Development, and American Association of Museums. The Smithsonian Office of Development was interviewed for its insight into funding sources and sustainability and to exchange ideas. The American Indian museum and the African American History museum were interviewed to gather input regarding what each had experienced in its fundraising efforts and what advice they would have for the proposed American Latino museum.

A range of thoughtful input was received during the interviews and meetings. The findings and recommendations summarized in this chapter are the result of that input, coupled with data collection from research, surveys, and industry experts and an analysis of nationwide trends.

THOUGHTS EXPRESSED DURING THE INTERVIEWS

The majority of interviewees who embraced the concept of having a Latino museum were unanimous that the museum should be in Washington DC – the nation’s capital, and on the National Mall – the “Main Street” of the nation. Several interviewees expressed the opinion that if the museum was not on the National Mall, it should not be built. Also, interviewees were nearly universal in their encouragement, indeed their expectation, that the museum would be part of the Smithsonian Institution. Being part of the Smithsonian is believed to add credibility and financial infrastructure – two elements that challenge many young museums and cultural institutions as they are being created. Interviewees expressed concern about the American Latino museum being able to establish and sustain itself absent a Smithsonian relationship.

Thoughts regarding the composition and content for the American Latino museum differed by individual. The variety of cultures and immigration experiences of the broadly defined Latino community was highlighted as both a challenge and an opportunity for the museum and was reflected in questions about how the museum and its collection would be organized.

Some individuals with ties to local and regional Latino/Hispanic museums and cultural centers challenged whether the American Latino museum would collaborate and partner with them or create competition for limited private support. Many of these cultural centers and museums have faced financial difficulties in the recent years of recession.

Several representatives of local and regional Latino/Hispanic museums and cultural centers expressed a desire to partner with the proposed museum. The American Latino museum is seen as having the potential to create linkages among and between the local and regional institutions by developing traveling exhibits and/or programs, which their own financial resources might not allow. Through such collaborations, they expressed hope that the museum could serve to build awareness of similar regional institutions across the country.

FINDINGS AND CONCLUSIONS

The Commission has determined that a private fundraising goal of \$300 million, based on an overall \$600 million total cost figure, with a 50-50 split between private donations and congressional appropriations is achievable over a 10-year span. To achieve this goal, the museum will require an aggressive and comprehensive public awareness campaign to secure the estimated \$300 million from private sources. The 50-50 private-public split and the public awareness campaign are key elements that will increase the likelihood of success. As expected for a project in its infancy, there are challenges to overcome. One of the most pivotal requirements is that the museum leadership must embark on a comprehensive campaign to build awareness for this project. During the study, few interviewees were independently aware of the proposed museum. In most cases, the case prospectus provided interviewees with the first detailed introduction to the museum's aspirations and goals. *"There's been talk going around about a museum for years. Is it really happening?"* This highlights the pressing need for a full-scale campaign to promote awareness for the museum.

The majority of those who embraced the concept of having a Latino museum were unanimous that the museum should be in Washington DC, and on the Mall – the "Main Street" of the nation; *"I feel very strongly that it must be in Washington DC and as close to the Mall – if not on the Mall – as possible."* They were nearly universal in their encouragement, indeed their expectation, that the museum would be a part of the Smithsonian Institution. *"Being part of the Smithsonian makes it more mainstream as opposed to being an appendage."*

As expected of a diverse community, the interviewees expressed differing views about the potential composition and content of the museum, as well as the use of the words "Latino" and "Hispanic." Many saw the potential strength of the proposed museum as providing a forum to educate those from across the country and the world about the role Latinos have played in the United States. *"When I leave this museum, I want to feel that I am proud to be an American of Latino descent."*

During the study, interviewees discussed the feasibility of raising the entire \$600 million from private sources. The majority of those participating believe that the museum should receive a comparable public/private funding arrangement as those received by the American Indian museum and the African American History museum. *"If you've done it [federal funding] for others, why not for this?"*

The study tested the potential for raising funds from foundations, private high-wealth individuals, corporations, and the broader public. Data collection included interviews, surveys, research, and meetings. Commission presentations, made in San Francisco during the Hispanic Association of Corporate Responsibility meeting of corporate leaders and in San Antonio during the National Council of La Raza meeting of their Corporate Board of Advisors, complemented this study with positive results.

Corporate support is anticipated to be a significant component of the campaign and may present upwards of 40 percent or more of the total raised, which would include contributions as well as marketing or sponsorship funding for the museum. Foundations are anticipated to provide 5 to 10 percent of the campaign funding, as few foundations will consider capital grants to build projects or provide for an endowment. However, the nature of the proposed museum does offer unique opportunities to pursue select foundations that will consider bricks-and-mortar proposals. Of those contacted, three foundation representatives indicated they could give consideration to proposals up to \$1 million for the museum building. Several commissioners identified potential fundraising prospects in what they estimate to be in the range of \$10 million and \$25 million.

The feasibility study also included a survey used to gauge interest in the proposed museum among individuals with disposable income for philanthropic support; specifically, individuals across the United States whose reported income is equal to or exceeds \$100,000 per year. The 520 responses highlight the urgent need to build public awareness for the project during the earliest stages of the capital campaign.

SUMMARY OF FUNDRAISING CAMPAIGN BUDGET

Industry standards for best practices were used to develop the campaign budget within the context of a new museum that does not have an historical prospect base and is still defining its scope and content. The standard cost per campaign dollar raised for a mature fundraising program is estimated to be at least 15 cents per dollar raised. For young, less-established programs, the cost estimate increases to at least 25 cents per dollar raised, and costs for a new enterprise often reach 30 cents per dollar raised or more.

The \$75 million (based on 25 cents per dollar raised) projected for the American Latino museum reflects the expenses to establish infrastructure, such as purchasing and populating an information/data system, communication expenses to build awareness, expenses related to list purchases, and the basic costs to equip an office. The \$75 million does not include rent and utilities for the fundraising campaign office.

The campaign budget for the American Latino museum is also designed to initiate programs, such as membership, that will build a following to sustain fundraising for the museum once it opens.

STAFFING REQUIREMENTS

It will be critical to employ the most seasoned, campaign-experienced chief development officer, who will be assisted by a campaign coordinator and an executive assistant.

- The chief development officer will be the executive officer overseeing all aspects of the fundraising campaign.
- The campaign coordinator will ensure that the campaign plan and activities are being implemented.
- The executive assistant will handle the office, schedule, and such matters as correspondence for the chief development officer.

MAJOR GIFT STAFFING

This category includes corporate and foundation gifts that can be in the million-dollar range. The frontline development officers (or gift officers) will be required to quickly identify, qualify, and cultivate prospects for the gifts. The campaign standards for major gift campaigns have established the expectation of 5 to 7 major gift officers for every \$100 million to be raised (this anticipates at least 100 contacts per year and a portfolio of 100 to 150 prospects). That would be a minimum of 15 major gift officers for the museum, based on the \$300 million fundraising campaign goal.

The gifting strategy can be summarized as follows:

- A \$300 million campaign will require 600 gifts of \$100,000 and up.
- Four prospects are needed for each donor.
- Every prospect will require up to six or more contacts with staff prior to committing.
- Six hundred gifts will require 2,400 prospects and approximately 15,000 contacts. Prospects requiring qualification should assume a greater number of contacts.

Recognizing the significant role that corporate giving is expected to play, it is recommended that three of the gift officers be focused on corporate relations and two officers dedicated to foundation relations. At least one grant/proposal writer is recommended to support the gift officers so they can spend more time in the field identifying, cultivating, and soliciting prospects. There should be one assistant for every two gift officers and one researcher for every four gift officers.

ADVANCEMENT SERVICES STAFFING

Advancement Services will support the fundraising campaign by establishing a viable information system; inputting data received from various sources to build the prospect database; processing gifts, memberships, and pledge reminders; and creating and running repeatable, quality reports that offer information on the campaign's progress and prospects.

It is recommended that Advancement Services consist of a six-person office, which may need to be increased as the number of gifts mounts. The senior information officer, or advancement services director, would be supported by at least one programmer/analyst. Gift processing and data processing are each budgeted for two staff positions.

A critical element for both the fundraising campaign, as well as for the future sustainability of ongoing fundraising, is the establishment of a membership program, even as the museum building campaign is underway. The membership program will require two positions to build the program and extend ownership of the museum to everyone through membership dues.

FUNDRAISING CAMPAIGN EXPENSES

TRAVEL AND EVENT EXPENSES

The travel and event budget needs to be substantial to allow for the intense and repeat prospect contact that will be required, both nationally and internationally. A budget in the \$8 million range is estimated over the 10 years of the campaign for travel and events, which includes \$500,000 for some form of gala kick-off and \$500,000 for the grand opening. Corporate gifts-in-kind may be anticipated to offset some portion of the event expenses.

COMMUNICATION COSTS

Communication costs are projected to be \$18 to \$19 million, which represents the largest overall campaign operating expense. The costs are for the case brochure, case collaterals, campaign newsletter, and membership mailings. One-half of the communications budget reflects membership drive expenses, anticipated to total at least \$10 million over the 10-year fundraising campaign.

INFORMATION SYSTEM

An information system is estimated at \$100,000 for the initial purchase, plus an annual maintenance license. An upgrade over the 10-year period is anticipated and estimated at \$50,000. The prospects should be reviewed regularly during the campaign. This effort will cost about 20 cents per record and is budgeted at \$20,000 (based

on 100,000 records per screening). The annual license fee is \$3,000, with an increase to \$3,500 during the latter years. These budget items are based on current actual costs for such services.

OTHER EXPENSES

Other expenses include gift/membership processing (charge card fees), website development and maintenance for the gift site, and costs to purchase office equipment, general office supplies, and services. It is recommended that consulting services be procured for ongoing campaign and systems support. The recommended budget is 0.2 percent of the campaign dollar goal or approximately \$600,000.

SUSTAINABILITY

The American Latino museum will require a long-term comprehensive, sustainable development program that focuses on building donor commitment and loyalty. The museum will need to secure philanthropic support to maintain the museum and keep the museum's programs interesting and inviting.

The effort to build a constituency that sustains the museum over the years should begin as the capital campaign begins. The sources of support for the capital campaign to establish the museum will be the same for continued funding, but typically, the amount of support declines. While corporations will provide generous support to establish the museum, the funding to sustain the museum will need to come from other sources, primarily individuals. After the museum opens, corporations will support special projects and exhibits, but the level of corporate support will fall more in line with the national averages for corporate support. Likewise, a number of foundations will provide start-up funding, but the relative amount of funding from foundations may also decline after the museum opens. Corporations and foundations provide philanthropic support, typically around 17 percent of all giving in the United States, as [FIGURE 19](#) clearly shows.

FIGURE 19 emphasizes the fact that individuals provide the largest percentage of charitable support from the private sector in the United States. These relative percentages have fluctuated in recent years, but the overall support of individuals has continued to be the major source of philanthropic support for more than 40 years. With this in mind, an active major and planned giving program must be the cornerstone of the development program for the museum. Individuals usually make significant gifts to the organizations with which they have been involved for long periods of time. The first gift that a person makes to an organization is usually a small one that increases over time. Those individuals who make gifts to get the museum started must be nurtured and engaged in the museum to ensure their continued support.

It is interesting to note the annual operating budget for the Smithsonian Institution for fiscal year 2008. The Smithsonian is supported by the various sources of revenue displayed in **FIGURE 20**, and the distribution of support is notably different than what is shown in **FIGURE 19** for nationwide charitable giving. The Smithsonian receives 73 percent of its revenue from government sources. The contributions and private grants (15 percent) come primarily from individuals.

MEMBERSHIP

The foundation of every development program begins with annual giving, which for a museum is primarily its membership program. The key is to start building membership as early as possible before the museum opens. Membership registration should be available online and through mailings, advertising, and phone calls.

Another way to enlist members is to place effective, attention-getting advertisements in such publications as the *Washington Post* and *New York Times* and with television and radio stations. A partnership with a publication or set of publications that have a strong American Latino following could create an opportunity to provide a tangible benefit by becoming a member of the American Latino museum while the museum is being built. The American Indian museum had success with such a partnership, which not only built awareness, but also loyal members, even before the museum doors opened.

During the years the museum is being created, “charter” memberships will be offered. This membership provides an incentive for individuals to make commitments prior to the museum opening. Charter members who maintain their membership will always retain that status. After the museum opens, the charter membership category will no longer be available to new members. There will, however, be other levels of membership, with appropriate benefits and opportunities for each level. The benefits of membership at specific gift levels should be focused on the need to build the relationship with the donor. While tangible benefits, such as publications, are important, the intangible benefits (such as feeling special and having access) are more important. There will also be a plan to maintain members once they are enrolled.

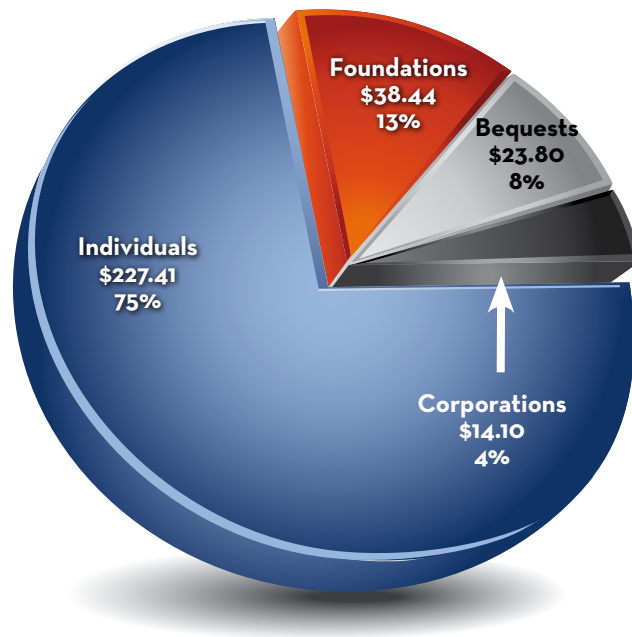
MAJOR GIVING

Opportunities for major gifts (\$10,000 and above) will be identified on a continuous basis and will be presented to donors with interests that align with specific projects and programs. The reason is that some people may choose not to support the building of the museum but will instead want to support other aspects, such as collections or educational programs. These opportunities will help the museum continue its mission by supporting innovative ideas to keep the museum exciting and inviting after it opens. Opportunities for these types of gifts will need to be made available during the campaign and also after the museum opens.

PLANNED GIVING

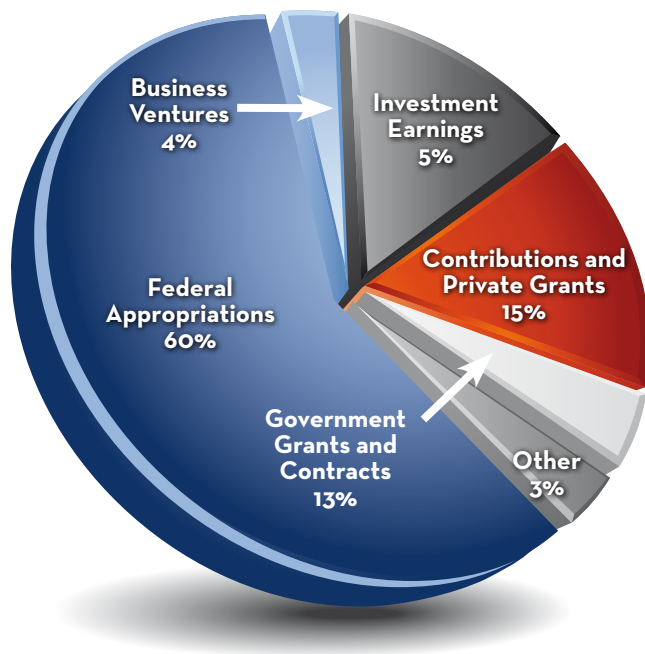
Planned gift options will be made available to donors from the beginning of the capital campaign and after the museum opens. Examples of planned gifts are naming the museum as beneficiary of insurance or retirement plans or making a provision in a will. Approximately 75 percent of planned gifts are made through wills.

FIGURE 19. A TOTAL OF \$303.75 BILLION FOR CHARITABLE GIVING NATIONWIDE IN 2009



Source: Giving USA Foundation™/GIVING USA 2010

FIGURE 20. FISCAL YEAR 2008 SOURCES OF REVENUE FOR THE SMITHSONIAN INSTITUTION



Source: Smithsonian Institution Annual Report FY2008

ENDOWMENT

One of the most important strategies for long-term sustainability of the museum is to build its endowment. Dollars designated by a donor for endowment and dollars designated by the organization's board, which is quasi-endowment, will both provide a steady stream of annual revenue for the museum. Museums often conduct campaigns specifically for endowment. The American Indian museum already has an endowment of \$25 million, only five years after the opening of the museum, and is planning a campaign to raise significantly more for the endowment.

Strategies to build the endowment will be developed as soon as possible after the museum is approved. In some campaign efforts, a percentage of all dollars raised may be designated for an endowment fund. The percentage may be small, such as 1 or 2 percent, but it provides an initial endowment fund that can grow over time. The museum will consider such a plan to begin its endowment as it secures funding for establishing the museum. The fundraising campaign goal could be increased by 2 percent to provide an initial endowment. For a \$300 million effort, the goal would be increased to \$306 million, with \$6 million being set aside for endowment.

TIMELINE FOR FUNDRAISING CAMPAIGN

The timeline recommended for the campaign would extend over 10 years, with four focused phases; the phases are summarized from the detailed "Fundraising Feasibility Study."

PREPARATORY PHASE 1: YEARS 1 AND 2

For a successful campaign, the following must be undertaken during the preparatory phase:

- Hire a chief development officer; major gift fundraisers, among others; and develop a major gift and fundraising infrastructure for a successful campaign.
- Recruit strong, well-respected leadership for the campaign's chairs and national committee.
- Develop a broad and deep prospective donor list; develop appropriate strategies for the leadership and major gift prospects.
- Develop a campaign communications strategy, encompassing multichannel awareness building.

LEADERSHIP GIFT PHASE 2: YEARS 2 THROUGH 3

The focus will be on cultivating and soliciting top campaign gift commitments in the high seven-, eight-, and nine-figure ranges from individuals and in the high six- and seven-figure ranges from corporations and foundations. These gifts will set the pace for the campaign, validate the museum and effort, and establish benchmarks against that which others will measure their own commitments. Activities to be pursued during this phase include the following:

- Continue building awareness about the museum and the opportunities it will provide.
- Create small gatherings, or salon-type forums, for high-end prospects.
- Solicit sizable campaign gift commitments from all members of the national committee and others involved on earlier committees or commissions related to the project.
- Continue to expand the number of qualified leadership and major gift prospects.

MAJOR GIFT PHASE 3: YEARS 3 THROUGH 6

The cultivating and soliciting of campaign gift commitments will be sustained at all levels.

- Focus on gifts of \$1 million or more from individuals and six-figures or more from corporations.
- Pursue prospect identification and qualification for all ranges of prospects in preparation for the next phase.
- Initiate broader outreach and awareness building through group forums and regional volunteer efforts.
- Recruit corporate and foundation volunteer committees to focus on respective areas within the campaign.
- Initiate a membership drive for “founding members,” with a reason for sustained membership even in advance of the museum’s opening.
- Evaluate readiness to publicly kick off the campaign’s general gift phase and related strategic initiatives.
- Plan a bold kick-off event and/or regional events to launch the general outreach efforts, broadly announce the museum’s goal, and pronounce lead gifts.

GENERAL GIFT PHASE 4: YEARS 6 THROUGH 10

The campaign and its fundraising accomplishments will advance to a public stage and will seek support from all sources, for all levels of giving. The momentum must be in place to publically kick off and successfully complete the campaign. Some anticipated activities include the following:

- Maintain public announcements and updates on the campaign, its strategic initiatives/projects, overall dollar goal, and total gift commitments to date.
- Continue to solicit and secure leadership and major gift commitments, potentially returning to those who made earlier commitments, asking for their consideration of additional support.
- Focus on key, yet unfunded, naming opportunities to develop focused strategies for high-end prospects, including revisiting those who have previously made commitments and may be motivated to reach the gift level required of the opportunity.
- Launch a grassroots campaign focused on individuals and community businesses.
- Develop donor relations to sustain ongoing gift support and to transfer dues-paying membership to become a base for annual gift support.
- Launch mass-media solicitation and communication efforts and prepare for ongoing fundraising requirements.
- Plan the gala museum opening and use the opening to launch ongoing fundraising.

FROM CAMPAIGN TO ANNUAL GIVING

Every person who makes a contribution to help establish the museum should be considered a potential long-term donor. Expressing gratitude for all contributions, whether small or large, will be critical. Staying in communication with these donors and providing opportunities for them to continue to support the museum will be central to the campaign.

Many of those who make gifts to the capital campaign will have multiyear pledges. Even those who make pledges of \$500 or \$1,000 may choose to make payments over five or more years. It will be vital to maintain the support of campaign donors by making sure they are asked to consider an annual gift immediately following the completion of their pledge payment. Keeping excellent records and knowing when the final pledge payment is due will be essential in converting campaign donors to annual donors.

RECOMMENDED FUNDING SOURCES

It is again stressed that development of a comprehensive fundraising program be established while the museum is being built. The program should include annual giving/membership, major giving, and planned giving; and special projects and endowment opportunities should be made available to donors. The funding strategy is summarized in [TABLE 23](#).

The fundraising plan must be accompanied by an effective public outreach program. The public outreach and awareness efforts for the American Latino museum are already underway. Those efforts are detailed in the next two chapters.

TABLE 23. RECOMMENDED FUNDING SOURCES FOR ONGOING SUPPORT OF THE AMERICAN LATINO MUSEUM

FUNDING SOURCE	FUNDRAISING
Membership / Annual Giving*	<ul style="list-style-type: none"> • Membership at various levels with appropriate benefits • Annual renewal program • Methods to include appeals made online, through advertising, mail, phone calls, and personal contact
Annual Giving: Board	<ul style="list-style-type: none"> • Annual gifts of size appropriate for leaders of an organization (the Smithsonian requires an annual gift of \$25,000 or more from its board members)
Major Gifts: Individuals	<ul style="list-style-type: none"> • Contributions of \$10,000 or more • For specific program or project • May include multiyear commitments
Corporations / Corporate Foundations	<ul style="list-style-type: none"> • Corporations and corporate foundations, including but not limited to those supporting the capital campaign to establish the American Latino museum • Sponsorships of specific exhibits and programs • Visibility of company may be required
Foundation Grants	<ul style="list-style-type: none"> • Foundations, including but not limited to those supporting the capital campaign to establish the American Latino museum • Grants for specific exhibits or programs
Federal Funding	<ul style="list-style-type: none"> • Appropriated dollars • Grants for specific programs
Planned Giving	<ul style="list-style-type: none"> • Provisions in wills • Named beneficiary of insurance or retirement plan • Tangible property for collection • Life-income gifts • Other planned giving vehicles
Donations from Visitors	<ul style="list-style-type: none"> • Cash donations at location(s) within the museum
Special Events	<ul style="list-style-type: none"> • Special events managed by the American Latino museum
FUNDING SOURCE	OTHER ACTIVITIES FOR THE AMERICAN LATINO MUSEUM
Magazine	<ul style="list-style-type: none"> • Advertising revenue that exceeds cost of publishing the magazine
Website*	<ul style="list-style-type: none"> • Advertising revenue
Travel Excursions	<ul style="list-style-type: none"> • Trips, such as those sponsored by other museums and nonprofit organizations, related to the mission of the American Latino museum • Priority registration given to donors making significant annual gifts
Gift Shop	<ul style="list-style-type: none"> • Books, souvenirs, gift items
Online Store*	<ul style="list-style-type: none"> • Books, souvenirs, gift items
Concessions	<ul style="list-style-type: none"> • Net income from restaurant/café
Space Rental	<ul style="list-style-type: none"> • Fees established for each space

*Note: * These activities should begin as soon as possible – before the museum opens.*

PUBLIC ENGAGEMENT





PUBLIC ENGAGEMENT

INTRODUCTION

The Commission made gathering public input a high priority while exploring the potential creation of the National Museum of the American Latino. From the beginning, every decision was tied to the perspective of the United States public. The Commission heard from thousands of people throughout the entire country. The community spoke, and the Commission listened.

Congress gave the Commission approval to convene a national conference on the American Latino museum. The Commission, instead, chose to engage the American public in a nationwide dialogue about a potential museum through a series of public forums and informational meetings. Small groups of Commissioners travelled to eight cities around the country to gather information from community leaders and the general public. The Commission's efforts were represented at many conferences of national organizations, and scores of interviews were conducted with museum professionals, business leaders, and others as part of the research effort for this report. The Commission expanded its public outreach efforts with a website and an active presence on a variety of social media sites.

IMPLEMENTING PUBLIC ENGAGEMENT

OBJECTIVE

The objective of the public outreach effort was to engage a broad national audience in the idea of a proposed American Latino museum and seek input into the development of a national museum.

STRATEGY

The public engagement took a three-pronged approach. First, direct engagement activities included public forums targeted at key cities around the country and presentations at meetings and conventions of key national organizations. Second, television, radio, and print media were used to convey the work of the Commission. Third, online efforts were effectively utilized, including a website and social media avenues such as Facebook, LinkedIn, and Twitter.

BILLY OCASIO

SENIOR ADVISOR TO
ILLINOIS GOVERNOR QUINN



"It is a way for us to celebrate our culture, our traditions, and our history. I think it will be a place where grandparents can take their grandchildren and tell them this is how it was when we came to this country, this is how we are today, and this is what we expect to be in the future."



BERTHA SERRANO

FIRST GENERATION MEXICAN-AMERICAN

"I am a perfect example of what an American Latino is. My mom passed away when I was 11 and along with that died my connection to my culture and my history. In the U.S., it is very easy to assimilate and forget where you come from. I struggled trying to find my connection to my roots. I was different from Americans and different from other Latinos. I took courses in Latin American studies and Spanish in college to reconnect with my culture. This museum is so greatly needed and will help those who have lost their culture like I had."

TACTICS

Several tactics were implemented to successfully generate national support for the American Latino museum and to provide input for the Report to Congress, including

- engaging local and national American Latino-focused media to publish feature news articles on the Commission's public forums and to drive traffic to the website and forums
- soliciting local media to air public service announcements for upcoming forums
- promoting the website and the Commission's activities and latest news through relevant social media sites and generating interviews with citizens expressing their thoughts on the museum efforts
- promoting forums with online banners and print ads

HIGHLIGHTS FROM MEDIA OUTREACH

The Commission created and executed a national communications plan that increased the general public's understanding of a potential museum and compelled Latinos, in particular, to become involved in the process.

The Commission activated the public by generating awareness and interest through public forums, traditional media, and online engagement.

The Commission's media outreach efforts delivered strong results. From March 2010 through February 2011, the Commission received broad coverage from media outlets across the country; the coverage included

- 89 print stories (19,556,461 impressions)
- 32 print mentions (6,740, 890 readers)
- 22 television hits (5,450,000 viewers)
- 24 radio hits (321,750 listeners)
- 4,410,521 online impressions
- **36,479,622 TOTAL IMPRESSIONS***

The public communications program of the Commission has continued with articles of support in newspapers around the country and through an active online social media presence.

**Media Impressions are the number of individuals who may have somehow seen, heard, or read said media.*

WHAT THE COMMISSION LEARNED FROM THE PUBLIC

THE EIGHT FORUMS

Public outreach is a critical component for the success of the American Latino museum. The Commission convened forums in eight cities across the country to convey information about the museum effort and to receive input directly from community leaders, civic leaders, business leaders, cultural icons, and the general public. This chapter summarizes the eight forums and captures some of the thoughts expressed by forum participants.

The main purpose of the public forums, beyond generating awareness, was to gather feedback from the general public. The statements that resonated most clearly throughout the forums, were

- Latinos are part of the fabric of this nation.
- There is an urgency, desire, and need for a museum to highlight and preserve this great heritage for the benefit of all Americans.

The Commission gathered input from the public to understand the community's thoughts about a potential museum, and it examined the potential impact of the museum on regional Latino-related museums.

The eight forums presented opportunities for people to learn more about the museum effort, ask questions, and provide comments to help guide the process. The response from the public was positive. A long-standing desire exists to document the art, culture, and history of Latinos in this country by both American Latinos and many other citizens. As the Commission traveled the country, they listened to a vast collection of stories.

PUBLIC FORUM LOCATIONS

Chicago, IL	March 27, 2010
Albuquerque, NM	April 10, 2010
Austin, TX	April 24, 2010
Minneapolis/St. Paul, MN	May 6, 2010
Los Angeles, CA	May 22, 2010
Miami, FL	June 2, 2010
New York, NY	June 19, 2010
San Juan, PR	August 11, 2010



SYLVIA OROZCO

FOUNDER AND EXECUTIVE
DIRECTOR OF THE MEXIC-ARTE
MUSEUM, AUSTIN

"I think it is very important for the country to recognize and honor our contributions and our traditions and culture. I think that a museum that studies, portrays, interprets, and develops programs around our cultural heritage is very important, and it elevates and pays tribute to the dignity of our culture. I think one museum will not be enough to fill the need of our country. There are already many museums and cultural centers around the country, and maybe we can take this opportunity to create a network of programs and institution support. This way all the children across the nation and the people could benefit from this opportunity, in addition to having the national museum in Washington."



ARACELI RUANO

PAST PRESIDENT OF LOS ANGELES COUNTY ARTS COMMISSION

“The museum will show all Americans the contributions that Latinos have made in this country. We want to show how Latinos have helped. As a Los Angeles County Art Commissioner, I am a big believer in the power of arts and education to promote academic achievement and cultural awareness.”

FORUM FORMAT

Local welcoming committees were formed in virtually every city visited by the Commission. The committees consisted of prominent individuals from the business, arts, civic, and cultural worlds, along with elected officials. Prior to the forums, there were separate receptions for the welcoming committee members and special guests, where input was gathered directly via video. The local committee “hosts” were briefed on the Commission’s mission and mandate.

At each forum, remarks were given by politicians, when present; a local welcoming committee member; and a representative from the Commission. A three-minute video was then shown that outlined the Commission’s goals and mission. The forums were conducted in two parts.

- **PART 1** included opening remarks by panelists, followed by a brief question-and-answer session from commissioners to the panelists.
- **PART 2** consisted of a question-and-answer session between the public and the commissioners.

FORUM FEEDBACK

This section highlights some of the input presented to the commissioners by forum attendees.

CHICAGO

The museum should provide infrastructure to circulate local museum work, research, artifacts, share our soul, and use our creative powers.

The museum should be diverse and have full inclusion – the voices of women, children, and Afro-Latinos.

A virtual museum is important – digitize everything, use technology to communicate.

The museum should be regionalized or have traveling exhibitions.

Make it a living museum that breathes and educates (dance, poetry, family programs, children’s activities, and a center for everyone).

Think big. The museum will still be around in 100 years.

Use the museum to change perceptions; tell everyone of our rich history and diverse community. We find our power through our identity.

Let this be the face of our community, a communal symbol of triumph and strife.

Don't let this become a funding fight. It is already difficult to secure a fair share of funding. Focus on creating and growing the pie, not fighting over crumbs.

Use the location of the nation's capital to nurture natural collaboration. We should submit the report with "our" voices.

ALBUQUERQUE

A dominant theme in New Mexico was how a possible American Latino museum would affect the National Hispanic Cultural Center in Albuquerque.

There is a desire for the National Hispanic Cultural Center to enter into collaboration and participate as partners with the American Latino museum. It is essential that it is located in the National Mall.

The story of American Latino veterans should be included in the museum.

There should be recognition of women's contributions.

The role of Catholicism should be treated and explained.

The museum is an opportunity to strengthen our community around the idea of the museum. It should create a renaissance of the Latin culture in our communities and should hold many of our artistic and historical treasures.

AUSTIN

The museum should be virtual—a "museum without walls" to educate communities, families, and students.

Create a network of Latino museums and cultural centers that could share programs and resources.

Obtain art that deals with the origins of the Latino culture; purchase and collect artifacts that are dated from our ancestors.

The museum should be a place where we can leave our stories when we visit the museum.

MINNEAPOLIS/ST. PAUL

The museum should reflect the very best in contemporary art created by American Latino artists; it is important to not show stereotyped images of Latinos in the museum.

It is important to recognize the contribution of Latino veterans.

Seek out the large corporations in Minneapolis (such as General Mills and Best Buy) as possible sponsors/donors to the museum.

The 70 people who attended the forum support the proposed museum and are interested in starting to raise funds as soon as possible and asked how they could help.

ROBERTO CARMONA

PRESIDENT AND CEO OF CRIMSON LEADERSHIP GROUP

The National Museum of the American Latino is a confirmation of some of the stories we have heard in terms of the contributions of American Latinos to this country, in terms of service, those responsible for leadership in the communities, not only the immigrant experience but also those Latinos that have been here for generations even before the founding of the United States. It will be very good to tell the story some of us take for granted, within our own homes — that the mainstream will understand that Latinos have been here for many, many years and have contributed a lot.

VERONIKA POZMENTIER

FORUM ATTENDEE

"I think this museum is a great idea. I work with a lot of museums in Miami and Miami Beach. When it comes to a museum, you gather people, you help with education and outreach, you make culture and art space. It is great for everybody. It is for the past, the future, and all the new generations."

DENISSE OLLER

JOURNALIST AND EXECUTIVE
DIRECTOR OF THE UNANUE
LATINO INSTITUTE AT SETON HALL
UNIVERSITY

"I strongly support the creation of this museum. The way I see it, it's about time that we highlight our many accomplishments over 500 years in this nation. It will be a tangible center in Latino pride, so we can celebrate our legacy and teach our children and our children's children who we are, where we come from, and how our history is so tightly woven. How we have left our indelible mark with our music, our literature, our food, and yes our economic contributions, which have been many. It will be a common destination for all our diverse Latin American cultures. We will unite to show our culture and our many accomplishments and solidarity to the United States of America."

ALAN CAVES

PIANO PROFESSOR

"I think the museum is very important and a wonderful idea. There are so many people around the world who really don't know all the details and the background of our Latino heritage. It is important for them to know the backgrounds for all the different cultures that exist with the Hispanic community."

LOS ANGELES

The museum should represent the diversity of Latinos and where they come from.

It should be a living, breathing laboratory where artists can be nurtured.

A performance space should be built within the museum.

The museum should have a place for young up-and-coming Latino artists.

MIAMI

The story of the migrant farm worker should be included in the museum.

Latino contributions in American sports should be part of the museum.

The history of Latino businessmen and entrepreneurs should be included in the museum.

Several comments were made about the use of the name Latino versus Hispanic; specifically, that the term Latino is not representative of everyone, that it is a stereotype created by Hollywood, and that it is a bad name for the museum.

Literature should be included in the museum, especially magical realism that can even be expressed in the architecture.

Part of the museum should have a focus on math and science. This can also assist with getting funding from pharmaceutical companies that might feel compelled to donate.

NEW YORK

The museum can't just show paintings, it needs to be a collection of all Latino stories.

Contributions of Afro-Latino ancestry should be reflected in the museum.

The museum should incorporate technology for content and for content distribution. The museum content should also be available for all the devices that people currently use to interact.

The museum should incorporate oral history projects; talk to everyday people and ask them their stories. It should go into barrios to engage "real people" in the communities like teachers, doctors, and scientists, not the icons of music and sports. The museum should consider the area of filmmaking and how our images are portrayed on screen.

The museum should include Latino contributions to arts and architecture.

Religious practices of the Latino community are interwoven with their culture, so they should be represented in this museum.

PUERTO RICO

Puerto Rico's military contributions to American history, such as the impact of the 65th infantry in World War I, World War II, and the Korean War, are important to recognize.

Puerto Rican poets, artists, and musicians are great contributors to the United States.

The contributions of Puerto Rico's Afro-Latino population should be acknowledged in the museum.

The museum should be part of the Smithsonian Institution.

The museum will be important because we teach through museums. The museum will be a window to the world.

Tell the stories of the Puerto Ricans who live on the mainland and those who live on the island of Puerto Rico.

The museum should include oral histories and stories of Latinos.

Include historical facts about Puerto Rico.

Acknowledge the influence of Puerto Rican sports figures throughout history.

PUBLIC COMMENT FORMS

Public comment forms were developed to capture the thoughts, ideas, and concerns of people from across the country. The comments contained myriad opinions about an American Latino museum on the National Mall, and most were overwhelmingly supportive of the concept. The majority of comments consisted of suggestions regarding the configuration and style of the museum and describing what kind of content and programming it should house. Here are several statements from the public comment forms.

- The museum should include contributions of Latinos in the literary arts.
- The museum will make Latinos proud of their heritage.
- It will serve as a permanent place for Latinos in U.S. history.
- The museum should involve younger generations to help youth understand the relevance of Latinos in U.S. history.

The initial public response to the creation of the American Latino museum is an encouraging sign of the widespread support for such an institution. Organizers will need to capitalize on that support as they implement the fundraising plan. The next chapter addresses how the public outreach efforts must change to continue building support for the museum.



MAGIC JUAN

MUSICIAN

"There are so many different contributions that we have given throughout the ages. I think there should be a centralized place where our kids and grandkids can go and really feel proud about their heritage and be educated. I would love to see our musical forefathers that came before us and gave birth to what we are doing now – from Tito Puente and Celia Cruz, all the way to the current artists."

PLAN FOR PUBLIC ENGAGEMENT UPON PASSAGE OF LEGISLATION





ROBERTO CLEMENTE UNIFORM



CÉSAR CHÁVEZ STAMP



SELENA



BRACERO HAT



"MINERVA DRESS"
Oscar de La Renta



TITO PUENTE TIMBALES



CHITA RIVERA DRESS



PONCHO SANCHEZ CONGAS



CELIA CRUZ DRESS

PLAN FOR PUBLIC ENGAGEMENT UPON PASSAGE OF LEGISLATION

INTRODUCTION

This plan describes the public relations strategies that will be used to garner support for the capital campaign and actual building of the museum upon passage of the legislation to establish the American Latino museum. After passage of the legislation, the focus of the public relations campaign will shift from generating general awareness of the museum to active engagement and fundraising support.

The strategy involved in this round of public outreach entails identifying stakeholders, at both the grassroots and grasstops levels, and delivering a compelling message about the museum that will inspire citizens to engage and commit to the cause with their time and/or “treasure.”

IMPLEMENTING THE PLAN

OBJECTIVE

- Engage the American Latino community and other communities in the development and design of the museum and in the development of a capital campaign for the museum

STRATEGIES

- Implement grassroots and grasstops multimedia outreach campaign
- Implement traditional “political” style social-media campaigns (such as mini donations)
- Leverage networks of existing national, regional, and local Latino businesses and cultural and issue advocacy organizations (such as the National Council of La Raza and League of United Latin American Citizens)


- Launch traditional promotional campaign
- Launch traditional earned-media campaign
- Set up alliances with national Spanish-language networks (Telemundo, Univision, and V-Me)
- Leverage American Latino star power

TACTICS

- Conduct audience research to determine correct messaging and audience for the campaign
- Distribute press releases announcing the passage of legislation and start of a capital campaign
- Launch an earned-media campaign with press releases, commissioner interviews, and other means at a national and local level
- Initiate a radio public service announcement campaign
- Initiate a word-of-mouth campaign, leveraging community leaders and relevant members of local organizations to drive knowledge of Commission efforts nationally
- Leverage the networks of Catholic and evangelical American Latino national organizations
- Begin a social-media outreach campaign to inform the public, build a community (build on existing community), capture data, and drive donations

NANCY ANDRADE

PRESIDENT AND GENERAL
COUNSEL OF MEXIFEAST FOODS




“I would like to see incorporated in this museum a lot of the backbone of our country’s economic system – the small business owners; everything from the paletero (ice cream vender) to the tamalero (tamale vender) who sells on the corner, to the high-powered executive. We need to focus and showcase Latinos from all levels and all walks of life and the great contributions we have made to our economic society.”

- Have community leaders send emails/letters to their networks
- Create a sense of ownership (this is about all Americans)
- Have donor/support parties, both virtual and offline, featuring live appearances (or via conference call) of nationally recognized leaders, celebrities, and sports figures.
- Create an ad campaign in conjunction with Fortune 500 companies that advertise on Spanish-language TV and other Spanish-language media outlets.

The plan presented here provides an overview of the continued outreach necessary to implement a successful fundraising campaign. Each element will require a complete commitment to the cause and an understanding that the ultimate result will be the illumination of the American story for the benefit of all.

HELEN FERRÉ AGUIRRE

OP-ED EDITOR AT
DIARIO LAS AMÉRICAS



“Culture matters, it is so important. It is what builds bridges. If we don’t know and understand the past, we will never understand the present and reach our best potential in the future. It is the perfect time to do this.”

SPECIAL THANKS





BORDONUA



ESCARAMUZA OUTFIT, BLOUSE



MONGO SANTAMARIA CONGA DRUM



ESCARAMUZA OUTFIT, BOOTS



BONGOS



ESCARAMUZA OUTFIT, HAT



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Agencies and
Organizations

American Association of Museums	Hispanics in Philanthropy
American GI Forum	Latino Museum of History, Art & Culture
Archives of American Art	Instituto de Cultura Puertorriqueña
Art Museum of the Américas	League of United Latin American Citizens
ArtesMiami	Library of Congress
Association of Hispanic Advertising Agencies	Los Angeles Theatre Center Mexic-Arte Museum
Bass Museum of Art	Miami Art Museum
Blanton Museum of Art	Miami Dade College
Bob Bullock Texas State History Museum	Museo de Arte Contemporáneo
Chicago History Museum	Museo de Arte de Puerto Rico
Center for Puerto Rican Studies, Hunter College	Museo de Arte de Ponce
Center for Folklife and Cultural Heritage	Museo de las Americas
Cisneros Fontanals Art Museum Foundation	Museo y Centro de Estudios Humanísticos, Universidad de Turabo
Cuban American Council	Museum of Latin American Art
Cuban Museum of Arts & Culture	National Association of Hispanic Journalists
Department of Energy	National Association of Latino Arts and Culture
de Young Museum	National Association of Latino Elected Officials
El Museo del Barrio	National Capital Planning Commission
España-Florida Foundation	National Council of La Raza
Federal Bureau of Investigation	
Frost Art Museum	
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National Hispanic Cultural Center	National Portrait Gallery	Smithsonian Institution
National Museum of African American History and Culture	San Francisco Museum of Modern Art	The Bronx Museum
National Museum of American History	San Juan National Historic Site	The Getty Villa
National Museum of Mexican Art	Smithsonian American Art Museum	The Museum of Spanish Colonial Art
National Museum of Natural History	Smithsonian Cooper-Hewitt, National Design Museum	The Presidio Trust
National Museum of the American Indian	Smithsonian Institution Latino Center	U.S. Department of Agriculture
		United States Commission of Fine Arts
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at Public Forums

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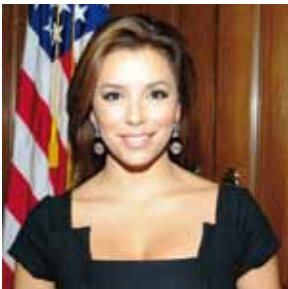
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IMAGE CREDITS



PAGE 2 - HISTORY

1. **Three women**, Teodoro Vidal Collection, Archives Center, National Museum of American History
2. **Arturo Alfonso Schomburg**, New York Public Library
3. **Jose Martí**, LC-USZ62-113376, Library of Congress
4. **Bracero**, Leonard Nadel Collection, Division of Work and Industry, National Museum of American History
5. **Rita Hayworth**, LC-USZ62-117431, Library of Congress
6. **María Amparo Ruiz de Burton**, Arte Público Press, University of Houston, Texas
7. **Our Lady of Guadalupe Church**, Zuni Pubelo, National Anthropological Archives, National Museum of Natural History
8. **Prudencio and Carolina Unanue**, Goya Foods Collection, Archives Center, National Museum of American History
9. **Romualdo Pacheco**, LC-USZ62-95030, Library of Congress



PAGE 6 - INFUENTIAL LATINO LEADERS

1. **Ellen Ochoa**, 2003, photograph, Héctor Méndez-Caratini, Smithsonian Latino Center
2. **Chita Rivera**, 2003, photograph, Celia Alvarez Muñoz, Smithsonian Latino Center
3. **Tanya León**, 2003, photograph, Luis Mallo, Smithsonian Latino Center
4. **Luis Valdez**, 2003, photograph, Héctor Méndez-Caratini, Smithsonian Latino Center
5. **Joseph Unanue**, 2003, photograph, Luis Mallo, Smithsonian Latino Center
6. **Cristina García**, 2003, photograph, Celia Alvarez Muñoz, Smithsonian Latino Center
7. **Hugo Morales**, photograph, made possible by Hugo Morales
8. **Linda Alvarado**, 2003, photograph, Celia Alvarez Muñoz, Smithsonian Latino Center
9. **Julia Alvarez**, 2002, photograph, David Hathcox



PAGE 10 - INFUENTIAL LATINO LEADERS

1. **Ricardo E. Alegría**, 2003, photograph, Héctor Méndez-Caratini, Smithsonian Latino Center
2. **Antonia C. Novello**, 2003, photograph, Luis Mallo, Smithsonian Latino Center
3. **Juan Romagoza**, 2003, photograph, Héctor Méndez-Caratini, Smithsonian Latino Center
4. **Judy Baca**, 2003, photograph, Celia Alvarez Muñoz, Smithsonian Latino Center
5. **Dolores Huerta**, 2003, photograph, Celia Alvarez Muñoz, Smithsonian Latino Center
6. **Pepón Osorio**, 2003, photograph, Héctor Méndez-Caratini, Smithsonian Latino Center
7. **Teodoro Vidal**, 2003, photograph, Héctor Méndez-Caratini, Smithsonian Latino Center
8. **Junot Díaz**, photograph, made possible by commissioner Cid Wilson
9. **Victor Villaseñor**, 2003, photograph, Celia Alvarez Muñoz, Smithsonian Latino Center

IMAGE CREDITS



PAGE 16 - LATINO MEDAL OF HONOR RECIPIENTS

Image of Medal of Honor made possible by the Congressional Medal of Honor Society. Roster of names made possible by C. Douglas Sterner at: www.homeofheroes.com



PAGE 32 - JOSÉ CAMPECHE

José Campeche
San Juan Nepomuceno (Saint John Nepomuk)
about 1798, oil
106.1x74.9 cm
Smithsonian American Art Museum
Teodoro Vidal Collection



PAGE 42 - TAPESTRY WEAVE RAG JERGA

Agueda Martínez
Tapestry Weave Rag Jerga
1994

woven cotton cloth on cotton yarn warp
86 1/2 x 52 1/2 in. (219.7 x 133.4 centimeters)
Smithsonian American Art Museum
Museum purchase through the Smithsonian Latino Initiatives Pool and the Smithsonian Institution Collections Acquisition Program



PAGE 58 - CARLOS ALFONZO

Carlos Alfonzo
Where Tears Can't Stop
1986, acrylic
243.2 x 325.8 cm
Smithsonian American Art Museum purchase made possible by the American Art Forum

IMAGE CREDITS



PAGE 72 - CABAN GROUP

Caban Group
Los Reyes Magos (The Three Magi)
about 1875-1900
painted wood with metal and string
20.7 x 30.3 x 15.3 cm
Smithsonian American Art Museum
Teodoro Vidal Collection



PAGE 84- LUIS JIMÉNEZ

Luis Jiménez
Vaquero
modeled 1980/cast 1990
acrylic urethane, fiberglass, steel armature
199 x 114 x 67 in. (505.5 x 289.6 x 170.2 centimeters)
Smithsonian American Art Museum
Gift of Judith and Wilbur L. Ross Jr., Anne and Ronald Abramson, Thelma and Melvin Lenkin



PAGE 94 - COMPILATION OF INFLUENTIAL LATINO ICONS AND OBJECTS

1. **Roberto Clemente uniform**, Division of Culture and the Arts, National Museum of American History
2. **César Chávez stamp**, 2003, © United States Postal Service. All rights reserved
3. **Selena**, Kell Muñoz Architects, Inc. © United States Postal Service. All rights reserved
4. **Bracero hat**, Gift of the Ramirez Zavala Family, Division of Home and Community Life, National Museum of American History
5. **Oscar de La Renta**, “**Minerva Dress**,” Gift of Oscar de la Renta, National Museum of American History
6. **Tito Puente timbales**, Division of Culture and the Arts, National Museum of American History
7. **Chita Rivera dress**, Gift of Chita Rivera, Division of Culture and the Arts, National Museum of American History
8. **Poncho Sanchez congas**, Gift of Nancy Santamaria, Division of Culture and the Arts, National Museum of American History
9. This Cuban flag bata cubana belonged to Celia Cruz and was on view in the exhibition *Azúcar: The Life and Music of Celia Cruz*

IMAGE CREDITS



PAGE 98 - COMPILATION OF TRADITIONAL INSTRUMENTS AND CLOTHING

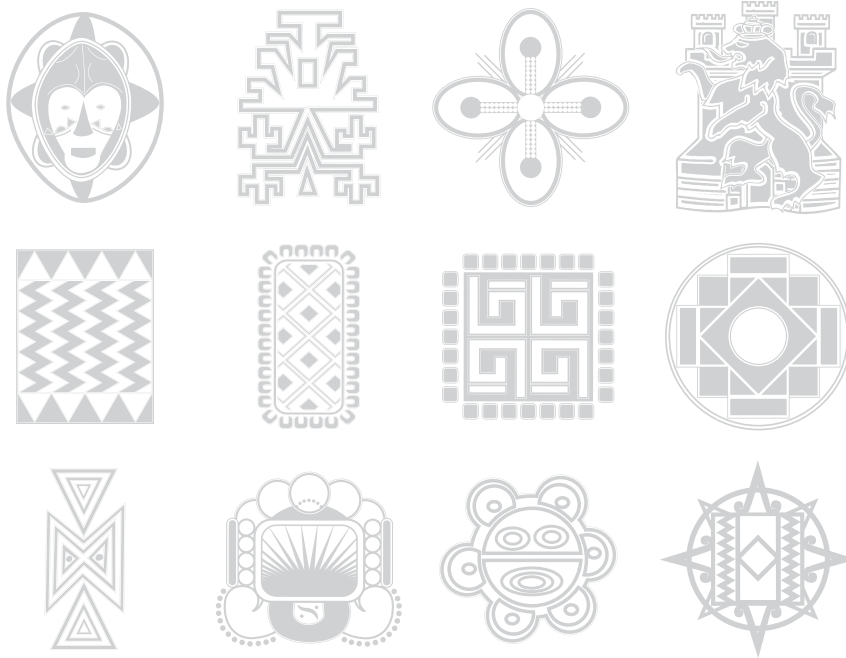
1. **Bordonua**, Division of Culture and the Arts, National Museum of American History
2. **Escaramuza outfit, blouse**, Gift of Veronica Lininger, Division of Home and Community Life, National Museum of American History
3. **Mongo Santamaria conga drum**, Division of Culture and the Arts, National Museum of American History
4. **Escaramuza outfit, boots**, Gift of Veronica Lininger, Division of Home and Community Life, National Museum of American History
5. **Bongos**, Division of Culture and the Arts, National Museum of American History
6. **Escaramuza outfit, hat**, Gift of Veronica Lininger, Division of Home and Community Life, National Museum of American History
7. **Cuatro**, Puerto Rico, 1899, Division of Culture and the Arts, National Museum of American History
8. **Escaramuza outfit, skirt**, Gift of Veronica Lininger, Division of Home and Community Life, National Museum of American History
9. **Paquito d'Rivera clarinet**, Division of Culture and the Arts, National Museum of American History



PAGE 114 - COMPILATION OF ART

1. **Doll**, Krikati Village of Sao Jose, Brazil, Department of Anthropology, National Museum of Natural History
2. **Blanket**, Quechua, Peru, Department of Anthropology, National Museum of Natural History
3. **Sampler**, Puerto Rico, 1935, Teodoro Vidal Collection, Division of Home and Community Life, National Museum of American History
4. **Saint Anthony of Padua**, New Mexico, 1785-1831. Gift of Mrs. William C.F. Robards, Division of Home and Community Life, National Museum of American History
5. **Finial**, Our Lady of Guadalupe Church, Zuni Pueblo, 1779-1799, Division of Home and Community Life, National Museum of American History
6. **Careta/Carnival Mask**, Miguel Caraballo, Teodoro Vidal Collection, Division of Home and Community Life, National Museum of American History
7. **Coconut cup**, Puerto Rico, Teodoro Vidal Collection, Division of Home and Community Life, National Museum of American History
8. **Poster**, Puerto Rico Division of Education (DIVEDCO), Archive Center, National Museum of American History
9. **Paño/ handkerchief** - "La Tierra Nueva en Aztlán," Gift of Rudy Padilla, Division of Home and Community Life, National Museum of American History

THE DESIGN



The artwork, design and layout of the Commission's report were directed by Henry R. Muñoz III. The design team included Armando B. Somoza, MFA of the National Park Service, Christopher Gutierrez, Director of Visual Communications for Kell Muñoz Architects, and the graphic design team of República, LLC.

APPENDIX A





DOLL
Krikati village of Sao Jose, Brazil



BLANKET
Quechua, Peru



SAMPLER,
Puerto Rico, 1935



SAINT ANTHONY OF PADUA,
New Mexico, 1785-1831



FINIAL,
Our Lady of Guadalupe Church, 1779-1799



CARETA/CARNIVAL MASK,
Miguel Caraballo



COCONUT CUP,
Puerto Rico, Teodoro Vidal Collection



POSTER,
Puerto Rico Division of Education (DIVEDCO)



"LA TIERRA NUEVA EN AZTLÁN"
Paño/handkerchief, Gift of Rudy Padilla

APPENDIX A

PUBLIC LAW 110-229, 122 STAT 754 (MAY8, 2008) U.S. HOUSE OF REPRESENTATIVES COSPONSORS

TITLE: To establish the Commission to Study the Potential Creation of the National Museum of the American Latino to develop a plan of action for the establishment and maintenance of a National Museum of the American Latino in Washington DC and for other purposes.

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PUBLIC LAW 110-229, 122 STAT 754 (MAY8, 2008) U.S. SENATE COSPONSORS

TITLE: A bill to establish the Commission to Study the Potential Creation of the National Museum of the American Latino to develop a plan of action for the establishment and maintenance of a National Museum of the American Latino in Washington DC and for other purposes.

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