H.R. 4863, TO ESTABLISH THE NATIONAL MUSEUM OF THE AMERICAN LATINO

HEARING

BEFORE THE

COMMITTEE ON HOUSE ADMINISTRATION HOUSE OF REPRESENTATIVES

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H.R. 4863, TO ESTABLISH THE NATIONAL MUSEUM OF THE AMERICAN LATINO

THURSDAY, JULY 22, 2004

HOUSE OF REPRESENTATIVES,
COMMITTEE ON HOUSE ADMINISTRATION,
Washington, DC.

The committee met, pursuant to call, at 1:37 p.m., in room 1310, Longworth House Office Building, Hon. Robert W. Ney (chairman of the committee) Presiding.

Present: Representatives Ney, Ehlers, Larson, and Millender-McDonald.

Staff Present: George Hadijski, Director, Office of Member Services; Paul Vinovich, Staff Director; Payam Zakipour, Professional Staff; George Shevlin, Minority Staff Director; Matt Pinkus, Minority Professional Staff Member; and Charles Howell, Minority Chief Counsel.

The CHAIRMAN. The committee will come to order.

Today's hearing will focus on the proposal to form a commission to examine the potential establishment of a National Museum of the American Latino in Washington, DC.

A couple of bills have been introduced on the subject, but today, our committee will focus on the most recent, H.R. 4863.

I would like to thank our panel members who authored the bill, the Secretary of the Smithsonian Institution, who will discuss the Smithsonian's perspective on the potential of the museum, and our distinguished witnesses, who have extensive backgrounds in museums as well as Latino art, history and culture.

My goal in today's hearing will be to discuss this issue broadly, and provide some guidance to the future commission looking to the challenges that would face all museums we would authorize. These challenges always have included, in the past, budgetary constraints, the physical location of the museum itself, staffing, what exhibits would be a part of such a collection and ensuring a diverse audience to sustain the museum for decades to come. The proposed commission would have a great responsibility putting forth recommendations to create a museum that would make the Hispanic community proud, make our Nation proud and capture the important contributions that the Hispanic community and Latino community have made to the history and culture of our Country.

The very discovery of our Country by Christopher Columbus can be directly attributed to assistance he received from Queen Isabella of Spain. Our ranking Member is a history expert, and he will verify that is accurate when he speaks, I hope.

In fact, two of the panes in our U.S. Capitol Rotunda highlight the accomplishments of Columbus' discovery of the New World for Spain and Hernando de Soto's discovery of the Mississippi River. As a part of our revolutionary history, Hispanic General Bernardo de Galvez, who was governor of the Louisiana Territory at the time, sent money, rifles and other supplies to General George Washington during the Revolutionary War.

These are a small sampling of the impact and contributions Hispanics have made to our Country's history. Significant events such as these deserve to be captured and memorialized for future generations to learn and appreciate. However, our job today is to ensure that we create a process for doing so, and to make sure it is fiscally and socially responsible, yet sustains the idea that we unite as one Country of many different cultures, which I think makes our Country so great.

There should always be a compelling reason for the establishment of such a museum. If not, we diminish the significant contributions of all other communities. A strong argument can definitely be made, based on the broad impact Hispanic Americans have made on our population, as it is widely predicted that, within 10 years, Hispanic Americans will comprise the largest minority group in our Country. There is a sizable audience who would have a strong interest in the establishment of such a museum, but it would not be limited to Hispanic Americans. This museum would be available to all people, not just in the United States, but around the world.

A strong interest is a vital component of a proposed museum, as there is an ongoing concern that, as more and more museums are proposed for each respective community, there will be increasing pressures on the Federal Government to sustain each museum if there is insufficient public interest. This is something that is looked at every single time we talk about a new museum.

That is why precisely we have to look at these decisions and with significant forethought. The formation of a commission to look into these specific issues, definitely I think, is a step in the right direction that can lead to the building of this great museum.

Again, I want to welcome everybody here today. I appreciate both of our Members, Congresswoman Ileana Ros-Lehtinen and also Congressman Xavier Becerra, and I appreciate your insight on this and the bipartisan support of the bill and bringing this to the committee's attention.

With that, I yield to our distinguished ranking Member, Congressman Larson of Connecticut.

Mr. LARSON. Thank you very much, Mr. Chairman.

And let me too extend our welcome to our panelists and distinguished Dr. Small, who joins our two distinguished Members from Congress as well.

I think this is a bill that is long overdue. I thank you for putting everything into proper historic perspective. A few gaps, perhaps, but nonetheless, I think that is why it is so important that we not only treasure our past, but our future.

And I think, based on the conversations that I have had with our distinguished Representatives from California and Florida about not only their persistency but the richness in the culture and the

contribution that that culture has made to this great Country of ours and indeed around the globe and what a fitting way to establish this through a museum. As we project that into the future and we see that population of the United States, it would be near travesty if we did not have here in Washington, DC, a museum that focused on the incredible contributions that have been made on behalf of the citizens of this Country by the Latino community.

I join with you, Mr. Chairman, also in making sure that, for mostly jurisdictional purposes, that any such museum would be part of the Smithsonian Institution. I expect the commission would look at and study whether that would be desirable along with any other questions that the bill calls for them to examine. And I am pleased that Secretary Small is with us here today to hear his testimony as well.

And with that, Mr. Chairman, I would yield back and wait with anxious anticipation to hear from our distinguished Members of Congress.

[The statement of Mr. Larson follows:]

OPENING STATEMENT OF HON. JOHN B. LARSON OF CONNECTICUT

HEARING ON H.R. 4863, A BILL TO ESTABLISH A COMMISSION TO ESTABLISH THE NATIONAL MUSEUM OF THE AMERICAN LATINO

THURSDAY, JULY 22, 2004

Mr. Chairman, thank you for holding this hearing to advance this important legislation offered by our colleagues Reps. Becerra and Ros-Lehtinen. I am a cosponsor of one of the several bills introduced on this subject, and hope that the Committee can bring a version of this legislation to the Floor after the August recess with sufficient time for the Senate to also take it up and pass it during the 108th Congress.

Persons of Hispanic descent have lived in the Western Hemisphere since the 16th Century. They have a long history, some of it quite controversial, particularly in its effects on the indigenous Indian inhabitants and in the political structure which ultimately emerged in Central and South America. In the United States, Hispanics have become the largest "minority" group and their impact will only grow stronger in the future. Hispanic culture reflects a mixture of what was inherited from Europe and what emerged in the melting pot of the Western Hemisphere following interaction with other immigrants and with the native peoples.

I am pleased to support consideration of a Museum which I hope would undertake serious scholarly research as well as create and display exhibits to tell the story of the American Latino to an

ever growing population which will be increasingly exposed to Hispanic influences in the years ahead.

Our Committee worked for years with the gentleman from Georgia, John Lewis, to establish the Smithsonian African American Museum which finally became law in 2003. That legislation worked its way through Congress over a period of 17 years, passing the House once and the Senate once in different forms during that time, and then being revived and studied by a Commission appointed by the President and Congress. The Commission worked through 2002 and early 2003 to compile information and recommendations for Congress to use in considering whether to finally establish the Museum, and in what form. While we did not accept all of the Commission's recommendations, I found that it provided important focus and momentum in moving the issue forward.

The legislation which is the subject of this hearing, and any future legislation to establish a new Museum which may spring from it, will hopefully enjoy a less tortuous path. The Commission relating to the Latino Museum is largely patterned on the African American Museum Commission, and this time we are considering establishing the Commission at the beginning of the process of studying the Museum, rather than near the end.

H.R. 4863 assumes, mostly for jurisdictional purposes, that any such Museum will be part of in the Smithsonian Institution. I expect that the Commission should study whether that would be desirable, along with the other questions the bill calls for it to examine, and I am pleased that Secretary Small can be with us today.

The Smithsonian African American Museum is in its early stages, there have already been budget cuts, and we are all concerned about the question of having multiple museums seeking

public recognition and both public and private funding at the same time. If a Latino Museum goes forward, we don't want it to impact adversely on the African American Museum, and vice versa. However, I believe those issues can be addressed by careful management down the road, and that the Commission studying a potential new museum will be sensitive to these inter-relationships.

Again, I look forward to hearing the testimony today and helping move this issue forward another notch.

The CHAIRMAN. I would like to thank the distinguished ranking Member, and we will go right to the panel.

STATEMENTS OF THE HON. ILEANA ROS-LEHTINEN, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF FLORIDA; AND THE HON. XAVIER BECERRA, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF CALIFORNIA

The CHAIRMAN. I have relatives in both of your States, but we will start with the gentlewoman from Florida.

STATEMENT OF THE HON. ILEANA ROS-LEHTINEN

Ms. ROS-LEHTINEN. Thank you so much, Mr. Ney and Mr. Larson, for being good friends of this legislation and trying to help us shepherd it through its various channels.

And I especially want to thank my great friend from California, Xavier Becerra, for his leadership on this bill. And I want to thank him for letting me help him make this bill a reality. I cherish this opportunity. Thanks to Xavier, a museum to commemorate Hispanic Americans will soon become a reality and I hope it is soon in our Nation's capital.

The National Museum of the American Latino is meant to be a salute to the nearly 40 million Hispanics who proudly call the United States their home. These Americans have contributed their time and hard work to make this a better Country. Hispanics have accounted for nearly half of the 9.4 million residents added to the Nation's population just since the 2000 census, and our numbers show no sign of decreasing.

The Hispanic population growth rate of 13 percent over the 39-month period was almost four times that of the total population. We Hispanics are very proud to call ourselves Americans. We may come from many different places, but we are united in the common cause of making this the best Country in the world.

From the Rio Grande to the Tierra del Fuego, we make up countries as diverse as Mexico and Chile. We populate mountains in Peru and beautiful beaches in Costa Rica. Some, like Nicaraguans or Cubans like me, came from countries fleeing communism, while others came fleeing failing economic situations. Still others, like the residents the Estado Libre Asociado de Puerto Rico, are Hispanics who are born Americans and are as honored to be a part of this great Nation as anyone else in this Chamber. And while we are different in many ways, we are also intimately connected. We share the same language and many of the same traditions.

In the United States, Hispanics have made and continue to make great contributions. We have served our Country with valor. While only comprising 13 percent of the U.S. population, Hispanics make up 18 percent of those serving under uniform. Almost one-fourth of the active-duty enlisted men and women in the United States Army are Hispanic.

We Hispanics have also served our Country in public office. Xavier and I are just two of the 23 Hispanics who serve in the U.S. House of Representatives, and over the entire history of this Congress, 56 others have served in this distinguished Chamber, along with three others who have had the privilege of being elected

United States Senators. Currently, Hispanics also serve in over 4,400 other elected public offices throughout our great land.

Our contribution to this Nation does not stop there. In fact, Hispanics have and will continue to contribute to make sure that this remains the greatest Country in the world. Whether it is as director of the Bureau of Citizenship and Immigration Service, like Eduardo Aguirre, or the former Secretary of HUD, Mel Martinez, we are helping to make and keep this the strongest economy in the world as a member of the New York Stock Exchange, my constituent, Leo Guzman.

But this museum is first and foremost for the Hispanic family and will continue to work for the American dream. Whether by foot, bus, boat or by plane, millions have come here to be part of what is still the greatest political experiment in the world. Hispanics also came so their children may grow and have access to higher education, so that they can find work and because they know that, if you work hard in America, you will achieve your dreams.

In trying to advance themselves, they have immensely improved our Country. They have added also a little bit of Latin flavor along the way. And what better way to recognize the past contributions of the Hispanic community and to encourage new ones from our youth than by establishing this National Museum of the American Latino right here in Washington, DC.

This museum will allow our young Hispanics to visit our capital, to learn the rich contributions their ancestors have made. But more importantly, it will allow them to dream of the endless possibilities and achievements that they can make as part of this Nation. This museum is an invaluable asset to our Nation. And what better place than our Nation's capital to provide a voice and a face to these 40 million Americans.

And I want to thank the Chair and the ranking Member for allowing my constituent, Diane Camber, the executive director of the Bass Museum of Art of Miami Beach, to be one of the witnesses here who is a proud promoter of this museum. And I thank the Chairman, the ranking Member and the Members of the committee as well.

Thank you, Xavier, for your friendship.

[The statement of Ms. Ros-Lehtinen follows:]

Statements for the National Museum of the American Latino

Cong. Ileana Ros-Lehtinen

I would like to commend Cong. Becerra for his leadership on this bill. Thanks to him, a Museum to commemorate Hispanic-Americans will soon become a reality in our nation's capital.

The National Museum of the American Latino is meant to be a salute to the nearly 40 million Hispanics who proudly call the United States their home. These Americans have contributed their time and hard work to make this a better country. Hispanics have accounted for nearly half of the 9.4 million residents added to the nation's population since the 2000 Census, and their numbers show no sign of decreasing. The Hispanic population growth rate of 13.0 percent over the 39-month period was almost four times that of the total population.

We Hispanic are very proud to call ourselves Americans, we may come from many different origins, but we are united in the common cause of making this the best country in the world. From the Rio Grande to the Tierra del Fuego, we make up countries as diverse as Mexico and Chile. We populate mountains in Peru and beautiful beaches in Costa Rica. Some, like Nicaraguans and Cubans like me, came fleeing Communism, while others came fleeing failing economic situations. Still others, like the residents of the Estado Libre Asociado de Puerto Rico, are Hispanics who are born American, and who are as honored to be part of this great nation as anyone in this Chamber. While we are different in so many ways, we are also intimately connected. We share the same language and many of the same traditions.

In the United States, Hispanics have made and continue to make great contributions. We have served our country with valor. While only comprising 13% of the US population, Hispanics make up 18% of those currently under uniform. Almost one fourth of the active duty enlisted men in the United States Army are Hispanics.

We Hispanics have also served our country in public office. I am one of 23 Hispanics who serve in the House of Representatives. Over the entire history of this Congress, 56 others have served in this distinguished Chamber, along with 3 other who have had the privileged to be elected US Senators. Currently, Hispanics also serve in 4409 other elected public offices throughout our great land.

Our contributions to this nation don't stop there; in fact Hispanics have and will continue to contribute to make sure this remains the greatest country in the world. Whether it is as director of the Bureau of Citizenship and Immigration Services like Eduardo Aguirre, or the Secretary of HUD and now Senate candidate in Florida like Mel Martínez, or helping to keep this the strongest economy in the world as a member of the New York Stock Exchange like Leo Guzmán.

But this museum is first and foremost for the Hispanic family who continues to work for the American dream. Whether by foot, bus, boat, or plane, millions have come here to be part of what is still the greatest political experiment of the world. Hispanics also came so their children may grow and have access to higher education, so they can find work, and because they know that if you work hard in America, you will achieve your dreams. In trying to advance themselves, they have immensely improved our country; they have added a little bit of latin flavor.

What better way to recognize the past contributions of the Hispanic community and to encourage new ones from our youth than by the establishment of the National Museum of the American Latino here in Washington, D.C. This museum will allow our young Hispanics who visit our Capital to learn of the rich contributions their ancestors have made, but more importantly it will allow them to dream of the endless possibilities and achievements they can make as part of this nation. This museum is an invaluable asset to our nation. What better place than our nation's capital to provide a voice and face to these 40 million Americans.

Biography of Representative Ileana Ros-Lehtinen

Bio of Ileana Ros-Lehtinen

The first Hispanic woman elected to the United States Congress, Ileana Ros-Lehtinen was born in Havana, Cuba on July 15, 1952, and came to the United States with her family fleeing communist aggression when she was seven years old. She earned her Bachelor's and Master's degrees from Florida International University and her Associate in Arts degree from Miami-Dade Community College. She has also been bestowed an honorary Doctor of Pedagogy Degree from Nova Southeastern University. She is presently working on her doctoral dissertation in higher education from the University of Miami. Ros-Lehtinen began her career as an educator and founded a private elementary school in Florida.

Since 1982, Ileana has demonstrated 20 years of legislative leadership. She served four years in the Florida House of Representatives and then became a State Senator. As a state legislator, she introduced and achieved the creation of the Florida Pre-Paid College Tuition program; since its inception, nearly 970,000 plans have been purchased across the state and it continues to be the largest program of its kind in the U.S. Following the death of Claude Pepper, she won a special Congressional election by beating 10 opponents to represent South Miami Beach, Little Havana, Westchester, Coral Gables, Key Biscayne, parts of Kendall and Homestead, suburban Miami and the beautiful Florida Keys.

leana currently serves on the International Relations and Government Reform Committees as well as on the Subcommittee on the Western Hemisphere. She is also a Member of the Subcommittee on Wellness and Human Rights.

Ileana Ros-Lehtinen is the first Hispanic woman to chair a subcommittee. As Chair of the Subcommittee on Middle East and Central Asia, she has become a leading figure shaping foreign policy. Since September 11th, 2001, Ileana and her colleagues in Congress have funded our war to combat terrorism, provided humanitarian assistance for the women and children of Afghanistan, and increased support for Israel. Ileana continues to be a fighter for our U.S. ally, Israel, participating in the Jewish Federation's fund-raising phone-a-thons in Miami, as well as numerous visits to Jerusalem, Tel-Aviv, and the Golan Heights during the bombings to demonstrate our steadfast solidarity with this beleaguered nation.

The Congresswoman is widely regarded as an international defender of human rights and democracy. She has played a key role in the passage of the Cuban Democracy Act, the Cuban Liberty and Democratic Solidarity Act (the Helms-Burton Law), and has been a leading voice warning the world about the Castro dictatorship's plans to complete a dangerous nuclear power plant on the island of Cuba. Her ongoing efforts to remove the Russian Federation's spy station from Cuba's Lourdes Intelligence Facility have begun to bear fruit, as President Putin has recently announced its withdrawal.

Congresswoman Ros-Lehtinen has also been active on the domestic front primarily on issues concerning education, children, senior citizens, women and their health, victims' rights, the environment, among numerous others. She is the champion spearheading the clean-up and dredging of the Miami River, the conservation of Stiltsville and our national treasure, the Everglades. She led the battle in Congress to pressure President Clinton into signing an executive order requiring federal buildings to exhibit pictures of missing children; she is a member of the Speaker's Task Force for a Drug Free America; she's the architect of the successful Victim's Rights Amendment for Florida and has proposed a Constitutional amendment to protect the rights of those who have been victims of violent crimes nationwide.

Ileana has spent most of her adult life committed to enhancing the lives of others: the disabled, the elderly, our veterans, the homeless, and students. She thrives at her job and it shows ! Congresswoman Ros-Lehtinen and her husband, Dexter Lehtinen, the former U.S. Attorney for

the Southern District of Florida, met in the Florida House, were State Senators together, and share four children, their daughters, Amanda and Patricia; and his two, Douglas and Katharine, plus four dogs, and one cat.

The CHAIRMAN. I thank the gentlewoman for her testimony.

And the gentleman from California.

STATEMENT OF THE HON. XAVIER BECERRA

Mr. BECERRA. Mr. Chairman, ranking Member Larson and Members of the committee, thank you very much for holding this hearing on H.R. 4863.

I would also like to thank my friend and colleague from Florida, Ms. Ileana Ros-Lehtinen, not just for being a cosponsor but being an indispensable supporter and cosponsor of this legislation.

This is a bill that will, we hope, move through Congress in a bipartisan fashion and gather the support of people throughout this Country that recognize that there is not only an interest but a need to reflect what is America throughout our institutions of culture, art and history.

The commission that would be established under H.R. 4863 would establish the National Museum of the American Latino Commission. And this commission would be charged with examining and reporting to Congress and the President the parameters of a plan to establish a new museum dedicated to the art, history, and culture of the Latino population of the United States.

The commission would be comprised of experts from the various fields of national art, the museum communities, and it would also include individuals with experience in administration and development of cultural institutions. The commissioners would be appointed on a bipartisan basis by the President and leaders of the House and the Senate.

Three years ago, the National Capital Planning Commission gave expression to the primary function of the cultural and historical exhibitions on the National Mall. It said, quote, "The memorials and museums that define Washington's monumental core express America's connection to its past and its direction for the future . . . They help us understand what it means to be an American."

Latinos have been part of American history since before the founding of the United States. They were present on the American continent for more than 2 centuries prior to the Declaration of Independence. Spanish colonists founded the first permanent settlement in the continental United States in St. Augustine, Florida, in 1565, four decades before Jamestown and Plymouth Rock. And during the American Revolution, General Washington's army was successful at Yorktown in part because of support from a multi-ethnic army lead by Bernardo de Galvez on a southern front against the British, driving them out of the Gulf of Mexico, fighting them on the Mississippi and in Florida.

In every subsequent military conflict, Latino soldiers have fought alongside their American brethren. In fact, there are proportionately larger number of our Nation's Congressional Medal of Honor awardees that are of Latino heritage than from any other ethnic group.

We are a Nation of 290 million people, 40 million of whom are Latinos that share a heritage drawn from a combination of Old World and New World cultures. Among America's ethnic groups, Latinos are unique in the fact that you can find mixed strains of cultural influence from Europe, Africa and the pre-Colombian

Americas, and the mixtures of cultures makes many Latinos open to change, to adoption of new norms and customs, to add new flavors to the recipes we cook and to accept differences in others. In a word, Latinos reflect what it means to be an American, a citizen of a Nation that welcomes and embraces diversity.

For many, many years, many Americans—Latinos and otherwise—believed that the mosaic portrayed in Washington museums was missing a few tiles. In response, during the 1990's, the Smithsonian examined itself and determined in its own studies that the mirror it was holding up to America was indeed incomplete. In 1997, The Center on Latino Initiatives was launched in part as an effort to respond to those studies and to help lead to the future.

In the last several years, the Center For Latino Initiatives has successfully promoted many more Latino-inclusive programs for the entire Smithsonian. The center itself made the museum community in Washington more reflective of the entire American population and has been at the core of the organization of several important national traveling exhibits.

I am not a museum expert nor an art historian, but there are plenty of talented people in the community that could think seriously about what it would take to begin this project. The commission proposed by this legislation would determine how best to reflect historical and cultural contributions of the diverse community and of the 40 million Latinos living in the United States.

Washington is a capital that represents so much of what is America, and so many people come to visit Washington because of what it represents: 17 million people visited last year, and 1 million came from outside of this Country to visit Washington, D.C. One in three of these individuals who visited did visit an art or history museum. Over 35 million individuals attend the Smithsonian museums and traveling exhibits every year; 90 percent of these visitors are from the United States. As you can imagine, many are children visiting with their parents or on school trips.

This legislation, H.R. 4863, is just another building block in developing what has become the American experience—what we teach ourselves and share with the world. Passage of this bill would be the first step towards giving America and all of its people a better chance to fully experience what it means to be an American.

Once again, Mr. Chairman, ranking Member Larson and Members of this committee, thank you to you, to the Members of this committee.

Thank you to principal cosponsor and friend, Congresswoman Ileana Ros-Lehtinen.

We look forward to working with all of you to make sure that this legislation has an opportunity to pass.

Thank you.

[The statement of Mr. Becerra follows:]

Statement of Congressman Xavier Becerra

on H.R. 4863

A Bill to Create a Commission to Plan for a National Museum of the American Latino

House Administration Committee
1310 Longworth HOB
July 22, 2004

Chairman Ney, Ranking Member Larson, Members of the Committee, thank you for holding this hearing on H.R. 4863, a bill to establish a Commission to develop a plan of action for the potential establishment and maintenance of a National Museum of the American Latino. I introduced this legislation with Congresswoman Ileana Ros-Lehtinen as a first step toward exploring the feasibility of moving forward with an idea that has long fueled the beliefs and aspirations of millions of Americans.

The Commission to establish the National Museum of the American Latino ("Commission") would be charged with examining and reporting to Congress and the President the parameters of a plan to establish a new museum dedicated to the art, history, and culture of the Latino population of the United States. The Commission would be comprised of experts from the national art and museum communities as well as individuals with experience in administration and development of cultural institutions. Commissioners would be appointed in a bipartisan manner by the President and the leaders of the House and Senate.

H.R. 4863 was modeled after legislation introduced by Congressman John Lewis of Georgia in the 107th Congress that established a similar commission whose work culminated in the plan for the Smithsonian's National Museum of African American History and Culture.

I congratulate my friend and colleague, Congressman Lewis, the members of this Committee and all who worked so hard to bring the National Museum of African American History and Culture to its point of success today.

Three years ago, the National Capital Planning Commission gave expression to the primary function of the cultural and historical exhibitions on the National Mall. It said

> The memorials and museums that define Washington's Monumental Core express America's connections to its past and its direction for the future.... [T]hese cultural and commemorative public spaces are physical reminders of our collective past and repositories for our most precious artifacts; <u>they help us understand what it means to be an American.</u>

(National Capital Planning Commission Memorials and Museums Master Plan, 2001; emphasis added).

Latinos have been part of American history since before the founding of the United States. They were present on the American continent for more than two centuries prior to the Declaration of Independence. Spanish colonists founded the first permanent settlement in the territorial United States in St. Augustine, Florida in 1565, four decades before Jamestown and Plymouth Rock. During the American Revolutionary War, General Washington's army was successful at Yorktown in part because of support from a multi-ethnic army led by Bernardo de Galvez on a southern front against the British, driving them out of the Gulf of Mexico, fighting them on the Mississippi and in Florida. In every subsequent military conflict, Latino soldiers fought along side their American brethren. In fact, there are proportionately a larger number of our nation's Congressional Medal of Honor awardees that are of Latino heritage than from any other ethnic group.

The commitment of Americans of Latino descent to the defense and progress of the American nation is obvious from its history. Yet many people lack knowledge of this history and of Latino contributions to American society. Latinos are often viewed as merely an immigrant population, with a heritage that is alien to the American way of life.

We are a nation of 290 million people, 40 million of whom are Latinos who share a heritage drawn from a combination of old world and "new world" cultures. Among America's ethnic groups, Latinos are unique in the fact that you can find mixed strains of cultural influence from Europe, Africa, and the pre-Colombian Americas. The mixture of cultures makes many Latinos more open to change, to adoption of new norms and customs, to add new flavors to the recipes we cook, and to accept differences in others. In a word, Latinos reflect what it means to be an American, a citizen of a nation that welcomes and embraces diversity.

We are yet a young nation when compared to the rest of the world, and our collective past and history is continuously being written. We are in the capital city of a nation that holds dear a set of core principles, such as liberty, democracy, and justice. Generations of new Americans – our children and immigrants – will also embrace these principles, but also add to the expansive definition of "American." When the children of America visit Washington to learn what our museums have to teach them, they go home believing that they have an understanding about what it means to be an American. Still, you and I know there is so much more to teach.

For many years, many Americans – Latino and otherwise – believed that the mosaic portrayed in Washington's museums was missing a few tiles. In response, during the 1990s, the Smithsonian examined itself and determined in its own studies that the mirror it was holding up to America was indeed incomplete. In 1997, the Center on Latino Initiatives was launched in part as an effort to respond to studies on the lack of representation of Latinos at the Smithsonian in terms of staffing and exhibitions.

In the last several years, the Center for Latino Initiatives successfully has been promoting a more Latino-inclusive program for the entire Smithsonian. The Center has made the museum community in Washington more reflective of the entire American population and has been at the core of the organization of several important national traveling exhibitions.

The success of the Center is evidence that there is a need and a constituency for more Latino-inclusive exhibits in the nation's capital. Yet the Center's success will continue to depend on the willingness and openness of the other institutions in Washington to add Latino-inclusive exhibitions to their established agendas. A more permanent installation would ensure inclusion without depending on annual lobbying by the Center of the various directors of the other 16 Smithsonian museums in the Washington area.

At the same time, I expect that the Commission will propose to create a museum that will complement other Latino-inclusive exhibits at the other institutions. A new museum would provide a permanent space for Latino-related exhibits that also radiates its influence more effectively into the other museums in Washington.

I am not a museum expert, nor an art historian, but there are plenty of talented people in the community that could think seriously about what it would take to begin this project. The Commission would determine how to best reflect culture and historical contributions of the diverse community of 40 million Latinos living in the United States.

The capital city of Washington was visited by nearly 17 million individuals last year – one million from outside of the United States. One in three of these individuals visited an art or historical museum. Over 35 million individuals attend the Smithsonian's museums and traveling exhibits every year. Ninety percent of these visitors are from the United States. As you can imagine, many are children visiting with their parents or on school trips.

Among our nation's school-age population, about every fifth student is of Latino descent. In fact, the Census Bureau tells us that every fifth child born today in the United States is an American of Latino heritage. Many of these children will visit the nation's capital and will take the lessons learned here back home to their communities. When we visit the nation's capital we should leave inspired by our past with faith in our future. This country has always managed to give the next generation of leaders good reason to be proud of our history and culture.

This legislation, H.R. 4863, is just another building block in developing what has become the American experience – what we teach ourselves and share with the world. Passage of this bill would be the first step toward giving America and all its people a better chance to fully experience what it means to be an American.

Once again, thank you Mr. Chairman, Mr. Larson, and the members of the committee for considering this bill today. I look forward to working with you toward its passage.

Biography of Representative Xavier Becerra

First elected to the House of Representatives in 1992, Rep. Becerra is the only member from Southern California currently serving on the powerful House Committee on Ways and Means. His committee is responsible for formulating our nation's tax, Social Security, Medicare, trade and welfare laws. Rep. Becerra has dedicated himself to promoting issues affecting industries critical to the Southern California region such as entertainment, high technology, health care, and stimulating free, yet fair, trade. The first Latino to serve on this committee, he has used his position to increase opportunities for working families, to improve the Social Security program for women and minorities, to combat poverty among the working poor through our welfare laws, and to strengthen Medicare and ensure its long-term viability. Rep. Becerra currently serves on the Trade and Social Security subcommittees.

Rep. Becerra is a member of the Congressional Hispanic Caucus (CHC) where he served as Chairman during the 105th Congress (1997-98). He currently serves as the Chairman of the CHC's Telecommunications and Technology Task Force, as well as Vice Chair of the 289-member Congressional Diabetes Caucus The Congressman is also a member of the Executive Committee of the Congressional Asian Pacific American Caucus. At the international level, he serves as Vice Chairman of the U.S.-Korea Interparliamentary Exchange.

In addition to his Congressional duties, Rep. Becerra enjoys his service as a board member for several respected institutions, including the Hispanic Outreach Advisory Board for the National Parent Teacher Association (PTA); Pitzer College, a nationally ranked liberal arts and sciences college; the Close Up Foundation, the nation's largest youth civic education organization that brings more than 25,000 students and teachers to Washington D.C. annually; and the Congressional Hispanic Caucus Institute, which provides scholarships and internship opportunities for the next generation of Latino leaders.

Located entirely in the City of Los Angeles, Rep. Becerra's district (CA-31) includes all or parts of the neighborhoods of Atwater Village, Eagle Rock, Echo Park, Glassell Park, Highland Park, Hollywood, Jefferson Park, Koreatown, Lincoln Heights, Mid City, Montecito Heights, Monterey Hills, Mount Washington, New Chinatown, Pico Union, Silverlake, South Los Angeles, Vernon and Westlake.

Prior to his election to Congress, Rep. Becerra served one term in the California Legislature as the representative of the 59th Assembly District in Los Angeles County. He is a former Deputy Attorney General with the California Department of Justice. The Congressman began his legal career in 1984 working in a legal services office representing the mentally ill.

Rep. Becerra is the son of working-class immigrant parents and was the first in his family to graduate from college. In 1980, Rep. Becerra earned his Bachelor of Arts in Economics from Stanford University. He was awarded his Juris Doctorate from Stanford Law School in 1984.

Rep. Becerra is married to Dr. Carolina Reyes. They are the proud parents of three young daughters: Clarisa, Olivia and Natalia. The Becerra family resides in the Los Angeles neighborhood of Eagle Rock.

The CHAIRMAN. I want to thank you for your testimony.

And I will defer at this time to the ranking Member if he has questions.

Mr. LARSON. Thank you very much, Mr. Chairman.

Again, I just want to applaud both of you.

Both the Chairman and I have discussed how important we believe this legislation is and will do everything to move it forward in an aggressive a fashion as we can. I know that we have been joined by two other distinguished Members, so I will yield at this time back to the Chairman so he can recognize the other Members for any statement that they might have.

The CHAIRMAN. The gentleman from Michigan.

Mr. EHLERS. No questions. Thank you, Mr. Chairman.

The CHAIRMAN. The gentlewoman from California.

Ms. MILLENDER-MCDONALD. Thank you, Mr. Chairman and ranking Member.

I thank my friends for being here this morning. It is a pleasure for you to come before this committee to talk about the rich heritage of the Latino population. We recognize the contributions that you have made to this Country and to your own native countries, the doctors and lawyers and attorneys and just those who work in the commonplace that provide such distinction among Americans because they are Americans.

And so it is so fitting for you to be in front of this committee to talk about a museum of culture. A museum that will display the rich heritage of your people, which really are our people because we are all people of one, and that is America.

Thank you all, both of you, for being here and for bringing this piece of legislation and this initiative to us.

Thank you, Mr. Chairman.

The CHAIRMAN. With that, no further questions, you are getting off the hook easy.

Ms. ROS-LEHTINEN. Muchas gracias.

The CHAIRMAN. Sí.

Mr. BECERRA. We did not realize you are bilingual.

The CHAIRMAN. Sí, Sí. Two sí's.

We appreciate you bringing up the idea, and I think it is a tremendous idea. I think it is good for the Country. It is good for the culture, and the people, and I think visitors from all over the world would really appreciate it. I think it is something for future generations that will be a wonderful legacy that the Congress can give to the people who visit D.C. I really do not have any questions.

Mr. BECERRA. Thank you, Mr. Chairman.

Members, thank you very much.

The CHAIRMAN. We will move to the second panel.

I want to welcome the second panel to the table. We have joining us Lawrence Small, who is Secretary of the Smithsonian Institution. In addition, we have Diane Camber, executive chief and curator of the Bass Museum of Art in Miami, Florida, and Dr. Jonathan Lorenzo Yorba, who chairs the Latino Network Professional Interest Committee of the American Association of Museums.

STATEMENTS OF LAWRENCE M. SMALL, SECRETARY, SMITHSONIAN INSTITUTION; DIANE W. CAMBER, EXECUTIVE DIRECTOR-CHIEF CURATOR, BASS MUSEUM OF ART, SOUTH BEACH, FLORIDA; AND JONATHAN LORENZO YORBA, CHAIR, LATINO NETWORK PROFESSIONAL INTEREST COMMITTEE, AMERICAN ASSOCIATION OF MUSEUMS

The CHAIRMAN. I want to welcome all of to you the Capitol.

And Secretary Small, we will begin with you.

STATEMENT OF LAWRENCE M. SMALL

Mr. SMALL. Thank you very much. Mr. Chairman and Members of the committee, thank you for the opportunity to testify today regarding legislation concerning a National Museum of the American Latino within the Smithsonian Institution.

The Smithsonian, as a matter of policy, does not comment on pending legislation. However, I do want to say that the Smithsonian's Board of Regents and I would certainly welcome working with any commission the Congress might establish to study the establishment of a National Museum of the American Latino.

I am here today to stress that the Smithsonian is deeply committed to enhancing its role in presenting the great contributions made by Latinos to the history and culture of this Country. We would like to be farther along in this important effort than we are, and we are working diligently to do just that.

As you all know, the Smithsonian is the largest museum and research complex in the world, so I also want to stress today that I firmly believe that the Smithsonian has the managerial capacity to handle the sizable and complex challenges that are inherent in delivering the vital service that we do to the American people and public. And by way of example, just think of this: Last year, in less than a year we have opened the National Air and Space Museum's $300 million-plus companion facility that is adjacent to Dulles Airport. We have opened up the $35 million Hall of Mammals at the National Museum of Natural History, the $31 million Transportation Hall, America on the Move, at the National Museum of American History. Just 2 months from now, the $220 million National Museum of the American Indian will open up on the Mall. We are rapidly progressing on the $216 million revitalization of the 168-year-old Patent Office Building, which is home to the National Portrait Gallery and the Smithsonian American Art Museum, as well as completing $1.5 billion worth of deferred maintenance on our more than 400 buildings in the Smithsonian. And then, pursuant to last December's legislation, we have started on the National Museum of African American History and Culture which will be the 19th museum within the Smithsonian.

So I am convinced that the fundamental challenge we face is not managerial capacity. We can get big projects done. The challenge is getting the money to do them. The Smithsonian thrives because of a public-private partnership that has been in place since its founding in 1846. That is essential to our future success. If the Government and the private sector provide the money, the Smithsonian can get the job done.

With those two points in mind, let me just very briefly outline the efforts that have been made by the Smithsonian to tell the compelling story of the extensive Latino contribution to our Country. As Congressman Becerra mentioned, the Smithsonian Center for Latino Initiatives, established in 1997, is really galvanizing efforts across the entire Smithsonian. There are major initiatives under way with exhibitions, with public programs, with Web sites, education, activities and outreach.

Just here on the National Mall a few weeks ago, we had the 38th Annual National Folklife Festival; 800,000 people came to it. And featured very prominently was the Latino music program which was called Nuestra Musica: Music in Latino Culture. This is a first in a 4-year series that we are doing on Latin music. The public loved it. Congressman Becerra came and participated in the opening festivities, and while that was going on, we held the 2004 Smithsonian Institution Interpretation and Representation of Latino Cultures which is an annual forum that we do for cultural representatives and scholars to discuss how to improve the connection between museums and Latino communities.

These two events occurring simultaneously served as bookends for this vibrant array of programs that take place in the Smithsonian. I do want to say that these programs would not take place without your help. I really want to thank the Members of Congress for the support of the Smithsonian's Latino Initiatives Pool which was created in 1995. This pool distributes a Federal appropriation of about $1 million each year to Smithsonian units that are seeking to produce Latino-related events and reach Latino audiences. In the past 10 years, the pool has distributed more than $10 million to over 130 projects, programs, exhibitions, live performances and outreach initiatives.

Congress has, in fact, increased the appropriated funding for the Latino Initiative Pool in fiscal year 2004 to $1.2 million, approximately. And in turn, what this has done is given the ability to the Smithsonian to leverage dollars from the private sector. Most recently, the Ford Motor Company has donated approximately $1.8 million in support of two major traveling exhibitions, one, Our Journeys/Our Stories: Portraits of Latino Achievement, and another which is called Retratos—which means "portraits"—2,000 Years of Latin American Portraits.

This most recent exhibition that we have done, Our Journeys/Our Stories: Portraits of Latino Achievement—which many Members saw at the National Museum of American History—is now touring the Country. It is now on exhibit in Chicago and will open in San Jose in September, Fort Wayne in December, San Juan in April 2005, Detroit in November 2005, and Decatur in February 2006.

We have a great array of Web sites that are sponsored by the Smithsonian Center of Latino Initiatives. They are getting roughly 2.7 million hits a year. And the bottom line is that we want to do more of this type of thing. We are seeking to increase private-sector support across the Institution for our Latino-related activities because, frankly, the Smithsonian faces significant constraints regarding its Federal budget.

Our requirements simply far exceed what is available and not having enough money to do what needs to be done remains an issue. Dealing with our dilapidated buildings and many exhibits that are in need of modernization while keeping the public, our employees and the Nation's treasured collections safe is a real challenge.

But in spite of that, we are very serious about our commitment to seeing that the Smithsonian represents the cultural mosaic that has made the United States so vibrantly unique. The Smithsonian is truly dedicated to reaching out to every American with the story of all Americans.

Thank you.

[The statement of Mr. Small follows:]

Written Testimony of
Lawrence M. Small
Secretary, Smithsonian Institution
Before the Committee on House Administration
Hearing on a National Museum of the American Latino at the Smithsonian
22 July 2004

Mr. Chairman and members of the committee, thank you for the opportunity to testify today regarding legislation concerning a National Museum of the American Latino within the Smithsonian Institution.

The Smithsonian, as a matter of policy, does not comment on pending legislation. However, the Smithsonian's Board of Regents and I would certainly welcome working with any commission the Congress might create to study the establishment of a National Museum of the American Latino.

I'm here today to stress that the Smithsonian is deeply committed to enhancing its role in presenting the great contributions made by Latinos to the history and culture of this country. We'd like to be farther along in this important effort than we are, and we're working diligently to do just that.

The Smithsonian is the largest museum and research complex in the world, so I also want to stress today I firmly believe the Smithsonian has the managerial capacity to handle the sizable and complex challenges inherent in delivering its vital service to the American public.

By way of example: in less than a year, we've opened the National Air and Space Museum's $300 million dollar plus companion facility adjacent to Dulles Airport; the $35 million Hall of Mammals at the National Museum of Natural History, and the $31 million transportation hall, *America on the Move*, at the National Museum of American History. The $220 million National Museum of the American Indian, on the Mall, opens in just two months. We're rapidly progressing on our $216 million revitalization of the 168-year old Patent Office Building, home to the National Portrait Gallery and the Smithsonian American Art Museum, as well as completing $1.5 billion in deferred maintenance on our more than 400 buildings. And, pursuant to last December's legislation, we've started on the National Museum of African American History and Culture, which will be our 19th museum.

I'm convinced the fundamental challenge we face is not managerial capacity. We can get big projects done. The challenge is getting the money to do them. The Smithsonian thrives because of a public-private partnership in place since its founding in 1846. It's essential to any future success. If the government and the private sector provide the money, the Smithsonian can get the job done.

With those two points in mind, allow me to briefly outline some of our efforts to tell the compelling story of the extensive Latino contribution to our country.

The Smithsonian Center for Latino Initiatives, established in 1997, is galvanizing efforts across the Institution. Major initiatives are underway with exhibitions, public programs, Web sites, education and outreach.

Here on the National Mall, our recent 38th annual Folklife Festival, attended by 800,000 visitors, prominently featured a Latino music program, *Nuestra Música: Music in Latino Culture*, the first in a series of Latino music programs to be held during the Festival over four years—the public loved it. Congressman Becerra was kind enough to participate in the opening festivities.

At the same time, we also held the *2004 Smithsonian Institute on the Interpretation and Representation of Latino Cultures*, an annual forum for cultural representatives and scholars to discuss how to improve the connection between museums and Latino communities. These two events occurring simultaneously serve as book ends for the range of the activities we offer, from rigorous scholarly research to vibrant public programs, and everything in between. And we couldn't do it without your help.

I particularly want to thank the members of Congress for their support of the Smithsonian's Latino Initiatives Pool, created in 1995. The Pool distributes a federal appropriation of approximately one million dollars each year to Smithsonian units seeking to reach the Latino audience. In the past ten years, the Pool has distributed more than $10 million to more than 130 projects, programs, exhibitions, live performances, and outreach initiatives. Congress has increased appropriated funding for the Latino Initiatives Pool to nearly $1.2 million in fiscal year 2004. In turn, the Smithsonian has used the Pool to attract private dollars. Most recently, the Ford Motor Company has donated approximately $1.8 million in support of two major traveling exhibitions, *Our Journeys/Our Stories: Portraits of Latino Achievement* and *Retratos: 2000 Years of Latin American Portraits*.

The recent exhibition, *Our Journeys/Our Stories: Portraits of Latino Achievement*, which many members saw at the National Museum of American History, is now on exhibit in Chicago, and will open in San Jose in September, Fort Wayne in December, San Juan in April 2005, Detroit in November 2005, and Decatur in February 2006.

Many members also saw *Americanos: Latino Life in the United States*, an exhibition of photographs from 30 prize-winning photographers, on work, family, spiritual life, community, sports, culture and the arts. Inspiring hundreds of thousands of visitors since it opened in March of 1999, the exhibition has traveled to 26 cities across the country, from New York, Chicago, and Los Angeles to smaller communities with a rich Latino heritage such as San Antonio, Sacramento, and Española, New Mexico. As part of the accompanying educational programming, the communities on the tour host a photography contest, *Young Americanos: Photographic Visions of Our Community*. Thousands of students have participated by submitting pictures of their neighborhoods, playgrounds, homes, families, friends, customs, beliefs, and dreams.

One of the more popular traveling exhibitions we sponsored was *Corridos Sin Fronteras - A New World Ballad Tradition*. The Smithsonian Center for Latino Initiatives collaborated with the Smithsonian Institution Traveling Exhibition Service and the Chicano Studies Research Center at UCLA to present this traveling exhibition at eight cities, including San Jose, Denver, McAllen, Texas; San Antonio, Kansas City, Albuquerque, San Diego and Washington, D.C. The exhibition explored the development and history of the corrido tradition in Mexico and the United States, featuring vintage and modern recordings, broadsides, photographs, posters, musical instruments and memorabilia.

Here in the nation's capital, *Directions: Gabriel Orozco* is currently on view at the Hirshhorn Museum and Sculpture Garden.

We recently published, *Brazil at the Smithsonian: The Brazilian Presence in the Collections of the Smithsonian Institution*. The book is a joint effort with the Brazilian Embassy. It highlights the many contributions made to the Smithsonian by Brazil, especially to our world-famous gems and minerals exhibition, and also serves as a teaching aide and valuable reference.

We also recently put on an exhibition entitled *Eight Wonders from the Salvador Dalí Museum*. It was on view in Schermer Hall of the Smithsonian Castle. Mrs. Columba Bush, the first lady of Florida, joined us for that reception. The exhibition was a joint effort of the Salvador Dalí Museum, the Florida House, and the Smithsonian Center for Latino Initiatives in celebration of the 100th anniversary of Dalí's birth. It was a perfect example of what we can offer visitors from across America and around the world when public and private sectors, and institutions on the local, state, national, and international levels work together.

We held a Smithsonian conference during Women's History Month entitled *Leading the Way: Successful Women Share Their Wisdom*. Among others, Dr. Antonia Novello, the former Surgeon General, took part.

The Smithsonian Center for Latino Initiatives' Web site features the Latino Virtual Gallery, publications, links to Latino resource sites, a calendar of Smithsonian-sponsored Latino events, and other easy-to-access information for the public. The site gets roughly 2.7 million hits a year. The Latino Virtual Gallery is an electronic medium that provides viewers access to online exhibits composed by teams of guest curators/scholars, educators, artists, and developmental staff. It's an innovative educational tool, which provides today's classrooms with bilingual teaching materials. We're also providing learners of all ages exciting experiences through traveling exhibitions.

We expect the progress to continue, in part because the Smithsonian Center for Latino Initiatives, under the leadership of Anna Cabral, is finalizing a five-year strategic plan for the organization that includes personnel, program, financial, efficiency and outreach

goals. And our Smithsonian National Board for Latino Initiatives, under Chairman Henry Muñoz, is embarking on a number of initiatives to increase private sector support.

Outside of Washington, the Smithsonian Affiliations Initiative lends treasured objects in our collections to museums around the nation. It now boasts 137 affiliates in 39 states, D.C., Puerto Rico and Panama. Of the roughly 30 major Latino museums in the United States, 12 are Smithsonian affiliates.

This should give you a representative picture of what we're trying to do and our commitment to do more to better inform the American public and visitors from around the world regarding the contributions of Latinos to our culture. We have the managerial capacity to do so as our performance indicates. The Smithsonian is the largest museum and research complex in the world with 18 museums and 9 research facilities, plus the National Zoo. As I mentioned in my introduction, some just opened and some are on the way.

This past November we opened both the Kenneth E. Behring Family Hall of Mammals at the National Museum of Natural History, and the exhibition *America on the Move* at the National Museum of American History. Both have been unbridled successes.

In December, we opened up our newest museum, the Steven F. Udvar Hazy Center, a companion facility to the National Air and Space Museum, adjacent to Dulles Airport. The museum has already received approximately 1.2 million visitors, making it the fourth most visited museum in the Smithsonian.

In two months, we'll open the stunning new quarter-of-a million square foot National Museum of the American Indian on the Mall, with its incredible collection of artifacts from all over North, Central, and South America, the finest collection of its kind in the world.

In November of this year, we will open a fantastic new exhibit, *The Price of Freedom,* the military history of the United States from the French and Indian War up to the present at the National Museum of American History. This is the only exhibit of its kind ever done in the history of the country.

And, in 2006, we'll not only open the Asia Trail, a large revitalized portion of the National Zoo, but also re-open the third building built by the American people in their capital, starting in 1836, the historic Patent Office Building, the home of the Smithsonian American Art Museum and the National Portrait Gallery. The building is a rectangle and it has a more than half-acre courtyard in its center. We're going to cover it with a giant glass dome and turn it into one of the truly great spaces for public events in the nation's capital. We'll open that facility on July 4, 2006.

And, as you well know, on December 16th, 2003, President Bush signed legislation to create a National Museum of African American History and Culture within the Smithsonian Institution. We recently announced the members of the search committee, who will conduct a nationwide search for a director of this museum, and we've almost

finished the process of creating the new museum's advisory committee. So, we're taking our first steps, and our commitment to creating yet another great museum will continue. We're honored that the new museum will become part of our family of museums and research centers, and we look forward with great anticipation to the day it opens its doors to the public.

But the financial challenges of opening new museums and renovating and restoring others create certain constraints. For example, consider some of the museums I just mentioned. The increased funding needs in fiscal year 2005 for the National Air and Space Museum's Steven F. Udvar Hazy Center will total $3.6 million. Increased funding needs for the National Museum of the American Indian will be $2.6 million in fiscal year 2005.

To do more, we need to increase private sector support across the Institution because the Smithsonian faces significant constraints regarding its federal budget. We are in the midst of addressing serious challenges, including an estimated $1.5 billion worth of repairs and renovations for our deteriorating facilities, modernizing key exhibits, and ensuring the safety of the public and our employees.

In spite of that, we're very serious about our commitment to seeing that the Smithsonian represents the cultural mosaic that has made the United States so vibrantly unique. Visitors from across the nation and around the world come here to experience America, and part of what they learn is that this country is indeed, as Walt Whitman said, "a nation of nations." The Smithsonian is dedicated to reaching out to <u>every</u> American with the story of <u>all</u> Americans.

With your support, we'll continue to do just that.

And now, I'd be happy to answer any questions.

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Lawrence M. Small was installed as the 11th Secretary of the Smithsonian Institution on Jan. 24, 2000. He was named to the position in September, 1999. As Secretary of the Smithsonian, Small leads the world's largest museum and research complex – 17 museums and galleries, including the National Zoo, and nine research centers.

During Secretary Small's tenure, the Smithsonian has opened the Steven F. Udvar-Hazy Center near Dulles Airport in northern Virginia, a companion facility of the National Air and Space Museum on the National Mall. The Center, which opened in December 2003, will ultimately display 200 aircraft and 135 space artifacts including a Concorde, the Enola Gay, the Lockheed SR71, and the space shuttle "Enterprise." Within six months of opening, the Center has been visited by more than 1,000,000 people. Additionally, in September 2004, the Smithsonian will open the new National Museum of the American Indian on the National Mall, the only museum dedicated exclusively to Native cultures.

Secretary Small has also been committed to renovating and modernizing the Smithsonian's aging buildings. The massive renovation of the Patent Office Building, the Smithsonian's oldest building, will be complete in July, 2006 when the historic landmark will reopen as home to the Smithsonian American Art Museum and the National Portrait Gallery.

Secretary Small has also overseen the revitalization of major exhibits at the Smithsonian including the acquisition of two new giant pandas at the National Zoo and the funding and design of a new habitat for them; a major exhibit entitled *The American Presidency: A Glorious Burden* at the National Museum of American History; as well as that Museum's largest exhibit since its founding, *America on the Move*, a history of transportation in the United States; and the most extensive exhibit in the history of the National Museum of Natural History, its new *Hall of Mammals*.

Prior to becoming Secretary of the Smithsonian Institution, Small served as President and Chief Operating Officer of Fannie Mae, the world's largest housing finance company, since 1991. Before joining Fannie Mae, Small worked at Citicorp/ Citibank, the largest U.S. banking institution, for 27 years, ending his tenure there as Vice Chairman and Chairman of the Executive Committee of the Board of Directors. His numerous posts with that firm entailed work both in the United States and abroad, and in positions such as the company's senior executive in charge of Commercial Banking, Information Technology, Human Resources and Worldwide Corporate Banking.

His service on nonprofit and corporate boards has been extensive, including the National Building Museum; Mt. Sinai-NYU Medical Center and Health System; the U.S. Holocaust Memorial Council; Brown University; Morehouse College; the Collegiate School; the Joffrey Ballet; the American Women's Economic Development Corp.; the International Executive Service Corps; the Instituto de Estudios Superiores de la Empresa in Barcelona; and the Greater New York Councils of the Boy Scouts of America.

He currently serves on the Committee for the Preservation of the White House; on the boards of trustees of the John F. Kennedy Center for the Performing Arts, the National Gallery, the Spanish Repertory Theatre, and the Woodrow Wilson International Center for Scholars, and he is a member of the boards of directors of The Chubb Corp. and Marriott International Inc. He also has been a board member of Paramount Communications Inc., an entertainment and communications company, and of Fannie Mae and Citicorp/ Citibank, the financial service companies where he was previously employed.

Lawrence M. Small was born in New York City on Sept. 14, 1941. Small graduated from Brown University in 1963 with highest honors in Spanish literature and was elected to Phi Beta Kappa.

Small holds an honorary Doctor of Laws degree from Morehouse College in Atlanta, where he was a member of the Board of Trustees from 1973 until 1999. He was awarded an honorary Doctor of Humane Letters from Brown University, where he was a trustee from 1984 to 1990. He also holds an honorary Doctor of Public Service from American University in Washington, D.C., and an honorary Doctor of Arts and Sciences from Dickinson College in Carlisle, Pa.

The CHAIRMAN. I thank the Secretary for his testimony.

Dr. Yorba.

STATEMENT OF DR. JONATHAN LORENZO YORBA

Dr. YORBA. Thank you, Chairman Ney and Members of the Committee, for inviting me to comment on H.R. 4863, which will authorize the establishment of a Presidential Commission to develop a plan of action for the establishment and maintenance of the National Museum of the American Latino.

My name is Jonathan Yorba, and I am honored to appear before you wearing three professional hats. First, I am chair of the American Association of Museums Latino Network Professional Interest Committee, a national group of museum professionals that is dedicated to fostering a greater understanding and exchange of cross-cultural dialogue on issues pertinent to Latinos and Latino art and culture.

Second, I am adjunct professor of museum studies at John F. Kennedy University in Berkeley, California.

Third, I am executive director of La Plaza de Cultura y Artes Foundation, a not-for-profit organization that is building—in collaboration with the County of Los Angeles—a significant institution that will celebrate the founding of the city, the continuing Mexican influence on arts and culture, and the growing Latino presence and contributions.

My hope is that my brief testimony today will help you in considering, at a future point, approving legislation that would establish the Commission.

In thinking carefully about my charge, I bear in mind a lesson that continues to resonate with me personally and professionally: *The humanities are referential, dialectic and tentative.* In the same way, a Presidential Commission would need to carefully and thoughtfully consider a number of critical factors related to the establishment of a National Museum of the American Latino, by placing such factors in comparative perspective to other national cultural institutions, by engaging in considered dialogue with a number of stakeholders, and then presenting to the President and Congress a more richly informed perspective than what the Commission Members began with.

In the time that I have, I will address a few of these considerations that I imagine the Commission would need to explore. They are: need, viability, programs and community reception and impact.

On the idea of whether the Nation *needs* a Latino museum, two ideas come to mind. The first is from the report *Excellence and Equity, Education and the Public Dimension of Museums,* whose principles state in general that museums have the power to nurture an enlightened humane citizenry that appreciates the value of knowing about its past, is resourcefully and sensitively engaged in the present, and is determined to shape a future in which a variety of experiences and points of view are given voice. This speaks to one of the unique features of the American museum: its educational dimension.

The second is a provocative quote that I once heard ethnic studies scholar Dr. Ronald Takaki paraphrase: "What happens when someone with the authority of, say, a teacher describes the world

and you are not in it? There is a moment of psychic disequilibrium—as if you looked into the mirror and saw nothing."

If museums are indeed at their core educational institutions, then current residents of and visitors to Washington, DC would not be able to find a single prominent cultural institution in which to learn about the many contributions of Latinos through permanent exhibitions and educational programs. But were a National Museum of the American Latino to be considered, its viability would then need to be examined. This could include such elements as structure, site and support. There are a number of existing models to draw upon for examples, which again, a Presidential Commission would need to explore.

In reading through the Congressional Record regarding H.R. 4863, various findings of Congress on the subject are presented. Therefore, through such organizations as the American Association of Museums Latino Network and other related organizations, the Commission would surely discover the tremendous variety of Latino cultures and potential exhibitions and collections that are available for possible display in such a National Museum of the American Latino. The key will be to determine how such primary issues as representation and (re)presentation—that is the interpretive component—are taken into consideration.

Last but not least, in the American museums' move toward civic and community engagement, the Presidential Commission would need to listen to the voices of many communities to understand how such a national museum would be received. Furthermore, in talking with a number of stakeholders around the Nation, the Commission Members would learn about the existence of a number of Latino museums—whether they are focused on a single culture or their mission is to serve pan-Latino audiences. The Commission Members would then have to explore what effect the establishment of a National Latino museum would have on these institutions.

Museums began as cabinets of curiosity, assumed a civilizing function, asserted their educational importance, have become forums for cultural exchange, and are determined to play a significant role in community and civic engagement.

In order to explore the factors I have briefly raised, as well as others that will emerge, I overwhelmingly support the establishment of a Presidential Commission to establish a National Museum of the American Latino.

Thank you.

[The statement of Dr. Yorba follows:]

TESTIMONY OF
DR. JONATHAN LORENZO YORBA
CHAIR, AMERICAN ASSOCIATION OF MUSEUMS
LATINO NETWORK PROFESSIONAL INTEREST COMMITTEE

H.R. 3292
LEGISLATION TO ESTABLISH THE COMMISSION TO ESTABLISH
A NATIONAL MUSEUM OF THE AMERICAN LATINO

HEARING BEFORE THE COMMITTEE ON HOUSE ADMINISTRATION
UNITED STATES HOUSE OF REPRESENTATIVES
ONE HUNDRED EIGHTH CONGRESS

JULY 22, 2004

Thank you, Chairman Ney and Members of the Committee, for inviting me to comment on H.R. 3292, which would authorize the establishment of a Presidential Commission to develop a plan of action for the establishment and maintenance of the National Museum of the American Latino.

My name is Jonathan Yorba, and I am honored to appear before you wearing three professional hats. First, I am Chair of the American Association of Museums Latino Network Professional Interest Committee, a national group of museum professionals that is dedicated to fostering a greater understanding and exchange of cross-cultural dialogue on issues pertinent to Latinos and Latino art and culture. Second, I am Adjunct Professor of Museum Studies at John F. Kennedy University in Berkeley, California. Third, I am Executive Director of La Plaza de Cultura y Artes Foundation, a not-for-profit organization that is building—in collaboration with the County of Los Angeles—a significant institution that will celebrate the founding of the city, the continuing Mexican influence on arts and culture, and the growing Latino presence and contributions. (*Biography submitted.*)

My hope is that my brief testimony today will help you consider, at a future point, approving legislation that would establish the Commission. In thinking carefully about my charge, I bear in mind a lesson that continues to resonate with me personally and professionally: *The humanities are referential, dialectic and tentative.* In the same way, a Presidential Commission would need to carefully and thoughtfully consider a number of critical factors related to the establishment of a National Museum of the American Latino, by placing such factors in comparative perspective to other national cultural

institutions, by engaging in considered dialogue with a number of stakeholders, and then presenting to the President a more richly informed perspective than what the Commission Members began with.

In the time that I have, I will address a few of these considerations that I imagine the Commission would need to explore. They are: need, viability, programs, and community reception and impact.

On the idea of whether the nation needs a Latino museum, two ideas come to mind. The first is from the report *Excellence and Equity: Education and the Public Dimension of Museums*, whose principles state in general that museums have the power to nurture an enlightened and humane citizenry that appreciates the value of knowing about its past, is resourcefully and sensitively engaged in the present, and is determined to shape a future in which a variety of experiences and points of view are given voice. This speaks to one of the unique features of the American museum: its educational dimension.

The second is a provocative quote that I once heard ethnic studies scholar Dr. Ronald Takaki paraphrase: "What happens when someone with the authority of, say, a teacher describes the world and you are not in it? There is a moment of psychic disequilibrium, as though you looked into a mirror and saw nothing." If museums are indeed at their core educational institutions, then current residents of and visitors to Washington, D.C. would not be able to find a single, prominent cultural institution in which to learn about the many contributions of Latinos through permanent exhibitions and educational programs.

But were a National Museum of the American Latino to be considered, its viability would then need to be examined. This could include such elements as structure, site, and support. There are a number of existing models to draw upon for examples which, again, a Presidential Commission would need to explore.

In reading through the Congressional Record regarding H.R. 3292, various findings of Congress on the subject are presented. Therefore, through such organizations as the American Association of Museums Latino Network and other related organizations, the Commission would surely discover the tremendous variety of Latino cultures and potential exhibitions and collections that are available for possible display in such a National Museum of the American Latino. The key will be to determine how such

primary issues as representation and (re)presentation—that is, the interpretive component—are taken into consideration.

Last but not least, in the American museums' move towards community and civic engagement, the Presidential Commission would need to listen to the voices of many communities to understand how such a national museum would be received. Furthermore, in talking with a number of stakeholders around the nation, the Commission Members would learn about the existence of a number of Latino museums—whether they are focused on a single culture or their mission is to serve pan-Latino audiences. The Commission Members would then have to explore what effect the establishment of a National Latino Museum would have on these institutions.

Museums began as cabinets of curiosity, assumed a civilizing function, asserted their educational importance, have become forums for cultural exchange, and are determined to play a significant role in community and civic engagement. In order to explore the factors I have briefly raised, as well as others that will emerge, I overwhelmingly support the establishment of a Presidential Commission to establish a National Museum of the American Latino. Thank you.

DR. JONATHAN LORENZO YORBA

Jonathan Lorenzo Yorba is Executive Director of La Plaza de Cultura y Artes Foundation. He has traveled extensively to Mexico, Cuba, Spain, Portugal, Korea, China and Thailand for multidisciplinary arts program research and funding. Yorba previously served on the executive staff at Yerba Buena Center for the Arts in San Francisco where he worked with the board and staff on re-engineering, long-term strategic planning and implementation—specifically on leadership, organizational capacity, and building cultural participation in the arts. As Director of Education & Community Programs at Yerba Buena, he oversaw a team of 80 and worked with the executive staff to plan, monitor and analyze a budget of $7.2 million. Prior to that appointment, Jonathan was on the City of Sacramento's senior staff where he served as Curator of Education at the Crocker Art Museum, a Curatorial Fellow at the Smithsonian Institution, and the Interim Curator and Acting Director of The Mexican Museum.

Yorba has been nominated for and received numerous honors and awards including recognition from the Ford Foundation, the J. Paul Getty Trust, and the Rockefeller Foundation. He received the Award for Museum Leadership from the Smithsonian Institution, has been honored by public television as a local hero, and one of his YBCA department's programs (Young Artists at Work) received a prestigious award from the President's Committee on the Arts and the Humanities.

Throughout his career, Yorba has been active with a number of professional organizations, including co-chairing the Ford Foundation Conference of Fellows and serving as chair of the American Association of Museums Latino Network. Since 1993 he has been Adjunct Professor of Museum Studies at John F. Kennedy University. He is the author of several publications on arts education, museums and collections including *Arte Latino: Treasures from the Smithsonian American Art Museum*; "Transcultural Aesthetics," *Review of Distant Relations: Chicano, Irish, and Mexican Art and Critical Writing*; and "Education and Community Programs: Mapping a New Beginning."

Yorba holds both doctoral and master's degrees in comparative ethnic studies from the University of California at Berkeley; a master's degree in museum studies, a bachelor's degree with honors in creative arts, and a certificate in human resource management from San Francisco State University; and an associate's degree in liberal arts from Mount San Antonio College.

The CHAIRMAN. Thank you, Doctor.

And Director Diane Camber.

STATEMENT OF DIANE W. CAMBER

Ms. CAMBER. Mr. Chairman and committee, thank you for inviting me to provide testimony to your committee on H.R. 4863, creating a commission to study a National Museum of the American Latino within the Smithsonian Institute. I very much appreciate this honor to be able to speak about this major piece of legislation.

My name is Diane Camber, and I serve as the executive director and chief curator of the Bass Museum of Art in South Beach, Miami Beach, Florida. I have served in this position since 1980, and during this time, we have been fortunate to increase the size of our permanent collection fivefold and institute a broad range of educational programs, a school specializing in technology and art and produce many scholarly publications plus organize more than 150 special exhibitions, a number of which represent Latino culture.

We will be one of the host institutions for the Retratos exhibition that Secretary Small referred to earlier which will open at El Museo Del Barrio in New York and then travel throughout the Country, and I believe its last stop will be here at the National Portrait Gallery or on the Mall.

Currently, we are exhibiting Picasso's famous Suite 341 in conjunction with the Bancaja Foundation of Valencia, Spain. This exhibition reflects the mission of the museum to exhibit the best of world art as well as serve our diverse ethnic constituents. The Bass Museum of Art is a municipal art museum of the City of Miami Beach, and it is also a public-private partnership like the Smithsonian.

It is the city's cultural centerpiece, an encyclopedic art museum with the most comprehensive collection in the region. The Bass Museum is undergoing a major multiyear expansion designed by world renowned Japanese architect Arata Isozaki, which will triple our exhibition space, add a media center and expanded capabilities for interactive exhibitions and educational programming which will undoubtedly enable us to do even more with Latino culture.

Mr. Chairman, we are in the district of Congresswoman Ros-Lehtinen, and we share her enthusiasm and Congressman Becerra's, for the legislation being considered by the committee today. We are proud of the leadership that these two Congress people have given to this important legislation. And before us is an example of their forward thinking, both for the District, our district, and the Nation.

Congresswoman Ros-Lehtinen's district, in fact all of the State of Florida, has been greatly enriched by its long association with Hispanic culture as well as a significant and increasingly diverse Latino population that resides there today. Miami and South Florida receive enormous benefits from its close proximity to so many vibrant Latin American countries. Indeed, Miami is considered the capital of Latin America.

As the committee knows, both native and foreign born Latinos in the United States have influenced and enriched this Country since its founding, and today, they continue to make such a significant

contribution in all realms, in academia, the arts, humanities and in popular culture, to the benefit of all Americans. Their contributions and accomplishments should and must be recognized on a scale that is fitting of them.

In view of this large and growing segment of our population, in view of the astounding contributions that Latinos have made to our Nation, consideration of this National Museum of the American Latino is essential. On a personal note, as a native Floridian, I should share with you that Desi Arnaz performed as a 17-year-old immigrant from Cuba in a small cafe that my father opened in South Beach in the 1930s and went on to great fame as an entertainer. Recently, I had the delight to meet his daughter, Lucie, who was performing in Picasso at the Coconut Grove Playhouse in Miami, who told me when I revealed this that her father talked about this. His parents in Cuba hadn't wanted him to be an entertainer. He left Cuba, came from an affluent family, came to Miami and got his first job as a guitarist and went on to great fame and fortune.

Other Latinos like Desi Arnaz have come to our shores and added so much from every country in Central and South America and the Caribbean, and I have been fortunate to work with artists from many of these countries and communities. I have long been impressed with the significant contributions in the realm of the visual arts, of course, but also in the realm of popular culture and entertainment.

The exhibits on our National Mall that are so important as an attraction to this area, but not only that, as a mecca for all of us who reside in this Country, will only be enhanced by the addition of such a museum. With the leadership of this committee and the Smithsonian, I am looking forward to the day when this happens. And when such a museum will join the family of Smithsonian museums, it will surely become a nationally and internationally renowned center for the study and appreciation of the diverse and great contributions that Latinos have made and continue to make to the benefit of our Nation. And it will be a beacon for all time.

Thank you very much, Mr. Chairman and committee, for considering and forwarding this important legislation.

[The statement of Ms. Camber follows:]

Statement of Diane W. Camber
Executive Director-Chief Curator
Bass Museum of Art, South Beach, Florida

On the Creation of a Commission to Establish the National Museum of the American Latino
Before the House Committee on Administration
The Honorable Bob Ney, Chairman

July 22, 2004

Mr. Chairman, thank you for inviting me to provide testimony to your Committee on HR 3292, the Commission to Establish a National Museum of the American Latino act of 2003. I very much appreciate being invited to speak about this important piece of legislation.

My name is Diane Camber, and I serve as the Executive Director and Chief Curator of the Bass Museum of Art in South Beach, Florida. I have served in this position since 1980, and during this period of time we have been fortunate to increase the size of our permanent collection by more than five fold. Also during this period we have instituted a broad range of public programs, educational offerings and publications, and we have organized more than 150 special exhibitions. Currently, we are currently exhibiting a Picasso collection known as Suite 341 in conjunction with the Bancaja Foundation of Valencia, Spain.

The Bass Museum of Art is the municipal art museum of the City of Miami Beach and its cultural centerpiece. An encyclopedic art museum with the most comprehensive collection in the region, the Bass Museum is undergoing a major multi-year expansion unparalleled by other museums in Greater Miami. World renowned Japanese architect Arata Isozaki has designed a dramatic facility, which increases the museum from 15,000 square feet to 68,000 square feet, triples exhibition space and adds a media center and technology capabilities for interactive exhibitions and interpretation.

Mr. Chairman, the Bass Museum is in the district of Congresswoman Ileana Ros-Lehtinen, and we share her enthusiasm for the legislation being considered by the Committee today.

Congresswoman Ros-Lehtinen's district, and in fact all of South Florida, has been greatly enriched by the significant Latino population that resides in our area. Miami and South Florida receive enormous benefits from a close proximity to so many vibrant Latin and South American countries. We are proud of the leadership that the Congresswoman gives to our area. The legislation before us today is another example of her forward thinking, both for her district and the nation.

As the Committee knows, both native and foreign born Latinos in the United States have influenced and enriched this country since its founding. Today, they continue to make significant contributions in academia, the arts and humanities and in popular culture--- to the benefit of all Americans. It seems very appropriate that these contributions and accomplishments should and must be recognized on a scale that is fitting of them. According to the Census Bureau, there are approximately 40 million Latinos living in the United States. This population grew nearly 60 percent between the 1990 and 2000 census. In view of this large and growing segment of our population, and in view of the significant contributions that Latinos of American orgin continue to make to the country, consideration of a National Museum of the American Latino is both appropriate and perhaps overdue.

The legislation before the Committee today would create a Commission that would be charged with formulating a plan of action for the creation and maintenance of the museum, from the initial fundraising to the availability of the various possible collections that would be housed in the new museum. The Commission would be charged with reporting back to Congress two years

after this legislation is signed into law with a plan of action for the creation of a National Museum of the American Latino.

As an art historian and a museum director, I have long been impressed with the significant art collections and exhibits on our national mall that are maintained by the Smithsonian. With the leadership of this Committee, I am hopeful that we will be able to add a new museum on the mall as a part of the Smithsonian family of museums to house and present Latino art and culture to the nation.

Thank you, Mr. Chairman, for considering this important legislation.

bassmuseumofart

Diane W. Camber,
Executive Director/Chief Curator

Art historian, educator, architectural preservationist and native of Miami Beach, Diane Camber has served as Executive Director of the Bass Museum of Art since 1980. During this time, she has reorganized the Bass for accreditation (1985); more than quintupled the size of the permanent collection; expanded the Museum's mission to make it encyclopedic in scope; instituted a broad range of public programs, educational offerings and publications; organized more than 150 exhibitions, some of which have traveled nationally and internationally; and led a 15-year campaign to renovate and expand the Museum facility, culminating in the opening of a new building designed by Arata Isozaki.

Camber's engagement with art, architecture and the design history of Miami Beach derives from her family history. Her father—a Canadian artist who came to Miami in the 1920s to paint a commissioned mural and stayed—gave Camber her first experience of art-making. Her father was also a building contractor and developer, as were her maternal grandfather and uncle, whose firm L. H. Miller constructed more than seventy-five of the buildings in the Miami Beach Art Deco District.

Camber earned her B.A. in art history at Barnard College and subsequently enrolled in graduate courses in art history at Columbia University, studying with the legendary Meyer Schapiro, among others. She also took studio art courses at the Columbia University School of Painting and Sculpture and later at the Massachusetts College of Art in Boston. Camber began her museum career at the Albright-Knox Art Gallery in Buffalo, New York, as an educator and public relations specialist and later worked in the education departments of the Museum of Fine Arts, Boston, and the De Cordova and Dana Museum in Lincoln, Massachusetts.

Returning to Miami Beach in the late 1970s, Camber accepted the position of Associate Director of the Miami Design Preservation League (1978-80). In that role, she helped

spearhead the campaign to recognize the cultural and architectural heritage of the Miami Beach Historical and Architectural District, supervising staff, securing federal grants, organizing the first Art Deco Tours and developing publications to promote the District. These efforts culminated in the enrollment of the Art Deco District on the National Register of Historic Places.

Diane Camber serves on the Board of Directors of the Chaim Gross Foundation, New York; is a member of the American Association of Art Museum Directors; has served on the Advisory Council of Directors of the Museum Trustees Association; is a past President of the Florida Association of Museum Directors; and was made a Chevalier des Arts et Lettres by the French government in 1989.

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The CHAIRMAN. Thank you very much for your testimony.

I have a question, and I don't know who would be the most appropriate to answer, possibly the Secretary, also Congressman Becerra is still here if he would like to answer. I was looking at the Senate language, and it said, "possible locations for the museum in Washington, DC, and its environs to be considered in consultation with," et cetera. In the House bill, it says: "possible locations for the museum on or adjacent to the National Mall in Washington, DC." So that is one difference of the two bills.

With the African-American museum we had discussions about sites—where it would go. The commission to set-up the museum had a lot of different opinions. Of course, we worked with Congressman Lewis and Kingston and developed a totally agreed-to bill. However the issue always comes up of site locations.

On this particular issue, like you said, the one bill is saying in the environs of Washington, and the other says on or adjacent to the National Mall. I am not debating that issue, but I have a question. When commissions look at this, if it says on or adjacent to the National Mall, does that limit the commission's ability to look at a wide scope of where a museum would go? Considering we are running out of space, does that limit it or does that not hinder a commission's ability to look at where a museum would potentially go?

Mr. BECERRA. Mr. Chairman, I think you have articulated well some of the issues that come up with regard to any museum or institution that we may try to place somewhere in Washington, DC.

The language that we used in the House differs slightly from the Senate. The adjacent allows it to be something that could be built somewhere within the D.C. area, certainly close to the Mall. The language in the Senate offers you more of an expansive interpretation of where it could be placed. And I think most us, whether in the Senate or the House, probably would agree that this is something really that the commission would come back to Congress and recommend.

Those of us who are interested in moving this issue forward want to move the issue forward and do not want to, in the initial step of forming the commission, constrain that commission and its experts from coming up with the best place, the best way and all of the different implements and tools that would be needed to make it happen from being inside the ability of the commission to decide.

So those are the issues that, at the end, will be left to the commission to decide. And the language provides some latitude for them to make those determinations.

The CHAIRMAN. So the Senate language is quite broad, but your language is not saying it has to be looked at only on the Mall, because the commission might come back and say there is no room, but it would be adjacent areas to the Mall.

Mr. BECERRA. That is correct.

The CHAIRMAN. Thanks. That clears up my question.

The District of Columbia—help me on this, I am sympathetic of our Congresswoman from the District of Columbia, because any time something goes on within the District—(it is our second city, we have our home cities but we spend a couple of days a week

here). The District of Columbia is involved in consultation—are they or are they not—when the commission looks at it?

Mr. Secretary. Any input—I am talking about traffic, parking.

Mr. SMALL. Probably, that would be the case when a commission like—I would imagine—I believe that would be the case because, obviously, when people get to either siting a building or designing a building, they end up having to talk to various authorities in the City Government, the National Capital Planning Commission, the Fine Arts Commission et cetera. So it would be perfectly normal that they would be consulted.

The CHAIRMAN. Congresswoman Eleanor Holmes Norton, whether we are talking about closing Independence or Constitution, we always try to agree for the interests of the District of Columbia. I am just talking about traffic and the future plans of the District of Columbia, and that answers my question.

The only other one I would have, so I won't take up all the time, Ms. Camber, you have had a lot of success in expanding the collections at the Bass Museum of Art, and you have grown the museum itself. Can you just tell us a couple of key ingredients doing that? Also were there any key stumbling blocks?

Ms. CAMBER. I think the key ingredient is recognizing the diversity of the community, and it is recognizing their interests. Because when I came to the museum, the only collection was a predominantly European old masters collection. And while that has proved very significant and served the universities in particular as being an area where they could study in the flesh, if you will, a Rubens painting or a Botticelli, it was important to look at the greater community and see where its interests were.

So I think that is very, very important. I would hope that this new museum will be as diverse as it could possibly be and give some attention—I am sure people have given thought to this already—to the Caribbean communities also that are part of the Latino culture. In a way, if we are talking about linguistically, we are less recognized—Miami is such a microcosm for the diversity of the Latino culture, we have virtually every Latin American, Central American and Caribbean culture residing in our area, and many, many artists. And also, involving artists is very important in this effort. They are often overlooked in the process. We are consumers of art in an art museum, but involving the artist in the planning process may be important.

Growing the collections, I think, for a national museum will probably be far easier than it has been for a regional or local museum. I think, when you do this, people will come forward with collections of all sorts. But there are many important Latino culture collections that reside in private hands that may come out when it is announced in a formal way that there truly will be such a museum. And I see it as being a highly successful endeavor.

The CHAIRMAN. Dr. Yorba, if this proceeds, do you see—in what you have been involved with as professional interest—a networking where you will get advice or consultation from museums across the U.S. to come up with ideas?

Mr. YORBA. Absolutely. A number of years ago, one of the programs that the Center for Latino Initiatives produced was to bring together, for the first time, all of the directors of Latino museums.

There is a broad network. In addition, the Latino Network that I chair has as its purpose to be that vehicle. In addition, I brought with me a listing of the Latino museums in the Nation. We are in the process of updating it, but when I flipped through it this morning as I was flying in, there is nothing in Washington, DC. So as we are talking about the concept of physical space, there surely is a need.

There is another kind of a space though that I would like to bring up, and that is the concept of social space. Having the level of representation at the national level is critical.

The CHAIRMAN. Thank you.

The gentleman from Connecticut.

Mr. LARSON. Thank you, Mr. Chairman.

And again, I want to thank the panelists. I have three questions and primarily informational, and one of them I am going to direct to Representative Becerra who has worked so hard on this and whose passion I so deeply appreciate. It is really just one of a semantical question, I guess. But in terms of arriving at—in the discussion between you and Ileana and the committee, how did you arrive at the name of American Latino? And was there discussion?

Because oftentimes my constituents will inquire of me the difference between Latino and Hispanic and what that means culturally. I would find that informative myself and would be interested in how you arrived at that.

My second question would be directed to Dr. Small and that would be on, based on the already $1 million budget cut in the Appropriations Committee—and I noted your very political answer, and plus your enthusiasm for wanting to move forward with this, what is it that you would need, facing all the conditions that you face currently, as you pointed out very appropriately, with all the challenges the Smithsonian has, what kind of funding level do you think you would need in order to proceed?

And finally, to both Dr. Yorba and Ms. Camber, when you are looking at the largest Latino museums in the Country, where are they? And do you have particular specializations by type of exhibit or countries represented? Do they tend to be in general collections?

Those are the three questions I have, and I will start with the distinguished gentleman from California.

Mr. BECERRA. Mr. Larson, if there is any question more difficult to answer than where will you site this museum in Washington, D.C., it is what will you name it, for the reasons you just pointed out. If we were to go to certain parts of the Country, New Mexico, you might want to call it the Hispano-American museum. Some areas of the Country would say Hispanic-American. Others would say American Latino.

I, frankly, do not care so much about the name. I am more interested in what Dr. Yorba said, about having the social presence, physical presence of an institution that would reflect what we are as an American people. And the last thing I would want us to do is get to the point where a name is what stops us from having an institution.

But it was a name that was discussed among many who worked on this issue. And we adopted what we thought was what was most

supported and proposed by those who have been expert in moving this issue forward over the many, many years.

Mr. LARSON. Again, I thank you for your passion.

And Dr. Yorba I saw you nodding your head did you want to comment at all?

Mr. YORBA. There is an African American historian who has written that "naming is a form of power, and images have the power to define place and personality." And very much what Congressman Becerra said is true. If you go to different parts of the Nation, people will say that they self-identify in different ways.

The most critical part of the name to me is the "national museum." It speaks, therefore, of the place and power to define that social space for Latinos.

And, again, I am sure that the Commission will have some very interesting, perhaps contentious, conversations. But in the end, what really matters is that we are creating the actual entity for the display of Latino material culture.

Mr. LARSON. Very well put.

Did you want to comment as well, Diane?

Ms. CAMBER. I agree with Dr. Yorba. What is most important is that there be such a national movement. I think the word Latino or the use of that term perhaps wise to an extent because it is the most inclusive. So you might want to consider in this museum representing cultures that are represented in our population, certainly in Miami, such as Brazilians who are not Spanish speaking and Caribbean cultures. That is going to be for the commission to decide. But that is a personal perspective. I deal with that on a daily basis.

Also, we have a large Haitian community which can be considered Latin in the broadest sense, because French is a related language there. But whatever it is, it should be a national museum that finally represents this huge and growing part of our population. And the diversity of the collections is a consideration also. Will it have history and art? I think it probably should, but, again, that is my personal perspective.

Mr. SMALL. If the question is what kind of incremental resources would a museum of this nature entail, obviously, it would be premature to comment simply because the commission has not even made any recommendations as to what it would be. Empirically, if you look back at other museums that the Smithsonian has done, the National Museum of the American Indian or other large museums, you are talking about a project that, had it been done in the late 1990s and early 2000, a museum like the new Air and Space Museum is a $300 million-plus project. The National Museum of the American Indian totals $220 million.

And then you end up ultimately with staffs in these stand-alone museums of several hundred people, costing tens of millions of dollars a year. So, if the commission were ultimately to recommend such an institution and have it in the Smithsonian, you can be sure that it will require hundreds of millions of dollars to create it and tens of millions a dollars a year to run it.

Mr. LARSON. Plus that also we must take into consideration as well, as you said, the ongoing maintenance of all the Smithsonian facilities, sets. So my point was that with budget cuts like this, I

know the balancing act that goes on, and I think it is important that our committee especially, which has cognizance, makes sure to the appropriating committees just how important this is and the fact that we want to see appropriate funding there because of the kind of treasures, as you so appropriately put it, that you protect and safeguard and the tremendous exposure that Americans have.

I was here on the 4th with my family and just saw the massive crowds; in fact, went by and didn't have the fortunate experience of hearing Mr. Becerra, but nonetheless we did enjoy a lot of the music that was pervading from the Mall as well. It is an extraordinary experience.

We are so well served by the Smithsonian and we should endeavor to do everything we can to make sure you are appropriately funded. Thank you.

For Dr. Yorba and Ms. Camber, my question was about the largest museums that exist today and what kind of specialties they present and perhaps your vision, part of which you already started down the path, to talk about what you see for the national museum.

Mr. YORBA. To your point, you said, "Where are they?" And I imagine you are talking about the collections, the material culture that exists. If you go to the majority of the leading institutions in any State, you will find something. Diane mentioned that there are a number of private collections. But there is also an important collection, and that is the Smithsonian Institution itself, in which it has art, history, and other kinds of material culture that are in the process of being revealed through exhibitions.

I know that that is something Secretary Small and other initiatives are working collectively on with the Institution. The critical point is that the Nation owns much of this material, and it is now up to the Commission to determine how to work not only with the Smithsonian, but also with other institutions throughout the Nation—perhaps in some kind of reciprocal relationship to have the works displayed.

Ms. CAMBER. I am not an expert on Latino museums in the United States, but my overall impression is that they tend to be small and started up because of local interest and participation, and that they need a lot of nurturing and are beginning to grow and develop. But I think having such a national museum would help these institutions, because there would be this great national recognition of these important cultures.

Mr. LARSON. I thank all three of you for your very fine contribution and testimony.

The CHAIRMAN. The gentleman from Michigan.

Mr. EHLERS. Thank you, Mr. Chairman. I would like to get into some of the broader policy issues. Before I do that, I would just suggest to resolve the naming controversy, just name it the Becerra museum or the Ros-Lehtinen, things like that. That is the good news. The bad news, of course, we couldn't do that until you die, so you will never get to see it.

But I am most worried about the broad policy issues. And I recall when we considered the African American Museum and its location, they wanted it on the Mall. The argument was, well, the American Indian or Native American Museum is on the Mall, so

we should be in the Mall too. Largely because of the Senate, I believe they simply said no. And, frankly, my druthers would be that the American Indian not be on the Mall either.

And, Mr. Small, these questions are primarily addressed to you, because even though you said you don't comment on pending legislation, you do have the responsibility for the overall planning and policy setting for the museum along with your board. And it seems to me what would be ideal in this situation rather than to do as we have been doing, which is just sort of a hodgepodge—someone wants a museum, we say yes, and they raise some money and we do it, and on an ad hoc basis decide where it is to be located, et cetera—it would be much better to have an overall policy of we are going to have, for lack of a better term, cultural museums. I think there would be real advantages to having them side by side so that members of the general public who are interested in all these different cultures can see them on one trip or become acquainted with them on a one-by-one basis.

Another question is the financial aspects. I recall meeting with you shortly after you took your position, and your biggest concern was where is the money coming from? And you had to do some serious chopping over a number of years. In fact, I was worried you might get the nickname "Chainsaw Larry" with all the cutting that you had to do. And I wouldn't be surprised if your staff had already dreamed that up before I mentioned it. There are some serious problems here.

Another issue that it seems to me is important, are you going to do this on a linguistic basis? And, Ms. Camber, you mentioned something related to that problem. I had thought of the same thing before. If we do something for the Latinos, what about the Brazilians, what about some of the Caribbean nations' different languages, or even there are some that speak Dutch. So are you going to do it on a linguistic basis or location basis or a cultural basis? And then the question is how are we going to deal with all the future requests. My parents were Dutch immigrants, so I am partial to the Dutch. My wife's parents were also Dutch immigrants. So we are both partial to the Dutch. I think it would be wonderful to have a Dutch museum. But then you may have other groups. Our Chairman may want a Farsi-speaking museum. Appalachians that speak Farsi. Okay, that might reduce the fund-raising basis quite a bit.

But at any rate, what I am getting at, Dr. Small, is the real issue here of what is our policy going to be. We can't ad-hoc it anymore. We have done that already and I don't think the results have always been that good. I think it would be great if we could establish a cultural center. They are supposedly going to tear down the old Convention Center. Would that be a good location for a cluster of culture museums where people who are interested in that can see not only their own heritage but the heritage of many other peoples? Because after all, we are Americans. We come—there are many cultures, but we are unified as Americans. And so you can have something that brings together everyone.

These are some of the issues I would like to see addressed. We are not going to do it as long as we do this on a one-by-one basis, building-by-building basis.

Now my question to you is, have you thought about any of these questions? Has your board looked into any of these questions? Are you interested in developing an overall policy for cultural museums? And if so, where does that stand?

Mr. SMALL. These questions most certainly have been debated and extensively discussed by the Board of Regents at the Smithsonian, and certainly by the staff, for an extended period of time. I think the essence of it all is that the Smithsonian is responding more than anything else to Congress.

Congress's first wish over the last few years has been for the Smithsonian allegedly not to expand. And the reason is that there is a billion and a half dollars of deferred maintenance on the existing buildings, and the funding has been very tight. And there is certainly no lack of logic in that particular point of view. But at the same time, legislation has been passed to have a National Museum of the American Indian, a National Museum of African American History and Culture, and to have them in the Smithsonian.

The Smithsonian is delighted to be working on these and honored to be working on them, but has to deal with the issue that, as these multi-hundred million dollar projects get put in place that carry with them tens of millions of dollars of operating cost, it also to a certain extent, has had its base operations cannibalized to do these new things. And these new things involve further maintenance.

As to whether there could be a master plan for this, that would be something that the Congress would get behind in a big way, I honestly don't know. But we are right now dealing with a series of very specific pieces of legislation that have been enacted in the past.

The issue of the Mall has not been put out of bounds for the National Museum of African American History and Culture. The four sites cited in the legislation have to ultimately be chosen among by the Smithsonian's Board of Regents; and two of them are, in fact, on the Mall. So that is not a topic that has come to an end.

It may be that there could be some master plan out there that would be acceptable to Congress. But I think the fact is that we are dealing with specific pieces of legislation that have been initiated by Members of Congress. And it may well be that there will be others coming as other groups, as you point out, see the success of, let's say, the National Museum of the American Indian, which I think is going to be brilliantly executed, and the National Museum of African American History and Culture, which will have all the signs of being a superb institution as well.

Mr. EHLERS. So your basic answer is you don't see yourself as setting the policy unless the Congress asks you to establish the policy for these museums.

Mr. SMALL. I think it would be highly improbable that the Smithsonian could set the policy on this when the issues that the Smithsonian faces regarding its museums are largely financial. And if the money isn't there to run the Smithsonian, which is the case today, the Smithsonian certainly wouldn't put itself in the position of recommending expansion. If the Congress decides to expand by adding on new institutions, the first thing we would say is let's take care of what we have; then, if you want to do a new

institution, let's make sure the funding is there for that. But for us to be proposing—given the billion and a half dollar backlog of maintenance that we have—new institutions, without having the Congress saying that is what we want to do—would strike me as just falling on—something that would fall on deaf ears.

Mr. EHLERS. So your first answer really is, show me the money.

Mr. SMALL. Not only the first one; it is going to be the last one, too.

Mr. EHLERS. All right. I appreciate your forthrightness. I believe it is important.

Mr. Chairman, I really think it might be advisable that we do this in conjunction with the Senate; that we simply say we can't go on one by one this way. We have to have an overall plan of location, of financing, of how we are going to do this.

I think we are in a real problem here with if we don't get more money allocated for this. And I have nothing against any of the projects proposed, but we can easily destroy what we have and add something new, which in turn would be destroyed as something else comes along. So I would suggest that as we consider this we talk about either establishing a commission to do the overall policy planning, or ask the Smithsonian to do it and outline very specifically what the financial needs are going to be. I yield back.

The CHAIRMAN. Just for the record, so we don't get thousands of letters from Afghani or Iranian Americans that speak Farsi, I am an Appalachian that happens to speak Farsi. So we are saying that in jest. So it would be a museum of three people.

The gentlelady from California.

Ms. MILLENDER-MCDONALD. Thank you, Mr. Chairman.

I am concerned about the safety issue that has been brought to the attention of those of us who sit on this committee and on the Transportation Committee with reference to these old buildings and the renovation of these buildings, namely that of the Smithsonian. It comes to the buildings, public buildings and Federal buildings, in the Transportation Committee.

So the first thing, setting aside this, where are we in terms of Mr. Small, Secretary Small, the $1.5 billion that we are talking about their renovation, because in trying to make sure we secure the perimeters of all of these buildings, we need to look at the inner workings of these buildings when the public is coming through. So the first thing that I ask you is, where are we in trying to get the appropriation that is endemic to the renovation of the Smithsonian, which is one of our prize buildings?

Mr. SMALL. Thank you for that question, Congresswoman, because I think it is a very, very important question. My answer to you would be that we are making very strong progress because of the support that Congress is giving to this issue. We are not where we need to be yet. If you have a billion and a half dollars worth of deferred maintenance, our thought was it would be prudent and reasonable to ask the Congress to try to give us 150 million dollars a year towards that problem, so that over the course of the decade we could whittle away at it and clean it up.

When I came on board at the Smithsonian in the year 2000, we were getting about $44 million a year and we are now at over the $120 million level. So in about 4 or 5 years' time we have made

significant progress. But given that we are adding on these new museums, we are going to have to get over $150 million a year that will have to be there all the time to take care of these buildings.

So I think to realistically go from $40 million-plus a year to $120 million-plus a year in 4 or 5 years represents clearly that Congress is getting behind this effort. But we have to remember, we have to get over $150 million a year.

I couldn't agree more with what you have said. I haven't met anybody in Congress who really doesn't agree that the safety of the collections, the safety of our visitors, the safety of our staff—we even have day care centers in these buildings—so of the children who are there, not to mention all the millions of students who come—is paramount.

I think we are making good progress. The Smithsonian buildings are safe and where there have been safety issues we have closed off those areas and made sure they are not being accessed by the public.

Ms. MILLENDER-MCDONALD. Those are things that I think we do have that is disturbing to me, because that is one of our prize possessions here this country. You should not be closing off any institution or any Federal building that suggests art work by all of the people of this country, other countries.

So I would like to talk with you more about that, as I have talked with Congresswoman Holmes Norton, about the Federal buildings and as we look at the outer perimeters of protecting the buildings, we have to ensure the protection inside of the buildings where the public and our children who have child care come through.

Now, when it comes to the request for the other museums, certainly one would suggest that most groups want to see the establishment of something that holds dear to them their culture and the art work and the material records that will connote generations to come knowing those things that are inside of these museums.

It seems to me like we need to have an assessment of land use around here, Mr. Chairman, to see just where we are, where we must and need to go, where can we go, if anyplace. I know the Museum of African American—the National Museum of African Americans has had its growing pains in trying to find a suitable place—which has yet, I suppose, Secretary Small, has not been decided?

Mr. SMALL. Correct.

Ms. MILLENDER-MCDONALD. Because of myriad issues in the limitation of land use. So it appeared to me that before we can do anything else, giving that we have this one kind of in abeyance, the National Museum of African Americans, we need to look at some land-use space and the limitations so that we can provide any commission that comes forward with those limitations.

And certainly I would suggest to my friend, the distinguished gentleman out of California, that we do not wish to limit ourselves on talking about where we want it, because the Senate will sure enough come in and say no, or you can't do this, or a group of persons who may have gotten together on the African American one has suggested that we can do that, as well as the citizens here in Washington also have weighed in on this. So we have to first see

where we are before we can get to where we want to go. And that would be my request to have an assessment of the land use.

Thank you, Mr. Chairman.

The CHAIRMAN. I want to thank the gentlelady. She has hit on something very important. That is why I mentioned the District of Columbia and Congresswoman Eleanor Holmes Norton, the Mayor, the Council, planning commissions, because as we sit here—and I think we have to be cognizant and sympathetic toward communicating and working with the District of Columbia. It is great to have all the tourists, and to see them back here.

This committee, all of you on this committee, have helped, as we all have since 9/11, to keep the building open. The Speaker has been insistent on safety and security, keeping the building open, and that is great. There are a lot of tourists now that are coming back; you see the crowds.

The more museums or buildings or whatever that are built, if we always just look towards the Mall, what do we do about traffic and parking? How do tourists actually park somewhere within walking distance; or are there going to be more shuttles or transportation use that can be thought of to get people back and forth? I think those are things that must be taken into consideration—I know Congresswoman Eleanor Holmes Norton has always been cooperative, but obviously wants the input of the District. I think that is a good thing to be aware of and to look at future planning. Thank you.

With that, I want to thank again all the witnesses, both panels who have worked so hard, our two Members of Congress who are working together on this. Everybody is prepared for the hearing as usual, Mr. Larson, his staff and our staff and all the members that are here today.

I ask unanimous consent that members and witnesses have 7 legislative days to submit material in the record for their statements and materials. It will be entered in the appropriate place in the record. Without objection, materials will be entered.

I ask unanimous consent that staff be authorized to make technical and conforming changes on matters considered by the committee at today's hearing. Without objection, so ordered.

Having completed our business today, the committee is hereby adjourned. Thank you.

[The information follows:]

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FOR IMMEDIATE RELEASE
July 22, 2004

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STATEMENT OF RAUL YZAGUIRRE, NCLR PRESIDENT IN STRONG SUPPORT OF NATIONAL MUSEUM OF THE AMERICAN LATINO

Washington, DC – We are very pleased that Congress has taken another step in the quest to secure a Museum of the American Latino in Washington, DC. The witnesses, led by bill sponsor, Rep. Xavier Becerra (D-CA), at today's hearing before the Committee on House Administration will note the importance of having such a museum in the nation's capital and as part of the family of Smithsonian museums, which are the keepers of America's past and caretakers of its legacy.

No doubt that others at the hearing will note the barriers facing the realization of this dream, such as the cost, or perhaps will assert that there is no room on the Mall for another museum. These are challenges but I believe they are not insurmountable. I would like to focus on why we need to overcome those obstacles and move forward on an American Latino museum in the interest not only of our community, but also of the nation:

- Because Latinos are tired of being "discovered" over and over again, of having to explain once more who we are to yet another generation of Americans. Despite having been part of this nation since its inception and part of this continent since its "discovery" more than 500 years ago, Latinos are still thought of as something "new" to America. A museum would at long last provide a way, and a place, to chronicle the Latino experience in this country, both the positive – the "sweat equity" our community has provided to this country – and the negative – the legacy of conquest and the segregation and bigotry, often violent, to which Hispanics have all too often been subjected. And we need that museum to make the connection between today's Latinos and the rich and advanced cultures and history that is their legacy. All Americans should know that the young man selling oranges by the freeway, the woman who cleaned their hotel room this morning, the family who opened up the new restaurant in their neighborhood, and the man who could be their next United States Senator all trace their heritage to peoples and cultures whose scientific, mathematical, and artistic contributions still leave today's scientists and mathematicians in awe. For example, the Mayans, the ancestors to today's Central Americans, invented the concept of zero, without which we would not have any of the technology, such as computers, that makes life in the 21st century possible.

1111 19th Street, N.W., Suite 1000, Washington, DC 20036
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- And because Latinos are deeply frustrated with being treated as an afterthought. There is no question that Hispanics are more visible than ever before. Policy-makers, elected officials, businesses, and the media all seem much more aware of, and are more interested in, this community. Despite this recent interest, we still do not have the attention and visibility that a population of 42 million warrants. We make the front page of the newspaper only when immigration is being discussed, as all too many think we are strictly a community of immigrants concerned only with immigration problems. Otherwise, we are relegated to the back pages of newspapers, to the once-in-a-blue-moon segment on television news, and to virtual invisibility not only in the most respected and widely-read journals, magazines, and books, but also in film and entertainment television. And once again, the attention and coverage focus on our novelty. They smack of trendiness and consequently, the attention, and the coverage, seem shallow, and lack context and a real understanding of who we are, what we care about, and what we mean to, and for, this country. We are not a curiosity. We are not a passing fad. We are not a footnote in American life. We have been a part of America's past and we will be an even larger part of the future.

- And finally, because it is unconscionable not to have a single museum, monument, or other national treasure devoted in any way to the U.S. Latino community. It is damaging to the aspirations of Latino schoolchildren who come to Washington each and every year and see and learn about other communities and other cultures, but never see anything that is reflective of themselves or their families. As importantly, it sends a terrible signal to other Americans that somehow Latinos have not mattered or they do not count. Noted art critic Michael Kimmelman has stated museums "cherish and preserve culture for posterity" and by what they choose to exhibit or to focus their collections on, they "declare what we should value about our culture." He also notes the important responsibility that museums have as "places for people to discover something they didn't already know, or didn't know they needed to know."

A museum on America's Mall is not the only solution to these issues, but it is an important start. Over 25 million people visit the Smithsonian each year, including hundreds of thousands of families and countless student tours. To have a fixed and permanent presence, to have our children, and their classmates and friends, see a reflection of themselves in the nation's capital and their community celebrated as part of the American fabric, and to have a way of communicating our story to our fellow Americans in the most important city in the world is not only invaluable, but long overdue.

[Whereupon, at 2:55 p.m., the committee was adjourned.]

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