



Latino Cultural Museum de Fort Worth Feasibility Study

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**KEEN
INDEPENDENT
RESEARCH**

TABLE OF CONTENTS

SUMMARY REPORT

Introduction	1
Market Analysis.....	3
Stakeholder Research	10
Benchmarking	14
Foundation Funder Engagement	16
Potential Funding Sources	18
Capital and Operational Planning	20
Fundraising Readiness.....	25
Strengths, Challenges and Recommendations.....	27
Action Roadmap.....	29
Summary of Appendices	31

APPENDICES

Market Analysis.....	A
Stakeholder Engagement Analysis	B
Benchmarking	C
Foundation Funding	D
Potential Funding Sources	E
Capital and Operational Planning	F
Fundraising Readiness.....	G

FWR Fort Worth Report
June 21, 2025 · 🌐

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Could a Latino cultural museum open in Fort Worth? Study underway explores possibility



FORTWORTHREPORT.ORG

Could a Latino cultural museum open in Fort Worth? Study underway explores possibility

Source: Fort Worth Report via Facebook.

1. Introduction

The Latino Cultural Museum de Fort Worth (LCMdeFW) engaged the Keen Independent study team to conduct a feasibility study evaluating the viability and best path for establishing a permanent physical home for the Museum. The study is intended to help LCMdeFW clarify a shared vision, assess market context and community needs and develop order-of-magnitude capital and operating considerations to support informed decision making, partnership development and fundraising.

LCMdeFW seeks to create a cultural institution that celebrates, preserves and elevates the histories, arts and contributions of Latino communities in Fort Worth. The Museum is envisioned not only as a place for exhibitions and interpretation but also as a welcoming space for learning, gathering and community connection. As an early-stage initiative, LCMdeFW requested a structured assessment to understand community and stakeholder interest and to explore the scale, resources and operating models needed to launch and sustain the Museum over time.

Background

LCMdeFW was established to address a gap in Fort Worth’s cultural landscape by centering Latino histories, narratives and creative expression within a dedicated institution. While Latino communities represent a significant and growing share of the region’s population, stakeholders have identified limited permanent cultural infrastructure dedicated to telling these stories in a comprehensive and community-grounded way.

Prior to this study, LCMdeFW formed an organizing committee and obtained nonprofit 501(c)3 status. The group charged Keen Independent with exploring options for location, scale and funding requirements for a physical museum. The feasibility study provides an opportunity to align leadership around a mission driven vision, define an appropriate project scale and identify pathways that balance aspiration with feasibility and long-term sustainability.



1. Introduction

Feasibility Study Purpose

This feasibility study examines potential scale, operating approaches and financial considerations for a future LCMdeFW physical facility. Drawing on stakeholder engagement, market analysis and benchmarking of comparable cultural institutions, the study evaluates alternative project scenarios and their implications for capital and long-term operations.

The report is intended as a practical planning tool to support alignment among LCMdeFW leadership and community stakeholders and to inform next steps toward securing a permanent home.

Limitations

This feasibility study is based on information available at the time of analysis and reflects conditions and perspectives that may evolve. Organizational priorities, market conditions, construction costs, funding environments and stakeholder sentiment may change. While care has been taken to compile and analyze the most relevant available data and input, findings should be interpreted as planning guidance rather than prediction or guarantee of future outcomes. This report does not constitute financial or investment advice. Parties relying on financial estimates do so at their own risk.

Study Approach and Key Components

The feasibility study is organized around several core components:

- Market analysis including definition of primary, secondary and tertiary market areas, assessment of demographic and population trends and inventory of existing museums and cultural offerings;
- Stakeholder engagement including interviews, focus groups and discussions with community leaders, potential partners, donors and public sector representatives;
- Review of potential funding sources;
- Concept definition to create a preliminary concept description and high level scale definition or use in capital and operational model development;
- Capital and operational planning including rough order-of-magnitude capital cost ranges and preliminary operating assumptions and pro forma budgets informed by benchmarking and industry standards;
- Campaign models and fundraising readiness action items; and
- Recommendations and next steps.

2. Market Analysis

Market analysis for LCMdeFW indicates meaningful opportunity for a Latino focused museum and cultural institution in Fort Worth. Favorable factors include demographic concentration, projected population growth, arts participation patterns and tourism dynamics. At the same time, findings underscore the importance of affordability, accessibility and programming choices aligned with local market realities.

Market Areas and Geographic Context

For analysis purposes, the study team defined three market areas based on approximate drive times from the center of Fort Worth: a primary market within 20 minutes, a secondary market within 40 minutes and a tertiary market within 60 minutes. This approach reflects that LCMdeFW does not yet have a physical location and that its potential audiences are geographically distributed across the city and region.

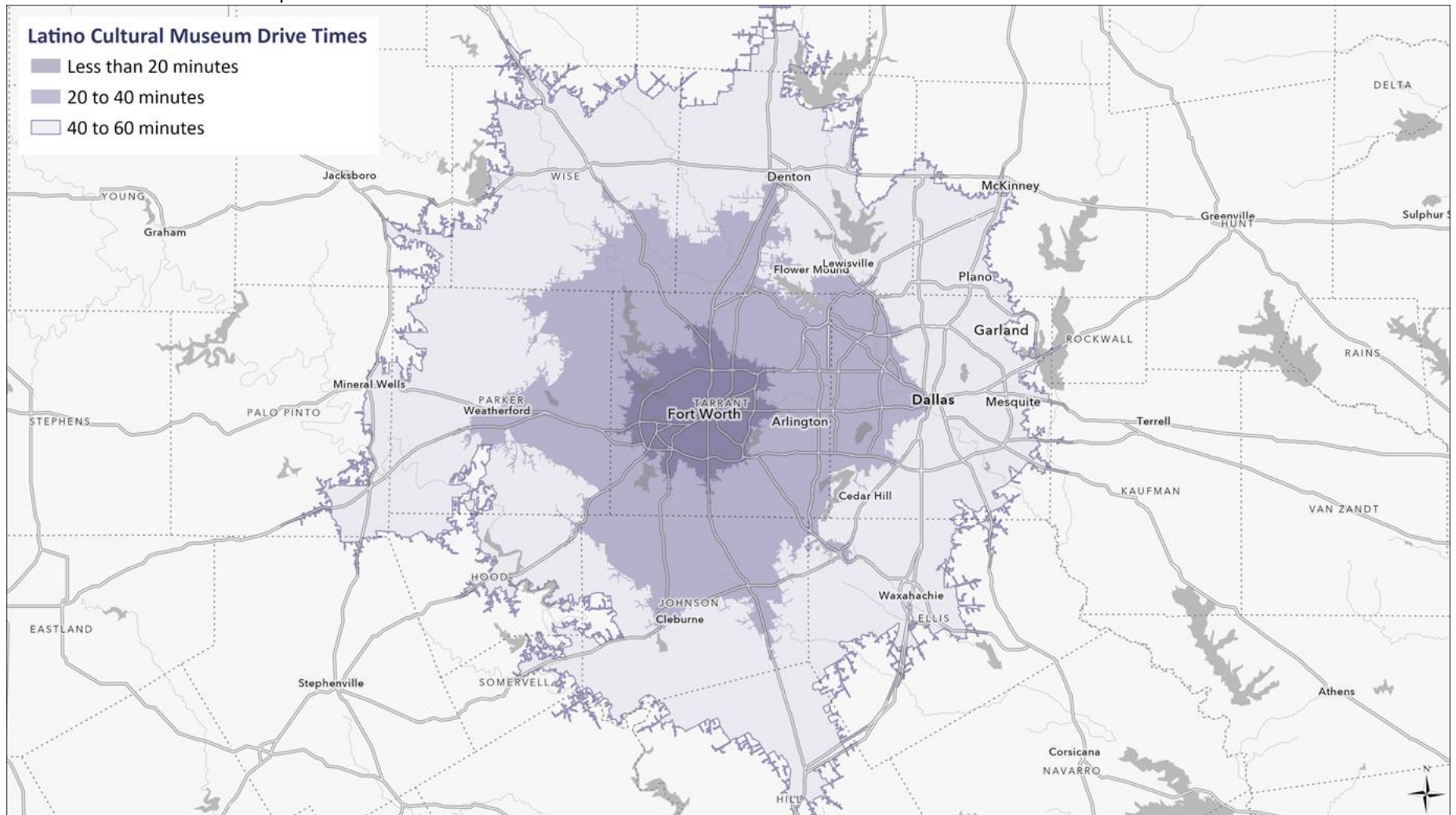
The primary market encompasses central Fort Worth neighborhoods and contains the highest concentration of Latino residents. The secondary and tertiary markets include a broader mix of suburban communities across Tarrant County and the wider Dallas Fort Worth region. This geographic structure suggests that LCMdeFW's long term success will depend on serving nearby residents while also attracting visitors from a wider catchment area.

Figure 2 on the following page presents a map of market areas considered in this analysis.



2. Market Analysis

2. LCMdeFW market area map



Source: City of Fort Worth, Texas Parks & Wildlife, Esri, TomTom, Garmin, SafeGraph, FAO, CONANP, METI/NASA, USGS, EPA, NPS, USDA, USFWS Keen Independent Research.

2. Market Analysis

Key Findings from Market Research

Demographic Snapshot: Younger and more Latino than national averages. Across all three market areas, populations are younger than the national average and more ethnically Hispanic. The primary market is nearly 40 percent Hispanic American compared to approximately 20 percent nationally, with the secondary and tertiary markets also well above national averages.

The primary market also has a relatively even age distribution with a median age of approximately 35. These characteristics suggest strong potential for culturally relevant programming that appeals across generations including families, youth and older adults.

At the same time, the primary market has lower median household income and lower educational attainment than the secondary and tertiary markets and the nation overall, reinforcing the importance of pricing strategies and programming formats that are accessible to residents.



2. Market Analysis

Arts and culture consumption patterns vary by market area and activity. Spending and market potential data highlight important nuances in consumer behavior. In the primary market, spending on entertainment and cultural activities is consistently below national averages, while the secondary market closely tracks national norms and the tertiary market meets or exceeds them across most categories.

Participation data show that residents in the primary market are less likely than the national average to visit museums, attend live theater or visit art galleries. However, participation in dance related activities including dancing and attending dance performances exceeds national averages across all three market areas. Participation in dancing was highest in the primary market.

These patterns suggest that LCMdeFW may benefit from emphasizing interactive, performance based and culturally resonant programming such as dance, music and participatory events. They also suggest that lowering barriers to entry through free or low-cost admission days, sliding scale memberships and community focused events may be more effective than relying on traditional museum attendance models alone.



2. Market Analysis

Growing population and arts and culture demand. Fort Worth is one of the fastest growing large cities in the United States. Population projections indicate growth from just under one million residents in 2020 to more than 1.4 million by 2050, an increase of approximately 45 percent.

Detailed forecasts for future arts and culture participation in Fort Worth in ten-year increments are provided in Appendix B. Here we provide a snapshot comparing consumption by genre in 2020 to forecasts for 2050. Based on population growth and national arts participation data, unconstrained demand for arts and cultural activities in Fort Worth is projected to increase by approximately 41 to 54 percent between 2020 and 2050. Demand for art museums and galleries alone is projected to increase by nearly 200,000 visits over that period, while attendance at Latin, Spanish or salsa music performances is projected to increase by more than 30,000 visits.

While these projections are indicative rather than predictive, they point to a strengthening long-term environment for arts and culture participation in Fort Worth, particularly for culturally specific programming aligned with Latino heritage and contemporary expression.

3. Arts demand projections for Fort Worth in 2050 relative to 2020

	2020	2050	2050 percent change	Net change
Art museums and galleries	482,867	680,963	41 %	198,095
Ballet	26,920	38,125	42	11,205
Jazz music	168,537	240,364	43	71,827
Latin, Spanish or salsa music	82,169	113,224	38	31,055
Musical plays	215,687	311,842	45	96,154
Non-musical plays	66,793	98,150	47	31,358
Opera	7,527	11,560	54	4,033
Dance (other than ballet)	70,668	100,774	43	30,106
Classical music	124,838	178,715	45	53,877

Source: U.S. Census (2020), Texas State Demographic Center (2030-2050 projections), NEA SPPA (2022) and Keen Independent Research.

2. Market Analysis

Latino-focused museum market gap. Inventory analysis identified nearly 30 museums within a 60-minute drive of Fort Worth, representing a wide range of disciplines and scales. Most offer free or modestly priced admission, and many provide public programs, school programs and event rentals.

Notably, the study team did not identify any Latino focused museums within the primary or secondary market areas. While Latino focused cultural centers, libraries, theaters and community organizations exist in Fort Worth and Dallas, the absence of a dedicated Latino museum in Fort Worth represents a clear market gap. This gap suggests that LCMdeFW has the opportunity to complement rather than compete with existing institutions by offering culturally specific interpretation, exhibitions and programs that are not otherwise available in the local museum ecosystem.



2. Market Analysis

Tourism alignment. Tourism represents an additional potential audience for LCMdeFW. Fort Worth welcomed more than 11.5 million visitors in fiscal year 2024 who spent approximately \$2.9 billion, including more than \$270 million on recreation and entertainment.

Visitor research indicates strong interest in sightseeing, learning experiences and engaging with different cultures while traveling. Nearly 70 percent of visitors report exploring their own culture when traveling and about 15 percent identify visiting a world class museum as a top travel priority.

La Gran Plaza de Fort Worth, a Latino focused marketplace and cultural destination, ranks among the most visited points of interest for both weekday and weekend visitors. Its success demonstrates that destinations centering Latino culture can attract both local residents and tourists and suggests that LCMdeFW could build on existing interest in Latino heritage and experiences.

Implications for LCMdeFW

Market research findings indicate strong cultural relevance and long-term demand potential for LCMdeFW, as well as important considerations related to affordability, access and program design. Success is likely to depend on a model that balances community centered engagement in the primary market with broader regional and tourist audiences, emphasizes interactive and performance-based programming and takes advantage of the market gap for a Latino focused museum in Fort Worth.

3. Visit Fort Worth's "Fort Worth Hispanic itinerary" tourism promotion



[< BACK](#)

FORT WORTH HISPANIC ITINERARY

Sep. 09, 2024

48 Hours in Hispanic Fort Worth

Fort Worth's make up is diverse and vast, with strong Hispanic influences that permeate every facet of the city. Those influences are evident as you walk through visitor hot spots like the Stockyards, museums in the Cultural District, Sundance Square and the vibrant Northside neighborhood. Here's how to spend 48 hours in the Unexpected City exploring the Hispanic-owned businesses and attractions.

Source: Visit Fort Worth.

3. Stakeholder Research

Stakeholder engagement findings indicate strong enthusiasm for the creation of the Latino Cultural Museum de Fort Worth and a shared belief that the project can fill a longstanding gap in Fort Worth’s cultural landscape. Across interviews, small group discussions and a community meeting, participants consistently described the proposed Museum as both a cultural institution and a community anchor that can elevate Latino history, support cultural expression and strengthen civic visibility.

Engagement Approach

Keen Independent gathered qualitative input from approximately 50 stakeholders and community members.

Engagement activities included:

- An in-person community meeting held on June 10, 2025 at Artes de la Rosa and attended by 27 participants; and
- In depth interviews and small group discussions with 22 stakeholders including LCMdeFW committee members, City leaders and staff, arts and cultural leaders, business leaders and individuals knowledgeable about Fort Worth philanthropy.

Community outreach was designed to prioritize participation from residents who identify as Latino while welcoming all interested community members. Engagement activities explored community needs, desired Museum activities and spaces, site selection considerations, potential partners, funding conditions and examples of benchmark museums.

4. LCMdeFW Feasibility Study Community Meeting, June 10, 2025



Source: Keen Independent Research.

3. Stakeholder Research

Themes

Visibility, preservation and belonging. Across all engagement methods, participants emphasized the importance of preserving Latino history and increasing the visibility of Latino contributions to Fort Worth. Stakeholders repeatedly noted the absence of a place that documents and celebrates Latino civic, cultural, business and artistic achievements despite Latinos being a significant part of the city and its history.

Participants framed the Museum as a symbol of pride, belonging and recognition. Many described it as a corrective to what they perceived as an incomplete, and oversimplified narrative of Fort Worth's history and identity.

A cultural hub and community gathering place. Stakeholders consistently described the future Museum as more than a traditional exhibition space. They envisioned an active, welcoming hub that supports both structured programming and informal gathering. Desired characteristics included flexibility, warmth and accessibility across generations and backgrounds.

Participants emphasized the need for spaces that support community connection, celebration and learning such as gathering rooms, performance areas, classrooms and outdoor space. Several stakeholders described the Museum as a place where people can feel safe, welcome and proud in the current social and political climate.

Interactive, story-driven and arts forward programming priorities.

Stakeholders expressed strong interest in programming that is engaging, interactive and rooted in lived experience. Desired activities included rotating historical and art exhibitions, oral histories, multimedia storytelling, cultural performances, film screenings, art making workshops, cultural markets and community festivals.

Many emphasized that programming should appeal across age groups, with substantial engagement of youth and families. Stakeholders described the Museum as a potential learning center that can support school partnerships, field trips, camps and leadership development. Several also emphasized the importance of archival and research functions including digitized oral histories and visible archives that preserve community memory.



3. Stakeholder Research

Identity, diversity and intergenerational experience. Participants emphasized that Fort Worth’s Latino community is diverse and multigenerational, encompassing many national origins, migration stories and cultural identities. Stakeholders cautioned against a single narrative and encouraged the Museum to reflect evolving identities and a broad range of experiences.

Many described the Museum as an opportunity to support intergenerational connection by documenting stories from elders while inspiring pride and ambition among younger generations. Several also suggested connecting historical interpretation to contemporary issues affecting Latino communities such as education, health, civic engagement and belonging.

Partnerships and collaboration. Stakeholders identified a wide range of potential partners including local museums, universities, schools, arts organizations, community groups, media outlets and government entities. Collaboration was framed as both a value and a practical strategy to build credibility, share resources and expand reach.

Participants encouraged LCMdeFW to learn from peer institutions locally and nationally and to pursue partnerships that support programming, archival work, education and fundraising.

Funding readiness and proof of concept. While enthusiasm for the Museum is high, stakeholders were clear that funding will depend on demonstrated readiness and credibility. Participants emphasized the importance of visible early progress such as site identification, pilot programming and partnerships to build confidence among funders.

Stakeholders consistently recommended a phased approach that prioritizes proof of concept, clear operational planning and realistic sequencing over reliance on a single large capital ask. Many emphasized that sustained community engagement and a compelling public impact narrative will be essential to attract both public and private support.

Defining success. Stakeholders described success in terms beyond attendance alone. Desired outcomes included long term sustainability, strong community relevance, national recognition, youth impact and the Museum serving as a unifying cultural and civic presence for Fort Worth’s Latino communities.



3. Stakeholder Research

Conflicting or conflicted views on location. Stakeholders identified location and accessibility as central considerations that will be critical to success. Desired site characteristics included connection to Latino history, visibility, proximity to cultural or academic partners, safety for families, and access to public transportation and parking.

Opinions varied regarding specific neighborhoods, reflecting both geographic dispersion and differing priorities within the Latino communities of Fort Worth.

Northside. Many participants highlighted Fort Worth's Northside area as a natural fit for LCMdeFW. They pointed to the Northside as a important to the history of Latinos in Fort Worth as well as a hub of current resources. Many also noted that the Northside is well-positioned, both centrally located for many of Fort Worth's Latino residents and proximate to busy tourist attractions as well as emerging development efforts.

Southside, downtown and elsewhere. Others encouraged staying open to opportunities beyond the Northside and pointed to growth in the Southside, assets of the downtown cultural district and partnership opportunities near academic institutions. One participant noted that if the Museum is successful in fulfilling its aspiration, the exact location won't matter — it will draw residents and tourists regardless.

Implications for LCMdeFW. The diversity of perspectives on location underscores the importance of inclusive decision making and continued engagement as site options are explored. Prioritizing criteria other than one specific neighborhood location may also enable LCMdeFW to experiment with locations and expand its reach while it pilots projects in an early planning stage. Keeping the most important priorities for location in mind while staying flexible, may eventually enable LCMdeFW to take advantage of unexpected opportunities, property options or development deals.

When choosing a site have it be where there is a present Latino culture. We aren't an attraction; we are a culture.

You never build a museum for a tourist. If it is [to be] a reflection of a cultural narrative of your own people and city, you build it for them first Build it for local connection

Fort Worth's Northside [is the] historic heart of Fort Worth [and has] Mexican American community.

If it is in the Latino community, [it] needs to be on the Northside ... If you wanted to have it be Latino, Vaquero or Tejano. [There are] redevelopment ... incentives ... large players, tremendous location and so many Latinos around.

I would not recommend [the] Northside. Artes de la Rosa, Stockyards [and the] Hispanic Chamber of Commerce already occupy this area.

There's a mistake in Fort Worth culture ... of treating the Northside like it is the only Hispanic voice

Southside [Fort Worth] has locally been the fastest growing community since the early 1900s.

Ideally, a location would be in the cultural district, where the museums [are] already A place that outside tourists would come. It's centrally located. People already go there for the arts.

I would hope that [the Museum] would be put next to a community college or university, [so] students could visit

4. Benchmarking

Benchmarking analysis provides context for understanding how Latino-focused and culturally specific museums and cultural centers have approached mission definition, scale, programming, governance and funding. Findings highlight a range of organizational models and development pathways that offer relevant lessons for LCMdeFW as it considers its own vision and long-term strategy.

The benchmarking effort was designed to inform decision making rather than prescribe a single model. Institutions were selected based on relevance to LCMdeFW's mission, scale aspirations and stage of development. The analysis draws on a mix of Texas based peers, national Latino-focused museums and other culturally specific institutions that have navigated similar challenges related to representation, fundraising and community engagement.

Themes

Institutional models. Benchmark institutions vary widely in size, scope and operating approach. Some operate as traditional museums with permanent collections and rotating exhibitions, while others function as hybrid cultural centers that combine exhibitions with performance, education and community programming.

Several benchmark institutions emphasize flexibility over fixed galleries, allowing them to adapt programming to community needs and available resources. Others prioritize strong curatorial voices and signature exhibitions as a way to build national reputation and attract philanthropic investment. This range suggests that LCMdeFW does not need to replicate a single model but can tailor its approach to local context and capacity.

Phased development and proof of concept projects. A consistent theme across benchmark institutions is phased development. Many began with temporary exhibitions, shared spaces or pilot programming before moving into permanent facilities. This approach allowed organizations to test demand, refine mission and build credibility with funders and partners.

Institutions that demonstrated early success through programming and partnerships were better positioned to secure capital funding later. Benchmarking reinforces stakeholder guidance that LCMdeFW might pursue lighter, quicker and more flexible early phase strategies that demonstrate impact and readiness before pursuing a large-scale capital project.

Programming emphasis on community and experience. Benchmark institutions frequently emphasize experiential, interactive and performance-based programming. Many integrate music, dance, film and food into their offerings alongside exhibitions, reflecting cultural practices and broadening appeal beyond traditional museum audiences.

Several institutions also prioritize storytelling through oral histories, multimedia installations and participatory exhibits. This aligns with LCMdeFW stakeholder input emphasizing lived experience, intergenerational narratives and active engagement rather than static displays.

4. Benchmarking

Education and youth engagement. Education programming is a core function for many benchmark organizations. Common elements include school partnerships, curriculum-aligned field trips, youth leadership programs, artist residencies and summer camps.

Institutions that successfully embed education into their missions often leverage partnerships with school districts, universities and cultural educators. Benchmarking suggests that strong education and youth programming can be a defining feature for LCMdeFW and a key driver of long-term relevance and community support.

Partnerships and institutional anchors. New museums frequently rely on partnerships with established museums, universities or cultural organizations to build capacity and credibility. These partnerships support curatorial development, archival access, shared programming, outreach and fundraising.

Alignment with a well-established institution can help an emerging museum navigate early operational challenges and gain access to philanthropic networks. This reinforces the importance of strategic partnerships for LCMdeFW as it builds organizational strength.

Funding and sustainability. Benchmarking highlights that culturally specific museums often rely on a mix of public funding, private philanthropy, earned revenue and in-kind support. Capital campaigns frequently combine local fundraising with state or municipal investment and, in some cases, federal support.

To secure public funding, institutions articulated a clear public benefit narrative and demonstrated economic and civic value. Long term sustainability often depended on realistic operating models, diversified revenue streams and phased growth rather than rapid expansion.



Implications for LCMdeFW

Benchmarking suggests that successful Latino focused museums share several common characteristics relevant to LCMdeFW:

- Clear mission rooted in local history and community relevance;
- Phased development with early proof of concept;
- Emphasis on interactive, arts based and community centered programming;
- Strong education and youth engagement components;
- Strategic partnerships that enhance credibility and capacity; and
- Realistic approaches to funding and long-term operations.

These findings support a flexible, phased approach for LCMdeFW that prioritizes community engagement, visible early impact and partnership driven growth while building toward a sustainable permanent facility.

5. Foundation Funder Engagement

Foundation contacts indicated that while there is interest in the concept of a Latino-focused museum in Fort Worth, the current funding environment is cautious and highly selective, particularly for new cultural institutions. Funders emphasized the importance of demonstrated readiness, disciplined planning and visible early success as prerequisites for meaningful support.

Approach

Keen Independent conducted in-depth interviews with contacts for four local and national foundations to understand perspectives on the current philanthropic landscape and conditions under which LCMdeFW might be competitive for future funding. Interviewees included representatives for:

- Amon G. Carter Foundation;
- Sid W. Richardson Foundation;
- Rainwater Charitable Foundation; and
- The Mellon Foundation.

Discussions focused on funder priorities, perceptions of risk, expectations for new museum initiatives and strategies that could improve funding readiness over time.

Themes

Overall funding climate. Funders consistently described a challenging environment for new museum projects. Interviewees cited political pressures affecting initiatives associated with diversity, shrinking public funding streams and increased competition for limited philanthropic dollars. Several noted that in the face of federal funding cuts, many foundations are funding fewer new cultural institutions and are prioritizing established organizations with demonstrated impact and funding gaps rather than start-ups.

At the local level, funders described donor fatigue related to multiple cultural projects in the Dallas Fort Worth region and expressed concern about whether the philanthropic ecosystem can support several new museum initiatives simultaneously.

Expectations for new museums. Funders articulated a consistent set of expectations that new museums must meet before foundations are likely to engage:

- A unified mission and clear public message;
- Strong and credible leadership with fundraising and execution capacity;
- Demonstrated community ownership and engagement beyond symbolic support;
- Visible early successes such as oral history projects, pilot exhibitions or education programs; and
- A realistic and risk-managed capital and operating plan.

Funders emphasized that vision alone is insufficient. They expect evidence that an organization can translate vision into sustainable operations and measurable public benefit.

5. Foundation Funder Engagement

Importance of proof of concept. Funders repeatedly emphasized proof of concept as a critical prerequisite for support. Many encouraged LCMdeFW to focus on programming, partnerships and documentation that demonstrate impact before pursuing a permanent facility.

Suggested early activities included oral history initiatives, traveling or pop-up exhibitions, education partnerships and collaborative programming hosted in existing spaces. Funders noted that these efforts can build credibility, test demand and create tangible outcomes that strengthen future funding conversations.

Local support first. Another theme across interviews was the importance of securing local support before seeking national funding. Funders indicated that national foundations are unlikely to engage until LCMdeFW can demonstrate meaningful commitment from local foundations, individual donors and public sector partners.

Several interviewees emphasized that visible local buy-in signals legitimacy and reduces perceived risk. This includes both financial commitments and non-financial participation such as community contributed stories, artifacts and volunteer engagement.

Leaders and champions. Funders highlighted the importance of one or two well connected champions who can advocate for the project, mobilize resources and help navigate public and private funding channels. Fort Worth's philanthropic culture has historically relied on influential individuals and families to catalyze major cultural projects and funders suggested that similar leadership will be helpful for LCMdeFW.

Interviewees also emphasized board capacity, particularly experience related to fundraising, public sector engagement and long-term operational oversight.

Caution around capital projects. Funders were consistently cautious about capital intensive projects, particularly for new organizations. Several noted that museums are expensive to build and operate and that unexpected costs related to maintenance, staffing and deferred capital needs can pose serious risks.

As a result, funders encouraged LCMdeFW to right size its ambitions, consider phased development and avoid committing to a permanent facility before funding sources, operating plans and leadership capacity are firmly in place.

Implications for LCMdeFW

Foundation engagement findings suggest that LCMdeFW's path to philanthropic support is most likely to be incremental rather than immediate. Funders are open to the mission and recognize the cultural gap the Museum seeks to fill, but they expect disciplined planning, demonstrated impact and strong local leadership before committing significant resources.

These findings reinforce the value of focusing near term efforts on proof of concept, community engagement and partnership driven programming as building blocks toward long term fundraising readiness.

6. Potential Funding Sources

This section summarizes the range of potential funding sources that may support LCMdeFW’s development and long-term sustainability. The analysis considers individual giving, corporate support, matching gift programs, grants and public funding. These sources reflect typical funding mixes for new cultural institutions and provide a framework for sequencing fundraising efforts over time.

Types of Potential Support

Individual donors. Individual donors represent the largest share of charitable giving nationally and offer the greatest long-term funding potential for LCMdeFW. While average giving levels in Fort Worth’s primary market are lower than national averages, demographic trends suggest growing potential among younger donors as wealth transfers across generations.

Market data indicate that cultivating a large base of modest and mid-level donors locally may be necessary to build early momentum. At the same time, attracting higher capacity donors from across the broader Dallas Fort Worth region may be critical for securing leadership gifts. These findings suggest that LCMdeFW’s case for support should appeal both to local community pride and to regional donors motivated by cultural impact, legacy and civic significance.

Corporate giving and sponsorships. Corporate giving presents a meaningful opportunity given the concentration of major employers and Fortune 500 companies in the Dallas Fort Worth region. Corporate support can take multiple forms including sponsorship of exhibitions or programs, corporate memberships, outright gifts and naming opportunities.

Benchmark examples in Fort Worth demonstrate that corporations are willing to support major cultural projects through both sponsorships and leadership gifts. For LCMdeFW, corporate partnerships may be particularly well suited to early phase programming, community engagement initiatives and visible public offerings that align with corporate social responsibility goals.

Matching gift programs. Matching gift programs offer a way to leverage individual donations by encouraging contributions from employers. Many large employers in the Fort Worth area offer matching programs, some at levels that could meaningfully support annual fundraising or contribute to a capital fundraising effort. Purposeful identification and cultivation of donors employed by companies with strong matching programs can increase the effective value of individual gifts and reinforce relationships with corporate partners.



6. Potential Funding Sources

Grants. Grants from local, state and national funders provide opportunities to support planning, pilot programming, education initiatives and organizational capacity building. While most grant programs are not sufficient to fund large capital projects on their own, they can play a critical role in advancing readiness and supporting projects that demonstrate impact.

Relevant opportunities include grants from state arts and humanities agencies, national museum funders and culturally focused grant programs. These sources may be particularly well aligned with early proof of concept activities such as oral histories, exhibitions and education programs.

Public funding. Public funding has been a critical component of nearly all benchmark museums and cultural centers reviewed for this study. Examples from Texas and nationally demonstrate that state, city and federal funding can, and often does, represent a substantial share of capital investment for new museums.

In Fort Worth, recent museum development projects have secured significant public support through city contributions, county funding and state appropriations. For LCMdeFW, public funding may be essential to closing capital funding gaps but will require careful sequencing, strong political relationships and clear demonstration of public benefit.

State legislative funding in Texas operates on a biennial cycle and requires advance planning and sponsorship. Stakeholder input suggests that early requests may be most effective if focused on planning or seed funding, with larger capital requests pursued in subsequent legislative sessions once the LCMdeFW's plans are more fully developed.



Implications for LCMdeFW

Potential funding sources point to the importance of a diversified and phased funding strategy. No single source is likely to be sufficient on its own. Instead, LCMdeFW's success will depend on aligning individual, corporate, foundation and public funding around a shared vision supported by visible progress and community engagement.

These findings reinforce the need to strengthen organizational capacity, demonstrate proof of concept and build local support.

7. Capital and Operational Planning

Capital and operational planning analysis explores the financial implications of developing and sustaining a permanent home for LCMdeFW at different scales. Working with LCMdeFW leadership, the study team defined options for potential building project scale. Scenarios modeled were informed by stakeholder input, emerging vision and discussion of desired functions and priorities for the Museum.

Scale scenarios defined with LCMdeFW's leadership became the basis for the study team to prepare rough order-of-magnitude capital costs estimates and high-level operating pro forma budgets. The resulting financial models provide LCMdeFW a preliminary assessment of what the funding requirements and trade-offs are at different scales so the organizing committee can make deliberate decisions.

Limitations

All figures presented in the financial models prepared for this project are intended for planning purposes only and should be interpreted with caution. Actual costs and operating results will depend on site selection, design decisions, funding strategies and market conditions. Actual results should be expected to vary.¹

Planning Approach and Assumptions

Modeling focused on two potential building scenarios representing different levels of ambition and capacity. The following scenarios were selected to reflect a range that would allow LCMdeFW leadership to consider how scale affects capital requirements, operating risk and long term sustainability:

- A smaller scale or “entry-level” museum of approximately 15,000 square feet; and
- A larger scale museum or “expansion option” of approximately 30,000 square feet.

Models assume full operations several years after opening and are based on current industry benchmarks for museums and cultural institutions. Revenue projections reflect typical patterns in which earned income represents a minority of total revenue and the majority of operating support must come from contributed sources.

¹ Actual building project estimates require finalization by architectural/engineering experts based on designed facilities for specifically selected and assessed sites. Actual

results should be expected to vary. Costs are not inflation adjusted and exclude grossing factors, acquisition and lease costs.

7. Capital and Operational Planning

The study team identified two potential tiers of construction and fit out budget ranges (medium and high-level) to define potential capital costs by project scale.² Cost ranges used to prepare capital models reflect varying levels of design ambition and finish quality.

Rough Order-of-Magnitude Capital Estimates

For a 15,000 square foot museum, total rough capital costs are estimated to range from approximately \$22 million to \$28 million. For a 30,000 square foot museum, estimated capital costs range from approximately \$44 million to \$56 million.

These ranges illustrate the sensitivity of total project cost to scale. Larger building projects come with higher capital requirements and introduce greater complexity related to fundraising, construction risk and long term maintenance obligations.

Rough order-of-magnitude capital cost estimates include construction, fit out and soft costs but exclude land acquisition or lease costs and site-specific conditions.³ For many museum start-ups, free or low-cost property acquisition deals are essential. For more information on capital cost models, see Appendix F.

² Given the scale and ambition of the LCMdeFW project vision, the study team did not model a low-cost budget level, which might involve more DIY or volunteer labor at a lower and less-durable finish and durability level.

5. Rough project estimates by scale and budget level

Budget level	Scale	
	15,000 sf	30,000 sf
Medium (entry- to mid-level professional)		
Construction	\$ 15,000,000	\$ 30,000,000
Soft costs (legal, architectural, permitting, etc.)	3,750,000	7,500,000
Fit out (FF&E and exhibits)	3,375,000	6,750,000
Total project cost	\$ 22,125,000	\$ 44,250,000
High (world-class museum level)		
Construction	\$ 18,750,000	\$ 37,500,000
Soft costs (legal, architectural, permitting, etc.)	4,687,500	9,375,000
Fit out (FF&E and exhibits)	4,500,000	9,000,000
Total project cost	\$ 27,937,500	\$ 55,875,000

Note: Cost models are based on current industry ranges at the time of analysis in December 2025 and are not inflation-adjusted. Cost models do not include grossing factor, acquisition or lease costs and are subject to other assumptions, limitations and cautions as noted.

Source: Keen Independent.

³ Lease or acquisition costs might add hundreds of thousands to more than \$1million in additional expenses.

7. Capital and Operational Planning

The study team defined business plan variables and assumptions to develop operational pro forma budget ranges for both scenarios.

Operating Models

Operating pro forma budgets, illustrate potential revenue and expense ranges for each scenario once the Museum reaches steady state operations. Budgets assume professional staffing, regular public hours and a mix of exhibitions, programs and events.

Revenue. At 15,000 square feet, the annual operating revenue needed to sustain the Museum is projected to range from approximately

\$2.3 to \$3.7 million. At 30,000 square feet, projected annual revenue needed for sustainability ranges from about \$3.8 to \$5.5 million.

Contributions will need to comprise the majority of LCMdeFW's operating revenue (from 70 to 80 percent). Earned revenue from admissions, memberships and programs can support operations but is should not be expected to fully offset operating costs.

Fundraising numbers depict need and should not be interpreted as indicators of assessed capacity. LCMdeFW's limited fundraising track record to date does not provide a reliable basis for assessing future fundraising potential.

6. High-level pro forma annual operating budget revenue ranges by scenario

	15,000 sf		30,000 sf	
	Low	High	Low	High
Operating Revenues				
EARNED INCOME				
Admissions	\$ 112,000	\$ 200,000	\$ 224,000	\$ 450,000
Membership	85,000	141,667	175,000	333,333
Facility rental	24,700	59,320	101,400	223,450
Program	33,120	124,752	64,800	240,960
Gift shop	150,000	200,000	225,000	300,000
Café	60,000	75,000	105,000	150,000
Earned revenue subtotal	\$ 464,820	\$ 800,739	\$ 895,200	\$ 1,697,743
CONTRIBUTED INCOME				
Contributions	\$ 1,565,000	\$ 2,425,000	\$ 2,390,000	\$ 3,240,000
Grants	280,000	460,000	475,000	550,000
Goods or services in kind	30,000	35,000	30,000	35,000
Contributed revenue subtotal	\$ 1,875,000	\$ 2,920,000	\$ 2,895,000	\$ 3,825,000
Gross Income	\$ 2,339,820	\$ 3,720,739	\$ 3,790,200	\$ 5,522,743

Note: Estimates are not inflation-adjusted and are subject to other assumptions, limitations and cautions as noted previously.

Source: Keen Independent.

7. Capital and Operational Planning

Expenses. As shown in Figure 7, at 15,000 square feet, annual operating expenses are estimated to range from approximately \$2.0 to \$3.3 million. At 30,000 square feet, annual operating expenses are estimated to range from approximately \$3.2 to \$4.8 million

Personnel costs represent the largest expense category in all scenarios, consistent with nonprofit museum norms. Staffing levels increase with scale, hours of operation and visitation.

7. High-level pro forma operating budget expense ranges by scenario

	15,000 sf		30,000 sf	
	Low	High	Low	High
Operating Expenses				
Salaries and wages	\$ 937,937	\$ 1,455,549	\$ 1,455,549	\$ 1,902,160
Benefits, taxes and WC	234,484	363,887	363,887	475,540
Exhibits and programs	250,000	510,000	445,000	923,750
Marketing and communications	200,000	400,000	300,000	600,000
Fundraising	100,000	150,000	150,000	200,000
Information technology	30,000	50,000	60,000	80,000
Administrative and supplies	60,000	75,000	120,000	150,000
Staff training, development and travel	13,200	17,696	16,800	21,488
Merchandise	75,000	100,000	112,500	150,000
Café consumables	30,000	37,500	52,500	75,000
Custodial and building services	10,000	15,000	15,000	20,000
Utilities	18,750	18,750	25,000	25,000
Accounting, insurance and legal	35,000	50,000	45,000	60,000
Bank and merchant fees	30,077	47,496	47,757	70,714
Total Expenses	\$ 2,024,448	\$ 3,290,878	\$ 3,208,993	\$ 4,753,653

Note: Estimates are not inflation-adjusted and are subject to other assumptions, limitations and cautions as noted previously.

Source: Keen Independent.

7. Capital and Operational Planning

Balance summary. Figure 8 below summarizes the potential need for gross income ranging from \$2.3 to \$5.5 million to support LCMdeFW’s sustainable operation. Estimated expenses and reserve transfers are also shown in Figure 8.

Projections underscore the ongoing fundraising demands associated with operating a museum. Surpluses sufficient to fund capital and operating reserves are essential for building financial resilience but also depend on consistent fundraising performance.

Implications. Pro forma budgets highlight several key considerations:

- Project scale has a significant impact on both capital requirements and long-term operating risk;
- Larger facilities offer greater programming potential but require substantially higher and more sustained fundraising;
- Operating sustainability depends on disciplined staffing, realistic revenue assumptions and ongoing contributions; and
- Phased development and right-sized ambition can help manage risk and build capacity over time.

These findings reinforce earlier stakeholder and funder guidance emphasizing proof of concept, incremental growth and alignment between mission, scale and financial capacity.

8. High-level pro forma operating budget balance summary and reserve transfers by scenario

	15,000 sf		30,000 sf	
	Low	High	Low	High
Gross income	\$ 2,339,820	\$ 3,720,739	\$ 3,790,200	\$ 5,522,743
Total expenses	\$ 2,024,448	\$ 3,290,878	\$ 3,208,993	\$ 4,753,653
Annual net profit/loss	\$ 315,372	\$ 429,861	\$ 581,207	\$ 769,091
Reserve transfers				
<i>Capital reserve transfer</i>	\$ 221,250	\$ 279,375	\$ 442,500	\$ 558,750
<i>Operating reserve transfer</i>	\$ 85,000	\$ 140,000	\$ 130,000	\$ 200,000
Net after transfers	\$ 9,122	\$ 10,486	\$ 8,707	\$ 10,341

Note: Estimates are not inflation-adjusted and are subject to other assumptions, limitations and cautions as noted previously.

Source: Keen Independent

8. Fundraising Readiness

Using industry standard gift table analysis, the study team evaluated what the potential donors and prospects by level that would likely be needed for LCMdeFW to successfully raise funds at different campaign levels. This analysis considers implications for organizational readiness, leadership capacity and next steps.

Purpose of Gift Table Analysis

Gift tables are a planning tool used to forecast the number and size of gifts required to meet a fundraising goal and the size of the prospect pool needed at each level. They are particularly useful for early-stage organizations because they help calibrate ambition against realistic development capacity and identify the groundwork that must be laid before launching a campaign.

For LCMdeFW, gift tables were developed to illustrate potential paths toward achieving a range of comprehensive campaign goals that include both capital funding and unrestricted operating support to sustain the Museum during and after development.

Potential Campaign Scales

Based on capital and operating planning analysis, the study team modeled four illustrative comprehensive campaign goals: \$25 million, \$35 million, \$50 million and \$65 million. These ranges align with different museum sizes and capital budget assumptions and include funding for both construction and operating support.

Across all scenarios, campaigns assume standard fundraising principles, including a lead gift of at least 20 percent of the total goal and a concentration of total dollars among a relatively small number of major donors.

Major Gift Requirements

All modeled campaign scenarios rely heavily on major gifts of \$1 million or more. Even the smallest modeled campaign of \$25 million assumes multiple seven figure gifts including a lead gift of approximately \$5 million. Larger campaigns assume lead gifts ranging from \$7 million to \$15 million and between 7 and 13 donors at the \$1 million+ level.

These assumptions reflect typical patterns in successful capital and comprehensive campaigns and underscore the importance of identifying, cultivating and securing one or more transformational early lead donors.

Prospect Pool Size and Development Capacity

Gift table analysis also highlights the scale of the prospect pool required to support a campaign. At a conservative prospect-to-donor ratio of approximately four-to-one, the modeled campaigns would require identifying and qualifying between roughly 1,600 and more than 2,300 potential donors across giving levels of \$1,000 or more

For an organization at LCMdeFW's current stage, this represents a substantial expansion of the donor and prospect base. It points to the need for sustained investment in prospect research, relationship building, donor tracking systems and development staffing well in advance of any formal campaign.

8. Fundraising Readiness

Readiness Implications

Gift table findings suggest that LCMdeFW is not yet positioned to launch a major capital or comprehensive campaign at the scales modeled. Key readiness gaps include:

- Identification and cultivation of lead gift prospects capable of contributing at the \$5 million to \$15 million level;
- Expansion of the overall donor and prospect pool to support the depth required by a major campaign;
- Demonstrated fundraising momentum at higher gift levels to build confidence among foundations, public funders and other major donors; and
- Development infrastructure and leadership capacity to manage a multi-year campaign.

These findings align with themes from foundation funder and stakeholder engagement emphasizing proof of concept, visible progress and strong local leadership as prerequisites for large scale fundraising.

Pathways to Improved Readiness

While current readiness for a major campaign is limited, gift table analysis also provides a roadmap for next steps. LCMdeFW can strengthen fundraising readiness by focusing near-term efforts on:

- Building a disciplined major gift strategy centered on relationship development with high-capacity individuals, families and institutions;
- Expanding community level giving and engagement to demonstrate broad-based support;
- Securing early investments for planning, pilot programming and capacity building; and
- Tracking and documenting fundraising progress to establish a credible trajectory of growth.

By treating fundraising readiness as a staged process rather than a single decision point, LCMdeFW can position itself over time to pursue a right-sized campaign aligned with its evolving capacity and vision.



9. Strengths, Challenges and Recommendations

This feasibility study highlights a compelling opportunity for LCMdeFW alongside significant challenges that must be addressed to achieve success. The points below summarize key strengths on which the organization can build and challenges that will require focused attention as the project advances.

Strengths

Clear cultural relevance and unmet need. Market analysis and stakeholder engagement consistently identify a gap in Fort Worth’s cultural landscape for a Latino-focused museum. The size, growth and historical presence of Latino communities in Fort Worth create a strong case for the Museum’s relevance and potential civic and cultural impact.

Strong community enthusiasm and alignment. Stakeholder engagement revealed widespread enthusiasm for the Museum and broad alignment around its potential role as a place of visibility, preservation and belonging. Participants consistently described the desired Museum as both a cultural institution and a community anchor.

Alignment with long-term market trends. Population growth and projected increases in arts and culture participation support long-term demand for a museum focused on Latino history and culture. Interest in experiential, interactive and performance-based programming aligns closely with both stakeholder priorities and benchmarking findings.

Benchmark informed pathways. Benchmarking shows that many successful culturally specific museums began with modest, flexible models and grew over time through partnerships, proof of concept programming and disciplined planning. These precedents offer realistic and adaptable pathways for LCMdeFW.

Flexible, community-centered success. Stakeholders defined success in terms beyond attendance alone, emphasizing education, youth engagement, cultural pride and civic visibility. This broad framing supports adaptive strategies, phased development and responsiveness to community needs.

Challenges

Early-stage organizational capacity. LCMdeFW is still building core organizational infrastructure. Staffing and expanded fundraising experience will support readiness for a large scale capital effort.

Fundraising readiness constraints. Gift table analysis demonstrates that capital scenarios under consideration require multiple seven-figure gifts, a deep prospect pool and strong development infrastructure. Identifying lead donors and expanding the donor base will take sustained effort.

Cautious philanthropic environment. Foundation engagement highlights a challenging funding climate for new museums, particularly those perceived as capital intensive or higher risk. Competition from other cultural projects in the region further intensifies pressure on available philanthropic resources.

Operating risk with scale. Capital and operational modeling show that larger facilities significantly increase long-term fundraising and operating demands. Without disciplined scaling and phased growth, there is risk of overextending organizational and financial capacity.

Diverse and sometimes conflicting community perspectives. Stakeholders expressed a wide range of views on location, representation and programming priorities. Balancing inclusivity with a clear and focused mission will require continued engagement, transparency and careful decision-making.

9. Strengths, Challenges and Recommendations

Recommendations

Based on the findings above, the study team recommends the following strategies to guide LCMdeFW's next phase of development.

Pursue phased development. LCMdeFW should avoid committing prematurely to a large-scale facility. Instead, leadership should pursue a phased approach emphasizing proof of concept, manageable operating models and incremental growth aligned with capacity building.

Prioritize programming and visibility now. Early investments should focus on activities that build credibility and community ownership such as oral history initiatives, pop up or traveling exhibitions, education partnerships and public programs hosted in existing spaces. These efforts can generate tangible outcomes while strengthening future fundraising narratives.

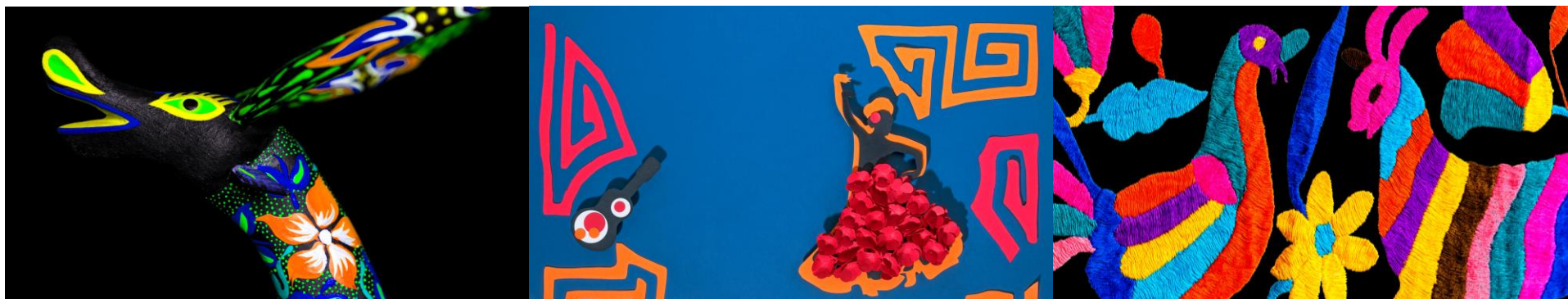
Build fundraising capacity before launching a campaign. LCMdeFW should treat fundraising readiness as a multi-year process. Priorities include expanding the prospect pool, conducting targeted donor research, cultivating potential lead donors and strengthening board engagement in fundraising.

Identify and support strong champions. Leadership should focus on identifying additional well-connected champions who can advocate for the Museum, mobilize resources and help navigate public and private funding channels. Include individuals with fundraising, civic and real estate or capital project expertise in leadership.

Strengthen partnerships. Strategic partnerships with cultural institutions, schools, universities and community organizations can enhance programming, reduce risk and expand reach. Partnerships may also provide opportunities for shared space or incubation prior to establishing a standalone facility.

Continue inclusive community engagement. As decisions about scale, location and programming advance, LCMdeFW should maintain transparent and inclusive engagement processes to build trust, manage expectations and reinforce community ownership.

Align planning, messaging and funding strategy. LCMdeFW should ensure that its mission, public narrative, capital planning and fundraising strategy reinforce one another. Clear articulation of who the Museum serves, what problem it solves and how it will operate sustainably will be essential for funder confidence.



10. Action Roadmap

Suggested actions below outline a realistic and sequenced roadmap to advance LCMdeFW from feasibility to implementation readiness. The emphasis is on capacity building, proof of concept and disciplined preparation for future capital development.

Guiding Principles

Over the next 12-24 months, LCMdeFW should prioritize:

- Capacity before capital;
- Visibility before scale;
- Community trust before transactions.

This approach aligns with stakeholder input, benchmarking lessons and funder expectations and positions LCMdeFW for long-term success.

Months 1–6: Build Organizational Capacity and Momentum

Hire a paid staff lead. LCMdeFW should prioritize hiring a paid staff member to serve as a coordinating lead. This role should focus on organizing pilot projects, managing community outreach, supporting partnerships and expanding fundraising. A dedicated staff lead will galvanize project momentum in collaboration with volunteer leadership.

Refine mission, narrative and case for support. LCMdeFW should refine its mission statement, public narrative and preliminary case for support based on feasibility findings. This messaging should emphasize community impact, phased growth and readiness rather than a fixed facility outcome. Collaboration with representatives from related organizations such as Artes de la Rosa, can help ensure efforts are complementary rather than competitive and that donors and community members can easily understand and appreciate the distinct role and value each organization offers.

Clarify near-term priorities and governance. Leadership should confirm roles, decision-making authority and expectations for the organizing committee and board. Clear internal alignment will be critical as public activity and fundraising increase.

Secure seed funding for pilot work. Early fundraising should focus on modest planning and capacity grants, sponsorships and individual gifts to support staffing, pilot programming and outreach. Seed funding might include advancing a state appropriation request for 2027.

Months 6–12: Demonstrate Proof of Concept

Launch pilot programming. LCMdeFW should implement a small number of visible pilot projects such as oral history initiatives, pop-up exhibitions, education partnerships or cultural events hosted in partner spaces. These projects should be designed to demonstrate impact, build audience and generate documentation. Physical projects may test geographic locations and intentionally expand reach.

Expand partnerships. Formalize partnerships with cultural institutions, schools, universities and community organizations to support programming and share resources. Partnerships can also provide access to space and technical expertise.

Begin targeted donor cultivation. With staff coordination in place, LCMdeFW should begin identifying and cultivating potential major donors and champions. Efforts should prioritize relationship building and listening rather than immediate solicitations.

Strengthen development systems. Establish or improve donor tracking systems, prospect research processes and basic development policies to support future fundraising growth.

10. Action Roadmap

Months 12–24: Prepare for Larger Commitments

Evaluate pilot outcomes and refine direction. Assess pilot projects to understand what resonated, what should evolve and how programming aligns with mission and capacity. Use findings to refine vision.

Advance site and scale exploration cautiously. If organizational capacity and funding progress allow, begin exploring potential site options or partnership-based space opportunities. This work should remain exploratory and flexible.

Prepare for future feasibility or campaign readiness work. After additional groundwork is in place, LCMdeFW may wish to consider targeted feasibility interviews with individual donors, corporate contacts and others and updated campaign planning or refined financial modeling to test readiness to launch a campaign for larger funding commitments.



11. Summary of Appendices

The appendices accompanying this summary report provide detailed analysis, documentation and tools that support the findings and recommendations presented above. Together, they offer deeper insight into market conditions, community input, peer institutions, funding considerations and financial planning for LCMdeFW.

Market Analysis

Appendix A presents detailed market research including definition of primary, secondary and tertiary market areas, demographic analysis, arts participation patterns, population growth projections, museum inventory mapping and tourism indicators. This appendix provides the data foundation for assessing long term demand and identifying market opportunities and constraints.

Stakeholder Engagement

Appendix B documents findings from stakeholder interviews, small group discussions and an in-person community meeting. It summarizes themes related to community needs, desired programming, locations, partnerships and perceived readiness. This appendix provides qualitative context for understanding community priorities.

Benchmarking

Appendix C summarizes benchmarking research on Latino focused and culturally specific museums and cultural centers in Texas and nationally. It includes institutional profiles, development pathways and lessons related to scale, programming, governance and funding that informed feasibility assessment for LCMdeFW.

Foundation Funder Engagement

Appendix D synthesizes findings from in depth interviews with local and national foundations. It outlines the funding landscape, funder expectations, perceived risks and opportunities and conditions under which LCMdeFW may become competitive for foundation support.

Potential Funding Sources

Appendix E provides an overview of potential funding sources including foundations, public sector entities and other philanthropic avenues. This appendix is a resource for future prospecting and strategic planning.

Capital and Operational Planning

Rough-order-of-magnitude capital and operating budget financial models are provided in Appendix F. This appendix includes models for a 15,000 square foot museum and a 30,000 square foot museum. The operating pro forma illustrates the approximate level of fundraising that would be needed to maintain operations at different museum sizes.

Fundraising Readiness

Appendix G includes gift table analysis for illustrative comprehensive campaign goals. It provides a framework for assessing fundraising readiness, identifying prospect pool requirements and defining steps needed to prepare for a future capital or comprehensive campaign.



APPENDIX A. Market Analysis — Introduction

Keen Independent (“the study team”) presents a market analysis examining the arts and culture landscape, demographic information, population projections, spending and demand profiles and tourism behaviors in Fort Worth and the surrounding area. This information assists in determining how the Latino Cultural Museum de Fort Worth (“LCMdeFW” or “the Museum”) would fit in the marketplace and informs recommendations developed as part of the feasibility study.

Methodology

As part of this market analysis, Keen Independent developed three market areas based on drive time to the center of Fort Worth.¹ Those market areas are as follows:

- Primary market area (within about 20 minutes);
- Secondary market area (within about 40 minutes); and
- Tertiary market area (within about 60 minutes).

Figure A-2 on the following page displays these market areas. For each market area, Keen Independent gathered demographic, spending and market potential information.

With this information, along with population projections from the Texas State Demographic Center and attendance data provided by the National Endowment for the Arts, the study team also projected potential demand for various arts and culture activities out to 2050.

¹ Throughout this appendix, market areas for LCMdeFW are labeled by drive time. Because LCMdeFW does not have a physical location, drive times are based on a point at

Additionally, the study team inventoried relevant venues in the Fort Worth area. The inventory identifies selected museums with varied emphases throughout the Dallas/Fort Worth area but also highlights organizations with a primarily Latino focus, such as:

- Hispanic chambers of commerce;
- Entertainment outlets, such as event spaces, malls and theatre companies;
- Culturally focused entities, such as libraries and museums; and
- Nonprofit organizations.

Finally, we include data on tourism in Fort Worth.

A-1. An altar (“ofrenda”) for Día de los Muertos



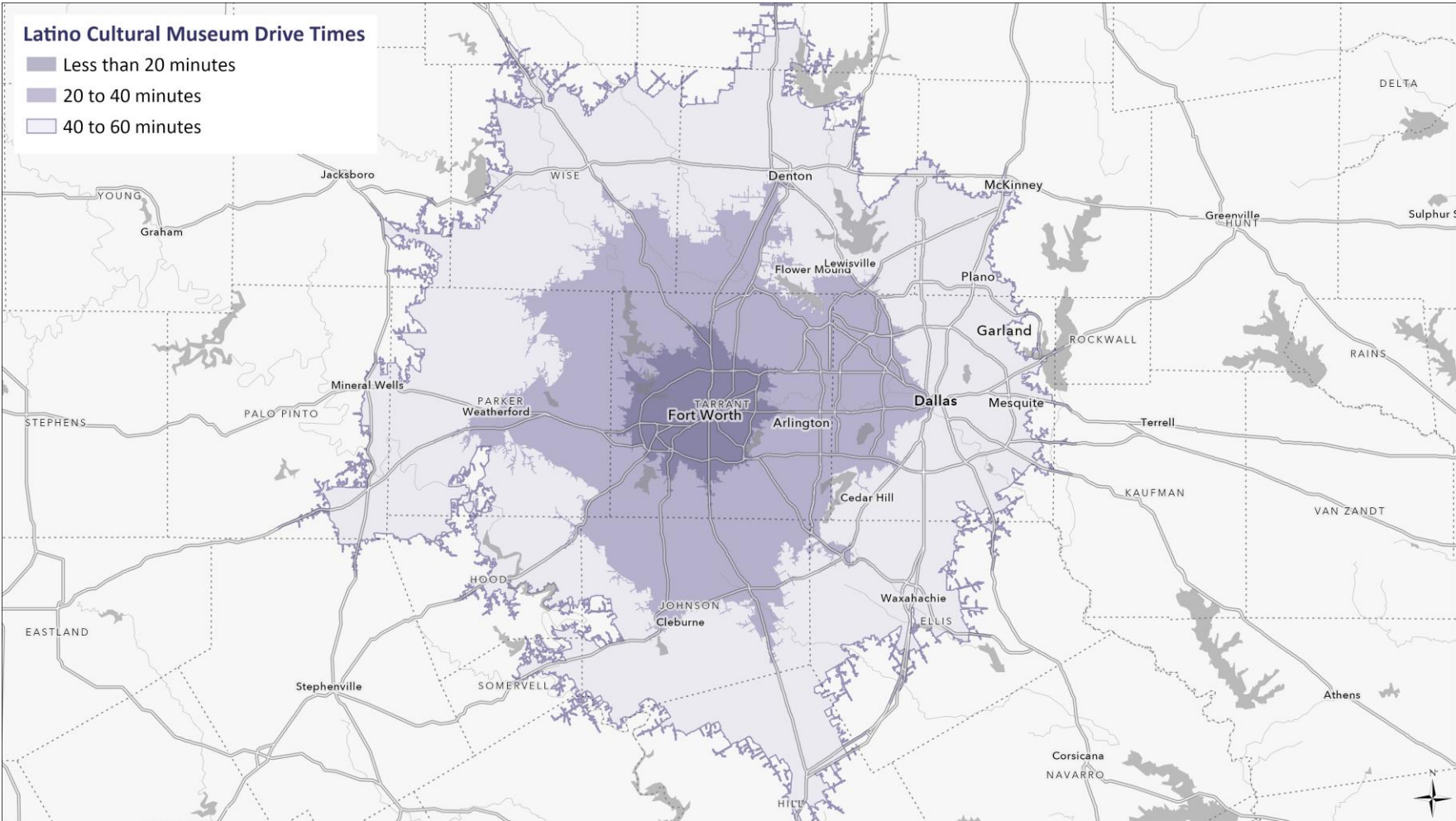
Source: Visit Fort Worth.

the center of Fort Worth that the study team set when establishing and mapping the market areas for this study.

A. Market Analysis — Market area maps

In Figure A-2 below, Keen Independent presents a map of the market areas used to analyze market research about potential LCMdeFW audiences.

A-2. Market area map for Latino Cultural Museum de Fort Worth



Source: City of Fort Worth, Texas Parks & Wildlife, Esri, TomTom, Garmin, SafeGraph, FAO, CONANP, METI/NASA, USGS, EPA, NPS, USDA, USFWS Keen Independent Research.

A. Market Analysis — Demographics

Keen Independent analyzed the population and consumer behaviors in the three market areas for the Latino Cultural Museum de Fort Worth.

Population

Figures A-3 on the right and A-4 on the following page display demographic information for the relevant market areas compared to the United States overall.

Income and education. As shown in Figure A-3 on the right, the primary market area has a substantially lower median income than the secondary and tertiary markets and the national average. Appealing to locals in Latino Cultural Museum’s immediate vicinity through affordable programming may help encourage residents to participate.

A-3. Household income and education for Latino Cultural Museum market areas, 2024

	Primary market	Secondary market	Tertiary market	United States
Total households	323,468	1,218,302	2,587,586	130,537,241
Household income				
\$24,999 or less	15.1 %	11.4 %	11.8 %	14.9 %
\$25,000 to \$49,999	20.1	17.0	16.7	16.8
\$50,000 to \$74,999	19.3	16.5	15.8	15.7
\$75,000 to \$99,999	13.2	13.2	12.6	12.8
\$100,000 to \$199,999	24.8	29.1	28.5	27.2
\$200,000 or more	7.5	12.7	14.5	12.6
Total	100.0 %	100.0 %	100.0 %	100.0 %
Median household income	\$ 67,292	\$ 82,887	\$ 84,543	\$ 79,043
Education (population age 25+)				
Less than high school	15.7 %	11.7 %	11.1 %	9.4 %
High school	28.5	23.8	22.1	26.8
Some college	26.3	26.7	25.5	27.1
Bachelor's degree	19.9	24.9	26.5	22.5
Graduate degree	9.6	13.0	14.8	14.3
Total	100.0 %	100.0 %	100.0 %	100.0 %

Source: U.S. Census Bureau American Community Survey.

A. Market Analysis — Demographics

Age and race/ethnicity. As shown in Figure A-4, compared to the national average in 2024, the primary, secondary and tertiary markets are all more ethnically Hispanic. Additionally, the primary market is relatively evenly spread out in terms of the population’s age range. These data suggest the Latino Cultural Museum may want to consider offering events designed to appeal to a wide age range and may find that culturally relevant events and programming are effective at reaching locals.

A-4. Age, race and ethnicity of Latino Cultural Museum market areas, 2024

	Primary market	Secondary market	Tertiary market	United States
Total population	886,187	3,369,421	6,999,779	338,056,045
Age				
Under 10 years old	13.3 %	12.8 %	12.5 %	11.3 %
10 to 19 years old	13.7	14.0	13.7	12.5
20 to 29 years old	15.6	14.7	14.7	13.3
30 to 39 years old	15.6	14.9	14.9	13.7
40 to 54 years old	18.4	19.7	19.9	18.7
55 to 69 years old	14.9	15.6	15.6	18.0
70 or more years old	8.6	8.4	8.7	12.4
Total	100.0 %	100.0 %	100.0 %	100.0 %
Median Age	34.5	35.7	36.0	39.3
Race				
African American	17.1 %	15.7 %	16.7 %	12.5 %
Asian American	4.6	7.6	9.0	6.4
Native American	1.0	1.0	1.0	1.2
Pacific Islander	0.2	0.2	0.1	0.2
Other race	16.9	13.6	13.1	8.8
Two or more races	16.4	15.1	14.6	10.7
White	43.9	46.7	45.5	60.3
Total	100.0 %	100.0 %	100.0 %	100.0 %
Ethnicity (of any race)				
Hispanic American	40.3 %	32.8 %	31.4 %	19.6 %
Non-Hispanic	59.7	67.2	68.7	80.4
Total	100.0 %	100.0 %	100.0 %	100.0 %
Households with 1+ persons with a disability	22.3	20.8	20.8	25.9

Source: U.S. Census Bureau American Community Survey.

A. Market Analysis — Demographics

Entertainment spending and market potential. Assessing arts-related consumer behavior in the Fort Worth market can help inform what the museum might offer to guests.

Figures A-5 and A-6 illustrate spending potential indices (SPI) and market potential indices (MPI) of LCMdeFW’s market areas. The SPI compares the average amount spent locally for a product to the average amount spent nationally. An index of 100 reflects the average; an SPI of 70, for example, indicates that average spending by local consumers is 30 percent below the national average. MPI measures the relative likelihood of adults in the specified area to exhibit certain behavior or purchasing patterns. An MPI of 100 represents the U.S. average.

Spending potential. In the primary market area, the spending potential indices are consistently lower than the national averages across categories. Spending on entertainment in the secondary market is overall similar to the national average except in the case of movie ticket spending and park/museum tickets which are higher than national average spending and tertiary market spending which uniformly meets or exceeds national averages.

This supports the idea that affordability may be key to attracting the local audience, as potential patrons in the immediate area may spend less on arts and culture offerings. Additionally, for some larger events, marketing to a larger area and perhaps using a tiered pricing approach, may allow LCMdeFW to capture higher revenue from audiences beyond the primary market.

A-5. SPI for certain types of entertainment spending by Latino Cultural Museum market area, 2024

	Primary market	Secondary market	Tertiary market	United States
Entertainment/recreation				
<i>Index</i>	82	100	105	100
Average	\$ 3,345	\$ 4,107	\$ 4,300	\$ 4,104
Entertainment/recreation fees/admissions				
<i>Index</i>	78	99	104	100
Average	\$ 643	\$ 817	\$ 860	\$ 809
Tickets to theater/operas/concerts				
<i>Index</i>	77	97	102	100
Average	\$ 58	\$ 73	\$ 78	\$ 74
Tickets to parks or museums				
<i>Index</i>	84	106	110	100
Average	\$ 32	\$ 40	\$ 41	\$ 37
Tickets to movies				
<i>Index</i>	93	112	117	100
Average	\$ 23	\$ 28	\$ 29	\$ 25
Live entertainment-catered affairs				
<i>Index</i>	77	93	100	100
Average	\$ 15	\$ 19	\$ 20	\$ 20
Recreation lesson fees				
<i>Index</i>	76	99	104	100
Average	\$ 132	\$ 171	\$ 180	\$ 172
Social/Recreation/Health club fees				
<i>Index</i>	78	98	103	100
Average	\$ 234	\$ 295	\$ 312	\$ 303

Source: Esri spending potential database based on U.S. Bureau of Labor Statistics Consumer Expenditure Survey (2024)

A. Market Analysis — Demographics

Market potential. Figure A-6 displays the percentage of the market area population participating in each activity and the index relative to the national average.

The MPI was below the national average for attendance in most event categories in the primary market area. Behaviors with the highest positive difference between the primary market average and national average were having danced or gone dancing (19% higher than the national average) and having attended a dance performance (3% higher). Dance-related events were also better attended than the national average in the secondary and tertiary markets. LCMdeFW may consider highlighting dance programming, particularly with an interactive component, as part of its offerings in order to resonate with the local market.

Visiting a museum, attending live theater and visiting an art gallery were all below the national average in the primary market. LCMdeFW may consider that its potential offerings could fill subject matter and programming needs that are not otherwise being met in the market area.

Additionally, people in all three market areas were considerably less likely than the national average to contribute to an arts and culture organization, with the primary market being the least likely to provide a contribution. LCMdeFW may consider promoting events to the local community as a lower bar to entry than philanthropic contributions. It might also consider offering entry-level memberships on a sliding scale and later introduce upgrading to supporting levels of membership to selected segments of the organization’s audience.

A-6. MPI for attending certain types of events by Fort Worth market area, 2024

	Primary market	Secondary market	Tertiary market	United States
Went to a museum <i>Index</i>	12.6 % 95	13.4 % 101	13.8 % 104	13.3 % 100
Went to a live theater <i>Index</i>	7.6 % 88	8.4 % 96	8.6 % 99	8.7 % 100
Went to an art gallery <i>Index</i>	8.7 % 93	9.2 % 99	9.5 % 102	9.3 % 100
Danced or went dancing <i>Index</i>	7.8 % 119	7.4 % 113	7.3 % 112	6.5 % 100
Contributed to arts or cultural organizations <i>Index</i>	3.1 % 74	3.6 % 85	3.9 % 91	4.3 % 100
Attended a...				
Classical/opera performance <i>Index</i>	3.1 % 96	3.2 % 97	3.3 % 101	3.3 % 100
Country music performance <i>Index</i>	4.5 % 96	4.9 % 104	4.9 % 103	4.7 % 100
Dance performance <i>Index</i>	3.2 % 103	3.2 % 102	3.3 % 103	3.2 % 100
Movie (last 6 months) <i>Index</i>	45.5 % 103	45.8 % 104	45.9 % 104	44.1 % 100
Rock music performance <i>Index</i>	8.0 % 98	8.4 % 103	8.5 % 104	8.1 % 100

Source: Esri market potential database based on MRI Simmons Survey (2024).

A. Market Analysis — Demand projections

Methodology

Local demand for arts activities is likely to grow as the Fort Worth area grows in population. Keen Independent examined population forecasts for Fort Worth developed by the Texas State Demographic Center.

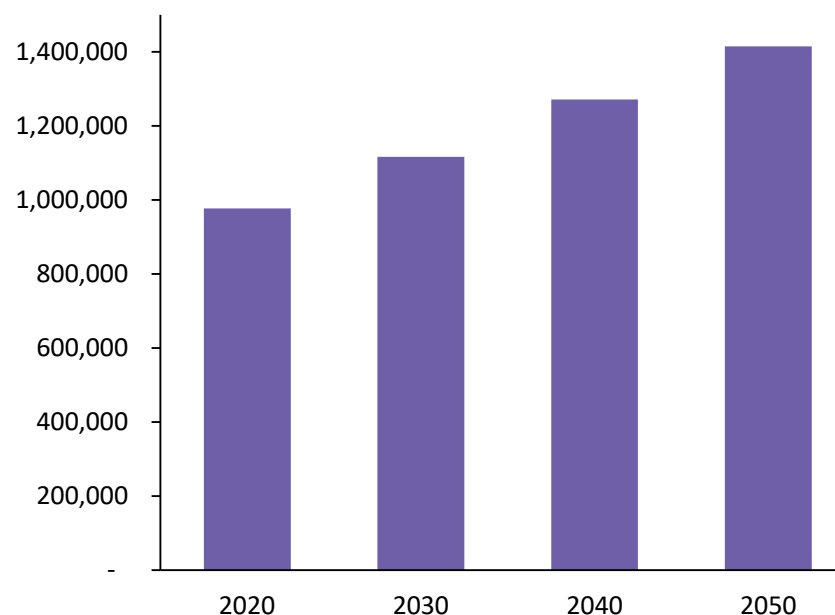
Population forecasts. For the four-year period from 2020-2024, Fort Worth was the fastest-growing city among the 30 most populous cities in the U.S.² The Texas State Demographic Center forecasts the Fort Worth population will grow from just under 1 million residents in 2020 to over 1.4 million in 2050, an increase of about 45 percent (see Figure A-7). According to these data, the Fort Worth population is expected to increase at a rate of about 1.2 percent annually.

Population by age in 2020. The age profile of local residents also affects demand for arts activities. Figure A-8 on the following page illustrates the age distribution of the Fort Worth population. The graph shows the population grouped according to widely recognized generations beginning with the Alpha Generation (born in 2011 and later years) and Gen Z (born between 1996 and 2010) and ending with the Silent Generation (born between 1926 and 1945).

Population by age in 2050. Figure A-8 also presents the projected age distribution for the Fort Worth population in 2050 based on the Texas State Demographic Center projections for the area. Note that Keen Independent identifies the cohort of people who will be born between 2031 and 2045 as “Beta Gen” (name invented to follow the “Alpha Gen” generation now being born) and includes the cohort who will be born between 2041 and 2055 as “Gamma Gen.”

As Fort Worth’s population grows, it is projected to age. Participation in events of different types tend to vary by age group — for instance, more than a third of U.S. adults aged 18 to 44 attended a live music, theater or dance event and attendance rates of those events fluctuate with age³ — so the organization should consider demand when determining what type of arts and cultural programming to offer.

A-7. Projected population change, Fort Worth, 2020 to 2050



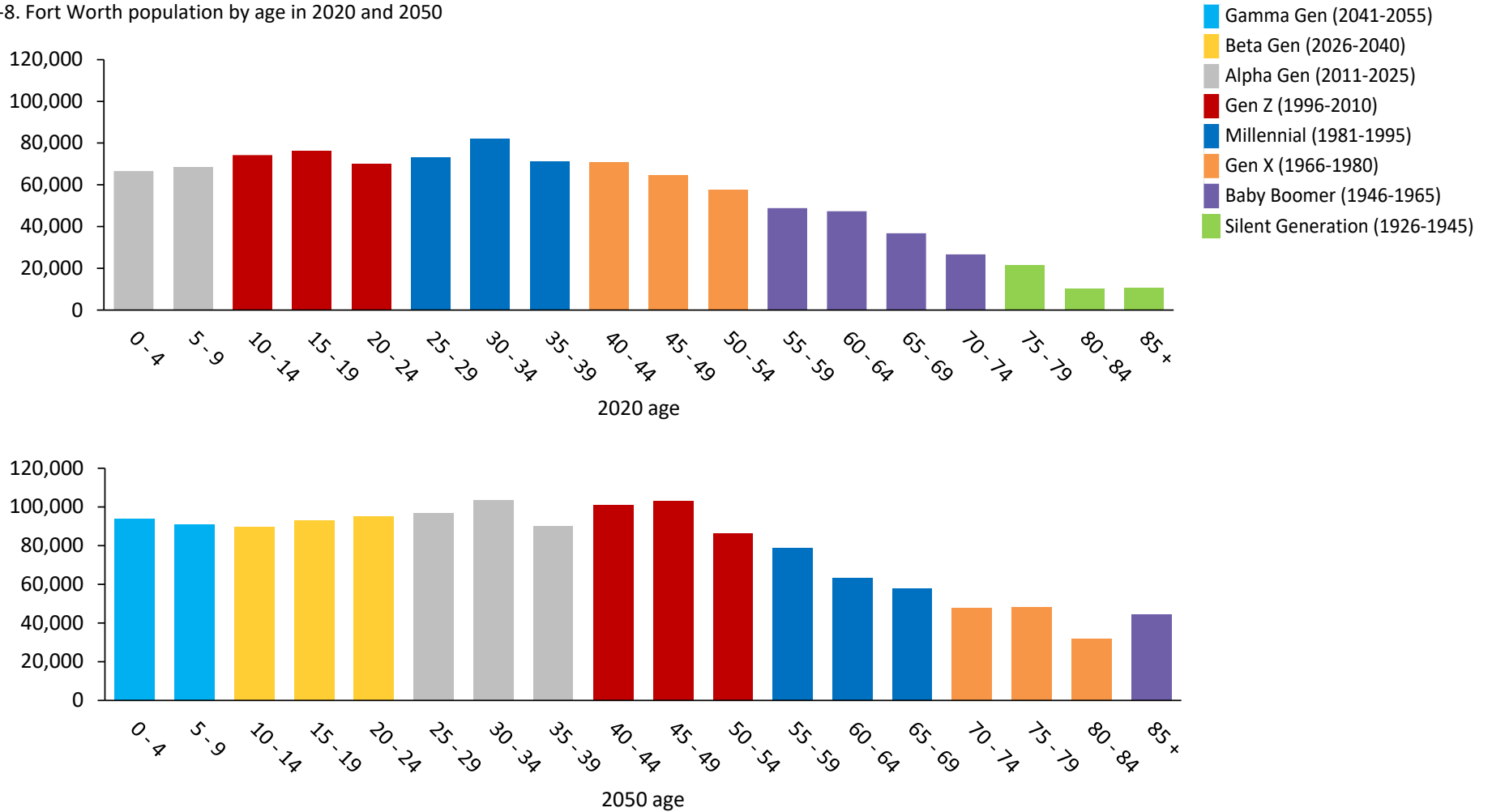
Source: U.S. Census (2020), Texas State Demographic Center (2030-2050 projections) and Keen Independent Research.

² Population. (2024). City of Fort Worth. Retrieved August 20, 2025, from <https://www.fortworthtexas.gov/about/population>

³ <https://www.arts.gov/impact/research/arts-data-profile-series/adp-32>

A. Market Analysis — Demand projections

A-8. Fort Worth population by age in 2020 and 2050



Source: U.S. Census (2020), Texas State Demographic Center (2030-2050 projections) and Keen Independent Research.

A. Market Analysis — Demand projections

Demand Forecast Model

Keen Independent developed a demand scenario for Fort Worth from the Texas State Demographic Center population projections and national attendance data generated by the National Endowment for the Arts (NEA) 2017 Survey of Public Participation in the Arts (SPPA).

Key assumptions and potential limitations. These demand projections are predicated on the assumptions described below.

- Forecasts expect that the 2020 rates for arts participation are constant over time.
- Demand changes are based on pre-pandemic demand, as COVID-19 has had a major impact on arts attendance across the country. These projections assume the impact of COVID-19 was a temporary phenomenon.
- Projections are based on the residents of Fort Worth, not tourists.
- Demand projections are based on national trends of age-specific rates of attendance and are not necessarily reflective of consumptive behaviors in Fort Worth.

Demand forecast. Displayed in Figure A-9 on the following page, Keen Independent projects that unconstrained demand (not limited by inventory and capacity) for Fort Worth arts activities will increase by about 41 to 54 percent between 2020 and 2050. For example, demand for attending Latin, Spanish or salsa music performances is projected to increase by 38 percent over the next 30 years. Attendance at such events is projected to increase by more than 31,000 between 2020 and 2050. Fort Worth demand for art museums and galleries is also projected to increase by nearly 200,000 visits (a 41% increase) between 2020 and 2050.

Please note the following:

- Demand change is at 0 percent for 2020, because that is the starting year from which change is measured.
- Demand changes are relative to current attendance. Relative changes in categories with small numbers of current participants can appear to be more substantial than they are. For example, a small absolute change in the number of people interested in opera can result in a large percentage change.

A. Market Analysis — Demand projections

A-9. Arts demand projections for Fort Worth relative to 2020 demand

	2020	2030	2030 percent change	2040	2040 percent change	2050	2050 percent change	Net change
Art museums and galleries	482,867	548,127	14 %	614,900	27 %	680,963	41 %	198,095
Ballet	26,920	30,478	13	34,251	27	38,125	42	11,205
Jazz music	168,537	192,570	14	216,070	28	240,364	43	71,827
Latin, Spanish or salsa music	82,169	92,293	12	102,590	25	113,224	38	31,055
Musical plays	215,687	247,080	15	280,428	30	311,842	45	96,154
Non-musical plays	66,793	77,237	16	87,863	32	98,150	47	31,358
Opera	7,527	8,852	18	10,162	35	11,560	54	4,033
Dance (other than ballet)	70,668	79,960	13	91,165	29	100,774	43	30,106
Classical music	124,838	141,955	15	161,659	30	178,715	45	53,877

Note: Data from museum types other than art museums were not available as part of this survey.

Source: U.S. Census (2020), Texas State Demographic Center (2030-2050 projections), NEA SPPA (2022) and Keen Independent Research.

A. Market Analysis — Inventory

In this section, Keen Independent presents the market area maps for the Latino Cultural Museum de Fort Worth. Figure A-11 on the following page displays the Latino culture-related offerings within the market area for the Latino Cultural Museum as well as other, non-Latino focused museums within the same market area. Keen Independent did not identify any Latino-focused museums within the primary or secondary market areas for the Latino Cultural Museum.

Potential Competitors/Collaborators

Keen Independent identified Latino-focused attractions, organizations, event spaces and museums as well as other non-Latino focused museums within the LCMdeFW market areas. These organizations may be potential competitors or collaborators for LCMdeFW.

Museums. Figure A-12 on pages 13 and 14 of this appendix displays the inventory of museums in Fort Worth and selected museums in Dallas. Keen Independent identified 29 relevant museums of several types within a 60-minute drive time. Key characteristics are described below and presented in Figure A-12.

Admission and memberships. Most museums identified offer either free admission or admission in the range of \$5-20. Many museums offer free or discounted admission for children, with ages ranging from under two to under 18. Starting memberships range from \$15 (Military Museum) to \$120 (Dallas Museum of Art) annually.

Exhibits and programming. Nearly all of the museums studied offer exhibits, about two-thirds provide public programs and two-thirds offer event rentals. Similarly, roughly two-thirds of museums presented in Figure A-12 offer family and/or school programs.

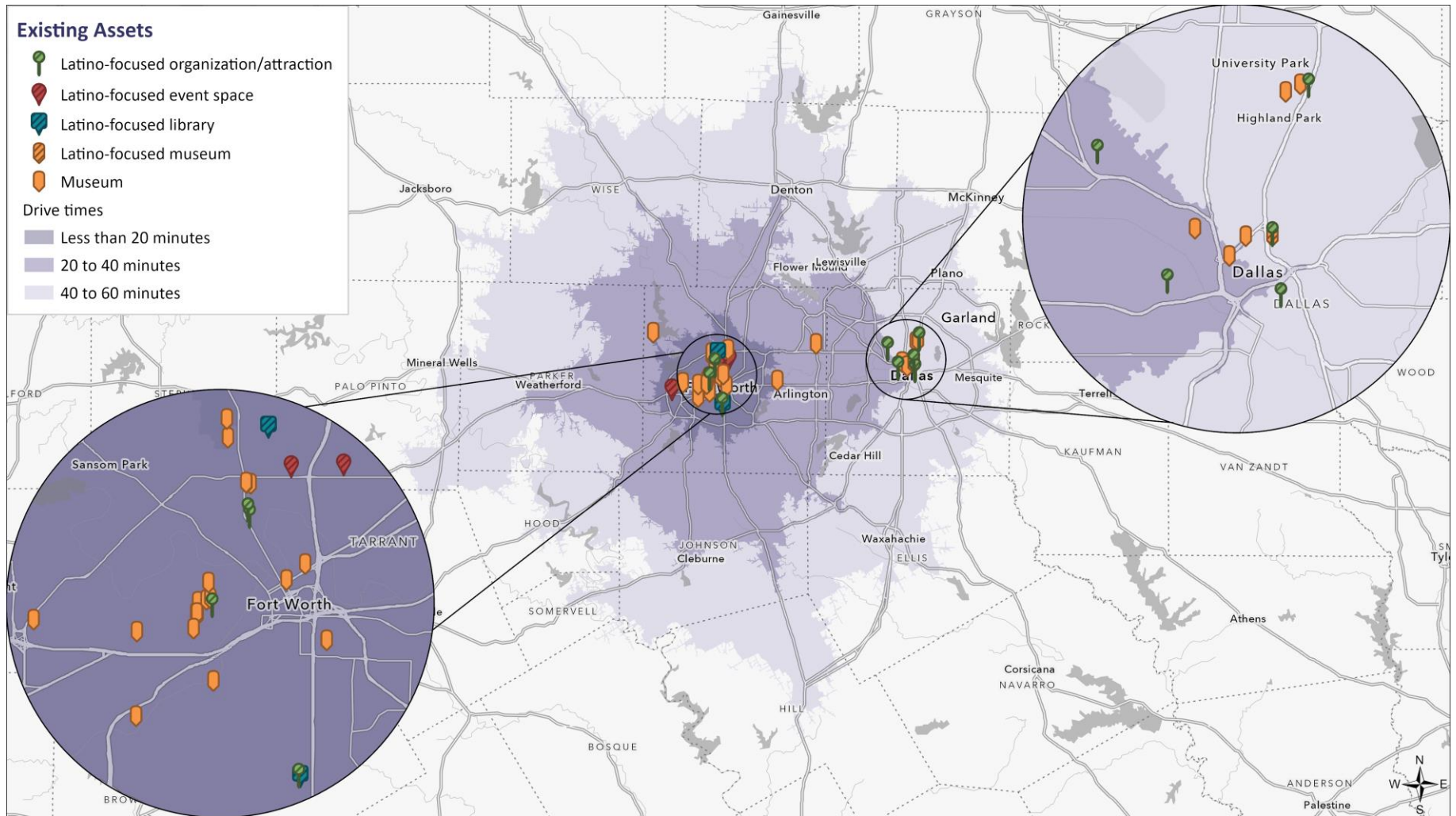
A-10. Kimbell Museum, Amon Carter Museum of American Art, Modern Art Museum of Fort Worth and the National Cowgirl Museum and Hall of Fame



Source: Visit Fort Worth.

A. Market Analysis — Market area maps

A-11. Latino-focused organizations, libraries, event spaces and museums and other museums within the Latino Cultural Museum market area



Source: City of Fort Worth, Texas Parks & Wildlife, Esri, TomTom, Garmin, SafeGraph, FAO, CONANP, METI/NASA, USGS, EPA, NPS, USDA, USFWS, Keen Independent Research.

A. Market Analysis — Inventory

A-12. Museums within Latino Cultural Museum market areas (1 of 2)

Museums in Fort Worth (and selected in Dallas)	Admission (child–adult)	Starting membership	Exhibits	Public programs	Family programs	School programs	Event rentals	Size (in sf)	Expenses (2023)	Location
Amon Carter Museum of American Art	Free	\$75	✓	✓	✓			109,000	\$21.3M	Fort Worth
Art on the Boulevard	Free		✓							Fort Worth
Artspace 111	Free		✓	✓			✓	3,000		Fort Worth
Cattle Raisers Museum	\$12–16 Free under 3	\$75	✓	✓	✓	✓		10,000	\$602K	Fort Worth
Christian Arts Museum			✓							Fort Worth
CR Smith Museum	\$5–12 Free under 2	\$50	✓	✓	✓	✓	✓	35,000	\$1.6M	Fort Worth
DFW Car and Toy Museum	Free		✓	✓	✓		✓	150,000		Fort Worth
Dinosaur Land Children's Museum	\$14–18 Free under 13	\$43	✓	✓	✓	✓	✓			Fort Worth
Fort Works Art	Free		✓				✓	6,000		Fort Worth
Fort Worth Aviation Museum	\$5–10 Free under 4		✓	✓	✓	✓	✓		\$333K	Fort Worth
Fort Worth Museum of Science and History	\$12–16 Free under 3	\$90	✓	✓	✓	✓	✓	166,000	\$11.7M	Fort Worth
John Wayne: An American Experience	\$18–23 Free under 6		✓	✓			✓	10,000		Fort Worth
Keith House	\$20		✓				✓	3,200	\$61K	Fort Worth
Kimbell Art Museum	\$18–14 Free under 6	\$75	✓	✓	✓	✓	✓	220,000	\$48.2M	Fort Worth
Lenora Rolla Heritage Center Museum		\$30					✓	166,000		Fort Worth
Log Cabin Village	\$6–7 Free under 4	\$25	✓	✓	✓	✓				Fort Worth

Notes: Admission price or membership prices not listed indicate the information was not available or is not applicable. Free admission is listed as such. Expenses are from 2023 tax filings as reported via ProPublica.org. Expense information not listed indicates that it was not available. Organization is either (1) not a non-profit organization, (2) too small to report its expenses or (3) expense information is otherwise not available.

Source: Keen Independent Research.

A. Market Analysis — Inventory

A-12. Museums within Latino Cultural Museum market area (2 of 2)

Museums in Fort Worth (and selected in Dallas)	Admission (child–adult)	Starting membership	Exhibits	Public programs	Family programs	School programs	Event rentals	Size (in sf)	Expenses (2023)	Location
Military Museum	\$5–10 Free under 11	\$15	✓				✓	11,000		Fort Worth
Modern Art Museum of Fort Worth	\$10–16	\$75	✓	✓			✓	150,000	\$16.6M	Fort Worth
National Cowgirl Museum and Hall of Fame	\$6–12 Free under 4		✓			✓	✓	33,000	\$4.3M	Fort Worth
National Multicultural Western Heritage Museum	\$12–15 Free under 4	\$50	✓	✓	✓			2,800	\$240K	Fort Worth
Sid Richardson Museum	Free		✓	✓	✓	✓		17,400		Fort Worth
Stockyards Museum	\$3 Free under 13	\$25	✓	✓					\$109K	Fort Worth
Texas Cowboy Hall of Fame			✓	✓	✓	✓		20,000	\$993K	Fort Worth
Vintage Flying Museum	\$7–12 Free under 6	\$50	✓			✓			\$30K	Fort Worth
Dallas Contemporary	Free	\$75	✓	✓	✓			37,000	\$2.6M	Dallas
Dallas Holocaust and Human Rights Museum	\$12–19	\$60	✓	✓	✓	✓	✓	55,000	\$10.4M	Dallas
Dallas Museum of Art	Free	\$120	✓	✓	✓	✓	✓	370,000	\$40.6M	Dallas
George W. Bush Presidential Center	\$20–26 Free under 5	\$100	✓	✓		✓	✓	226,000	\$37.5M	Dallas
Meadows Museum	\$4–12 Free under 18	\$35	✓			✓	✓	66,000		Dallas

Notes: Admission price or membership prices not listed indicate the information was not available or is not applicable. Free admission is listed as such. Expenses are from 2023 tax filings as reported via ProPublica.org. Expense information not listed indicates that it was not available. Organization is either (1) not a non-profit organization, (2) too small to report its expenses or (3) expense information is otherwise not available. At the time of this research in summer 2025, the Texas Cowboy Hall of Fame was closed, and some information was not available as a result.

Source: Keen Independent Research.

A. Market Analysis — Inventory

Latino-focused organizations. In addition to various museums in Fort Worth and the surrounding area, Keen Independent identified Latino-focused organizations of various types, including commerce, cultural and theater arts, nonprofit organizations and other community and event spaces. Figure A-13 on the right presents select Latino-focused organizations noted by the study team.

A-13. Latino-focused organizations, programs and attractions within Latino Cultural Museum market area

Latino-focused organizations, programs, attractions	Type	Location
Fort Worth Hispanic Chamber	Chamber of commerce	Fort Worth
Artes de La Rosa Cultural Center for the Arts	Museum and/or cultural center	Fort Worth
El Dorado	Event space	Fort Worth
Eventos Licon	Event space	Fort Worth
Temo Ballroom	Event space	Fort Worth
La Gran Biblioteca	Library	Fort Worth
Fort Worth Public Library - Diamond Hill/Jarvis	Library (Spanish language collection)	Fort Worth
La Gran Plaza	Mall	Fort Worth
Casa Mañana Theatre	Theatre company	Fort Worth
Greater Dallas Hispanic Chamber of Commerce	Chamber of Commerce	Dallas
Latino Cultural Center	Museum and/or cultural center	Dallas
Los Primos Dallas	Nonprofit organization	Dallas
The Concilio	Nonprofit organization	Dallas
Cara Mía Theatre Co.	Theatre company	Dallas
Teatro Dallas	Theatre company	Dallas

Source: Keen Independent Research.

A. Market Analysis — Tourism

Visitors to Fort Worth are relevant to arts and culture organizations as potential museum audiences. LCMdeFW might help bring visitors to the City and have a positive impact on Fort Worth tourism.

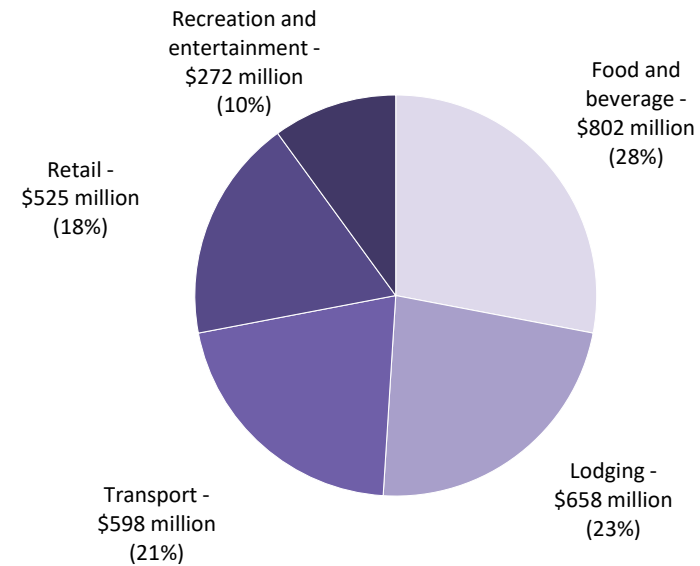
Tourism Volume and Impact

According to Visit Fort Worth, the City welcomed more than 11.5 million visitors during the 2024 fiscal year.⁴

Spending. Visitors to Fort Worth spent about \$2.9 billion in 2024, a year-over-year increase of nearly 5 percent from 2023⁵ and a nearly 60 percent increase since 2015.⁶ Visitors spent about \$272 million on recreation and entertainment during 2024, or about 10 percent of total visitor spending in that year.⁷ Spending figures are presented in Figure A-14 on the right.

Number and timing of visits. In 2024, out-of-town visitors made about 92,330 overnight trips to Dallas-Fort Worth-Arlington, totaling roughly 190,000 visit nights.⁸ Among weekend visitors, about 74 percent stayed overnight and the average length of stay was 1.1 days, while for weekday visitors, roughly 83 percent of visitors stayed at least one night and the average stay was 2.9 days.⁹

A-14. Fort Worth visitor spending by category, 2024



Source: Keen Independent from Visit Fort Worth.

⁴ Visit Fort Worth. (January 2025). The Fort Worth Visitor Economy FY2024, 5.

⁵ Visit Fort Worth. (January 2025). The Fort Worth Visitor Economy FY2024, 5.

⁶ Travel Texas: Travel Impacts Dashboard. City: Fort Worth. Retrieved from <https://www.travelstats.com/dashboard/texas>

⁷ Visit Fort Worth. (January 2025). The Fort Worth Visitor Economy FY2024, 5.

⁸ Visit Fort Worth from Placer.

⁹ Visit Fort Worth, from Azira and U.S. Census Bureau (Tourism Symphony Platform).

A. Market Analysis — Tourism

Visitor demographic information. Visit Fort Worth’s current data sources do not provide demographic information on visitors by ethnicity so the study team cannot quantify the portion of tourists who are Latino and/or Hispanic in Fort Worth. However, international tourism data by country of origin, though limited, provides some insight into Hispanic and Latino tourism. Though international visitors only represented approximately 3 percent of visitor spending in 2024, international visits to Fort Worth increased approximately 16 percent from 2023 to 2024.¹⁰

Among the top countries where visits to Fort Worth originated were Mexico (1) and Brazil (3). As presented in the image on the right, a large portion of visitors from Mexico and Brazil stayed overnight in 2024, and visitors traveling from those countries stayed an average of approximately four and seven days, respectively.¹¹ This may indicate that Fort Worth has existing appeal for Latino and Hispanic tourists on which the Latino Cultural Museum could build.

These data are presented in Figure A-15 on the right.

A-15. Fort Worth top international visitor markets, 2024

Top international markets	Percent overnight	Average length of stay (days)
Mexico	87.5 %	3.8
Canada	95.8	7.0
Brazil	95.5	6.8
United Kingdom	94.7	6.8
Indonesia	93.6	6.7

Source: Visit Fort Worth, from Azira (Tourism Symphony Platform).

¹⁰ Visit Fort Worth. (January 2025). The Fort Worth Visitor Economy FY2024, 6.

¹¹ Visit Fort Worth, from Azira (Tourism Symphony Platform).

A. Market Analysis — Tourism

Visitor Activities

The Visit Fort Worth Campaign Tracker (2024) collects data about tourist activities in Fort Worth. Here we summarize data relevant to the Latino Cultural Museum.

Leisure travel priorities. When survey participants were asked how often they include specific activities in their travel plans:

- About 96 percent of respondents indicated that they “mostly” or “sometimes” incorporate sightseeing in their travel priorities;
- 89 percent reported that they “mostly” or “sometimes” incorporate a chance to learn something into their vacations.¹²
- About 84 percent respondents reported that they “mostly” or “sometimes” try to experience a different culture.
- Nearly 70 percent of survey participants “mostly” or “sometimes” explore their own respective culture when traveling.¹³

Figure A-17 on the next page presents these results.

A-16. Fort Worth Stockyards Station



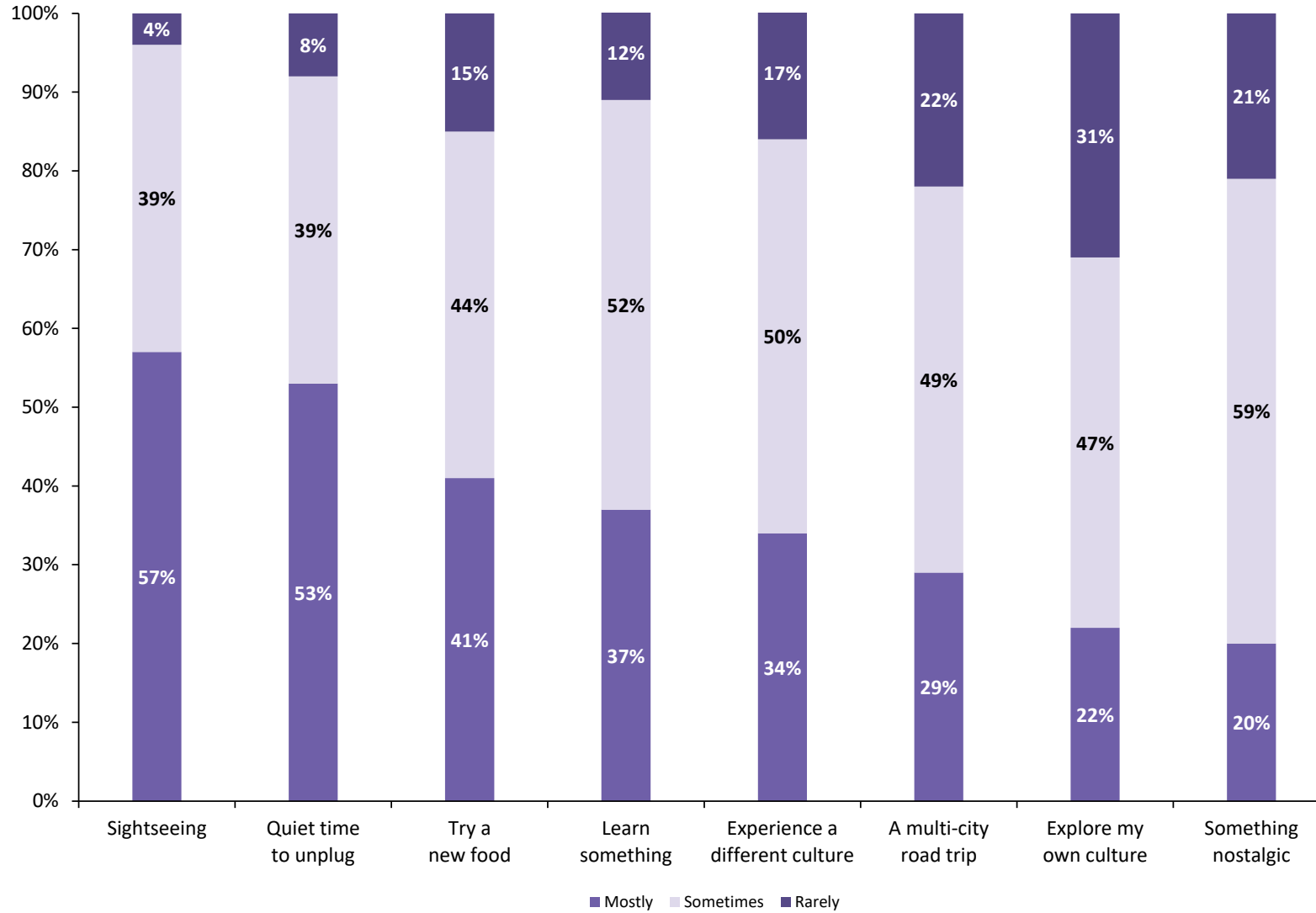
Source: Visit Fort Worth.

¹² Visit Fort Worth Campaign Tracker 2024.

¹³ Visit Fort Worth Campaign Tracker 2024.

A. Market Analysis — Tourism

A-17. Leisure travel priorities for Visit Fort Worth survey respondents



Source: Keen Independent Research from Visit Fort Worth.

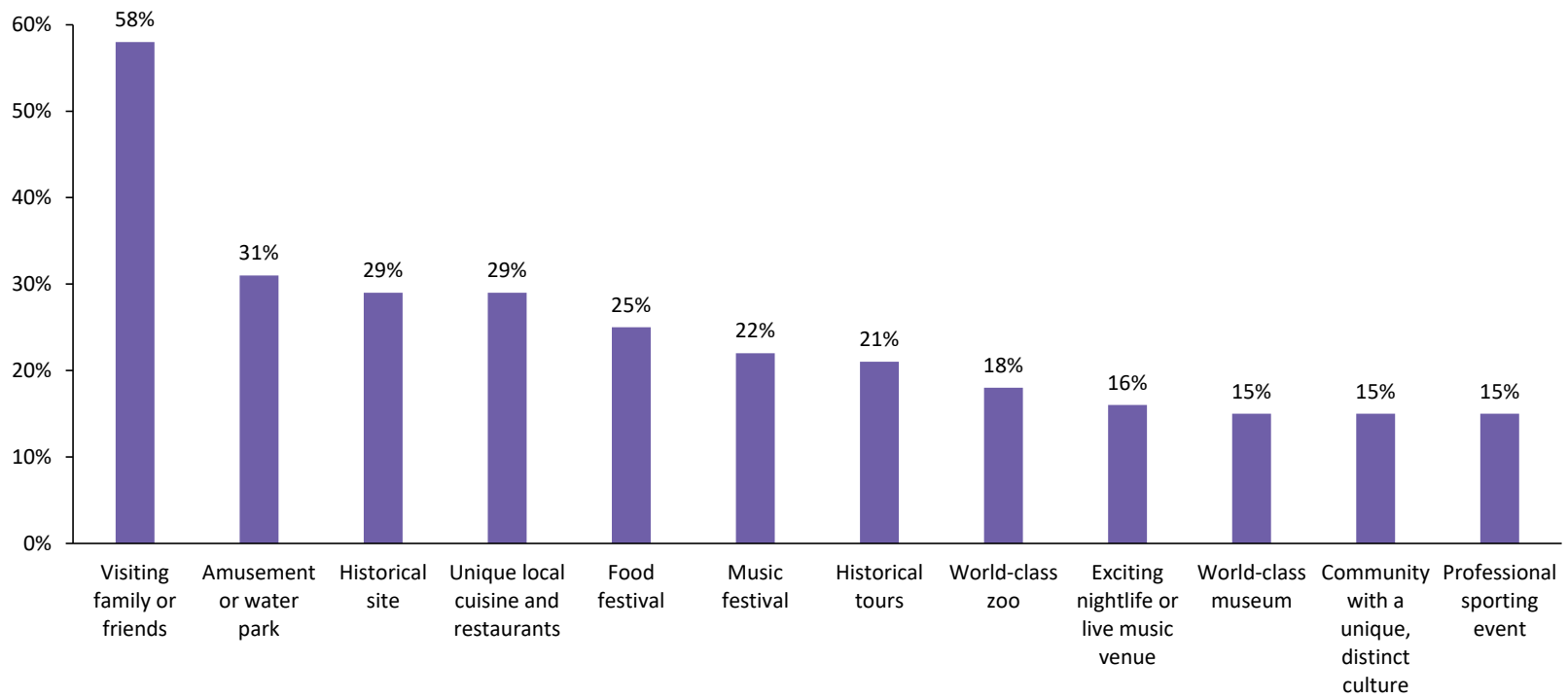
A. Market Analysis — Tourism

Historical sites and museums. Visiting a historical site was in the top five most attractive travel activities for 29 percent of survey respondents. This figure was higher for visitors aged 55 and over (about 43% of these respondents placed historical site visits in their top five).

Additionally, about 15 percent of participants identified visiting a world-class museum as one of their top five most attractive activities.¹⁴

Figure A-18 below presents these results.

A-18. Most attractive activities for Visit Fort Worth survey respondents



Source: Keen Independent Research from Visit Fort Worth.

¹⁴ Visit Fort Worth Campaign Tracker 2024.

A. Market Analysis — Tourism

La Gran Plaza de Fort Worth. For out-of-town visitors to Fort Worth, La Gran Plaza de Fort Worth was one of the most-visited points of interest in 2024.¹⁵ La Gran Plaza is a shopping mall with a focus on Hispanic clientele. The mall, bought by Grupo Zócalo, a partnership between L.A.-based Legaspi Company and local Fort Worth real estate investors¹⁶ in 2004 with only 20 percent occupancy at the time,¹⁷ has been redeveloped into a busy “Mexican festival-style marketplace.”¹⁸

From the group’s 2004 purchase and subsequent overhaul of the space through 2022, sales in the location tripled from \$34 million to \$117 million,¹⁹ and the mall is now nearly fully occupied.²⁰

Figure A-19 presents the top points of interest for tourists to Fort Worth during the week and on the weekend. La Gran Plaza de Fort Worth is in the top five points of interest for both weekend and weekday visitors.

Frequent tourist visits to La Gran Plaza de Fort Worth may indicate that other entities which place Hispanic and Latino culture in the foreground, such as Latino Cultural Museum de Fort Worth, could have success in the Fort Worth market.

A-19. Fort Worth top points of interest for domestic visitors, 2024

Point of interest	Weekday rank	Weekend rank
Fort Worth Stockyards	1	1
Magnolia	2	-
La Gran Plaza de Fort Worth	3	5
The Shops at Clearfork	4	-
Mule Alley	5	2
West Exchange Avenue	-	3
Billy Bob's Texas	-	4

Source: Keen Independent Research from Azira and U.S. Census Bureau.

¹⁵ Visit Fort Worth, from Azira and U.S. Census Bureau (Tourism Symphony Platform).

¹⁶ Cortese, A. (2007, May 20). At the mall, mariachi instead of Muzak. *The New York Times*. Retrieved August 11, 2025, from http://www.nytimes.com/2007/05/20/realestate/commercial/20sqft.html?_r=0

¹⁷ The Legaspi Company. Who We Are: José de Jesús Legaspi. <http://www.thelegaspi.com/jos-de-jes-s-legaspi/>

¹⁸ Fort Worth Architecture. La Gran Plaza de Fort Worth. <https://www.fortwortharchitecture.com/south/lagranplaza.htm>

¹⁹ Sanchez, Marcela. (2023, August 27). La Gran Plaza ranks near the top of most-visited malls in Fort Worth. Here’s why. *Fort Worth Report*. Retrieved from <https://fortworthreport.org/2023/08/27/la-gran-plaza-ranks-near-the-top-of-most-visited-malls-in-fort-worth-heres-why/>

²⁰ Fort Worth Architecture. La Gran Plaza de Fort Worth. <https://www.fortwortharchitecture.com/south/lagranplaza.htm>

A. Market Analysis — Tourism

Tourism in City Planning

The City of Fort Worth recognizes tourism as a driver of local economic growth as demonstrated in various planning documents and initiatives over many years.

Fort Worth tourism focus. The City’s most recent comprehensive planning document, released in 2023, presents the hospitality and tourism industry as one of five key sectors that impact Fort Worth’s economy. The document specifically emphasizes the impact of arts and cultural activities on visitors and revenue and proposes capital project spending for culture and tourism of more than \$500 million over five fiscal years.²¹

Fort Worth Tourism Public Improvement District. In 2017, the Fort Worth City Council established a ten-year Tourism Public Improvement District (TPID)²² through a 2 percent per guest hotel room revenue assessment.²³ Grant funding from the TPID “provide[s] marketing and promotional funding to arts and cultural organizations which promote and enhance the visibility of Fort Worth as an overnight destination”²⁴

Additionally:

- TPID funding can help promote various individual arts or cultural programs or a season or full calendar of events.
- At least 30 percent of funds must be used to target communities outside a 50-mile radius surrounding Fort Worth, and organizations must demonstrate tourist presence at the event through registration information or hotel bookings.
- Eligible applicants for this TPID grant funding must be tax-exempt nonprofit organizations in good tax standing and must have arts and culture programming as a primary mission.²⁵

Hispanic and Latino culture and heritage. Fort Worth planning documents directly reference Latino culture as a key City consideration. For example, the 2023 Visit Fort Worth Annual Report mentioned the need to welcome all people to the City and noted Hispanic Heritage Month as one way to work toward that goal.²⁶ In 2018, the Fort Worth Destination Master Plan noted areas for improvement in its tourism offerings and identified priorities including showcasing the City’s Latino heritage.²⁷

²¹ Fort Worth 2023 Adopted Comprehensive Plan. Retrieved from <https://www.fortworthtexas.gov/departments/the-fwlab/planning/comprehensiveplan/adopted>

²² Visit Fort Worth. Tourism Public Improvement District. Authorization. Retrieved from <https://www.fortworth.com/tourism-public-improvement-district/authorization/>

²³ Arts Fort Worth. Fort Worth Tourism Public Improvement District Cultural Initiative Grant Guidelines. Retrieved from <https://www.artsfortworth.org/wp-content/uploads/2025/07/FY26-Grant-Guidelines-FWTPID.pdf>

²⁴ Arts Fort Worth. Fort Worth Tourism Public Improvement District Cultural Initiative Grant Guidelines. Retrieved from <https://www.artsfortworth.org/wp-content/uploads/2025/07/FY26-Grant-Guidelines-FWTPID.pdf>

²⁵ Arts Fort Worth. Fort Worth Tourism Public Improvement District Cultural Initiative Grant Guidelines. Retrieved from <https://www.artsfortworth.org/wp-content/uploads/2025/07/FY26-Grant-Guidelines-FWTPID.pdf>

²⁶ Visit Fort Worth. Annual Report 2023. <https://www.fortworth.com/annualreport2023/#:~:text=A%20record%2010.8%20million%20visitors,one%20of%20our%20leading%20industries.>

²⁷ Visit Fort Worth. Destination Master Plan. Retrieved from <https://www.fortworth.com/about/destination-master-plan/>

APPENDIX B. Analysis of Stakeholder and Community Input — Introduction and key themes

Keen Independent gathered input from stakeholders as part of the Latino Cultural Museum de Fort Worth’s Museum Feasibility Study. Community outreach was designed to ensure participation from residents who identify as Latino while also welcoming all interested community members. Interviewees included City leaders and staff, local arts and cultural leaders and Fort Worth residents.

Qualitative analysis integrates results from in-depth interviews and focus groups and an in-person community meeting.

The analysis in this appendix reflects the perspectives of approximately 50 stakeholders and community members. Analysis is organized by the following topics:

- Introduction and key themes;
- Community meeting analysis; and
- Stakeholder interview and small group analysis.

Throughout this appendix, sample quotes illustrate themes the study team identified when analyzing stakeholder and community input.

B-1. Community meeting at Artes de la Rosa, June 10, 2025



Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Introduction and key themes

Key Themes

Table B-1 summarizes key themes from community meeting input and stakeholder interviews about developing a future Latino Cultural Museum de Fort Worth (LCMdeFW).

B-2. Key appendix themes

Theme	Key ideas
Community needs and vision	Strong desire to preserve Latino history and showcase contributions to Fort Worth. The Museum is seen as a symbol of visibility, pride and belonging .
Community cohesion, buy-in and momentum	Broad enthusiasm and emotional investment. Project discussed for years but never realized . Opportunity to unite fragmented Latino voices and amplify civic presence.
Identity, diversity and intergenerational experience	Fort Worth’s Latino community is multicultural and multigenerational . The Museum should reflect diverse and evolving identities .
Desired Museum activities and spaces	Vibrant, interactive and community-centered: Rotating exhibitions, music, dance, food, art-making spaces, archives and youth education. A place to celebrate and connect .
Community engagement	Must be built with community input, storytelling and buy-in.
Site selection criteria	Prioritize historic and accessible locations , near cultural and academic partners. Should feel welcoming, safe and central to all Latinos.
Funding readiness and credibility	Funders need visible progress (i.e. land/site control), early partnerships and pilot programming before committing funds. Proof of concept first, building second .
Clear operational plan and phased development	Success depends on a sequenced, milestone-based strategy with seed funding, demonstrated content and expert leadership rather than relying on one large grant.
Collaboration and peer learning	Collaborate with local museums and universities . Learn from national peers .
Desired outcomes and long-term vision	A living, inclusive and nationally recognized institution that blends history, art and civic identity. A home for Fort Worth’s Latino pride and visibility .

Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

Community Meeting Overview and Methodology

Study team members facilitated an in-person community meeting on June 10, 2025. The meeting took place at Artes de la Rosa and was open to all Fort Worth residents and community members.

This meeting was a forum for residents and community members to learn about the study and provide feedback regarding the feasibility of building a new museum focused on the Latino community. The meeting format included eight activity stations designed to capture a range of community perspectives and ideas. The community meeting was advertised by the Latino Cultural Museum de Fort Worth committee and was attended by 27 participants.

Each of the eight stations was designed to capture different community and programming information. Participants could write their own ideas or upvote other participants' ideas using stickers.

- **Community needs.** Community members used sticky notes to identify needs from their community that a museum/cultural center could potentially address.
- **Things to do.** Community members used sticky notes to share about the type of activities they would like to do at a new museum/cultural center.
- **Spaces and programs.** Community members used sticky notes to share programming ideas and ideas for spaces in a new museum/cultural center.
- **Drawing corner.** Community members drew in response to the prompt, "Something I would like to do at the Latino Cultural Center de Fort Worth is..."
- **Site selection.** Community members used index cards to highlight site selection considerations.
- **Collaboration opportunities.** Community members used index cards to write down potential collaborators or partners.
- **Benchmark museums.** Community members identified museums or cultural centers that could inform planning for a future Latino-focused museum or cultural center.
- **Cover story.** Attendees imagined what they would like to see the Latino Cultural Museum de Fort Worth make headlines for in 10 years.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

Participants shared their perspectives on the needs of Fort Worth’s Latino communities and how the Latino Cultural Museum de Fort Worth could address those needs.

Community Needs

Reported community needs are organized into the following themes.

Preservation of Latino experiences and history. Many participants discussed the need for preserving the history of Latinos through storytelling and educational programming. Participants shared a need to document stories of early Latino communities, as well as current day experiences, successes and challenges of Latino individuals and families.

Representation. Many participants shared a need for greater representation of Latino culture. Participants indicated that people want to be represented culturally not only for art and food-related contributions, but also for their roles in City growth, business, research and science. Participants indicated that they want the ability to give input into what representation looks like.

Community connection. Several participants acknowledged that the Latino community is diverse and that there is a need to better connect different areas of Fort Worth, as well as Latino communities with those who do not identify as Latino. A couple of participants also noted that there should be more connections with populations who speak limited English.

Public services. Several participants indicated a need for public services outside of arts and culture, such as health, housing and education.

A cultural hub. A couple of participants indicated the need for physical space to gather as a community.

Storytelling by long-time locals. Sharing their stories of how life was in the early days of the Hispanic community.

Recorded interviews of both leaders and citizens about their lives, experiences, families, businesses, education, challenges and successes.

They need to be represented culturally with dances, food from their countries and vestments.

The need to show representation in innovation whether in business, scientific research, engineering [and] technology.

The ability to connect across geography, generations and experiences.

Coordinate public services, [including] health, income, housing and education.

A physical location to gather and showcase cultural assets and celebrate.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

Participants shared ideas about what they would like to do at the Latino Cultural Museum de Fort Worth.

Things To Do

Interests are organized into themes below.

Cultural programming. Many participants expressed interest in community social events that showcase different aspects of Latino culture, including music, dance, art and food. They described these events as family-friendly and celebratory. A few participants mentioned interest in pop-up restaurants.

Film-related programming. Many participants expressed interest in viewing films that showcase Latino culture and history. They identified potential formats such as film festivals or short film storytelling.

Historical programming. Some participants discussed interest in programming that reflects the history of Fort Worth Latino communities. One participant also suggested including LGBTQ history. There was also stated interest in the history of Latino music and dance.

Art-making programs. Several participants indicated interest in art-making workshops or classes that teach skills such as cooking, painting and dance.

Cultural markets. Several participants said they were interested in cultural markets that sell local artisan-made items.

Guest speakers. A few participants expressed interest in guest speakers, such as Latino author book readings or historians.

Interactive exhibits. A couple of participants indicated interest in attending exhibits.

Have a family-friendly festival-like event for all to enjoy.

Jazz and Latino music jam nights.

Films on Latino history with discussion.

Red carpet Latino film festival.

Learn more about established Latino communities like El TP, La Fundición, Southside, Northside and La Corte.

Art workshops [and] camps. All types of art.

Markets [and] vendors to showcase the artist.

Guest speakers [discussing] Latino History in Texas.

Interactive exhibits.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

Participants described the type of programming and associated spaces that they would like to see included at the Latino Cultural Museum de Fort Worth.

Desired Programs and Spaces

Ideas are organized into themes below.

Historical programming. Many participants described the type of historical programming they would like to experience at a new museum. Many said this programming should showcase stories illustrating the ancestry of Fort Worth Latino families and leaders. Many also expressed interest in LGBTQ Latino history.

Some said programming should focus on notable Latinos and their contributions to fields such as science, music and sports. A few participants suggested offering genealogical research.

A couple of participants suggested formats for this type of content, including display cases, films and opportunities to share current oral history.

Art-making programs. Some participants indicated interest in art-making workshops or classes that could involve cooking, ceramics, sewing or painting. One participant suggested having professional artists teach these types of classes. Two participants acknowledged the multi-generational importance of this programming.

Celebrations. Several participants said a new Latino-focused museum, as a social venue, should include celebratory programming for cultural holidays and Hispanic Heritage month.

Political engagement. Some participants indicated interest in having a place to vote and engage in political discourse.

Educational programs with recognition of Fort Worth Latino leaders. Names and images. [Provides a] sense of pride.

Fort Worth Hispanics of merit (i.e. actors, singers...astronauts).

A way to do current oral histories, particularly from older generations.

Educational programs that help to sustain the knowledge that has been passed down through generations.

Cooking classes, pottery, painting [and] tradition.

Summer programs for students. Invite professional artists to teach students.

Programs [for] special days [and] special holidays.

Voting [and] political engagement. Discussions on Tarrant County's low voter turnout. What can change? Give people ideas. [Make it] interactive.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

Participants described the type of spaces that they would like to experience at the Latino Cultural Museum de Fort Worth. Their ideas are organized into themes below.

Gathering space. When describing what a gathering space would look like for a new museum, participants suggested flexible meeting, classroom and exhibit spaces for all types of social gatherings (i.e. celebrations, performances, discussions). One participant also suggested the need for outdoor community space.

Several participants suggested having spaces that could be rented to different groups.

One participant suggested including common features, such as a food court and gift shop.

A place to hold stories of the community.

Community event and gathering space. Flexible space that can accommodate visual arts displays and performances.

Space rental for group activities.

Food court with different countries represented [and a] gift shop.

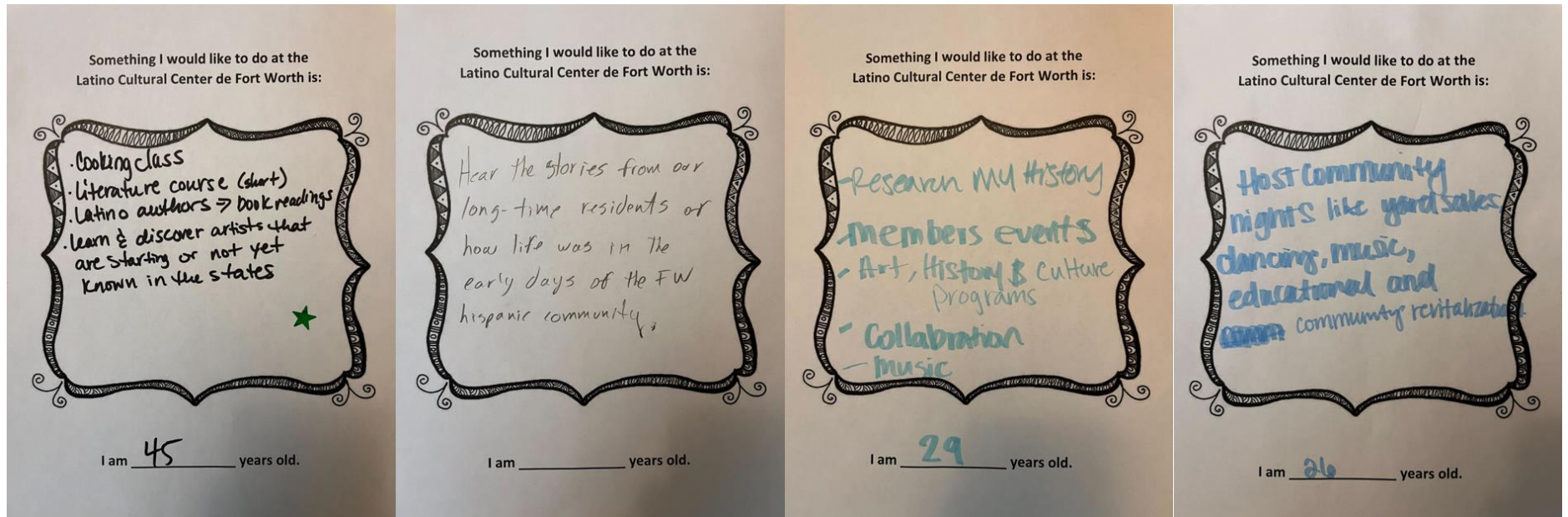
B. Analysis of Stakeholder and Community Input — Community meeting analysis

Drawing Corner

At the drawing corner, participants echoed the same themes described on the previous pages regarding programming or what they would like to do at the Latino Cultural Center de Fort Worth.

All participants wrote descriptions at this station rather than drawing. Figure B-3 shows additional ways that participants described potential activities that could happen at the Latino Cultural Center de Fort Worth.

B-3. Desired programming and spaces



Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

Site Selection

When asked about considerations for selecting a site to build the Latino Cultural Museum de Fort Worth, participants shared information about the following themes.

Proximity to Latino communities. Some participants stated that the Museum’s site should be located near existing Latino culture and communities. They noted that site selection should consider where the Latino community will visit.

Recommended sites. Specific neighborhoods or districts that participants suggested for a museum in Fort Worth included:

- Northside;
- Cultural District;
- Downtown;
- Southside;
- Eastside; and
- Stockyards.

Not recommended sites. In addition to sites that might work well for a new museum, a couple of participants provided reasons why certain neighborhoods or districts should not be selected. Reasons for not recommending a neighborhood included sites that might not appeal to tourists or sites that already have a saturation of Latino cultural institutions.

When choosing a site have it be where there is a present Latino culture. We aren’t an attraction; we are a culture.

Fort Worth’s Northside [is the] historic heart of Fort Worth [and has] Mexican American community.

The Cultural Arts District would be great for convenience and visibility.

Downtown Fort Worth is very family-oriented, and people are more likely to visit when in the area.

Southside [Fort Worth] has locally been the fastest growing community since the early 1900s.

I would not like to see [this Museum]...near La Gran Plaza. Although that [area] has a high density of Hispanic foot traffic, I don’t think [that area] would appeal to tourists.

I would not recommend [the] Northside. Artes de la Rosa, Stockyards, [and the] Hispanic Chamber of Commerce already occupy this area.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

Accessibility. Several participants discussed the importance of a museum with easy access via walking or public transportation and that it should have parking. One participant suggested offering transportation for families not close to public transit.

Visibility. A few participants highlighted the importance of selecting a site that is “prominent” or “busy” to many potential visitors.

Additional considerations. Two participants suggested that LCMdeFW could move into an existing, empty building. One participant suggested satellite locations for greater community involvement and one participant suggested that the site should consider open space for indoor and outdoor events. One participant also warned that the project should help to protect against gentrification for locals near the new site.

Parking. Easy access.

Transit needs to be important.

[A] prime “A” busy area.

Hubbard Heights Elementary in [the] South Fort Worth District is closing and [the space] will need to [be redeveloped].

Satellite locations [bringing] exhibits and activity into the community.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

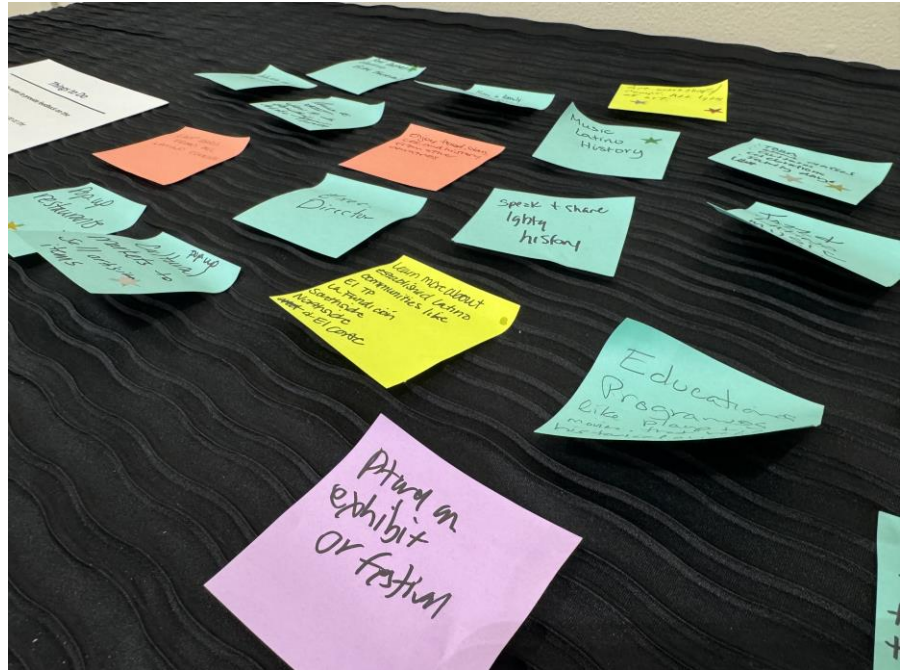
Collaboration Opportunities

Participants shared different types of potential organizations or groups that the Latino Museum de Fort Worth could collaborate with. These potential collaborators are organized into the following categories:

- **Local arts and culture organizations.** Includes museums, markets, venues, dance groups and history-focused groups;
- **Local government.** Includes nearby City departments and divisions;
- **Local nonprofit organizations.** Includes Latino-serving community groups and business-supporting community groups;
- **Local schools and universities.** Includes K-12 school districts and colleges;
- **Media.** Includes Latino-focused media outlets; and
- **Other.**

Figure B-5 on the subsequent page lists all groups and organizations suggested by community meeting participants.

B-4. Community meeting activity



Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

B-5. Participant suggested collaboration opportunities (1 of 2)

Potential collaborators
Local arts and culture organizations
Artes de La Rosa
Bandas
Bass Performance Hall
Cultura Markets
Folkloric Dance Studios
Fort Worth Academy of Fine Arts
Fort Worth Historical Society
Historians of Latino Americans of Tarrant County
Kimbell Art Museum
Latino Cultural Center of Dallas
Lenora Rolla Heritage Center Museum
Matachines
North Fort Worth Historical Society
Tiffany Claudia Rodriguez (Folkloric dancer)
Transform 1012
Local government
City of Dallas Arts & Culture
City of Fort Worth
Consulate of Mexico Dallas
National Archives at Fort Worth
Local nonprofit organizations
Federación Zacatecana de Fort Worth
Fort Worth Hispanic Chamber of Commerce
Foundations
Hispanic Women’s Network Fort Worth
League of United Latin American Citizens
LGBTQ Saves
Mana De North Texas
Northside Community (Northsidecommunityfortworth.com)

Source: Keen Independent Research.

B-5. Participant suggested collaboration opportunities (2 of 2)

Potential collaborators (continued)
Local schools and universities
Fort Worth Independent School District – World Language Institute
Fort Worth Independent School District – Young Women’s Leadership Academy
Fort Worth Independent School District – Young Men’s Leadership Academy
Tarrant County College
Texas A&M – Mexican Student Association
Texas Christian University – Latinx Studies
Texas Wesleyan University
University of Texas at Arlington: Fort Worth
Media
Blissful Sky Studio
Hispanic TV stations
Hispanic radio stations
Other businesses
Hispanic restaurants
La Gran Plaza de Fort Worth

Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

Many participants stated that the Latino Cultural Museum de Fort Worth should consult other culturally-focused museums and cultural centers during the development process.

Benchmark Museums and Cultural Centers

Some participants named specific institutions located in Texas and nationally that could be helpful for learning about strategies for funding, audience engagement, historical storytelling and art display.

Texas-based institutions

- Amon Carter Museum of American Art
- Artes de la Rosa
- Arts Fort Worth
- Crow Museum of Asian Art
- Kimbell Art Museum
- Latino Cultural Center of Dallas
- Mexic-Arte Museum
- National Cowgirl Museum and Hall of Fame
- Tarrant County Black Historical and Genealogical Society

National institutions

- Crystal Bridges Museum of American Art, AR
- La Plaza de Cultura y Artes, CA
- Molina Family Latino Gallery, DC
- Museo de Las Americas, CO
- National Museum of the American Indian, DC
- The Cheech Marin Center for Chicano Art & Culture, CA

Visit and explore Mexican cultural centers in the US to learn how they have been able to successfully share in their communities.

Probably focus on museums that have been in Fort Worth for a long time.

What works, what doesn't. Developing funding.

The history is so important to the Fort Worth community. To be able to showcase the art that was created [and] shown in other museums, airports and more.

B-6. Artes de la Rosa



Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Community meeting analysis

Cover Story

Participants responded to the prompt, “In 10 years, what would you like to see the Latino Cultural Museum de Fort Worth make regional or national news headlines for?” Suggested headlines reflect a variety of success measures. Figure B-7 shows a selection of responses.

Participants offered headlines about:

- Bringing visibility to a rich Latino history;
- Showcasing unique and award-winning exhibits and programming;
- Achieving record breaking attendance;
- Being a go-to hub for art and culture; and
- Representing the beauty of Latino culture.

B-7. 10-year cover story responses from the community meeting

*The **biggest Hispanic Heritage Parade** in the entire Country.*

*Latino Cultural Museum celebrates 10th year anniversary with **breaking attendance record**.*

*Finally seen for more than immigrants, but to show the **beauty of the culture**.*

*The place to go for **music, art, food and socializing**.*

Traveling exhibit featuring Fort Worth Latinos History and Innovation.

*LCM Fort Worth expands **TV production** facilities.*

*The go-to-place to learn about and participate in **Fort Worth’s rich Latino history**.*

*National, **Award Winning History** of Latinos/Hispanic Communities.*

Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

In-depth Interviews and Small Group Discussion Overview and Methodology

In addition to the community meeting, Keen Independent collected qualitative information from 22 stakeholders who participated in depth interviews and small group discussions. Participants included Latino Cultural Museum de Fort Worth committee members, tourism and economic development officials, business leaders, City officials and individuals knowledgeable about Fort Worth philanthropy.

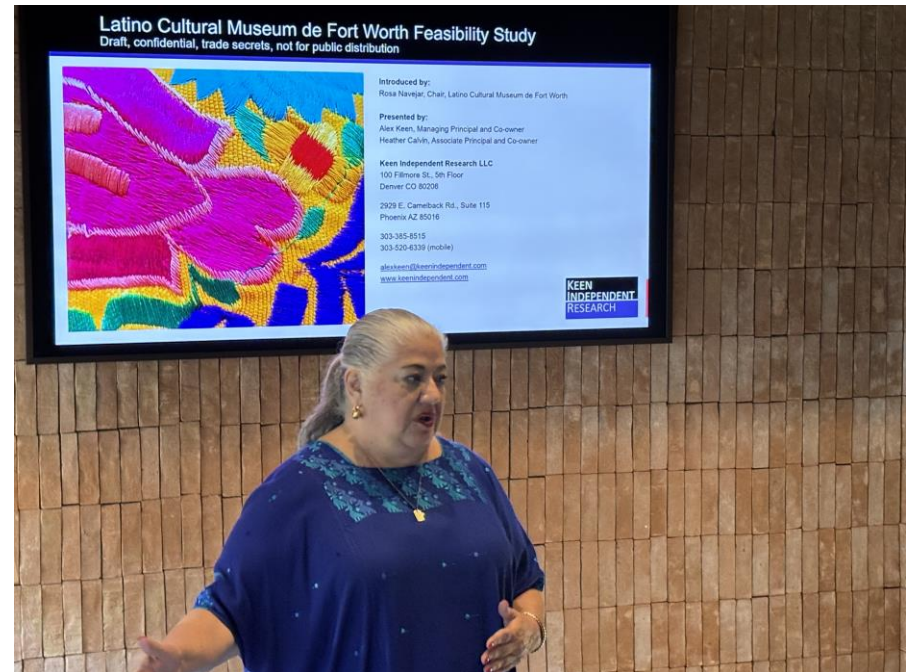
Interviews and focus groups covered many topics related to the feasibility of building a museum focused on Latino culture. Study team members used interview guides to facilitate semi-structured conversations, meaning that predetermined questions guided the discussion, but facilitators asked follow-up questions and probed when necessary to deepen understanding or clarify comments.

Comments have been intentionally anonymized to maintain confidentiality and are organized by subject matter as detailed below. Some comments are directly quoted, while others are summarized and condensed.

Questions. Questions explored the following topics in relation to the feasibility of building a new Latino-focused museum:

- Community needs;
- Museum activities and experience;
- Site selection;
- Potential partners;
- Funding; and
- Benchmark museums or cultural centers.

B-8. Latino Cultural Museum de Fort Worth study gathering



Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Community Needs

Stakeholders discussed the following community needs that LCMdeFW could address.

A place to tell Latino stories. Many respondents highlighted that Fort Worth has no central hub to tell Latino stories despite Latinos being a major part of the City’s present and history. They emphasized the absence of places documenting contributions of Latino leaders in civic, business, cultural and political life. Stakeholders recognized that there is no existing Latino cultural center in Fort Worth and that the Museum could be framed as both a place of community pride, as well as a way for the broader population to learn about and value Latino contributions.

Empowering youth and future generations. Interviewees consistently expressed that Latino youth are a key audience and stand to benefit most from the Museum. One interviewee explained that a Latino-focused museum would give youth a focal point to see leadership that came before them, sparking ambition and belonging. Others noted that connecting students from the City’s school districts through museum programming could support identity development and civic pride.

Preserving and protecting cultural memory. Stakeholders repeatedly warned that the understanding of Latino history in Fort Worth is in jeopardy of being lost, especially as policies restricting diversity, equity and inclusion efforts reduce representation in schools and libraries. Stakeholders saw a new museum as one way to document and safeguard stories that are disappearing. Several people referenced the value of serving as an “archive in action,” a visible, public space for preserving materials, art, oral histories and artifacts.

Fort Worth needs a Latino-focused museum because we are a major city now. We are so rich in the arts here and the Latino community is not reflected.

I think Fort Worth suffers from a very, oversimplified cultural narrative. It is a very whitewashed narrative and it plays into larger American stereotypes [of] white independence.

So quickly we forget our history without a place that feels like home.

The art and culture side that we have within our Latino community is amazing. Developing a facility where we can highlight it... to tell that story better, I think is huge. [It’s important] for our next generation to identify with those that came before them that have the same hearts.

[It’s] important for the Latino youth of our City to find a hub [or] focal point to showcase the leadership that came before them for future generations to thrive. By doing so, [it] hopefully ignites some type of passion within their own lives to pursue a similar track.

There’s a large swath of our population that is... reaching ages through either passing or dementia, where we’re not able to capture such amazing, beautiful stories. And so, being able to bring that and have it available to us is huge.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Community cohesion and visibility. Stakeholders described the current landscape as fragmented, with the Fort Worth Hispanic Chamber of Commerce serving as the primary central voice. They suggested that a museum would give the community a physical, cultural and political presence, to amplify its voice in civic conversations. Stakeholders also described the need for spaces where Latinos can feel safe, welcome and proud, especially in the current political climate.

Community buy-in and momentum. Many stakeholders emphasized that there's large buy-in from the Latino community and enthusiasm for the project's potential. They noted that this project has been discussed for years but not yet realized.

Accessible for everyone. Some stakeholders spoke to the need for a Cultural Center that is accessible to multigenerational, Spanish speaking and/or low-income audiences. They emphasized that this space should have programs that are not cost-prohibitive and that their communication should be multilingual.

I like to think of the Museum as something more than a building... [it's] not just a physical presence. It is a cultural presence. It becomes a political presence. It carries a weight. It's invited to the table.

We need more spaces where we feel safe and where we can go to learn more about our culture and something we are proud of within the City of Fort Worth, especially in this current political climate.

I'm excited for us! Something we've talked about for a long time. [We've got] huge buy-in from the Latino community.

[Fort Worth has] a large population that's lower income, maybe Spanish-speaking ... [that should] have access to [a museum, and that], it's not something that's cost prohibitive, and that they... get communication about programs.

Fort Worth really struggles for some simple things, like a community art space and cultural programming space.... We don't have any type of community center where people can meet, other than these mostly child-focused community centers and they're not artistically rich spaces. They're kind of gymnasium-style buildings.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Potential Museum Topics

Below are themes that stakeholders discussed related to potential museum stories and framing.

Local Latino history and migration stories. Stakeholders discussed that LCMdeFW should ground itself in the lived history of Fort Worth’s community, including the following themes:

- Immigration and labor history, including everyday stories of early Mexican immigrants;
- Civic rights and education struggles;
- Cowboy and vaquero history that is unique to Fort Worth; and
- Key milestones in civic and political leadership, such as the election of the first Latino councilmember in 1972 and subsequent civic movements.

These narratives, and others, were viewed as important moments in the history of this community that have not been properly documented.

Art, music and cultural expression. Interviewees envisioned the Museum as a cultural archive and an active arts space showcasing Latino creativity across generations. Stakeholders said this Museum should showcase defining expressions of Latino culture, such as Folklorico dance, mariachi and visual arts, as well as contemporary contributions. Stakeholders also mentioned highlighting visual arts and performing artists.

What I’m most proud of is the elected first Latino in 1972, Louis J. Zapata... so many stories to tell with the battles with the school district and Tarrant County. These are monumental moments in the history of this community.

[My father] went to school [in the] Northside [of Fort Worth]. He was scolded for speaking Spanish. That’s why he didn’t encourage me to speak Spanish... These are the stories of discrimination that need to be told in schools and in the jobs.

[Fort Worth is] where the West began. You can’t say that without vaquero culture. All the trails converge here in Texas... We know that vaqueros were Mexican cowboys, but that’s not shared in the Fort Worth Stock Yards [beyond a] statue that’s a cowboy.

[The Museum should highlight] a lot of cultural things, the food to music [to] the dancing.... That [definitely] needs to be highlighted.

A celebration of Latino contribution in any arena. It could be arts, it could be film, it could be visual arts, it could be theater, it could be music... A dedicated effort to highlight those local investments and the historic narrative would be really welcomed.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Identity, diversity and intergenerational experience. Stakeholders discussed how Fort Worth’s Latino community is not monolithic, as it includes multigenerational Mexican, Salvadoran, Venezuelan, Dominican and Chicano populations. Many stakeholders referenced their own mixed heritages and how identity has evolved across generations. As such, stakeholders said that the Museum should highlight stories and experiences that represent Latinos with origins all over the world. It should reflect Latino pride and role models that showcase the impact of Latino culture.

Current issues and cultural visibility. A few stakeholders stated that the Museum should link history with current issues affected the Latino community, such as immigration policy, belonging, safety, health, education and civic engagement.

When you learn your history, you also learn about your culture. Where did you come from? Every part of the Latino experience is different. Because it’s not just Mexico, it’s Puerto Rico, it’s Cuba. It’s all the different places, and even within Mexico you’ve still got different identities of people, of what their culture is.

Hispanic community is not one community. It’s the story of a huge portion of your population in Texas.

It’d be wonderful...for the Latino community to take a more prideful stance in their contributions, but also for the greater community at large to understand the value that we bring to the community.

[The Museum should address] real issues in our community. [If I had a] magic wand, let’s make sure we’re tackling issues with the health of our community. How can we supplement what hospitals are doing to educate our community? ... Charting a path to the future. Longterm sustainment and development of the community.

We’re a cultural museum in Fort Worth that includes our history, but doesn’t have to be limited to Fort Worth.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Desired Museum Activities and Spaces

Stakeholders envisioned a new museum to be an active, dynamic and community-centered institution. They described it as interactive, intergenerational and hosting culturally expressive programming to engage Latino and non-Latino audiences.

Exhibitions and storytelling activities. Participants expressed interest in rotating historical exhibitions, art shows, oral histories, multimedia installations and immersive galleries that preserve and celebrate Latino culture and history. They suggested that the space should be experiential, going beyond a display of artifacts, and reflective of both local and national Latino talent.

Cultural performances and live events. Many interviewees expressed that LCMdeFW should be a living cultural space that hosts regular performances, celebrations and civic dialogues. They suggested showcasing performing arts, speaker series, community festivals and outdoor programming. One stakeholder suggested that LCMdeFW should have some level of advocacy.

The exhibits need to, not only feature local talent, but national and international talent that focuses on Latin American artists.

It's an entire hall dedicated to the storytelling of our local history with visual and audio representation. I envision another hall that is specifically focused on North Texas creativity.

I love the idea of sharing exhibits.

Traveling exhibits, artifacts and art. That is a gap [in Fort Worth]. Amon Carter doesn't have much in Native American or Hispanic artifacts.

Listening to people, because even when people speak, that is still part of the Museum. You're learning about your history. You're learning about your culture.

I would hope it would have some component of advocacy.

I picture a classroom or adaptable type [of gathering] space that maybe has a wall to make it bigger [or] smaller.

A place for community groups [to host] rehearsals or performances.

The arts are more engaging because anyone can participate... [it's more] engaging to me than a history of Fort Worth. I would potentially, personally, want to go once or twice to learn the history of Fort Worth, but what's gonna... make me come back?

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Youth and education programming. Stakeholders discussed the value of LCMdeFW as a learning center for young people and students through field trips, school partnerships, leadership programs, artist-in-residence programs, culturally based workshops, camps and a youth leadership program.

Archival and research activities. Some interviewees expressed a desire for archival visibility. They suggested having an onsite archives and research center focused on Fort Worth's Latino history, oral history recording booths, workshops on preservation and storytelling and providing research-focused internships for local university students.

Fort Worth is a family...folks will show up if there's something for kids, because they're always... parents are always looking for things to do with children. [It could be a] unique identifier from other potential cultural museums.

I'm really excited about...the educational opportunities this space could have... applying to all ages, from seniors to adults to children.

I see a place where you walk in, and you suddenly feel your little heartbeat starting, and being like, oh my god, this is awesome. For those that grew up here, they are like, I knew him, or my grandma knew him, or we lived down the street from him... so that these names and these people and these efforts become common knowledge.

Library [of] digitized oral interviews.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Site Selection

Stakeholders shared their ideas about considerations for selecting a site for the Museum. Themes about site selection are discussed below.

Historical and cultural alignment. Many stakeholders emphasized that the location should connect to Fort Worth’s Latino history, particularly areas tied to migration, labor and community formation. Stakeholders discussed the Northside and Stockyard neighborhoods that represent the historic heart of the Latino community in Fort Worth.

Visibility. Some stakeholders suggested selecting a location close to existing cultural anchors, such as the museums in the cultural district, which might enhance tourism and visitor traffic. While some suggested placement near existing assets, such as Artes de la Rosa, for visibility and convenience to local Latino audiences, others cautioned that a new museum should be complementary to nearby institutions rather than in competition with these institutions.

Accessibility and community reach. Some stakeholders noted that Fort Worth’s Latino population is geographically dispersed, so they suggested selecting a location that is accessible to major highways or other modes of transportation to ensure broad access. They also added that a location should be affordable and safe to reach.

Proximity to partners. Some stakeholders said it was important for a new museum to be close to strategic partners, such as community colleges or universities that could co-create programming or support student engagement.

You never build a museum for a tourist. If it is [to be] a reflection of a cultural narrative of your own people and city, you build it for them first....Build it for local connection because it will enrich its programming [and] it will sustain its meaning.

If it is in the Latino community, [it] needs to be on the Northside. Lots of redevelopment going on. If you wanted to have it be Latino, Vaquero or Tejano. [There is] redevelopment of the Stock Yards and incentives in the Stock Yards...Large players. Tremendous location and so many Latinos around.

My vote is Northside. I think that [area] is going to continue to grow in a way that celebrates that heritage...That flavor, that culture will continue to exude throughout the neighborhood and where those folks may choose to eat dinner before or whatever it may be.

Ideally, a location would be in the cultural district, where the museums [are] already.... A place that outside tourists would come. It's centrally located. People already go there for the arts.

Central, outside of downtown. [The Museum] does not have to be downtown, [there's] no space there. [Maybe] off a major freeway.

Close to transit but still have parking... Accessible for families, but also in an area that is going to be amplifying it so it's not on its own.

I would hope that [the Museum] would be put next to a community college or university. That way students could visit the Museum and learn about the history and perhaps maybe have dual purpose.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Practical and financial feasibility. Stakeholders emphasized the importance of finding a location with available and affordable land and suggested exploring vacant school district properties or sites in Tax Increment Financing (TIF) zones. Other stakeholders highlighted selecting a location with potential for both public and private investment for long-term sustainability.

Community buy-in and consultation. Stakeholders underscored the importance of community engagement as part of the selection process and noted that site selection is complicated because Latinos in Fort Worth are not a monolithic group. Several stakeholders discussed how various Latino neighborhoods in Fort Worth both geographically and ideologically different from one another, which can create tension between potential audiences.

Not recommended. Several stakeholders shared hesitations about building a new museum in different areas of Fort Worth, such as:

- **Downtown.** Potentially too saturated with cultural attractions, sterile and disconnected from Latino communities. Other locations felt more connected to the Latino community in Fort Worth.
- **Northside.** Building here favors centralizing development efforts over expanding to Latino communities in other parts of Fort Worth. Artes de la Rosa is located on the Northside. Stakeholders remarked that the area near Artes de la Rosa is under-resourced and that might constrain long-term success of a new museum.
- **Stockyards.** While proximate to Northside and downtown, this area skews toward tourism over local community.

I have two vacant lots in [my] district [that I] would love to see anything but industrial be located.

There is money for public development. TIF zones. Look where the TIFs are and see if there is vacant land. They could do a tax credit.

Fort Worth has a geographically diverse Latino and Hispanic community that... is not monolithic and it has internal power struggles that are profound and seemingly mostly unaddressed in our entire history ... Deal with that first. Before you choose where you put your building because otherwise there'll be hell to pay.

We need to bring everybody in from the different neighborhoods because it's going to be hard to find a location that satisfies everybody. If everybody's at the table to decide I think that'll help.

I don't think downtown is the right space. I feel pretty strongly about that. I think that plays into the very long-held narrative that things need to be washed and spit polished and sat at the center [of town].

There's a mistake in Fort Worth culture...of treating the Northside like it is the only Hispanic voice...There are many people who continue to feel disenfranchised from the advancements that are being made...in favor of a geographically centralized space [and] not an...inclusive community effort.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Stakeholders shared many perspectives on how to fund the new Museum including conditions for obtaining funding, potential funders and anticipated challenges.

Conditions and Strategies for Obtaining Funding

Below are themes shared around conditions for funding.

Demonstrated readiness and credibility. Stakeholders shared that many funders are unlikely to support the Museum in its earliest conceptual phase without seeing evidence of seriousness and capability. Interviewees emphasized the following criteria:

- Visible early progress such as securing or identifying a location or land, even if seed-funded, to show tangible commitment.
- Proof of concept through exhibits, partnerships or archival projects to demonstrate institutional competence and community engagement. Curating a couple of experiences now can show intentionality and long-term vision.
- A clear operational plan and phased development strategy rather than relying on a single large grant. Funders want to see that organizers can sequence milestones intelligently.

Strong partnerships and institutional backing. Stakeholders stated that funders would expect to see collaborations with local institutions that can help curate content, elevate programming visibility and encourage community buy-in. Potential partners could include established museums, local universities or mission-aligned non-profits.

LQC. Lighter, Quicker, Cheaper. Start with what you are capable of doing, proudly lean into that capacity and create a dynamic that other people feel included.... The way an effort like this gets done is that you don't talk about it forever, you just start doing things.

The committee needs to do the groundwork to identify property [and] get started on a capital campaign.

Even if we had a smaller space that we could. create something that people could come and see what our vision is, that would help us raise awareness and raise funds.

My guidance and suggestion is always pick the one or two things that we can be great at [and] have a master plan for the full vision. What are the things that we can do right now that serve purpose and serve intentionality that we can bring to the community sooner rather than later? [How can that] become the catalyst of that long-term vision, instead of doing a whole bunch of things on the short?

There needs to be some success or a major partnership.

Smaller festivals that you just have a presence at. The point is not necessarily to advance your message, but it's just to build partnership for future opportunity, to begin engaging in ways that show collaboration and coalition.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Clear narrative for public impact. Stakeholders emphasized that a new museum needs to communicate its mission in a way that resonates with and beyond the Latino community to position itself as a cultural and civic asset. Interviewees noted that evidence of community support, including grassroots participation and advocacy and engagement groups like the Fort Worth Hispanic Chamber of Commerce, help drive momentum for public and private support. Additionally, they explained that economic and civic benefit framing, such as showing how the Museum will drive tourism, cultural programming and community identity, are crucial for its success.

Alignment with funding streams and policy windows. Several stakeholders articulated that public funders require timely legislative action, especially for state-level appropriations. One stakeholder provided guidance that State funding may be possible for the LCMdeFW if they propose through rounds of early action requests so that funding is considered as part of the base budget.

Stakeholders knowledgeable about private foundations and donors suggested that these sources are looking for:

- Naming opportunities or collection tie-ins (e.g., permanent loans paired with major gifts).
- Structured campaigns rather than open-ended appeals.
- Long-term sustainability plans, not just plans for funding initial construction.

At some point [there are] needs beyond this study. [A new museum] needs branding, narrative [and a] real mission statement. [The] “why” narrative. [A] video professionally produced. Show it at council. Show to funders.

I agree with the priority being the local community first [visitors second], but maybe [more focus should be given to the] visitor aspect [as] economic development... The tourism aspect will... also support... longevity [and] sustainability.

All of my funders need hard metrics, especially in this environment right now. Philanthropy has already said [that] they will not fill the gap...They're even denying organizations and partners that they've been working with for years because they cannot effectively tell their story, support their mission or have clear, defined metrics.

Funding needs to come in heavy-hitting checks from...big donors who have family collections. Big donors who have archival museum quality collections that can be borrowed in a permanent [way]. We have to think about...permanently borrowed collections along with a sustainable donation.

Get the request in soon. Do not leave it for riders. Get this [concept] in the base budget. [The Legislature] only meets for 140 days every two years [and they] won't meet again until 2027. Money [is] appropriated the following year, so [they] need to have it in 2026 for 2027...[Consider] seed money for allocation in 2027, but think about the staggered approach. Describe the topic area of interest rather than [the] Museum's name.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Potential Funders

Tables B-9 to B-11 identify potential funders for LCMdeFW.

Local philanthropic foundations. Stakeholders and committee members discussed several local philanthropic foundations who could potentially provide funding to LCMdeFW. This appendix reflects suggestions made by interviewees. In some cases, interviewees shared hope for funding that may not be possible according to Foundation representatives (i.e. the Rainwater Charitable Foundation no longer makes contributions directly to building projects). Input from foundational representatives is detailed in Appendix D.

Major individual and family donors. Stakeholders and committee members identified several long-established philanthropic families in the Fort Worth area, such as the Bass Family, who could potentially support LCMdeFW. However, interviewees did not indicate any direct or indirect connections to engage them in the Latino Cultural Museum de Fort Worth’s Feasibility Study. Interviewees also mentioned the potential of prominent Latino families as major gift contributors (i.e. \$1 million+). Interviewees are under the impression that these prospective donors are “out there,” but they are not currently connected to the Museum’s planning process.

B-9. Local philanthropic foundations and strategic partners

Organization	Potential role	Notes from interviews
Sid W. Richardson Foundation	Early major donor	Mentioned as an important early contributor, with possibly up to \$1M in initial support.
Amon Carter Foundation	Philanthropic partner	Could support early feasibility or capital campaign. Has supported other cultural institutions in Fort Worth.
Rainwater Charitable Foundation	Philanthropic partner	Interviewees suggested that this funder could contribute at a similar level to Sid Richardson.
Asset Funders Network	Funder network and connector	Could help identify aligned funders focused on equity and cultural preservation.
CoAct	Strategic partner	Known for supporting community-centered funding strategy and design.

Note: Rainwater Charitable Foundation indicated that it no longer gives to building campaigns.

Source: Keen Independent Research.

B-10. Major individual and family donors

Individual or family	Potential role	Notes from interviews
Bass family	Major capital donor	Cited as one of the few capable of \$10–20M contributions.
Other long-established Fort Worth families	Major or mid-level donors	Interviewees referenced several prominent philanthropic families who traditionally give to museums.
Prominent Latino families	Mid-level donors	A few families might contribute up to \$1M each. Although the pool is relatively small, their symbolic role is significant.

Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Public sector and government sources. Stakeholders and committee members discussed the potential of getting public sector entities to contribute to the new LCMdeFW. They saw potential for these entities to provide support through land, infrastructure or different types of direct funding.

National foundations and institutional funders. Stakeholders mostly focused on potential local funders. Several noted that national funders could be approached once the LCMdeFW’s concept is more developed. They added that national funders are unlikely to provide support until a site and concept are established. Some added that national arts and culture funders might also be targeted for exhibition or cultural programming.

Local to national funding strategy. One stakeholder talked about how the National Museum of the American Latino is raising funds using a national approach. They suggested that funding the LCMdeFW should consider a dual effort of getting local committees to raise local dollars and then reaching out to national foundations for sums larger than the local community may be able to raise. This example supports a start local and move national approach.

B-11. Public sector and government sources

Entity	Potential role	Notes from interviews
City of Fort Worth	Land, TIF zone and capital investment	Seen as a critical partner, but funding likely depends on demonstrating readiness and private matching funds.
Tarrant County	Supplemental funding	Possible, but politically dependent.
TIF (Tax Increment Financing)	Infrastructure and site development	Identified as a creative funding mechanism for land and development incentives.
State of Texas	Appropriations	Needs early advocacy. Interviewees noted the importance of “getting in early” for 2027 or 2029 legislative cycles.
National Endowment for the Arts	Federal cultural grants	Seen as a smaller but symbolically valuable funding source.

Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Potential Funding Challenges

Stakeholders offered several concerns about fundraising for a new Museum in Fort Worth.

High cost and fundraising capacity. Many interviewees worried about whether the Latino community could realistically raise the tens of millions needed for construction and ongoing operations.

Competition for philanthropic resources. Stakeholders expressed hesitation because other cultural projects, such as the African American Museum and Juneteenth Museum are already competing for a similar donor base. It was noted that these museums have experienced struggles for several years to obtain enough funding to get their museums funded and built, which worried some stakeholders about potential for LCMdeFW.

Political challenges. Interviewees noted the potential for national funders to move away from supporting this type of initiative due to political pressure. They stated that any new initiative should have a clear vision and framing to gain attention.

Differentiation. Interviewees voiced concerns about drawing meaningful distinctions between Artes de la Rosa and LCMdeFW. They described Artes de la Rosa as a more local asset, whereas LCMdeFW has an opportunity for broader appeal. They suggested that the missions of these two institutions should be connected but have distinct purposes.

Limited generosity. Some stakeholders suggested that donors in the Fort Worth area are not giving as generously as they have in the past, which stakeholders suggested could be a product of fewer corporate investors, a tightening economy and/or a younger generation with less wealth to share.

Immediate concern, does this community have the capacity to raise the money... multi-millions if we do it right.

Realistically, the people that have the most money are not Hispanic, you know?...So, can you get buy-in there? [That's] a good hurdle to get over.

There are a lot of competing interests in Fort Worth right now for attention...Fort Worth is a city that seemingly can do any one thing well [but] has a hard time doing more than one good thing at a time. Our attention span is short [and] our donor pool is small.

This political climate isn't necessarily a place that national entities are going to...breathe support unless we frame it correctly.

We're in a very politically fraught time in Texas and spaces that celebrate the diversity of any community are at risk of scrutiny... an effort like this, in an already complicated time, is going to rely heavily upon private philanthropy over public investment.

The Artes de la Rosa is definitely not something that a tourist would go to. The programs are specifically local events for local population...this has the opportunity for...a wider, audience.

The legacy philanthropic families of Fort Worth are no longer centralized...Those lead gifts don't exist in our ecosystem right now because those families are placing their...investment other places.

There is a lack of large corporate investment, so the institutional partners that you find in other large cities seem to be missing from Fort Worth's philanthropic community.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Potential Collaborators

Stakeholders shared a suggestions for potential LCMdeFW collaborators including museums, universities, community and cultural organizations, and government and international partners. These potential collaborators are organized by the following categories:

- **Established Fort Worth institutions.** Stakeholders identified key Fort Worth cultural organizations that could be potential collaborators with LCMdeFW. These institutions could give credibility and facilitate resource access.
- **Academic and research institutions.** Stakeholders identified academic institutions that could be collaborators for research, programming and archival projects.
- **Community and civic organizations.** Stakeholders named civic and community organizations who could be supportive alliances for LCMdeFW. Together, stakeholders saw potential for a unifying voice around Latino issues in Fort Worth and partnerships for cross-programming or co-hosted events.
- **Government and public sector entities.** Stakeholders identified government and public sector entities who could be strategic or cultural exchange partners for LCMdeFW.
- **Peer and model institutions.** Stakeholders named other culturally focused museums, who have embarked on similar projects, as knowledge sources or programming collaborators.

Figure B-13 on the subsequent page lists all groups and organizations suggested by interviewed stakeholders.

B-12. Fort Worth Stock Yards



Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

B-13. Potential collaborators for the LCWdeFW

Organization or entity	Potential role or contribution	Strategic opportunity
Established Fort Worth institutions		
Amon Carter Museum of American Art	Institutional partner, resource access and credibility support	Could provide guidance and leverage relationships with funders and city leaders, similar to its support for the African American Museum.
Kimbell Art Museum	Programming and leadership collaboration	“Nuestro Kimball” initiative already involves Latino leaders. Suggested outreach to Eric Lee.
Modern Art Museum of Fort Worth	Peer institution in cultural district	Useful for operational benchmarking and shared cultural programming.
National Cowgirl Museum and Hall of Fame	Benchmark and peer collaborator	Shared visitor audiences. Has experience with capital campaigns and tourism.
Fort Worth Museum of Science and History	Potential programmatic partner	Located in Cultural District. Experience with education and family programming.
Artes de la Rosa Cultural Center for the Arts	Community arts partnership and space-sharing	Already hosted planning meetings. Needs alignment to avoid competition.
Academic and research institutions		
Texas Christian University	Archival partner, oral histories and research	Holds archives documenting Latino community history in Fort Worth.
University of Texas at Arlington	Academic program collaboration	Hispanic Studies program. Could contribute research and cultural programming.
University of North Texas	Research, archives	Potential for collaboration on historical interpretation and education.
Community and civic organizations		
Fort Worth Hispanic Chamber of Commerce	Advocacy, community engagement	Currently serves as a main Latino civic voice. Interviewees emphasized the need to broaden representation beyond the Chamber.
Wesley Center and other community centers	Performance and meeting space partners	Could share cultural programming and space use.
Local arts nonprofits	Programming and community engagement	Could host performances, workshops and events within the museum.
Government and public sector entities		
City of Fort Worth	Public funding, land/site and policy alignment	Key to unlocking city support and TIF zones.
Tarrant County	Political and funding support	Dependent on leadership. Potential partner for infrastructure support.
State & Federal Agencies (i.e. National Endowment for the Arts)	Grants and cultural funding	Limited resources but potential supplementary support.
Sister City Partnerships (Mexico)	Cultural exchange and international collaboration	Could provide content exchange, programming or cultural diplomacy opportunities.
Peer and model institutions		
National Juneteenth Museum	Local peer in cultural development	Lessons in capital campaigns, legislative strategy and navigating city relationships.
Latino museums in Los Angeles, Chicago and Dallas	Benchmarking and programming collaboration	Possible co-programming or joint exhibitions.

Source: Keen Independent Research.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

Benchmark Museums and Cultural Centers

Some stakeholders named specific institutions located in Texas and nationally that could be helpful for learning about strategies for funding, audience engagement, historical storytelling and art display.

Texas-based institutions

- **Amon Carter Museum of American Art.** Highlighted by stakeholders as a key mainstream partner institution that has supported other cultural museums and could offer guidance and partnership opportunities.
- **Kimbell Art Museum.** Noted by stakeholders for its outreach program “Nuestro Kimball,” which engages Latino leaders in Kimbell initiatives.
- **National Cowgirl Museum and Hall of Fame.** Cited by stakeholders as an example of a successful cultural museum developed in Fort Worth’s Cultural District and has also showcased Latino culture through exhibits.
- **Fort Worth Museum of Science and History.** Mentioned by stakeholders as an established local institution to study for interactive programming and operational and funding strategies. They could also potentially provide insight on operational struggles.
- **Latino Cultural Center (Dallas).** Recognized by stakeholders as one of the closest existing peer facilities focused on Latino culture and heritage.
- **Dallas Holocaust Museum.** Noted by stakeholders for how it presents education across different modes.
- **Transform 1012.** Described by stakeholders as an organization that could share insight on alliance building and give transparency about their struggles.

Let the Kimball or the Amon Carter [Museums] take this effort under their wing and provide guidance...They are richly endowed institutions...they could provide a lot of valuable guidance and access to resources that the Latino community isn't going to be able to get as easily on their own.

We have to take a look at museums that we currently have, like the Cowgirl Museum. How did they do it? How did they get started? How were they able to unite and tell that one story? ...Maybe we could start by having smaller exhibits at some of [our] current museums.

The Fort Worth Science and History Museum [and] how they have a little mix of everything. They will have interactive sessions [and] speakers...they have exhibits that are there long-term and there are exhibits that come just to visit.

The Dallas Holocaust Museum also just has a fantastic way in which they incorporate education, conference convenings... shows and documentaries and high conversations.

The team working towards the [Transform 1012] project is compelling. They have built really unexpected alliances. They have faced some very difficult financial hurdles and they've never stopped messaging. There seems to be an honesty in their communication... They're not just celebrating successes, they're having a community conversation about what isn't going well.

B. Analysis of Stakeholder and Community Input — Stakeholder interview and small group analysis

National institutions

- National Museum of the American Latino (Washington, D.C.). Referenced by stakeholders as a current national benchmark effort for Latino cultural representation.
- Museo Soumaya (Mexico City). Highlighted by stakeholders for its interdisciplinary approach to programming and as a global reference point.
- Other. Stakeholders also mentioned Latino museums in Los Angeles and Chicago as potential site visits or learning opportunities.

When I went to [an event] for the [National Museum of the American Latino] the living history was really interesting and I thought we could have that here.

Some of the Latino museums, the one in Chicago and San Antonio...reaching out to them just to get best practices and [find out] how they were able to fund the projects.

B-14. National Museum of the American Latino event



Source: National Museum of the American Latino Facebook.

APPENDIX C. Benchmarking

Keen Independent conducted landscape analysis and benchmark research to inform capital project funding planning, operating expenses and pro forma operating budgets for the potential Latino Cultural Museum de Fort Worth.

Introduction

The study team examined the landscape of museums and cultural centers focused on Latino art, history or culture in the United States and Texas. Keen Independent also conducted background research and interviews to develop four benchmark case study profiles.

The following pages establish information positioning the selected benchmarks, as well as the Latino Cultural Museum de Fort Worth, in the context of the national and state landscape. Any details attributed to museum or cultural center leadership or other representatives are drawn from study team interviews.

Topics

This appendix is organized into the following sections, including one section dedicated to each of the benchmark organizations.

- Landscape analysis;
- Summary of benchmarking entities and criteria;
- Cheech Marin Center for Chicano Art and Culture of the Riverside Art Museum, Riverside CA;
- Emma S. Barrientos Mexican American Cultural Center, Austin TX;
- Latino Cultural Arts Center, Denver CO;
- African Diaspora Art Museum of Atlanta, Atlanta GA;
- Nomadic or decentralized museums; and
- Lessons learned.

C-1. Left to right: The Cheech Marin Center for Chicano Art and Culture, Emma S. Barrientos Mexican Cultural Center, Latino Cultural Arts Center (rendering) and African Diaspora Art Museum of Atlanta



Source: Riverside Art Museum, City of Austin, Latino Cultural Arts Center and Pittsburgh Yards.

C. Benchmarking — Landscape analysis

This section includes a landscape analysis of Latino-focused museums and cultural centers nationally and in Texas.

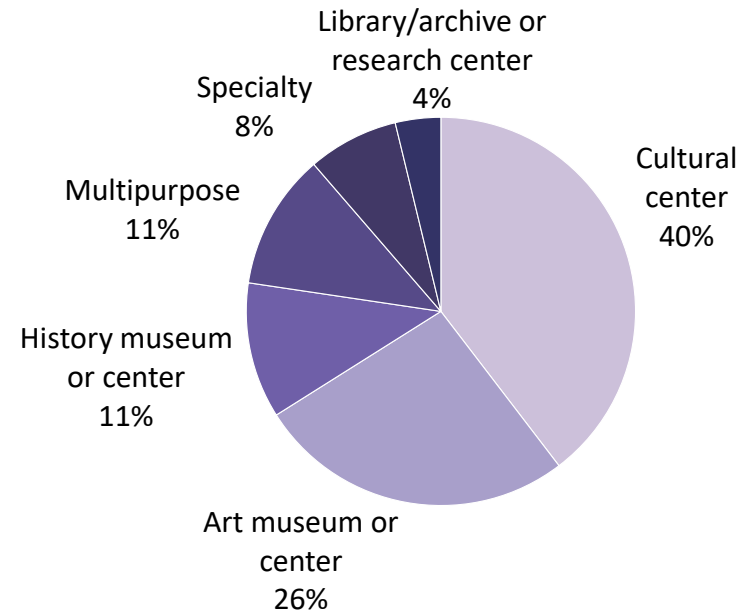
National Landscape

A 2023 report of by the nonprofit Urban Institute commissioned by the Institute of Museum and Library Services (IMLS) included the results of an extensive environmental scan of American Latino museums. The study identified:

- 86 museums where the central mission was a focus on American Latino art, history or culture;
- 20 museums where American Latino art, history or culture were part of the mission but not the organization’s dedicated purpose; and
- At least 164 museums that had hosted exhibits on American Latino art, history or culture.^{1,2}

Museum types. Figure C-2 shows the distribution of the 106 American Latino Museums by type. Most are cultural centers which the report notes are frequently smaller organizations working closely with the community. The second largest group are art museums.

C-2. American Latino museums by museum type (2023)



Source: The Urban Institute.³

¹ Urban Institute. (2023). Research to inform the American Latino History and Culture Program. Retrieved from the Urban Institute website: https://www.urban.org/sites/default/files/2023-12/Research_to_Inform_the_American_Latino_History_and_Culture_Program.pdf.

² Report authors note that they did not conduct a census of all museums that could have hosted any exhibit on American Latino art, history or culture.

³ Urban Institute. (2023). Research to inform the American Latino History and Culture Program. Retrieved from the Urban Institute website: https://www.urban.org/sites/default/files/2023-12/Research_to_Inform_the_American_Latino_History_and_Culture_Program.pdf.

C. Benchmarking — Landscape analysis

Geographic distribution. Figure C-3 shows the location of American Latino Museums identified by the Urban Institute. The map shows locations across the United States with the heaviest concentrations in the Southwest and West.

Founding date. The Urban Institute’s analysis of founding dates finds American Latino museums to be newer than museums. Sixty percent of American Latino museums were founded in the last 35 years compared to 19 percent of museums that have hosted exhibits on Latino art, culture or history but do not have a Latino-focus in their missions. (See Figure C-4).

C-3. Locations of American Latino Museums (2023)



Source: The Urban Institute.

C-4. Founding dates of American Latino Museums (2023)

Founding date	Sole or partial Latino focus	Other museums
2000 to present	38 %	14 %
1990 to 1999	22	5
1950 to 1989	38	43
Before 1950	3	37
Total	100 %	100 %

Note: Other museums are those in the Urban Institute database that had hosted American Latino exhibits but do not focus on American Latino art, history or culture as their sole or partial purpose.

Source: The Urban Institute.⁴

⁴ Urban Institute. (2023). Research to inform the American Latino History and Culture Program. Retrieved from the Urban Institute website:

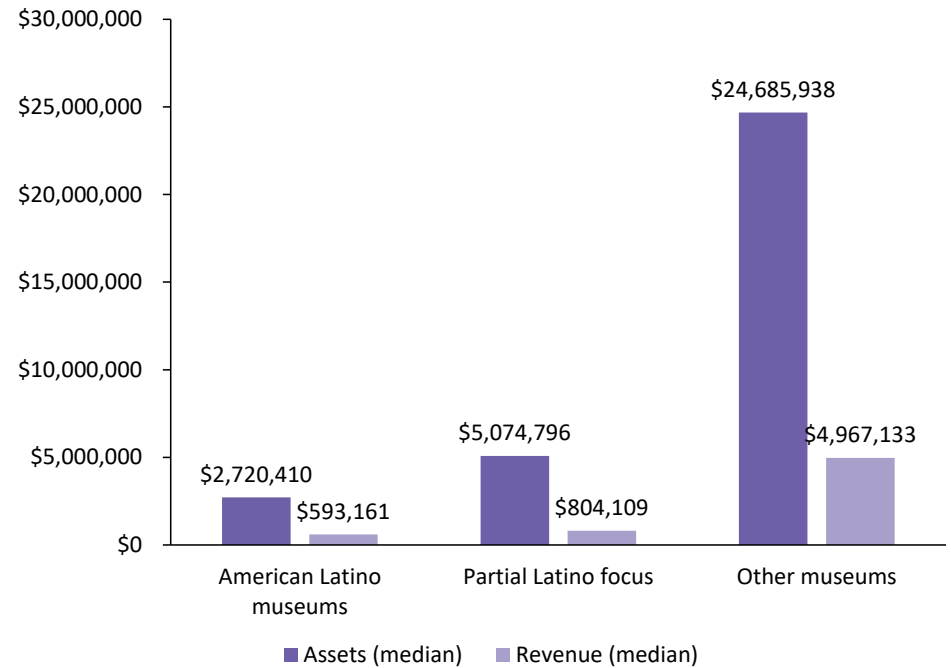
https://www.urban.org/sites/default/files/2023-12/Research_to_Inform_the_American_Latino_History_and_Culture_Program.pdf.

C. Benchmarking — Landscape analysis

Revenue and assets. Urban Institute researchers found that the median revenue and assets of American Latino museums were smaller than museums with a partial focus on American Latinos and substantially smaller than museums that do not focus on American Latinos in their missions but had hosted an exhibit on American Latino art, history or culture (shown as “other museums” in Figure C-5).⁵

More than 30 percent of American Latino museums reported annual revenue of less than \$200,000.⁶

C-5. Assets and revenue of American Latino museums (2023)



Source: Keen Independent Research.⁷

⁵ Study authors noted that data are incomplete due to the limitations of Internal Revenue Service information. Small organizations with less than \$50,000 in revenue file a 990N postcard that does not require financial details.

⁶ Urban Institute. (2023). Research to inform the American Latino History and Culture Program. Retrieved from the Urban Institute website:

https://www.urban.org/sites/default/files/2023-12/Research_to_Inform_the_American_Latino_History_and_Culture_Program.pdf.

⁷ Urban Institute. (2023). Research to inform the American Latino History and Culture Program. Retrieved from the Urban Institute website:

https://www.urban.org/sites/default/files/2023-12/Research_to_Inform_the_American_Latino_History_and_Culture_Program.pdf.

C. Benchmarking — Landscape analysis

Texas Landscape

In addition to the national landscape, Keen Independent compiled information about the landscape for Latino-focused museums and cultural centers in Texas. Figure C-7, on the following page, presents Latino museums and cultural centers within the state of Texas.

Focus. Most museums identified a focus on Latino, Mexican, Chicano or other related arts and culture. Some have a narrow focus on a specific cultural or artistic premise such as Dia de Los Muertos or Mexican/Texan border cultures, where others take a wider artistic and cultural view. Some of the museums and cultural centers incorporate performance and dedicated education practices. Figure C-6 depicts a selection of programming from museums with a Latino focus.

C-6. Selection of programming from Latino museums and cultural centers in Texas



Source: Facebook pages of the Esperanza Peace and Justice Center; Carlotta K Petrina Cultural Center; Guadalupe Cultural Arts Center; and Latino Cultural Center.

Traveling exhibitions. Two Latino-focused entities send traveling exhibitions to other locations, Esperanza Peace and Justice Center and Guadalupe Cultural Arts Center, both in San Antonio. Many organizations focused their exhibits on local artists and collaborations. This may indicate a market gap relevant to the LCMdeFW business plan.

Size and budget. Latino-focused museums and cultural centers in Texas vary greatly in terms of size, from the Puerto Rican Cultural Center in Austin (2,100 square feet) to the Emma S. Barrientos Mexican American Cultural Center, also in Austin (68,000 square feet, discussed in greater detail later in this appendix). Annual budgets for these institutions also vary widely, from \$10,000 to over \$2 million.

C. Benchmarking — Landscape analysis

C-7. Latino museums and cultural centers in Texas (1 of 2)

Name	Focus	Size (in sf)	Expenses (2023)	Location
Artes de La Rosa Cultural Center for the Arts	Latino-focused art, cultural performances and educational programming		\$323K	Fort Worth
Carlotta K Petrina Cultural Center	Art and cultural performances		\$333K	Brownsville
Centro Cultural Aztlan	Chicano / Latino art and culture		\$536K	San Antonio
Centro Cultural Hispano de San Marcos	Hispanic arts, culture, heritage and values	12,800	\$367K	San Marcos
Centro de Artes Gallery	Latino local and regional art, history and culture	20,000	\$150K	San Antonio
Dia de los Muertos Museum	Dia de los Muertos as an emblem of Mexican heritage			San Antonio
El Paso Mexican American Cultural Center	Border cultures arts and engagement	40,000		El Paso
El Paso Museum of History	El Paso del Norte culture and history	44,000		El Paso
Emma S. Barrientos Mexican American Cultural Center	Mexican American and Latino cultural arts	68,000	\$1.8M	Austin
Esperanza Peace and Justice Center	Chicano/Latino/Mexican-American culture, art and education	10,000	\$1.6M	San Antonio

Notes: Square footage not listed indicates that it was not available. Expenses are from 2023 tax filings as reported via ProPublica.org or other publicly available information. Expense information not listed indicates that it was not available. Organization is either (1) not a non-profit organization, (2) too small to report its expenses or (3) expense information is otherwise not available.

Source: Keen Independent Research.

C-7. Latino museums and cultural centers in Texas (2 of 2)

Name	Focus	Size (in sf)	Expenses (2023)	Location
Guadalupe Cultural Arts Center	Multidisciplinary programming	20,000	\$2.2M	San Antonio
Instituto de Cultura Hispánica de Corpus Christi	Hispanic language, culture and history		\$50K	Corpus Christi
Latino Cultural Center	Latino and Hispanic art and culture	27,000	\$806K	Dallas
Mexican American Cultural Institute / Lincoln Center	Mexican American arts, history and traditions	41,000		El Paso
Mexican Cultural Institute / Instituto Cultural de México	Mexican arts and traditions			San Antonio
Mexic-Arte Museum	Mexican, Latino, and Latin American art and culture	24,000	\$1.3M	Austin
Museum of the Americas	Native American, Mexican and Latin American traditional art and crafts			Weatherford
Puerto Rican Cultural Center	Puerto Rican cultural arts performances and education	2,100	\$208K	Austin
San Angelo Hispanic Heritage Museum & Cultural Center	Hispanic culture, history and accomplishments		\$10K	San Angelo
Waco Hispanic Museum	Hispanic culture in Waco and Central Texas			Waco

Notes: Square footage not listed indicates that it was not available. Expenses are from 2023 tax filings as reported via ProPublica.org or other publicly available information. Expense information not listed indicates that it was not available. Organization is either (1) not a non-profit organization, (2) too small to report its expenses or (3) expense information is otherwise not available.

Source: Keen Independent Research.

C. Benchmarking — Summary of benchmarking entities and criteria

The study team selected four museums/cultural centers as benchmarks for this project based on the criteria described below.

Benchmark Selection and Methodology

The study team researched the following benchmark museums and cultural centers:

- Cheech Marin Center for Chicano Art and Culture of the Riverside Art Museum, Riverside CA;
- Emma S. Barrientos Mexican American Cultural Center, Austin TX;
- Latino Cultural Arts Center, Denver CO; and
- African Diaspora Art Museum of Atlanta, Atlanta GA;

Selection criteria. In collaboration with the Latino Cultural Museum de Fort Worth project team, the study team established selection priorities for benchmark case studies and identified entities that met as many of the following characteristics as possible:

- **Type:** Cultural center or museum focused on a historically marginalized demographic group defined by race/ethnicity;
- **Venue age:** Completed within the last five years (new construction, renovation or overhaul); and
- **Population:** Area population similar in size to Fort Worth (city population of approximately 1 million and/or an MSA population of around 8 million).

In addition, the study team considered various pathways that illustrate different options for how museums or cultural centers originated, whether through incubation as part of an established organization, through substantial public investment and stewardship or by operating first as a “museum without walls.”

C-8. A selection of programming from benchmark museums



Source: Facebook pages of The Cheech; the MACC; LCAC; and ADAMA.

C. Benchmarking — Summary of benchmarking entities and criteria

Summary of benchmarks. Figure C-9 lists the museums and cultural centers examined for this study with the criteria for their selection.

- All four museums focus on a specific cultural group, with three of the four concentrating on Latino culture and one focusing on art of the African Diaspora.
- Each museum is located in a city with a population over 300,000 in a major metropolitan area.
- All benchmarks have undergone extensive changes in the past five years, with two still under construction.

C-9. Summary of museum and cultural center benchmarks

Name	Location	Size of city and MSA	Open date	Cultural focus	Discipline	Square footage	Annual vistration	Years to build	Capital cost	Operating expenses	Staff size
Cheech Marin Center for Chicano Art and Culture	Riverside, CA	City: 320,121 MSA: 4.7 M	2022	Chicana/o/x	Art	61,420	100,000	5	\$ 13.3 M	\$ 3.2 M	2 FT 45-50 shared from RAM
Emma S. Barrientos Mexican Cultural Center	Austin, TX	City: 984,567 MSA: 2.4 M	2007	Mexican American and Latino	Multidisciplinary	68,000 (post reno)	100,000	Phase 2: 15	33 M	2.5 M	15 FT 19 – 40 Temp
Latino Cultural Arts Center	Denver, CO	City: 716,234 MSA: 3 M	2017	Latinos	Multidisciplinary	10,034	4,922	Under construction	7 M	725,000	4 FT 2 contract
African Diaspora Art Museum of Atlanta	Atlanta, GA	City: 520,000 MSA: 6.4 M	2024	African American	Art	1,920	7,800	6	12 M	190,000	4 PT

Source: Keen Independent Research.

C. Benchmarking — Cheech Marin Center for Chicano Art and Culture, Riverside CA

This section provides a benchmarking profile for the Cheech Marin Center for Chicano Art and Culture in Riverside, CA.

Overview

The Cheech Marin Center for Chicano Art & Culture (“The Cheech” or “Center”) is housed in the former Riverside Public Library and located across the street from the Riverside Art Museum (“RAM”), of which it is part. The Cheech houses large portions of the Cheech Marin Collection of Chicano art as well as rotating exhibits. As a partially public project, the City of Riverside assisted the RAM with renovations for The Cheech and provides ongoing financial support for Center operations.

Location: Riverside, CA (population: 320,121.⁸ MSA population: 4.7 million.⁹)

Mission and focus. The Cheech “is dedicated to showcasing Chicana/o/x art, honoring and exploring its continued social, cultural, and political impact.”¹⁰ The Riverside Art Museum, which operates The Cheech, states that its official mission is to “uplift diverse artistic and cultural voices, cultivate inclusive exhibitions, collections and programming, engage in transformative conversations, and foster strong community connections.”¹¹

Date opened: June 17, 2022

C-10. Meet Me at The Cheech by Ignacio Gómez



Source: Riverside Art Museum.

⁸ World Population Review (2024). Riverside, California. Retrieved from <https://worldpopulationreview.com/us-cities/california/riverside>.

⁹ Federal Reserve Bank of St. Louis. (2024). *Resident Population in Riverside-San Bernardino-Ontario, CA (MSA)*. Retrieved August 19, 2025, from <https://fred.stlouisfed.org/series/RSBPOP>.

¹⁰ The Cheech. (n.d.) Riverside Art Museum. Retrieved August 13, 2025, from <https://riversideartmuseum.org/visit/the-cheech/>.

¹¹ Mission Statement. (n.d.) Riverside Art Museum. Retrieved August 14, 2025, from <https://riversideartmuseum.org/visit/the-riverside-art-museum/>.

C. Benchmarking — Cheech Marin Center for Chicano Art and Culture, Riverside CA

Annual visitation. In its first three years, The Cheech saw approximately 300,000 visitors. It was reported that in its first year of operation, the museum saw over 135,000 visitors. As of 2025, the Museum sees approximately 80,000 to 90,000 visitors per year.¹²

Size: 61,420 square feet¹³

Major physical features:

- The Altura Credit Union Community Gallery at the Cheech is specifically focused on Inland Empire¹⁴ creators and artists.¹⁵
- The two-story building was formerly the Riverside Main Library. The Center was selected as a winner of the California Preservation Foundation’s 2024 Preservation Design Award.¹⁶

- The museum consists of two floors, with collection-based exhibitions on the ground floor and temporary shows on the second floor.¹⁷
- “A sizable atrium was carved out near the doors in order to create a receptive entrance space.”¹⁸
- The Cheech has a 1,200 square foot “classroom-style auditorium with state-of-the-art AV equipment.”¹⁹
- Sala José Jaime Medina, a 5,000 square foot room with a capacity of 125 guests for either a standing reception or seated dinner.²⁰

¹² Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.; Pitchford, Phil. (2024, March 1). The Riverside Art Museum makes history with ‘The Cheech.’ *Western City*. Retrieved August 14, 2025, from <https://www.westerncity.com/article/riverside-art-museum-makes-history-cheech>.

¹³ The Cheech. (n.d.) Riverside Art Museum. Retrieved August 13, 2025, from <https://riversideartmuseum.org/visit/the-cheech/>.

¹⁴ This describes the area east of Los Angeles and Orange County which was heavily involved in the American agricultural industry in the 19th century. See <https://www.inlandaction.com/the-inland-empire/>.

¹⁵ Altura Credit Union Community Gallery at The Cheech. (n.d.) Riverside Art Museum. Retrieved August 13, 2025, from <https://riversideartmuseum.org/visit/the-cheech/>.

¹⁶ Cheech Marin Center for Chicano Art & Culture (n.d.) California Preservation Fund. Retrieved August 14, 2025, from <https://californiapreservation.org/awards/cheech/>.

¹⁷ Stromberg, Matt. (2022, June 27). Cheech Marin’s Long-Awaited Museum for Chicano Art Opens in California. *Hyperallergic*. Retrieved August 14, 2025, from <https://hyperallergic.com/743149/cheech-marins-long-awaited-museum-for-chicano-art-opens-in-la/>.

¹⁸ Cordova, R.C. (2023, October 7). Texas in Riverside: “Cheech Collects” at the Cheech Marin Center for Chicano Art and Culture, Riverside, California. *Glasstire*. Retrieved August 14, 2025, from <https://glasstire.com/2023/10/07/texas-in-riverside-cheech-collects-at-the-cheech-marin-center-for-chicano-art-and-culture-riverside-california/>.

¹⁹ Facility Rentals. (2023, January 1). Riverside Art Museum. Retrieved August 14, 2025, from <https://riversideartmuseum.org/about/event-rentals/cheech/>.

²⁰ Facility Rentals. (2023, January 1). Riverside Art Museum. Retrieved August 14, 2025, from <https://riversideartmuseum.org/about/event-rentals/cheech/>.

C. Benchmarking — Cheech Marin Center for Chicano Art and Culture, Riverside CA

Hours of operation. The Cheech and Riverside Art Museum share the same schedule. Both are open to the public Wednesday to Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from noon to 5:00 p.m., for a total of 33 hours per week.²¹

Staffing. Riverside Art Museum has between 45 and 50 staff, who are shared between both Museum locations (Julia Morgan building and The Cheech). Two staff are specific to The Cheech: Programming Associate and Cheech Curator (formerly an Artistic Director position).²²

Planning timeline. The Cheech moved from idea to reality in about five years. In 2017, Cheech Marin exhibited a portion of his private collection of Chicano artworks at Riverside Art Museum.²³ The exhibition broke RAM attendance records. Later the same year RAM and the City of Riverside approached Marin about donating 500 of his works in exchange for the City funding a museum devoted to them.

The museum would be housed in the former Riverside library building, a 1964 modernist structure near the RAM.²⁴ The City of Riverside had been looking for a project that could adaptively reuse the library building, but until this time, nothing was deemed the right fit.²⁵

The City engaged architecture firm Page and Turnbull to conduct a feasibility study which included a facility assessment, conceptual designs and public engagement. Following the study, the City recommended that the City Manager apply for California Department of Natural Resources funding to begin Center renovations.²⁶ Groundbreaking for the renovations occurred in April 2021,²⁷ and The Cheech opened in June 2022.²⁸

²¹ Plan Your Visit. (n.d.) Riverside Art Museum. Retrieved August 28, 2025, from <https://riversideartmuseum.org/visit/plan-your-visit/>.

²² Our Team (n.d.) Riverside Art Museum. Retrieved August 28, 2025, from <https://riversideartmuseum.org/about/our-team/>; Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

²³ “The Cheech” Has Pumped More Than \$29 Million Into Riverside Economy. [Press release.] Riverside Art Museum & The Cheech. Retrieved August 14, 2025, from <https://riversideartmuseum.org/category/the-cheech/>.

²⁴ Stromberg, Matt. (2022, June 27). Cheech Marin’s Long-Awaited Museum for Chicano Art Opens in California. *Hyperallergic*. Retrieved August 14, 2025, from <https://hyperallergic.com/743149/cheech-marins-long-awaited-museum-for-chicano-art-opens-in-la/>.

²⁵ Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

²⁶ City of Riverside City Council Memorandum (2028, March 13). Retrieved September 18, 2025, from <https://aquarius.riversideca.gov/clerkdb/0/doc/252980/Page1.aspx>.

²⁷ The Construction Specifier. (2021, April 8). Ground breaks on new Cheech Marin Center in California. Retrieved September 18, 2025, from <https://www.constructionspecifier.com/ground-breaks-on-new-cheech-marin-center-in-california/>.

²⁸ The Cheech Center Opening Delayed. (2022, February 8). Riverside Art Museum. Retrieved August 14, 2025, from <https://riversideartmuseum.org/the-cheech-center-opening-delayed/>.

C. Benchmarking — Cheech Marin Center for Chicano Art and Culture, Riverside CA

Community presence prior to museum opening. Since the 1980s, Marin has collected Chicano art, which he first exhibited in a national tour spanning 15 U.S. cities from 2001-2007.²⁹ He continues to exhibit portions of his private collection in varied locations.³⁰

Riverside Art Museum, under the name of the Riverside Art Association, was founded as a nonprofit in 1959. Its current building, a former YWCA building designed by California’s first female architect (Julia Morgan), was purchased to create the RAM in 1967. The Museum has continually served the community since its opening by collecting and showing art collected and created in the region.

Additionally, a decade before the Cheech opened, RAM received funding from the James Irvine Foundation to bring new audiences to the core of the institution. RAM also started partnering with local health foundations and Latino serving organizations, which led to creative placemaking projects and opportunities to bring new community members of color into committees and boards. Together, these efforts supported RAM in building better community relationships prior to building a capital campaign for The Cheech Center.³¹

Organizational structure. The Cheech is a public-private partnership between the City of Riverside, the Riverside Art Museum and Cheech Marin.³² The Cheech is fully operated, administered and programmed by the RAM,³³ referred to as “one museum with two locations.”³⁴ Riverside Art Museum is a 501(c)3 under the direction of a Board of Trustees.³⁵

C-11. RAM community programming



Source: Riverside Art Museum Facebook.

²⁹ About Cheech. (n.d.) *Cheech*. Retrieved August 14, 2025, from <https://cheechmarin.com/bio/>

³⁰ Exhibitions. (n.d.) *Cheech*. Retrieved August 14, 2025, from <https://cheechmarin.com/exhibitions/>

³¹ Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

³² “The Cheech” Has Pumped More Than \$29 Million Into Riverside Economy. [Press release.] Riverside Art Museum & The Cheech. Retrieved August 14, 2025, from <https://riversideartmuseum.org/category/the-cheech/>

³³ Cordova, R.C. (2023, October 7). Texas in Riverside: “Cheech Collects” at the Cheech Marin Center for Chicano Art and Culture, Riverside, California. *Glasstire*. Retrieved August 14, 2025, from <https://glasstire.com/2023/10/07/texas-in-riverside-cheech-collects-at-the-cheech-marin-center-for-chicano-art-and-culture-riverside-california>

³⁴ Join us at The Cheech. (2022, June 24). City of Riverside. Retrieved August 19, 2025, from <https://riversideca.gov/press/join-us-cheech>

³⁵ Board of Trustees. (n.d.) Riverside Art Museum. Retrieved August 28, 2025, from <https://riversideartmuseum.org/about/board-of-trustees/>

C. Benchmarking — Cheech Marin Center for Chicano Art and Culture, Riverside CA

Capital Funding Sources

Cost: \$13.3 million³⁶

- Building: N/A (existing City-owned library building)
- Renovation: \$13.3 million³⁷

Composition by source:

- Public (State of California): \$10.6 million.³⁸
- Private fundraising: RAM signed an MOU with the City indicating that they would raise \$3 million+ by certain dates for renovations and initial operating costs.³⁹
 - Altura Credit Union: \$600,000.⁴⁰
 - Bank of America: \$750,000.⁴¹

- Additional fundraising: \$1.2 million to cover incidental costs.⁴²
- Fundraising campaign: Riverside Art Museum relied on volunteers and Unidos, a local collective of Latino-focused community organizations. Their campaign, totaling \$750,000 produced multiple Chicano-themed fundraisers, including a “Pachuco Ball,” a concert by Los Lobos (longtime friends of Marin) in downtown Riverside, and a “Chicano Gala” at the local convention center.
- Individual donors contributing \$5,000 or more secured a spot on the Center’s founders wall. The Cheech offered a five-year payment plan to help “dozens of donors” achieve this amount.⁴³

³⁶ The Cheech: An Economic Impact Analysis. (January 2025). Boules Consulting. Retrieved August 19, 2025, from https://riversideca.gov/park_rec/sites/riversideca.gov.park_rec/files/FINALCheech%20Economic%20Impact%20Report.pdf.

³⁷ The Cheech: An Economic Impact Analysis. (January 2025). Boules Consulting. Retrieved August 19, 2025, from https://riversideca.gov/park_rec/sites/riversideca.gov.park_rec/files/FINALCheech%20Economic%20Impact%20Report.pdf.

³⁸ Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

³⁹ Hey Socal. (2023, September 28). Riverside gets award for economic development via arts for The Cheech. Retrieved August 14, 2025, from <https://heysocal.com/2023/09/28/riverside-gets-award-for-economic-development-via-arts-for-the-cheech/>.

⁴⁰ Cordova, R.C. (2023, October 7). Texas in Riverside: “Cheech Collects” at the Cheech Marin Center for Chicano Art and Culture, Riverside, California. *Glasstire*. Retrieved

August 14, 2025, from <https://glasstire.com/2023/10/07/texas-in-riverside-cheech-collects-at-the-cheech-marin-center-for-chicano-art-and-culture-riverside-california/>.

⁴¹ Cordova, R.C. (2023, October 7). Texas in Riverside: “Cheech Collects” at the Cheech Marin Center for Chicano Art and Culture, Riverside, California. *Glasstire*. Retrieved August 14, 2025, from <https://glasstire.com/2023/10/07/texas-in-riverside-cheech-collects-at-the-cheech-marin-center-for-chicano-art-and-culture-riverside-california/>.

⁴² Cordova, R.C. (2023, October 7). Texas in Riverside: “Cheech Collects” at the Cheech Marin Center for Chicano Art and Culture, Riverside, California. *Glasstire*. Retrieved August 14, 2025, from <https://glasstire.com/2023/10/07/texas-in-riverside-cheech-collects-at-the-cheech-marin-center-for-chicano-art-and-culture-riverside-california/>.

⁴³ Escárcega, P. (2022, June 16). ‘The Cheech,’ a Game Changer for Chicano Art, Opens in Riverside. *The New York Times*. Retrieved August 14, 2025, from <https://www.nytimes.com/2022/06/14/arts/design/cheech-marin-chicano-art-riverside.html>; Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

C. Benchmarking — Cheech Marin Center for Chicano Art and Culture, Riverside CA

Operating and Ongoing Capital Funding

Financial implications of City partnership. Under a 25-year agreement with Riverside Art Museum, the Museum manages The Cheech and Riverside City Council provides incrementally increasing financial support to fund The Cheech’s operations. RAM is expected to return a portion of these funds to the City based on ticket sales. As of 2025, RAM returns \$3.48 per visiting adult and \$1.16 per rental guest to the City.⁴⁴

After the first 10 years of the contract, RAM and the City will renegotiate the terms for the remaining 15 years of the agreement. There is an additional, optional 10-year renewal period after the initial 25 years.⁴⁵ The City maintains ownership of the building where The Cheech is located.⁴⁶

Riverside Art Museum operating budget. Most expenses for The Cheech are tracked as part of RAM, as the larger umbrella organization. The museum tracks attendance, exhibitions and programming specific to The Cheech, but other resources are totaled with RAM.⁴⁷

Expenses. According to Riverside Art Museum tax filings, the museum’s overall annual expenses totaled between about \$4.7 million and about \$4.9 million in each of the fiscal years from 2022 through 2024.⁴⁸ Cheech Center leadership estimated that The Cheech accounts for about two-thirds of the overall budget because their center includes larger exhibition and rental spaces.⁴⁹

C-12. Cheech Center gallery exhibition



Source: Riverside Art Museum Facebook

⁴⁴ Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

⁴⁵ City of Riverside City Council Memorandum (2021, January 19). Retrieved September 17, 2025, from <https://riversideca.legistar.com/View.ashx?M=F&ID=9045736&GUID=A5010C92-EDB9-4EA7-872A-37623BCCEF9E>.

⁴⁶ Cordova, R.C. (2023, October 7). Texas in Riverside: “Cheech Collects” at the Cheech Marin Center for Chicano Art and Culture, Riverside, California. *Glasstire*. Retrieved

August 14, 2025, from <https://glasstire.com/2023/10/07/texas-in-riverside-cheech-collects-at-the-cheech-marin-center-for-chicano-art-and-culture-riverside-california/>.

⁴⁷ Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

⁴⁸ Riverside Art Museum tax filings by year: ProPublica. Retrieved August 21, 2025, from <https://projects.propublica.org/nonprofits/organizations/951904692>.

⁴⁹ Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

C. Benchmarking — Cheech Marin Center for Chicano Art and Culture, Riverside CA

Revenue sources. RAM receives revenue from a mix of contributions, program services and investment income. Figure C-13 shows the sources of income reported for Riverside Art Museum’s tax filings from fiscal years ended 2021 through 2024.⁵⁰

- *Public.* The City of Riverside contributed a starting annual management fee of \$800,000, with a \$25,000 annual increase after the first year. As of 2025, RAM receives \$868,000 from the City.⁵¹ According to former Executive Director Drew Oberjuerge, "Currently, the city management fee covers about one-third of The Cheech's operating costs, and we close the gap through revenue-producing activities."⁵² The City also pays for The Cheech’s utility costs.⁵³

- *Earned.* Cheech Center leadership noted that RAM has a substantial earned revenue model to counter minimal philanthropic giving in the region. Below are several key revenue sources for the RAM:

- Art education programming — \$750,000;
- Admissions — \$500,000;
- Rentals — \$350,000;
- Field trip programming — \$150,000; and
- Membership — \$140,000;
- Grants, donations and corporate sponsorships (undisclosed amount).⁵⁴

C-13. Riverside Art Museum revenue by source and by year, 2021-2024

	2021	2022	2023	2024
Program services	\$ 258,693	\$ 869,093	\$ 1,692,593	\$ 1,454,562
Contributions	1,536,924	2,228,336	1,278,153	2,218,302
Investment income	98,773	46,958	49,374	93,503
Other	50,333	401,328	1,477,765	1,115,801
Total	\$ 1,944,723	\$ 3,545,715	\$ 4,497,885	\$ 4,882,168

Source: Form 990s, ProPublica.

⁵⁰ Riverside Art Museum tax filings by year: ProPublica. Retrieved August 21, 2025, from <https://projects.propublica.org/nonprofits/organizations/951904692>

⁵¹ Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

⁵² Pardee, J. (2024, February 20). The true cost of culture: Unpacking The Cheech's economic impact. *The Raincross Gazette*. Retrieved August 14, 2025, from <https://www.raincrossgazette.com/the-true-cost-of-culture-unpacking-the-cheechs-economic-impact/>

⁵³ City of Riverside City Council Memorandum (2021, January 19). Retrieved September 17, 2025, from <https://riversideca.legistar.com/View.ashx?M=F&ID=9045736&GUID=A5010C92-EDB9-4EA7-872A-37623BCEE9E>

⁵⁴ Found, Valerie. (Interim Director for The Cheech) in discussion with Leigh Ann Caulfield, October 8, 2025.

C. Benchmarking — Emma S. Barrientos Mexican Cultural Center, Austin TX

This section provides a benchmarking profile for the Emma S. Barrientos Mexican American Cultural Center in Austin, TX.

Overview

The Emma S. Barrientos Mexican American Cultural Center (“ESB-MACC” or the “MACC”) is a City of Austin-owned and -operated arts and cultural education center offering Latino-focused programs and events. The MACC is located on Lady Bird Lake in the Rainey Street neighborhood of downtown Austin and is currently undergoing expansion and renovation, projected to reopen in November 2025.

Location: Austin, TX (population: 984,567.⁵⁵ MSA population: 2.4 million.⁵⁶)

Mission and focus. “The Emma S. Barrientos Mexican American Cultural Center (ESB-MACC) is dedicated to the preservation, creation, presentation and promotion of the cultural arts of Mexican Americans and Latino cultures.”⁵⁷

Founding and opening dates. The idea for the MACC began in the 1970s with “several Hispanic visionaries and artists” who requested support from the City of Austin to develop a “Hispanic-focused cultural arts facility.” Phases 1 (2007) and 1A (2010) of the MACC were based on a Master Plan developed in 2000.⁵⁸ The Great Recession, beginning in late 2007, delayed later phases of the project.⁵⁹ The updated MACC building is scheduled to open on November 1, 2025.⁶⁰

C-14. ESB-MACC rendering, June 2023



Source: City of Austin.

⁵⁵ World Population Review (2024). Austin, TX. Retrieved from <https://worldpopulationreview.com/us-cities/texas/austin>.

⁵⁶ Federal Reserve Bank of St. Louis. (2022). *Resident Population in Austin-Round Rock, TX (MSA)*. Retrieved August 19, 2025, from <https://fred.stlouisfed.org/series/AUSPOP>.

⁵⁷ Emma S Barrientos Mexican American Cultural Center. (n.d.) City of Austin: Office of Arts Culture, Music and Entertainment. Retrieved August 17, 2025, from <https://www.austintexas.gov/department/emma-s-barrientos-mexican-american-cultural-center>.

⁵⁸ Emma S. Barrientos Mexican American Cultural Center: About Us. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 17, 2025, from <https://www.austintexas.gov/page/about-us>.

⁵⁹ Snyder, P. (2022, July 5). Emma S. Barrientos Mexican American Cultural Center: The desire of a building, and a community. *Sightlines*. Retrieved August 17, 2025, from <https://sightlinesmag.org/the-desire-of-a-building-and-a-community#:~:text=It%20also%20represents%20a%20partial,parallel%20to%20Lady%20Bird%20Lake>.

⁶⁰ Emma S Barrientos Mexican American Cultural Center. (n.d.) City of Austin: Office of Arts Culture, Music and Entertainment. Retrieved August 17, 2025, from <https://www.austintexas.gov/department/emma-s-barrientos-mexican-american-cultural-center>.

C. Benchmarking — Emma S. Barrientos Mexican Cultural Center, Austin TX

Annual visitation. Approximately 100,000 annual visitors went to the ESB-MACC⁶¹ prior to renovations. During its closure beginning in January 2023,⁶² the MACC began hosting events at alternate locations, and in 2024 more than 15,000 people participated in ESB-MACC programming at over 40 venues across Austin.⁶³ Although primary programming will take place onsite when the MACC reopens, museum leaders hope to continue partnerships that allow them to host activities in surrounding community spaces.⁶⁴

Size of building and grounds. The existing MACC is more than 36,000 square feet. Expansion and renovation will increase the MACC space to over 68,000 square feet.⁶⁵ The MACC also includes the 22,000 square foot outdoor Zócalo Plaza,⁶⁶ and the building is situated on 6.5-acres of park land near downtown Austin on Lady Bird Lake.⁶⁷ The MACC's building is owned and maintained by the City.⁶⁸

Major physical features. The original ESB-MACC space included classrooms, exhibit space and a theater.⁶⁹ The MACC's 2024 end-of-year report indicated that the expansion would extend the building to both the north and south and would include:

- Culinary space;
- Community gallery;
- Music rehearsal and dance rooms;
- Education rooms and an outdoor play area;
- Office space and a conference room;
- Media center with library and computer lab;
- Classrooms for adult programs; and
- Indoor/outdoor visual art studio.⁷⁰

⁶¹ Emma S. Barrientos Mexican American Cultural Center events. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 19, 2025, from <https://www.austintexas.gov/page/emma-s-barrientos-mexican-american-cultural-center-events>.

⁶² Museums and cultural programs. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 28, 2025, from <https://www.austintexas.gov/department/museums-and-cultural-programs>.

⁶³ Emma S. Barrientos Mexican American Cultural Center 2024 Annual Report. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 20, 2025, from <https://www.austintexas.gov/sites/default/files/images/Parks/MACC/esb-macc-end-of-year-report.pdf>.

⁶⁴ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

⁶⁵ ESB-MACC Phase 2 Improvements Schematic Design Presentation. (January 20, 2022). Miró Rivera-Tatiana Bilbao LLC. Retrieved August 17, 2025, from <https://services.austintexas.gov/edims/document.cfm?id=375541>.

⁶⁶ MACC Zócalo Plaza Rentals. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 17, 2025, from <https://www.austintexas.gov/page/macc-zocalo-plaza-rentals>.

⁶⁷ Landeros, A. (2020, August 5). Emma S. Barrientos Mexican American Cultural Center: A hub for arts in Austin. *Texas State Historical Association*. Retrieved August 17, 2025, from <https://www.tshaonline.org/handbook/entries/emma-s-barrientos-mexican-american-cultural-center>.

⁶⁸ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

⁶⁹ Landeros, A. (2020, August 5). Emma S. Barrientos Mexican American Cultural Center: A hub for arts in Austin. *Texas State Historical Association*. Retrieved August 17, 2025, from <https://www.tshaonline.org/handbook/entries/emma-s-barrientos-mexican-american-cultural-center>.

⁷⁰ Emma S. Barrientos Mexican American Cultural Center 2024 Annual Report. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 20, 2025, from <https://www.austintexas.gov/sites/default/files/images/Parks/MACC/esb-macc-end-of-year-report.pdf>.

C. Benchmarking — Emma S. Barrientos Mexican Cultural Center, Austin TX

In addition to building renovation and expansion, MACC outdoor improvements and new construction will include walking paths to a hiking and biking trail; Remodeling of the Zocalo outdoor event space; and a sculpture and healing garden.⁷¹

Hours of operation. As of August 2022, prior to the MACC’s closure for renovations and new construction, the Center was open to the public from Monday to Thursday from 10:00 a.m. to 6:00 p.m., Friday from 10:00 a.m. to 5:30 p.m. and Saturday from 10:00 a.m. to 4:00 p.m. for a total of 45.5 hours per week.⁷² Upon reopening, the MACC is considering opening hours of Monday to Friday, 10:00 a.m. to 9:00 p.m. and Saturdays from 12:00 p.m. to 9:00 p.m. Sundays will likely be closed but flexible for programming or performances if the facility is rented.⁷³

Organizational structure. The ESB-MACC is a public entity funded and operated by the City of Austin, under the Office of Arts, Culture, Music and Entertainment (ACME).⁷⁴ An August 4, 2025 organizational chart shows the ESB-MACC team as part of a Cultural Education and Programs Division within ACME, alongside teams for the African American Cultural and Heritage Facility, the Asian American Resource Center and the George Washington Carver Museum, Genealogy and Cultural Center. Museum teams report to a Division Manager for Parks and Recreation who reports to an Assistant Director for ACME.⁷⁵

Additionally, as per City ordinance, an Advisory Board comprising 11 citizens assists the Austin City Council on MACC-related matters and also works with groups doing activities with the ESB-MACC.⁷⁶

⁷¹ Emma S. Barrientos Mexican American Cultural Center 2024 Annual Report. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 20, 2025, from <https://www.austintexas.gov/sites/default/files/images/Parks/MACC/esb-macc-end-of-year-report.pdf>.

⁷² Emma S. Barrientos Mexican American Cultural Center. (2022, August 11) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 28, 2025, from <https://www.austintexas.gov/page/about-us> <https://web.archive.org/web/20220811123847/https://www.austintexas.gov/department/emma-s-barrientos-mexican-american-cultural-center>.

⁷³ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

⁷⁴ Emma S. Barrientos Mexican American Cultural Center Advisory Board. (n.d.) City of Austin. Retrieved August 28, 2025, from <https://www.austintexas.gov/MaccBoard>.

⁷⁵ Organizational chart. (2025, August 5). City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved September 17, 2025, from https://www.austintexas.gov/sites/default/files/files/ACME/ACME_Org_Chart-20250804.pdf.

⁷⁶ Advisory Board. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 21, 2025, from <https://www.austintexas.gov/page/about-us>.

C. Benchmarking — Emma S. Barrientos Mexican Cultural Center, Austin TX

Staff. The City’s organizational chart reflects 15 regular staff positions as follows. Twelve of these positions are currently filled:

- Manager (1);
- Supervisor (1);
- Education Coordinators (5);
- Education Specialists (3);
- Exhibit Specialist (1);
- Event Leader (1);
- Event Coordinator (1);
- Marketing Representative (1); and
- Administrative Specialist (1).

Temporary staff fluctuate by seasonal need, which can be up to 40 positions in the summer. Below are positions listed on the City’s organizational chart.

- Administrative Specialist (1);
- Administrative Assistant (1);
- Instructor (1);
- Production Specialist (1);
- Production Assistant (1); and
- Activity Specialists (14).⁷⁷

⁷⁷ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.; Organizational chart. (2025, August 5). City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved September 17,

Project timeline. Grassroots community organizers were advocating for a center like the MACC since the 1970s when they wanted to repurpose the City’s metal service yard from a public works space to a cultural hub for Spanish language and art. In 1992, the Center was included as part of a citywide bond package, but it was not approved. Community organizers continued to advocate for this cultural hub by attending City Council meetings and highlighting the need for this type of facility until they secured funding for a structure for the MACC in 2007.⁷⁸

C-15. ESB-MACC event table, 2025



Source: Emma S. Barrientos Mexican American Cultural Center Facebook.

2025, from www.austintexas.gov/sites/default/files/files/ACME/ACME_Org_Chart-20250804.pdf.

⁷⁸ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

C. Benchmarking — Emma S. Barrientos Mexican Cultural Center, Austin TX

The ribbon cutting ceremony for Phase 1 of the MACC facility took place in September 2007,⁷⁹ and Phase 1A was completed in 2010.⁸⁰ Though it was initially intended as a three-phase construction project, but the Great Recession beginning in December 2007 delayed the MACC’s later phases for more than 10 years.⁸¹ In 2017 CasaBella Architects, who developed the original 2000 Master Plan,⁸² began working on a revised Strategic Plan. The updated 2018 Facility Expansion Plan incorporated extensive public input that led to the current MACC renovation and expansion effort.⁸³

The Proposition B bond package that funded the construction was supported by Mayor Steve Adler, as well as Austin Together (a political action committee) that encouraged voter approval of this and other bonds during the 2018 cycle.⁸⁴

Between 2018 and 2022, additional funding was identified through new development fees, where new construction projects had to contribute to parks and recreational areas. Because the MACC is on park land, they were allocated funding through this process.⁸⁵

Phase 2. The initial Phase 2 design and construction contracts were executed in late 2020,⁸⁶ and groundbreaking took place in December 2022. The team contributing to this phase of the project includes: Capital Delivery Services, the City department that project manages the assignment; Miro Rivera Architects, the principal architect; Tatiana Bilbao Studios, an architecture firm from Mexico City; Rogers O’Brien, the construction company and The MACC. The project is “contract manager at risk,” so the contractor assumes responsibility and risk for the build.⁸⁷

⁷⁹ History of the Emma S. Barrientos Mexican American Cultural Center (n.d.) City of Austin Parks and Recreation. Retrieved August 17, 2025, from <https://www.austintexas.gov/page/history-emma-s-barrientos-mexican-american-cultural-center>.

⁸⁰ Emma S. Barrientos Mexican American Cultural Center Phase 2 Improvements. (n.d.) City of Austin: Parks and Recreation. Retrieved August 17, 2025, from <https://www.austintexas.gov/MaccPhase2>.

⁸¹ Snyder, P. (2022, July 5). Emma S. Barrientos Mexican American Cultural Center: The desire of a building, and a community. *Sightlines*. Retrieved August 17, 2025, from <https://sightlinesmag.org/the-desire-of-a-building-and-a-community#:~:text=it%20also%20represents%20a%20partial,parallel%20to%20Lady%20Bird%20Lake>.

⁸² Emma S. Barrientos Mexican American Cultural Center Phase 2 Improvements. (n.d.) City of Austin: Parks and Recreation. Retrieved August 17, 2025, from <https://www.austintexas.gov/MaccPhase2>.

⁸³ Emma S. Barrientos Mexican American Cultural Center Phase 2 Improvements. (n.d.) City of Austin: Parks and Recreation. Retrieved August 17, 2025, from <https://www.austintexas.gov/MaccPhase2>.

⁸⁴ Lyle, Chad. Get to know bond proposals that will be on the ballot this November. (2018, September 27). *The Daily Texan*. Retrieved September 18, 2025, from <https://thedailytexan.com/2018/09/27/get-to-know-bond-proposals-that-will-be-on-the-ballot-this-november/>.

⁸⁵ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

⁸⁶ ESB-Mexican American Cultural Center: Phase 2 Expansion and Renovation Programming Report. (May 2021). City of Austin Parks and Recreation. Retrieved August 17, 2025, from https://www.austintexas.gov/sites/default/files/files/Parks/Projects/MACC_Master_Plan/ESB%20MACC%20P2%20Programming%20Report_FINAL%20_210706%20web.pdf.

⁸⁷ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

C. Benchmarking — Emma S. Barrientos Mexican Cultural Center, Austin TX

A Grand Opening is slated to take place on November 1, 2025, in conjunction with the MACC's annual Dia de los Muertos festival.⁸⁸

Phase 3. According to the 2018 CasaBella Master Plan, a proposed Phase 3 could include an additional performance venue and an underground parking garage.⁸⁹

Community presence prior to museum opening. While the MACC building has been closed for renovation, its programming has continued. This includes community events, education programs, the Awards of Excellence for Latinx artistic contributions, and La Mujer, an event inspired by “the first feminist of the New World, Sor Juana Inés de la Cruz.” The ESB-MACC also exhibits art virtually through a collaboration with the Smithsonian Learning Lab.⁹⁰ This programming has been made possible through existing relationships with the Parks and Recreation department, as well as nonprofit partners who have welcomed the Museum into their spaces. This programming has reach community members who had never previously been to the Museum downtown.⁹¹

C-16. ESB-MACC Day of Wellness program, 2025



Source: Emma S. Barrientos Mexican American Cultural Center Facebook.

⁸⁸ Day of the Dead (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 17, 2025, from <https://www.austintexas.gov/page/day-dead>

⁸⁹ ESB-Mexican American Cultural Center: Phase 2 Expansion and Renovation Programming Report. (May 2021). City of Austin Parks and Recreation. Retrieved August 17, 2025, from https://www.austintexas.gov/sites/default/files/files/Parks/Projects/MACC_Master_Plan/ESB%20MACC%20P2%20Programming%20Report_FINAL%20_210706%20web.pdf

⁹⁰ Emma S. Barrientos Mexican American Cultural Center Events. (n.d.) City of Austin: Office of Arts, Culture, Music and Entertainment. Retrieved August 17, 2025, from <https://www.austintexas.gov/page/emma-s-barrientos-mexican-american-cultural-center-events#SignatureEvents>; See <https://learninglab.si.edu/profile/esbmacc>.

⁹¹ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

C. Benchmarking — Emma S. Barrientos Mexican Cultural Center, Austin TX

Capital Funding Sources

Cost. The initial cost estimate for this project was between \$30 and \$42.5 million.⁹²

- Building: \$30.3 million.
 - \$5,200,000 design costs⁹³
 - \$25,140,000 construction costs⁹⁴
- Exhibition: Not specified.

Composition by source. As of 2025, the project has secured \$33 million of public funding for design and construction.⁹⁵

- Public:
 - Primary funding for Phase 2 of the 2018 Plan project was obtained through approval of the 2018 General Obligation Bond Election, Proposition B: Libraries, Museums and Cultural Arts Facilities, with \$27 million allocated for the ESB-MACC.⁹⁶
 - Additional funding was provided from the remaining unused balance of Proposition Four of the 2006 General Obligation Bond Election, as well as rental proceeds from City of Austin public properties.⁹⁷
- Private fundraising: As a City-funded institution, The MACC has had limited private fundraising.

⁹² Benavidez, A. (2022, February 4). *Virtual Builders Exchange*. Retrieved August 20, 2025, from <https://www.virtualbx.com/construction-preview/austin-design-team-for-citys-mexican-american-cultural-center-provides-update/>.

⁹³ Austin, TX, File no. 23-1947, Version 1 (2023, June 8). Retrieved August 20, 2025, from <https://austintexas.legistar.com/LegislationDetail.aspx?ID=6231011&GUID=699D0FDE-5440-4BA3-8B08-87DED456684E&FullText=1>.

⁹⁴ Austin, TX, File no. 23-1946, Version 1 (2023, June 8). Retrieved August 20, 2025, from <https://austintexas.legistar.com/LegislationDetail.aspx?ID=6231010&GUID=92FCF78C-75D4-47A7-A505-8CB44233F872>.

⁹⁵ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

⁹⁶ ESB-MACC Phase 2 Frequently Asked Questions. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 20, 2025, from https://www.austintexas.gov/sites/default/files/files/Parks/Projects/MACC_Master_Plan/ESB-MACC%20Ph2%20FAQ%20REVISED%20Sept%202022%20FINAL.pdf.

⁹⁷ ESB-MACC Phase 2 Frequently Asked Questions. (n.d.) City of Austin Office of Arts, Culture, Music and Entertainment. Retrieved August 20, 2025, from https://www.austintexas.gov/sites/default/files/files/Parks/Projects/MACC_Master_Plan/ESB-MACC%20Ph2%20FAQ%20REVISED%20Sept%202022%20FINAL.pdf.

C. Benchmarking — Emma S. Barrientos Mexican Cultural Center, Austin TX

Operating and Ongoing Capital Funding

Budget. The annual expenditures for the ESB-MACC have ranged in recent fiscal years from \$1.4 million (2021) to \$1.9 million (2024). The largest expense category for each fiscal year was personnel (over 75% of MACC expenses in each fiscal year studied). The Museum’s operating budget is estimated to be around \$2.5 million (2025).⁹⁸

Sources. The MACC is funded through the City of Austin’s General Fund (see above), but it earns some revenue through sources such as grants, private donations, program sponsors, specific programming, rentals and parking fees.⁹⁹ Revenue generated through the MACC goes into the City’s General Fund and not directly back to the MACC.¹⁰⁰

Figure C-17 shows the sources of income reported for the MACC by the City of Austin from fiscal years 2021-2024. Recreation and culture charges presented in the figure are principally registration and event fees with some concessions, and the use of property category is primarily parking, building and facility rentals.¹⁰¹ It is likely that the use of property revenue category will increase upon the MACC’s reopening. However, historically, revenue has not exceeded \$50,000.¹⁰²

C-17. Revenue by source and by year, 2021-2024

	2021	2022	2023	2024
Recreation and culture charges	\$ 14,833	\$ 27,598	\$ 30,610	\$ 27,085
Use of property	585	13,966	1,346	150
Total	\$ 15,418	\$ 41,564	\$ 31,956	\$ 27,235

Source: City of Austin.

⁹⁸ Open Budget. (n.d.) City of Austin, TX. Retrieved August 21, 2025, from <https://budget.austintexas.gov/>.

⁹⁹ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

¹⁰⁰ Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

¹⁰¹ Open Budget. (n.d.) City of Austin, TX. Retrieved August 21, 2025, from <https://budget.austintexas.gov/>.

¹⁰² Rojas, Michelle. (Cultural and Arts Education Manager for the MACC) in discussion with Leigh Ann Caulfield, September 19, 2025.

C. Benchmarking — Latino Cultural Arts Center, Denver CO

This section provides a benchmarking profile for the Latino Cultural Arts Center in Denver, CO.

Overview

The Latino Cultural Arts Center (“LCAC”) of Denver is a nonprofit Latino arts, culture and community development organization currently in the process of renovating two large warehouses as its first dedicated physical location, near the intersection of the Sun Valley and La Alma-Lincoln Park neighborhoods in Denver.

Location: Denver, CO (population: 716,234.¹⁰³ MSA population: 3 million.¹⁰⁴)

Mission and focus. According to LCAC, “The Mission of the Latino Cultural Arts Center is to develop, elevate and showcase the artistic and intellectual contributions of Latinos by centering, celebrating and activating Latinidad. The LCAC provides education, training, mentoring, and incubation for emerging creatives specializing in visual, digital, performing, musical, culinary and literary arts.”¹⁰⁵

Founding date and renovation information. LCAC began as a community engaged research project in 2015. This project uncovered that art and social justice go hand-in-hand in this community and that there is a need for a multicultural and multi-generational space. These two findings informed the initial concept plan for LCAC.¹⁰⁶ LCAC registered as a nonprofit in 2017. Major renovations of two large buildings in the La Alma Park neighborhood, called Las Bodegas (“the warehouses”), are currently underway. More detail on this project can be found on the following page.

Size: 10,034 square feet.¹⁰⁷

C-18. Rendering of the future lobby of the Latino Cultural Arts Center



Source: Latino Cultural Arts Center.

¹⁰³ World Population Review (2024). Denver, CO. Retrieved from <https://worldpopulationreview.com/us-cities/colorado/denver>.

¹⁰⁴ Federal Reserve Bank of St. Louis. (2022). *Resident Population in Denver-Aurora-Lakewood, CO (MSA)*. Retrieved August 19, 2025, from <https://fred.stlouisfed.org/series/DNVPOP>.

¹⁰⁵ The LCAC Cultural Campus. (n.d.) https://www.lcac-denver.org/_files/ugd/86d3e7_6d7a0fb2f5cb45579170cc71c79ff58d.pdf.

¹⁰⁶ Reyes, Alfredo. (Executive Director of the LCAC) in discussion with Leigh Ann Caulfield, September 25, 2025.

¹⁰⁷ Las Bodegas (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://www.lcac-denver.org/lasbodegas>.

C. Benchmarking — Latino Cultural Arts Center, Denver CO

Annual visitation. Program participant numbers in recent years were 8,700+ (2021);¹⁰⁸ 12,000+ (2022);¹⁰⁹ and 4,922 (2023).¹¹⁰

Major physical features:

- Multi-media lab including a sound booth;
- Two Artist-in-Residence studios;
- Four art classrooms;
- Conference room;
- Café;
- Three offices;
- Courtyard, including landscaping and murals.¹¹¹

Organizational structure. LCAC is a nonprofit 501(c)3 organization with a Board of Trustees.¹¹²

Planning timeline. LCAC’s 2018 plan to build a seven-story complex on Colfax in Denver, was tabled due to the COVID-19 pandemic.¹¹³ However, in January 2021 the organization announced plans to redesign Las Bodegas (“the warehouses”), two large buildings in the La Alma Park neighborhood.¹¹⁴ In 2022 organization founder Adrianna Abarca donated Las Bodegas to LCAC.¹¹⁵ LCAC received approval of their building permits by the City of Denver in July 2023,¹¹⁶ and a groundbreaking celebration for their extensive renovations was held in April 2025.¹¹⁷

¹⁰⁸ LCAC 2021 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2021lcacsnapshot>.

¹⁰⁹ LCAC 2022 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2022lcacsnapshot>.

¹¹⁰ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹¹¹ Las Bodegas (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://www.lcac-denver.org/lasbodegas>.

¹¹² LCAC Team. (n.d.) Latino Cultural Arts Center. Retrieved August 20, 2025, from <https://www.lcac-denver.org/lcacteam>.

¹¹³ August 2022 Newsletter. (August 2022). Latino Cultural Arts Center. Retrieved August 20, 2025, from <https://www.lcac-denver.org/single-post/august-2022-newsletter>.

¹¹⁴ January 2021 Newsletter. (January 2021). Latino Cultural Arts Center. Retrieved August 20, 2025, from <https://www.lcac-denver.org/single-post/january-2021-newsletter>.

¹¹⁵ The Latino Cultural Arts Center brings Las Bodegas to Denver’s Westside community. (2023, August 1). *Westword*. Retrieved August 18, 2025, from <https://www.westword.com/arts/the-latino-cultural-arts-center-brings-las-bodegas-to-denvers-westside-community-17439618>.

¹¹⁶ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹¹⁷ Welghart, T. (2024, April 16). Latino Cultural Arts Center hosting celebratory groundbreaking ceremony for Las Bodegas on Earth Day. *Westword*. Retrieved August 18, 2025, from <https://www.westword.com/arts/lcac-to-break-ground-on-denver-las-bodegas-24289716>.

C. Benchmarking — Latino Cultural Arts Center, Denver CO

Community presence. LCAC operates the Hijos del Sol shop in Denver’s Sun Valley neighborhood, open by appointment and for special events.¹¹⁸ The store and gallery works with wholesale importer Cielo Maya and “supports local and international Latino folk and fine art.”¹¹⁹ LCAC’s past programs and events include Solteca Fiesta and Mercado, a vendor, maker and artist community festival held at Hijos del Sol; art-related community wellness programs; the LCAC Public Art Mentoring Program for local high school students and Ofrendas, the organization’s multi-faceted Día de los Muertos celebration.¹²⁰

Capital Funding Sources

Overall, the LCAC had raised over \$7 million leading up to its groundbreaking on Earth Day 2025.¹²¹

Campaign goal. As of 2023, LCAC had a campaign goal of \$9.05 million.¹²² Below describes the intended allocation for project funds.

- Building and land: \$1.4 million.¹²³
- Exhibition: \$6.4 million in anticipated costs, including design and construction.¹²⁴
- Operational support for two years: \$1.3 million.¹²⁵

¹¹⁸ Shop @ Hijos del Sol. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://www.lcac-denver.org/copy-of-shop>.

¹¹⁹ August 2018 Newsletter. (August 2018). Latino Cultural Arts Center. Retrieved August 20, 2025, from <https://www.lcac-denver.org/lcacoblog/page/37>.

¹²⁰ Seasonal Programming and Events. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://www.lcac-denver.org/lcacprograms>.

¹²¹ Welghart, T. (2024, April 16). Latino Cultural Arts Center hosting celebratory groundbreaking ceremony for Las Bodegas on Earth Day. *Westword*. Retrieved August 18, 2025, from <https://www.westword.com/arts/lcac-to-break-ground-on-denver-las-bodegas-24289716>.

¹²² LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹²³ The Latino Cultural Arts Center brings Las Bodegas to Denver’s Westside community. (2023, August 1). *Westword*. Retrieved August 18, 2025, from <https://www.westword.com/arts/the-latino-cultural-arts-center-brings-las-bodegas-to-denvers-westside-community-17439618>.

¹²⁴ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹²⁵ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

C. Benchmarking — Latino Cultural Arts Center, Denver CO

Composition by source. As of 2025, LCAC had secured around \$5.3 million across private and public funding sources.¹²⁶

- Public:
 - Federal funding: \$2.5 million earmarked in congressional budget, December 2022.¹²⁷
 - State of Colorado funding: \$1.9 million of Community Revitalization Funding.¹²⁸
 - City funding: \$400,000 approved by the City for land acquisition¹²⁹ and \$100,000 approved by The City & County of Denver Climate Action, Sustainability and Resilience Fund, with funds to be used toward Las Bodegas becoming a 100 percent electric-powered Eco-pilot building.¹³⁰

C-19. Latino Cultural Arts Center-commissioned mural by David Ocotolotl García at the Hijos del Sol shop



Source: Latino Cultural Arts Center.

¹²⁶ Reyes, Alfredo. (Executive Director of the LCAC) in discussion with Leigh Ann Caulfield, September 25, 2025.

¹²⁷ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹²⁸ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹²⁹ Reyes, Alfredo. (Executive Director of the LCAC) in discussion with Leigh Ann Caulfield, September 25, 2025.

¹³⁰ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

C. Benchmarking — Latino Cultural Arts Center, Denver CO

- Private donation and fundraising:
 - Founder Adriana Abarca: Two warehouses appraised at \$1.4 million to create Las Bodegas¹³¹
 - Colorado Health Foundation: \$500,000.¹³²
 - Bonfils-Stanton Foundation: \$200,000.¹³³
 - Undisclosed local philanthropist: \$100,000.¹³⁴
 - The Gates Family Foundation, Denver Arts and Venues and Bonfils-Stanton Foundation: \$104,000 (design support).¹³⁵
 - Boettcher Foundation: \$50,000.¹³⁶
 - Cindy and Federico Peña: \$50,000 (Garden naming).¹³⁷
 - Office of Former City Councilwoman Debbie Ortega: \$10,000.¹³⁸
 - Individual contributions from thousands of donors across the U.S,¹³⁹ partially due to LCAC’s Powered by *Comunidad!* campaign.¹⁴⁰

C-20. Programming hosted by the Latino Cultural Arts Center



Source: Latino Cultural Arts Center Facebook.

¹³¹ LCAC 2022 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2022lcacsnapshot>.

¹³² Reyes, Alfredo. (Executive Director of the LCAC) in discussion with Leigh Ann Caulfield, September 25, 2025.

¹³³ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹³⁴ Reyes, Alfredo. (Executive Director of the LCAC) in discussion with Leigh Ann Caulfield, September 25, 2025.

¹³⁵ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹³⁶ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹³⁷ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹³⁸ LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹³⁹ Welghart, T. (2024, April 16). Latino Cultural Arts Center hosting celebratory groundbreaking ceremony for Las Bodegas on Earth Day. *Westword*. Retrieved August 18, 2025, from <https://www.westword.com/arts/lcac-to-break-ground-on-denver-las-bodegas-24289716>.

¹⁴⁰ See <https://www.lcac-denver.org/single-post/november-2023-newsletter>.

C. Benchmarking — Latino Cultural Arts Center, Denver CO

Operating and Ongoing Capital Funding

Budget. According to tax filings, Latino Cultural Arts Center expenses were about \$725,000 and \$800,000 in fiscal years 2023 and 2024, respectively. More than one-third of the expenses in those years were reported as executive compensation and other salaries and wages.¹⁴¹

Sources. LCAC reports that its contributions from 2022-2023, for example, were a mix of (in ascending order) corporate, retail government, in-kind, individual and foundation-related.¹⁴² Figure C-21 shows the sources of income reported in LCAC’s tax filings from fiscal years 2021 through 2024.

C-21. Revenue by source and by year, 2021-2024

	2021	2022	2023	2024
Program services	\$	\$	\$	\$ 10,570
Contributions	369,782	467,238	2,049,145	2,075,195
Investment income	2,450	18,622	12,247	15,473
Other	14,476	51,979	14,923	28,517
Total	\$ 386,708	\$ 537,839	\$ 2,076,315	\$ 2,129,755

Source: Form 990s, ProPublica.

Staff. LCAC employs four full-time staff, including an Executive Director, Operations Manager, Community Arts Coordinator and Public Art Mentoring Coordinator.¹⁴³ LCAC also has two contractor positions that help the organization with marketing and finances.¹⁴⁴

Hours of operation. LCAC’s future opening hours were not available as of September 2025, although they will consider a schedule that accommodates youth and families.¹⁴⁵ The Hijos del Sol shop and gallery is open for special events and by appointment.¹⁴⁶

¹⁴¹ Latino Cultural Arts Center tax filings by year. ProPublica. Retrieved August 21, 2025, from <https://projects.propublica.org/nonprofits/organizations/811705392>.

¹⁴² LCAC 2023 Snapshot. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://lcac-denver.org/2023lcacsnapshot>.

¹⁴³ LCAC Team. (n.d.) Latino Cultural Arts Center. Retrieved August 18, 2025, from <https://www.lcac-denver.org/lcacteam>.

¹⁴⁴ Reyes, Alfredo. (Executive Director of the LCAC) in discussion with Leigh Ann Caulfield, September 25, 2025.

¹⁴⁵ Reyes, Alfredo. (Executive Director of the LCAC) in discussion with Leigh Ann Caulfield, September 25, 2025.

¹⁴⁶ Shop @ Hijos del Sol. (n.d.) Latino Cultural Arts Center. Retrieved August 28, 2025, from <https://www.lcac-denver.org/copy-of-shop>.

C. Benchmarking — African Diaspora Art Museum of Atlanta, Atlanta GA

This section provides a benchmarking profile for the African Diaspora Art Museum of Atlanta in Atlanta GA.

Overview

The African Diaspora Art Museum of Atlanta (“ADAMA”) is a nonprofit organization founded by artist Dr. Fahamu Pecou, an artist of international renown whose goal is to help fill a “void in institutional representation of contemporary Black art and culture.”¹⁴⁷ ADAMA is housed in the Nia Building, a former trucking facility now renovated as over 100 individual tenant spaces. The building is located in Pittsburgh Yards, a phased development located at the south end of Atlanta’s Pittsburgh neighborhood. Pittsburg Yards is a historically black neighborhood in Atlanta and the Nia Building is part of a greater revitalization project. The area’s redevelopment, which is supported by the Annie E. Casey Foundation, “aims to create opportunities for an equitable distribution of income, career development, and entrepreneurship for residents in the surrounding ... neighborhoods.”¹⁴⁸

Location: Atlanta, GA (population: 514,465.¹⁴⁹ MSA population: 6.2 million.¹⁵⁰)

Mission and focus. ADAMA seeks to “amplify the diverse voices of our global family through the creation of immersive experiences, cultivating shared learning and facilitating meaningful points of connection.”¹⁵¹ The organization’s core pillars include “amplification of inclusive, positive Black experiences.”¹⁵²

C-22. Entry view into the African Diaspora Art Museum of Atlanta



Source: ADAMA Facebook.

¹⁴⁷ About. (n.d.) African Diaspora Art Museum of Atlanta. Retrieved August 21, 2025, from <https://www.adamatl.org/about>.

¹⁴⁸ Projects: Pittsburgh Yards. (n.d.) SSOE. Retrieved August 28, 2025, from <https://www.ssoe.com/project/pittsburgh-yards/>.

¹⁴⁹ World Population Review (2024). Atlanta, GA. Retrieved from <https://worldpopulationreview.com/us-cities/georgia/atlanta>.

¹⁵⁰ Federal Reserve Bank of St. Louis. (2022). *Resident Population in Atlanta-Sandy Springs-Roswell, GA (MSA)*. Retrieved August 19, 2025, from <https://fred.stlouisfed.org/series/ATLPOP>.

¹⁵¹ African Diaspora Art Museum of Atlanta. (n.d.) LinkedIn. Retrieved August 19, 2025, from <https://www.linkedin.com/company/adamatl/about/>.

¹⁵² ADAMA’s Core Pillars. (n.d.) African Diaspora Art Museum of Atlanta. Retrieved August 18, 2025, from <https://www.adamatl.org/about>.

C. Benchmarking — African Diaspora Art Museum of Atlanta, Atlanta GA

Founding and opening dates. Founded in 2018,¹⁵³ ADAMA initially hosted many online events and began primarily as a “virtual museum [highlighting] the global Black experience.”¹⁵⁴ Beginning in 2023, ADAMA had offices and rented temporary space in the Atlanta Pittsburgh Yards development, and the organization opened its first full-time physical gallery at The Nia Building in Pittsburgh Yards in 2024.¹⁵⁵

Visitation. ADAMA reported an average of 500 to 800 visitors per month in 2024.¹⁵⁶

Size: 1,920 square feet¹⁵⁷

Major physical features. ADAMA’s current physical location consists of a gallery and event space in the Nia Building,¹⁵⁸ a coworking and business space in Atlanta’s Pittsburgh Yards development.¹⁵⁹ The museum also holds events at the Nia Building’s amphitheater.¹⁶⁰

Organizational structure. ADAMA is a 501(c)3 organization.¹⁶¹ ADAMA was founded by Dr. Fahama Pecou and six board members. As of 2025, the Board has 10 members.¹⁶²

¹⁵³ Carroll, K. (2024, October 24). The new attraction in Atlanta, Georgia we can’t wait to experience. *Only in Georgia*. Retrieved August 19, 2025, from <https://www.onlyinyourstate.com/experiences/georgia/new-attraction-cant-wait-ga>.

¹⁵⁴ Whittaker, K.D. (2021, November 16). Fahamu Pecou’s latest masterpiece is a museum without walls. *Atlanta Magazine*. Retrieved August 19, 2025, from <https://www.atlantamagazine.com/news-culture-articles/fahamu-pecous-latest-masterpiece-is-a-museum-without-walls/>.

¹⁵⁵ Helgager Hughes, B. (2024, March 4). Atlanta's southside scores a new museum and gallery. *Patch*. Retrieved August 19, 2025, from <https://patch.com/georgia/atlanta/atlantas-southside-scores-new-museum-gallery-nodx>.

¹⁵⁶ ADAMA 2024 Impact Report. (n.d.). African Diaspora Art Museum of Atlanta. Retrieved August 19, 2025, from <https://www.adamatl.org/2024-impact-report>.

¹⁵⁷ Helgager Hughes, B. (2024, March 4). Atlanta's southside scores a new museum and gallery. *Patch*. Retrieved August 19, 2025, from <https://patch.com/georgia/atlanta/atlantas-southside-scores-new-museum-gallery-nodx>.

¹⁵⁸ Oliver, A. (2024, February 8). Q&A: Fahamu Pecou, African Diaspora Art Museum founder, celebrates new home. *Arts ATL*. Retrieved August 19, 2025, from <https://www.artsatl.org/qa-fahamu-pecou-african-diaspora-art-museum-founder-celebrates-new-home/>.

¹⁵⁹ Atlanta’s Pittsburgh Yards opens with community celebration. (2021, September 24). Annie E. Casey Foundation. Retrieved August 19, 2025, from <https://www.aecf.org/blog/atlantas-pittsburgh-yards-opens-with-community-celebration>.

¹⁶⁰ Oliver, A. (2024, February 8). Q&A: Fahamu Pecou, African Diaspora Art Museum founder, celebrates new home. *Arts ATL*. Retrieved August 19, 2025, from <https://www.artsatl.org/qa-fahamu-pecou-african-diaspora-art-museum-founder-celebrates-new-home/>.

¹⁶¹ African Diasporic Art Museum Of Atlanta Inc. (n.d.) *ProPublica*. Retrieved August 20, 2025, from <https://projects.propublica.org/nonprofits/organizations/832176689>.

¹⁶² Pecou, Dr. Fahamu. (Founder African Diaspora Art Museum in Atlanta) in discussion with Leigh Ann Caulfield, October 3, 2025.

C. Benchmarking — African Diaspora Art Museum of Atlanta, Atlanta GA

Community presence. Prior to 2023, ADAMA was exclusively a “museum without walls.”¹⁶³ One of ADAMA’s earliest programs (referred to as “experiences”) started in April 2020 when the organization hosted a reoccurring virtual program called the “ADAMA Art Salon” where artists and professionals would facilitate conversations about the global Black experience. This program ran for two years and established ADAMA not just as a museum based in Atlanta, but also as an international voice.¹⁶⁴

In 2023 and part of 2024 ADAMA, began renting its current Pittsburgh Yards gallery space on an as-needed basis for art exhibitions and programming. It has now claimed that location as a full-time gallery space, which has allowed for an expanded calendar with more elaborate events and exhibits.¹⁶⁵

Planning timeline. ADAMA’s building and funding timeline spans several phases.

- **Phase 1.** The ADAMA was founded in 2018. After being turned down for a physical space in 2019, ADAMA focused more on mission creation and business planning to better define their organization’s distinct voice. They spent the next two years developing their organization and doing virtual and pop-up programming around Atlanta.¹⁶⁶
- **Phase 2.** Beginning in 2023, ADAMA opened offices and rented temporary exhibition space in the Atlanta Pittsburgh Yards development.
- **Phase 3.** In 2024, after hosting a successful exhibition in the Nia Building’s vacant market space, they established a full-time museum and gallery in this public-facing space. ADAMA announced in November 2023 that it was kicking off a five-year fundraising effort for a purpose-built location along the Atlanta Beltline. Since then, it has hosted two annual fundraising FLOWERS x SEEDS Galas. ADAMA is currently in negotiations with developers for securing a larger space on the same campus that they are calling a “cultural village.”¹⁶⁷

¹⁶³ Whittaker, K.D. (2021, November 16). Fahamu Pecou’s latest masterpiece is a museum without walls. *Atlanta Magazine*. Retrieved August 19, 2025, from <https://www.atlantamagazine.com/news-culture-articles/fahamu-pecous-latest-masterpiece-is-a-museum-without-walls/>.

¹⁶⁴ Pecou, Dr. Fahamu. (Founder African Diaspora Art Museum in Atlanta) in discussion with Leigh Ann Caulfield, October 3, 2025.

¹⁶⁵ Helgager Hughes, B. (2024, March 4). Atlanta’s southside scores a new museum and gallery. *Patch*. Retrieved August 19, 2025, from

<https://patch.com/georgia/atlanta/atlantas-southside-scores-new-museum-gallery-nodx>.

¹⁶⁶ Pecou, Dr. Fahamu. (Founder African Diaspora Art Museum in Atlanta) in discussion with Leigh Ann Caulfield, October 3, 2025.

¹⁶⁷ Feaster, F. (2023, November 14). Museum of African diaspora art eyes a permanent home in Atlanta. *The Atlanta Journal-Constitution*. Retrieved August 19, 2025, from

C. Benchmarking — African Diaspora Art Museum of Atlanta, Atlanta GA

Capital Funding Sources

Cost. ADAMA’s current space was funded through small grants and City and County funding. The space, already finished, required minimal capital investment such as gallery lighting. Creators of ADAMA’s first major exhibition in this space donated walls that the museum has kept in place.

ADAMA is currently raising \$5 to \$10 million to construct 20,000 square feet of gallery space and spaces for indoor and outdoor activations. This campaign is envisioned as part of a “cultural village” that will also include retail and a restaurant that aligns with the ADAMA mission of being a global African Diaspora destination. An article from the Atlanta Journal-Constitutions indicated that the ADAMA is seeking to raise up to \$12 million for design and building costs.¹⁶⁸

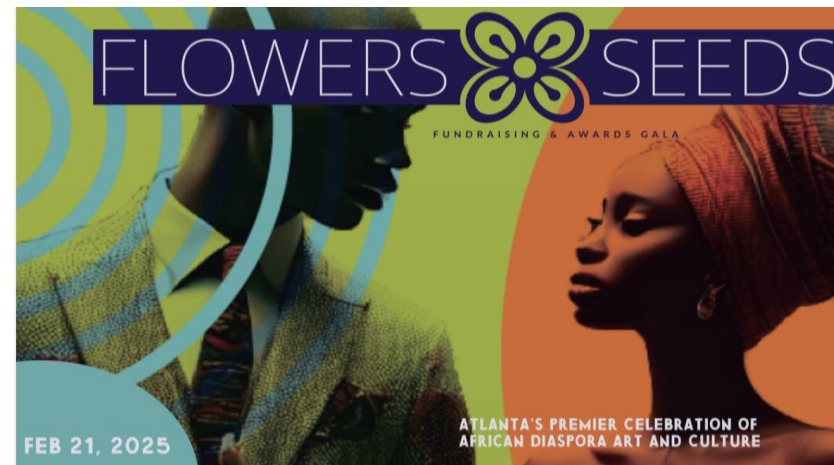
<https://www.ajc.com/things-to-do/museum-of-african-diaspora-art-eyes-a-permanent-home-in-atlanta/V7XGOOVZVJAGTFTRPPTUAEMGIE/>; FLOWERS X SEEDS Fundraising and Awards Gala. (n.d.) African Diaspora Museum of Atlanta. Retrieved August 19, 2025, from <https://www.adamati.org/flowersxseeds>; Pecou, Dr. Fahamu. (Founder African Diaspora Art Museum in Atlanta) in discussion with Leigh Ann Caulfield, October 3, 2025

¹⁶⁸ Pecou, Dr. Fahamu. (Founder African Diaspora Art Museum in Atlanta) in discussion with Leigh Ann Caulfield, October 3, 2025; Feaster, F. (2023, November 14). *The Atlanta Journal-Constitution*. Retrieved August 19, 2025, from [KEEN INDEPENDENT RESEARCH — LATINO CULTURAL MUSEUM DE FORT WORTH FEASIBILITY STUDY](https://www.ajc.com/things-to-</p></div><div data-bbox=)

Composition by source:

- Public: ADAMA received funding from the City of Atlanta, as well as Fulton County.¹⁶⁹
- Private fundraising: unknown total donations. The Annie E. Casey Foundation awarded ADAMA a \$100,000 grant in 2024.¹⁷⁰

C-23. Publicity for ADAMA Flowers and Seeds event



Source: African Diaspora Art Museum of Atlanta

[do/museum-of-african-diaspora-art-eyes-a-permanent-home-in-atlanta/V7XGOOVZVJAGTFTRPPTUAEMGIE/](https://www.ajc.com/things-to-do/museum-of-african-diaspora-art-eyes-a-permanent-home-in-atlanta/V7XGOOVZVJAGTFTRPPTUAEMGIE/).

¹⁶⁹ Pecou, Dr. Fahamu. (Founder African Diaspora Art Museum in Atlanta) in discussion with Leigh Ann Caulfield, October 3, 2025.

¹⁷⁰ Carroll, K. (2024, October 24). The new attraction in Atlanta, Georgia we can’t wait to experience. *Only in Georgia*. Retrieved August 19, 2025, from <https://www.onlyinyourstate.com/experiences/georgia/new-attraction-cant-wait-ga>.

C. Benchmarking — African Diaspora Art Museum of Atlanta, Atlanta GA

Operating and Ongoing Capital Funding

Budget. Annual expenditures for ADAMA in the past three reported fiscal years were about \$122,000 (2021), just over \$190,000 (2023) and about \$93,000 (2022).¹⁷¹ ADAMA leadership estimated that recent expenses are about \$350,000 to \$450,000 a year.¹⁷²

Revenue sources. According to its annual tax filings, ADAMA reported contributions for the last three fiscal years totaling \$168,785 (2021), \$145,303 (2022) and \$160,556 (2023). No other income was indicated.¹⁷³

The ADAMA website indicates support from the following philanthropic and civic organizations.

- Public funding sources include: The Mayor’s Office of Cultural Affairs; Fulton County Arts and Culture; and Georgia Council for the Arts.
- Foundation funding includes: The Annie E. Casey Foundation; and The Community Foundation for Greater Atlanta.¹⁷⁴

Staff. ADAMA has four part-time staff and a working board of 10 members who play a hands-on role in the organization. The founder is internationally renowned artist Dr. Fahamu Pecou, who in 2024 was named a Chevalier de l’Ordre des Arts et des Lettres (Knight in the Order of Arts and Letters) by the Republic of France.¹⁷⁵

Hours of operation. The Museum is open to the public Thursday to Saturday from noon to 5:00 p.m., for a total of 15 hours per week. Visits are appointment-only from Sunday to Wednesday.¹⁷⁶

C-24. ADAMA gallery event



Source: African Diaspora Art Museum of Atlanta Facebook.

¹⁷¹ African Diasporic Art Museum Of Atlanta Inc tax filings by year: ProPublica. Retrieved August 19, 2025, from <https://projects.propublica.org/nonprofits/organizations/832176689>.

¹⁷² Pecou, Dr. Fahamu. (Founder African Diaspora Art Museum in Atlanta) in discussion with Leigh Ann Caulfield, October 3, 2025.

¹⁷³ African Diasporic Art Museum Of Atlanta Inc tax filings by year: ProPublica. Retrieved August 19, 2025, from <https://projects.propublica.org/nonprofits/organizations/832176689>.

¹⁷⁴ Our sponsors. (n.d.) African Diaspora Art Museum of Atlanta. Retrieved August 28, 2025, from <https://www.adamatl.org/mega-menu>.

¹⁷⁵ Pecou, Dr. Fahamu. (Founder African Diaspora Art Museum in Atlanta) in discussion with Leigh Ann Caulfield, October 3, 2025; Dr. Fahamu Pecou. (n.d.) State of the South. Retrieved August 21, 2025, from <https://www.stateofthesouth.org/about/staff/dr-fahamu-pecou/>.

¹⁷⁶ African Diaspora Museum of Atlanta (n.d.) Retrieved August 28, 2025, from <https://www.adamatl.org/>.

C. Benchmarking — Nomadic or decentralized museums

Keen Independent reviewed information related to nomadic or decentralized museum models, often called “pop-ups.” These organizations are often led by industry professionals who have previously worked in a standard art gallery setting. Some developed in response to circumstances like COVID-19 shutdowns¹⁷⁷ or the 2008 financial crisis,¹⁷⁸ while others aim to revitalize underutilized space, amplify diverse voices and storytelling¹⁷⁹ or expand art offerings for the local community in areas where there are fewer options.¹⁸⁰

Possible locales for this type of museum can include temporarily vacant storefronts or lots as well as activation of outdoor spaces, parks, warehouses, abandoned buildings, existing gallery space and more.

Strengths of the Nomadic Model

Artistic organizations and gallery professionals have identified many positive aspects of the pop-up or decentralized museum model.

Flexibility. This model allows for greater flexibility than a traditional museum model. This comes in the form of financial flexibility, with lower overhead due to not having a permanent location. It can also be associated with greater adaptability for artists that wish to think beyond the “white cube” of the traditional gallery and allows for expanded artistic media, including murals and street painting, large-scale outdoor sculpture and installations, combinations of visual and performance art and other large-scale collaborative efforts.

Expanded reach. Artists, museums and visitors can all benefit from the expanded footprint of varied or decentralized museum locations. Those who might not otherwise attend museums frequently may be attracted by the novelty of temporary exhibits or installations. Similarly, artists and museums may experience an expanded following beyond traditional museumgoers due to not presenting their work solely in the traditional museum environment. Decentralized installations may be in a range of locations convenient to different community members.

Activating underused space and creating buzz. As mentioned above, there is an inherent novelty to the pop-up model, and this can create enthusiasm for under-activated neighborhoods or districts as well as for the exhibit itself, attracting both locals and tourists.

Challenges

Logistical complexities. Nomadic museums must contend with the difficulties of installing art in locations not always designed for art display. Curators and art installers used to traditional art exhibition may have to adjust their planning in ways to which they are not accustomed.

Visibility and loyalty. The pop-up or decentralized museum may find it more difficult to establish a loyal visitor base. This may impact overall visitor volume and limit artist exposure.

¹⁷⁷ E.g., The Doral Contemporary Art Museum (DORCAM) created open-air galleries when in-person exhibits were closed for public health reasons. See <https://globalmiamimagazine.com/2024/05/21/nomadic-museum/>.

¹⁷⁸ E.g., Project for Empty Space’s Co-Directors lost their commercial gallery jobs prior to launching their project. See <https://newarkartsjournal.org/project-for-empty-space/>.

¹⁷⁹ See, e.g., <https://www.hughryan.org/pop-up-museum>.

¹⁸⁰ See, e.g., https://www.youtube.com/watch?v=BzLp6dt_WoA.

C. Benchmarking — Nomadic or decentralized museums

Black Cube Art

Founded in 2015, Black Cube Art is a nomadic art museum “producing site-specific artworks in the public realm.”¹⁸¹

Location: Denver, CO. Black Cube Art has no fixed physical location; however, some programming occurs at the incubator and former warehouse where its offices are headquartered in Englewood, CO.

Footprint: Across the United States and beyond. Large portions of programming and projects take place in the Rocky Mountain region.¹⁸²

Budget: \$1.3 million (2023)¹⁸³

Staff: Four

Logistics, schedule and programming. Black Cube operates outside of a traditional gallery calendar.¹⁸⁴ The organization works with artists to develop site-specific art installations and exhibitions as well as produce art events and special projects. Artist Fellowships (18 months) guide invited artists through the production of a site-specific artwork in or outside of the United States.¹⁸⁵

Permanent art installations. Black Cube has also worked with artists on the installation of permanent public artworks such as SHARE (Figure C-25).¹⁸⁶

*Think of the ways that museums with buildings are becoming antiquated. Think about the number of events or things museums have to do that are outside of actually showing and supporting art. And the gargantuan cost of operating institutions like that can be prohibitive to creativity and actually supporting artists ... Black Cube is not tethered to a building or to operating costs, it's dynamic and flexible and we can mutate and mold ourselves to artists' ideas.*¹⁸⁷

Cortney Lane Snell, Curator, Black Cube Art

C-25. One of one hundred installations of SHARE by Anuar Maaud



Source: The artist and Black Cube Art.

¹⁸¹ <https://blackcube.art/info>.

¹⁸² <https://blackcube.art/faq>.

¹⁸³ Retrieved from <https://projects.propublica.org/nonprofits/organizations/472923788>.

¹⁸⁴ <https://blackcube.art/faq>.

¹⁸⁵ <https://blackcube.art/info>.

¹⁸⁶ <https://blackcube.art/share>.

¹⁸⁷ <https://www.cpr.org/2015/07/23/denvers-black-cube-will-bring-nomadic-art-exhibitions-to-public-spaces/>

C. Benchmarking — Nomadic or decentralized museums

Project for Empty Space

Project for Empty Space (“PES”) began in 2010 as a nomadic concept.¹⁸⁸ In 2012, PES opened a home base in Downtown Newark.¹⁸⁹ The museum now operates a decentralized model, with locations including PES Exhibitions at Ironside in Newark, which houses additional exhibitions and special projects as well as the PES FUTURES storefront in New York, NY.¹⁹⁰

Location: Newark, NJ and Chinatown, NYC (two fixed physical locations in Newark and one in Chinatown)

Budget: \$1.7 million (2023)¹⁹¹

Staff: Eight¹⁹²

Logistics, schedule and programming. Since its launch, PES has programmed between two and eight exhibitions per year, a mix of individual artist shows and group exhibitions. The organization also provides artist residencies and public art initiatives.¹⁹³ PES’s professional development for artists includes expert presentations and webinars¹⁹⁴ as well as the PES Studio Member Program, which provides over 40 member artists with subsidized studio space and hosts regular visits from curators, collectors and critics.¹⁹⁵

C-26. Project for Empty Space studios and exhibition space, Newark, NJ



Source: Project for Empty Space.

C-27. PES Futures, Chinatown



Source: Project for Empty Space.

¹⁸⁸ <https://mailchi.mp/projectforemptyspace/15yearsofpes>

¹⁸⁹ <https://mailchi.mp/projectforemptyspace/15yearsofpes>

¹⁹⁰ <https://www.projectforemptyspace.org/planyourvisit>

¹⁹¹ Retrieved from <https://projects.propublica.org/nonprofits/organizations/465377697>

¹⁹² <https://www.pesfutures.org/team>

¹⁹³ <https://www.projectforemptyspace.org/mission>

¹⁹⁴ <https://www.projectforemptyspace.org/developmentopportunities>

¹⁹⁵ <https://www.projectforemptyspace.org/about-studio-program>

C. Benchmarking — Nomadic or decentralized museums

No Longer Empty

Similar to Project for Empty Space, No Longer Empty (“NLE”) held its first exhibition in 2009 in response to “empty, empty, empty” Manhattan commercial storefronts during the global Great Recession.¹⁹⁶ Though it stopped operating in 2020 due to the COVID-19 pandemic, for more than 10 years the organization activated empty spaces, collaborated with local governments, community and social organizations and worked with artists to revitalize formerly vibrant locations. According to founder Manon Slome, “We always left a space in better condition than when we received it, a crucial aspect of gaining the confidence of the property owners over the years.”¹⁹⁷

Location: New York City (no fixed physical location)

Footprint. The Bronx, Queens, Manhattan, and Brooklyn.¹⁹⁸ NLE’s first exhibition was in an empty storefront at the Chelsea Hotel and later locations included the Andrew Freedman Home in the Bronx and the Old Bronx Courthouse.

Budget: \$247,000 (2020) and \$382,002 (2019)¹⁹⁹

Staffing. Eight.²⁰⁰ Additionally, each individual project had an “executive director, senior curator, education director, project manager, communications leader, graphic designer, and more.”²⁰¹

Logistics and schedule: The organization first exhibited in 2009 and had held six exhibitions by fall 2010.²⁰²

Programming and community development. No Longer Empty worked to create art at the intersection of site specificity and community, endeavoring to commission, curate and feature artworks that drew on themes related to the communities and locations where they NLE was presenting.²⁰³ The organization also prized education and at one point built a small outdoor classroom in Inwood Hall Park, with area residents including youth helping to stage educational interventions for those that lived in the neighborhood.²⁰⁴ NLE wished to include everyone and came to see curating art as “an exchange of knowledge, a way to open up a subject rather than to present conclusions, an activity of listening rather than presiding.” NLE exhibitions were free and open to the public.²⁰⁵

¹⁹⁶ Slome, Manon. No Longer Empty: Building Art and Community in Unused Spaces. *Oncurating.org*, 2022.

¹⁹⁷ Slome, Manon. No Longer Empty: Building Art and Community in Unused Spaces. *Oncurating.org*, 2022.

¹⁹⁸ Slome, Manon. No Longer Empty: Building Art and Community in Unused Spaces. *Oncurating.org*, 2022.

¹⁹⁹ Retrieved from <https://projects.propublica.org/nonprofits/organizations/273160427>.

²⁰⁰ Slome, Manon. No Longer Empty: Building Art and Community in Unused Spaces. *Oncurating.org*, 2022.

²⁰¹ Slome, Manon. No Longer Empty: Building Art and Community in Unused Spaces. *Oncurating.org*, 2022.

²⁰² Slome, Manon. No Longer Empty: Building Art and Community in Unused Spaces. *Oncurating.org*, 2022.

²⁰³ Slome, Manon. No Longer Empty: Building Art and Community in Unused Spaces. *Oncurating.org*, 2022.

²⁰⁴ Slome, Manon. No Longer Empty: Building Art and Community in Unused Spaces. *Oncurating.org*, 2022.

²⁰⁵ Slome, Manon. No Longer Empty: Building Art and Community in Unused Spaces. *Oncurating.org*, 2022.

C. Benchmarking — Lessons learned

Benchmark organizations shared lessons learned when developing a new museum or cultural center.

Themes of Success and Opportunities

Below are themes of success shared by benchmark organizations.

Community support and responsiveness. Community support, socially, politically and financially, can be key for establishing the need and desire for a cultural center. It also can help an organization stay relevant to the community and its needs. Ways of garnering community support can take different forms, including establishing connections with local community-serving organizations or making organizational decisions that reflect the community and its needs. Community support can take time to build.

Offsite programming. Programs offered offsite can connect organizations with communities who are not part of your existing audience. It also can help with establishing new partnerships for future programming.

Serendipity. Stay flexible when things do not go as planned and take advantage of opportunities that your organization is presented with because they may lead to something new in the future.

We [are] decidedly a non-collecting institution because we want to be responsive to our community rather than saying, we think this is important and you should know it.

I feel like the biggest success [for our organization] overall is just the support that it has from the community.

[One] key to our success was [that] very early on, the local Latino-led and serving organizations came on in support of the project.

Community takes time and it needs to be authentic, and it needs to be sincere and it needs to be driven by the community.

When we closed for construction, we still had a commitment to be able to provide quality cultural programs to the community. That gave us an opportunity to branch out into different areas.... Many of the people that we served in those outlying areas aren't able to come downtown to our physical building.

Everything that occurred that felt like a setback has ultimately yielded itself to be a setup for something greater, for something that we might not have anticipated, for something that we might not have had the foresight to plan for.

C. Benchmarking — Lessons learned

Authenticity. Be honest and clear about your value proposition. There is power in storytelling, humility and being authentic to who you are and who you want to be as an organization.

Inclusivity. Define your organization in a way that is broad in scope and welcome to all, while being authentic to your mission and goals. If you build relationships and create a culture of belonging, people from all backgrounds are more likely to visit.

Strategic planning. Strategic planning can help frame the project, capture community input and guide future development.

Diversified funding. Securing a mix of public and private funding for building and operations has helped some organizations leverage more funding over time. This strategy can also help organizations be less reliant on one source, which may not always be available or provide as much support as anticipated.

Through this process, I've learned the power of story. and the power of humility and the power of open, authentic leadership....I am who I am, and we are who we are as an organization, and we're really confident and proud to be doing something different.

I kind of challenged my board around really resisting the compulsion to replicate what already existed in terms of art museums and institutions.

Think about the approach of the cultural center and a way to bring in people that may not on the outset see themselves in this museum or what kind of benefit could be [here] for them too.

It's not about just parachuting in and doing something. It's about really building the relationships and ... having people feel welcome... [so that] people from all backgrounds will come to the museum and [say] this is my museum.

[Our organization] completed a very extensive strategic plan that helped guide what was going to happen [in design and construction].

Our capital stack is a beautiful coalition of public and private funders [that includes] federal, state, [and] local philanthropy individuals.

People assume that because you [may] have a celebrity [connection], it comes with a whole bunch of celebrity connections and money.

C. Benchmarking — Lessons learned

Find a champion. Identify a campaign point person who cares deeply about the project and is well-connected to the community to help with community buy-in and support.

Working board. Develop a board with expertise in construction, insurance, risk management, programming and business. The board should be ready and willing to fundraise. Adding a young person to the board may also be an asset.

Dream team. To move a project forward, it is helpful to have an accountant, insurance broker and lawyer by your side. It's beneficial to find a law firm that has a very generous pro bono program.

We had a really amazing woman as the chair of our capital campaign who really made the project happen. She had 60 years of social capital in the community.

[The board has] to be willing and able and ready to step up and roll up their sleeves and get to work.

The youngest person on our board right now is 22. Having them on our board has been really important because they've never experienced something like this and they have a lot of questions... It forces us to be more thoughtful and deliberate about the decisions that we're making and most importantly, how we're making them.

You need at least three people holding your hands. You need an accountant. You need an insurance broker. And most importantly, you need a lawyer.

C. Benchmarking — Lessons learned

Potential Challenges

Below are challenges that benchmark organizations have had to address during their development process.

City funded. Being fully City-funded or having a public-private partnership provides a funding safety net, but municipal constraints can mean that budgets may not grow proportionately with population and community need.

Anticipate rising costs and delays. Organizations discussed the rising costs of construction, including costs before breaking ground, such as permitting and design. They also warned about expecting delays and unexpected complications throughout the building process.

Founder's syndrome. One organization talked about the challenge of "founder's syndrome," where decision-making is too centralized and starts to confound the roles and responsibilities of a founder, board chair and executive director. The danger is that the role of the founder may not leave room for other people to shape and own the vision.

Many roles. Being an executive director means wearing a lot of hats, including leading a board, being a salesperson, lobbying and marketing.

Scarcity mentality. It can be easy to fall into a perpetual state of need. However, organizations must come from a place of strength and pride that recognize their value and the power of the culture and people behind the project.

Building too quickly. Having a clear mission, vision and proof of concept for your museum can happen without walls and can ultimately make you better prepared for a building when/if an opportunity arises.

There [are] limited opportunities to do our own fundraising, specifically because of city government and the way that our [funding] structures are... [but] the need continues to grow with our population... [and that] doesn't align with our budget and what we're allocated every year.

It's really expensive to go out and build [and] design a building. We had to drop over \$200,000 on design costs alone. We just spent \$110,000 on permit fees and that's before the work even started.

We would not have gotten as far ahead as we are now without [our founder's] seed investment... But it also made it really difficult to be able to develop systems and process and deliberation and follow a strategic plan.

I didn't know how many different roles I would have to be simultaneously juggling and being able to integrate so many different tasks and responsibilities to be able to move the organization forward.

What we're doing and what we're asking for, this isn't a handout. This is a handshake.

We were so focused on building out a space that we hadn't really thought about what the mission would be like [and] how we would raise money, how we would do all these kinds of things.

Appendix D. Foundation Funding

Keen Independent Research was engaged by the Latino Cultural Museum de Fort Worth (LCMdeFW) to conduct a museum feasibility study. This report presents information shared by foundation funders about the funding landscape for development of a new museum.

Methodology

Keen Independent conducted in-depth interviews with local and national foundation funders to hear their perspectives on the current funding landscape and recommendations on how LCMdeFW should approach future museum funding.

Participants

Foundations discussed in this appendix include:

- Amon G. Carter Foundation;
- Sid W. Richardson Foundation;
- Rainwater Charitable Foundation; and
- The Mellon Foundation.

Topics

This appendix is organized into the following sections:

- Challenges and opportunities;
- Referenced organizations and additional funding mechanisms;
- Foundation funding summary;
- Amon G. Carter Foundation funding profile;
- Sid W. Richardson Foundation funding profile;
- Rainwater Charitable Foundation funding profile; and
- Mellon Foundation funding profile.

Overview of Key Themes

Below are key themes shared across funders represented in this appendix. Before giving support, foundations expect the Latino Cultural Museum de Fort Worth to show:

- A unified mission and message;
- Strong local leadership and champion(s) for the project;
- Demonstrated community ownership of the project;
- Proven educational and cultural value;
- A realistic and risk-managing financial plan; and
- Visible early successes (e.g., oral histories, pilot exhibits and/or school programs).

Other takeaways about the likelihood of funding:

- Local funders, such as the Sid Richardson and Amon Carter foundations, are more likely to fund proof of concept or early-stage projects that demonstrate the Museum's ability to create a community-serving educational experience with a clear message.
- Rainwater may be helpful for funding leadership learning, education access or late-stage support for specific programs that overlap grantmaking priorities once the Museum is established.
- The Mellon Foundation could be a potential funder once the Museum is established with local resources and operational.

D. Foundation Funding — Challenges and opportunities

The four foundations shared a range of challenges that a new organization may face when looking to acquire funding, as well as several opportunities for potential success.

Potential Challenges

Below are challenges that funders discussed when talking about the funding landscape nationally and locally to Fort Worth.

Political pressures. Funding for programs that conflict with, or are viewed as conflicting with, federal priorities shifting away from diversity, equity and inclusion are challenging in the current climate.

Shrinking public funding. There has been a loss of traditional federal funding streams for many purposes, which trickles down through the funding pipeline of state, local and individual giving. Donors may reprioritize giving from arts and culture toward gaps in human services, education or other urgent causes.

Cautious national philanthropy. Large foundations are funding fewer new cultural projects, such as museum start-ups. Many are focusing on established organizations with funding gaps, rather than new projects that seem uncertain or unproven. Other funders are focusing on programming rather than capital projects.

Competition for attention and resources. There are currently several cultural center and/or museum projects with active capital campaigns in the Dallas-Fort Worth metro area. Although they are not focused on highlighting Latino culture, they are potentially competing for similar funding sources as the LCMdeFW.

[The funding] environment has shifted significantly in recent years. [For] many funders, anything connected with things [that] the federal administration has targeted is a challenge.

I think the timing for you is very challenging with all the uncertainty.

Many cultural organizations...rely on public funding and that is being radically rewritten how that functions right now... Public funding is really one source... [When] large scale [funders] pull back funding sources, the rest of the ecosystem has to go back and fill the giant gap.

A new organization is not in as competitive of a position as an organization that has done work and proven they can do things, but they now have funding gaps.

I funded [a couple of new cultural initiatives] early to give them a chance to demonstrate what they could do. We have opted not to participate in the capital campaigns because I don't have confidence of where this is going to go and [it's] our name.

We do not fund capital projects, typically, or cultural institutions.

If the African American initiatives [in Fort Worth] prove to be viable, [LCMdeFW has] a stronger case. [However], I think at this point in time there's too much uncertainty about [the potential success of] two other things that look a lot like this [the LCMdeFW].

D. Foundation Funding — Challenges and opportunities

Proof of sustainability required. New organizations must show community engagement, a programmatic track record and realistic pro forma before acquiring support from most funders, especially national ones. They expect to see plans with confirmed support and detailed budgets that manage financial risks.

Weak local philanthropic base. Although Fort Worth is one of the fastest growing cities, those moving to the city do not have ties to Fort Worth and are potentially less inclined to give to this community. Some funders shared that broad-based community giving is limited in Fort Worth at this time.

Absence of project champions. Fort Worth's philanthropic culture has historically depended largely on giving from a few wealthy families. Most successful cultural projects in Fort Worth have relied on one or two powerful, well-connected champions. Because of these champions, the City has historically provided less public funding for cultural projects. However, the current philanthropic leadership generation is aging and successors are scarce.

It surprises people how much it costs to run [a museum]. [It] takes a lot of staff, not just putting art up on the walls.

[Organizations must show a] believable assessment about what operating costs and revenue will be. Tangible and tested information... Demonstrated funding sources [that are] based on something you have already done and demonstrated. Proving you can generate revenue.

[Fort Worth is] the fastest growing big city... It's the 11th largest in the country [right] now...But all that growth is ... people who aren't from here [and] they have no history or no tie to giving to the City.

One of the hospitals in Fort Worth, [where] most people that are from Fort Worth were born ... had a 50-million-dollar philanthropic goal. They stopped at 25, because that's all they could raise... These [projects] don't magically happen because somebody puts them out there.

Most major campaigns have had a [local] champion making the lead gift to make it happen. One of the challenges that I see in Fort Worth right now [is that] those champions are aging, and their next generation isn't living here.

[When] I think of major efforts that took something and made them bigger, [it took] a couple of people with passion and [the] know how to reach in, to get funding and to get the city and state [involved].

Because of the families that have been involved [with funding], The City hasn't had to [contribute as much as other cities do].

D. Foundation Funding — Challenges and opportunities

Potential Opportunities and Strategies

Organizations opening a new museum or cultural center, such as the LCMdeFW, may find success from the following funder types or under the following conditions.

Identify a project champion. Some of the most successful projects are those who have a well-connected project champion helping them push to the finish line.

Develop a clear and unified case for support. Organizations should be able to articulate a strong message with defined outcomes and realistic timelines. Defining a mission that is distinct from others in the region can help prevent concern that the new museum could compete with existing organizations.

Right-size ambitions. Organizations should be able to show a plan for scalable growth that starts small with sustainable operations.

Secure local support first. Before applying for national funding, funders said it was important for new museums to secure buy-in from local foundations, individuals and/or City support.

Engage community voices early. Funders want to see authentic engagement with community, which could include community contributed stories, artifacts and ideas, not just donor dollars. Proven partnerships with schools, universities or existing cultural institutions in the community can also be helpful.

[Identify] one or two great leaders who know how to raise money and have a vision and a history of being able to get others to give.

What is the message? What are they going to do? Who's the target audience? Who's going to pay for this? Who's going to manage it to keep it fresh?

I don't know how much support is anticipated from Dallas [but] if there's a way to create something that is not...direct competition with [The Latino Cultural Center in Dallas], I think having them pull in the same direction would always be good.

[It's] essential to have a right sized approach. Building the space but also operating it. Having enough runway and time. Growing into it and operating it in its inaugural period.

You would want to see [buy-in] across various communities. It's always great to see community giving, a nice broad base of support.

While you are planning the museum, find ways that everyone can participate. Not just with giving dollars. Some people don't have dollars to give, but they have stories and maybe some artifacts.

D. Foundation Funding — Challenges and opportunities

Visible footprint. Make sure your activity is visible and well-documented. Invite everyone to your events and activities for greater exposure, including people in your network, consultants and grant writers.

Prepare for “translation” work. Showcase how your project connects different initiatives that funders care about. Draw the connections, even if they are indirect.

Consider alternatives to a physical building. There are risks to committing to a physical building, such as having enough funding to address unexpected challenges, such as maintenance. Funders suggested that organizations consider starting with projects that do not depend on having a building. Examples included oral history projects and developing a traveling exhibit that could be shared across Texas organizations, potentially functioning as proof of concept for a larger-scale project.

You just have to be out there doing the work and visible. Your footprint needs to be such that people see you online and find you in their background searches.

Be mindful that you may need to do some translation work about what you are putting together...what it is supporting and what some benefits might be ...to the general public.

Museums are expensive...Last year we had to put a new roof on [our museum] building [and] it was \$4 million...These small organizations... haven't got a prayer of being able to handle something like that.

I'm a bigger fan of developing a traveling exhibit...Texas is looking for things that can go to rural [areas]. [An organization] can travel that [and it] actually has a little revenue stream to it. If it really starts to resonate, then build something around it.

Starting an oral history catalog is a really good, inexpensive idea.

Whatever you end up doing won't happen yesterday. If we'd waited [to do interviews, we]. would not have had their recollections... [You don't want to look back] two years from now [and say] oh darn, he's gone, she's gone.

D. Foundation Funding — Referenced organizations and additional funding mechanisms

This section identifies cultural organizations funders referenced during interviews, as well as additional funding mechanisms or connections.

Example Organizations

Funders discussed several established organizations in Fort Worth or Texas, one successful capital campaign with foundation funding and cultural organizations that have received City support.

Established Fort Worth and Texas cultural institutions. Several local museums were discussed as well-endowed and sustainability operated in the Fort Worth area. Funding for these museums has been historically driven by family philanthropy (i.e. Amon Carter, the Kimball family, the Bass family). These museums include:

- Amon Carter Museum of American Art;
- Kimbell Art Museum;
- Modern Art Museum of Fort Worth;
- National Cowgirl Museum and Hall of Fame;
- Fort Worth Zoo;
- Bass Performance Hall; and
- Dickies Arena.

Capital project with foundation support. The Botanical Research Institute of Texas (BRIT) was cited as an example of a successful capital project and endowment model that grew from a small, academic initiative to a major public institution with education and conservation impact. Rainwater Foundation contributed early funding to BRIT (\$11M building + \$5M endowment), one of the foundation’s few capital campaign investments.

D-1. Family Garden at the Fort Worth Botanic Garden and Botanical Research Institute of Texas



Source: Fort Worth Botanic Garden and BRIT Facebook.

D. Foundation Funding — Referenced organizations and additional funding mechanisms

Cultural organizations with City support. The following museums have received some level of City support. Some received City funding for new builds, expansion or renovation. Others received funding for maintenance. Some funding was allocated during the pandemic.

- Fort Worth Museum of Science and History (City listed among corporate supporters, amount not specified);¹
- Fort Worth African American Museum and Cultural Center (\$40K for research study on sites);²
- National Cowgirl Museum and Hall of Fame (\$6.5M of \$19.7M total budget);³ and
- National Juneteenth Museum (\$15M in City funds as well as a land lease deal toward \$70M goal).⁴⁵

D-2. National Cowgirl Museum and Hall of Fame



Source: National Cowgirl Museum and Hall of Fame Facebook.

¹ https://www.fwmuseum.org/join-and-support/corporate-sponsors/#:~:text=The%20Fort%20Worth%20Museum%20of%20Science%20and,Kline%20*%20Higginbotham%20Insurance%20and%20Financial%20Services

² <https://fortworthreport.org/2025/06/09/texas-lawmakers-allocate-10m-to-support-national-juneteenth-museum-development/>

³ <https://fortworthreport.org/2025/04/22/fort-worth-confirms-plan-to-contribute-6-5m-for-national-cowgirl-museum-expansion/>

⁴ <https://www.star-telegram.com/news/local/article300120109.html>

⁵ <https://fortworthreport.org/2025/06/09/texas-lawmakers-allocate-10m-to-support-national-juneteenth-museum-development/>

D. Foundation Funding — Referenced organizations and additional funding mechanisms

Emerging and identity-based cultural projects. Funders discussed several emergent museums and cultural spaces as examples of projects that are currently trying to garner local support, but they have struggled in various ways.

- **National Juneteenth Museum.** Example of an institution with a strong concept, but they have experienced struggles with fundraising and local donor engagement. This has raised some sustainability questions. Funders also noted its backwards planning, such as focusing on building design before programming and lack of clear operating model.
- **African American Museum (Fort Worth).** Example of an identity-based museum effort that has struggled with cohesive messaging, leadership unity and sustainability.
- **Transform 1012 N. Main Street project.** A creative reuse and social justice project turning a former KKK hall into a multicultural arts and community center. Funders noted it had strong national leadership but similar fundraising hurdles to other new cultural organizations. Example of how vision and national reputation help, but sustainability and local grounding remain challenges.
- **Artes de la Rosa Cultural Center/Rose Marine Theater.** Small Latino arts organization on Fort Worth’s Northside. Example of an existing grassroots institution struggling with sustainability. Suggested by some as a potential incubator or partner space for early exhibitions or programs before establishing a standalone museum.

D-3. National Juneteenth Museum and Artes de la Rosa Cultural Center



Source: National Juneteenth Museum Facebook and Keen Independent Research.

D. Foundation Funding — Referenced organizations and additional funding mechanisms

Additional Funders or Contacts

Table D-4 identifies entities and individuals in the Fort Worth area that were mentioned by funders as additional avenues for potential LCMdeFW funding. Contacts listed in this table have previously funded arts and cultural projects around Fort Worth, including museums. For example, Jorge Baldor was mentioned as a champion and benefactor for the Latino Cultural Center in Dallas. The Bass family are well-known family philanthropists in Fort Worth.

D-4. Additional funders or contacts

Category	Potential funders or leaders	Relevance
Civic or public sector	City of Fort Worth Tarrant County State of Texas	Post-COVID funding activity or possible property or capital support
Major private donors	Bass family John Avila Buddy and Vince Puente Jorge Baldor	High-capacity philanthropists or Latino business leaders
Community leaders	Rosa Navejar Annette Landeros Jennifer Treviño	Influential civic connectors

Source: Keen Independent Research.

D-5. Latino Cultural Center in Dallas



Source: Latino Cultural Center in Dallas Facebook.

D. Foundation Funding — Foundation funding summary

Table D-6 details characteristics of the four foundations described in this appendix, as well as their likelihood of funding a future LCMdeFW.

The following pages describe each of the four foundations in greater detail.

D-6. Foundation characteristics and likelihood of funding

Funder	Likelihood / potential	Rationale / conditions	Potential type of support
Sid Richardson Foundation	Moderate-to-high	<p>Focus on education, community impact, and access, which aligns with LCMdeFW’s cultural and family engagement mission.</p> <p>Experienced running its own museum and understands small museum operations.</p> <p>Values strong leadership and realistic operating budgets.</p> <p>Supportive of oral history and archival “seed” projects.</p>	<p>Pilot programs and oral history documentation</p> <p>Education partnerships (K–12)</p> <p>Partial capital or operating support once sustainability proven</p>
Amon Carter Foundation	Moderate / medium	<p>Deep experience with museums and capital projects.</p> <p>Interested in projects that are feasible, phased and sustainable.</p> <p>Will expect strong leadership, clear mission and right-sized / sustainability plans.</p> <p>Concerned about donor fatigue in Fort Worth’s cultural scene.</p>	<p>Early planning grants (feasibility & design)</p> <p>Programmatic support (exhibitions & education)</p> <p>Possible later-stage capital contribution if project proves itself</p>
Rainwater Charitable Foundation	Low-to-moderate	<p>Primarily funds education and family well-being, not arts or culture.</p> <p>May consider “finish-line” funding or capacity-building support if project is nearly complete and sustainable.</p> <p>Interested in community access and family engagement (i.e., <i>Dash Pass</i> program).</p>	<p>Learning tour or leadership development funding</p> <p>Family-access or community education programs</p> <p>Potential late-stage matching grant</p>
Mellon Foundation	Low (Initial phase)	<p>Focused on institutions at key development points to prove community impact.</p> <p>Does not typically fund new museums or capital projects.</p> <p>Requires strong local support first before national consideration.</p> <p>Prioritizes public benefit, humanities framing and equity.</p>	<p>Future project-based funding (exhibitions & humanities programs) once LCMdeFW is stable</p>

Source: Keen Independent Research.

D. Foundation Funding — Amon G. Carter Foundation funding profile

The Amon G. Carter Foundation (founded in 1945) is a Texas non-profit corporation established by Amon G. Carter and Nenetta Burton Carter. Their grants typically support work in the fields of art and culture, civic and public affairs, education health, and human services. They also support the Amon Carter Museum of American Art.⁶

Funding Overview

Below are several funding characteristics of the Amon G. Carter Foundation.

- **Deep experience in cultural and capital projects.** The Foundation is closely tied to the Amon Carter Museum of American Art and has extensive firsthand knowledge of the real costs of building and operating museums
- **Prefers funding proven or sustainable institutions.** Aside from passion and vision, this foundation looks for clear, detailed capital and operating plans, including proven revenue streams and long-term maintenance strategies before considering support.
- **Cautious toward new museums.** New or untested projects may face skepticism unless they demonstrate credible leadership, strong planning and reliable community support.

- **Understands the Fort Worth funding landscape.** Well-versed in how projects have been historically funded in this region and what organizations need to demonstrate to be successful.
- **Prefers funding proof of concept projects.** Recommends that new projects start small, prove operational success and show sustainable growth over time before asking for large-scale funding.
- **Encourages clarity of mission and audience.** This foundation expects applicants to clearly define who the museum serves and what public benefit it provides to avoid confusion about purpose or duplication of efforts.

D-7. Amon Carter Museum of American Art



Source: Amon Carter Museum of American Art Facebook.

⁶ About the Foundation. (n.d.). Amon G. Carter Foundation. Retrieved October 17, 2025 from <https://www.agcf.org/about-the-foundation/>.

D. Foundation Funding — Sid W. Richardson Foundation funding profile

The Sid W. Richardson Foundation was founded in 1947 by an American businessman and philanthropist with ties to the City of Fort Worth. This foundation focuses support to organizations within the state of Texas that are meaningfully helping to improve society. The Foundation has a grantmaking program that primarily gives to education, health, human service and cultural organizations. It also operates an art museum, the Sid Richardson Museum.⁷

Funding Overview

Below are several funding characteristics of Sid W. Richardson Foundation.

- **Understands the Fort Worth funding landscape.** Because the foundation focuses funding to organizations in Texas, and has close ties to Fort Worth, they are well-versed in how projects have been historically funded in this region and what organizations need to demonstrate to be successful.
- **Understand the demands of operating a Museum.** Because the Foundation operates a small museum of their own, they have a clear idea of what resources are needed to start and operate a museum.

- **Prefers projects with proven leadership.** The Foundation looks for evidence that an organization has or can attract leadership with credibility, fundraising skills and an ability to get the City and/or State involved.
- **Track record.** In the education space, the Foundation expects to see a proven track record of activity and fundraising momentum.

D-8. Sid Richardson Museum



Source: Sid Richardson Museum Facebook.

⁷ About the Sid W. Richardson Foundation. (n.d.). Sid W. Richardson Foundation. Retrieved October 17, 2025 from <https://sidrichardson.org/>.

D. Foundation Funding — Rainwater Charitable Foundation funding profile

The Rainwater Charitable Foundation (founded in 1991) is a private family foundation based in Fort Worth, Texas. Their funding priorities began with a commitment to North Texas education, but has evolved to family economic security, medical research and education initiatives in Rwanda and Kenya.⁸

Funding Overview

Below are several funding characteristics of the Rainwater Foundation.

- **Does not typically fund cultural or capital projects.** The Foundation’s focus areas are education, family well-being and community impact. They often support programming that directly supports low-income or diverse families with cultural experiences. Their funding does not typically include museum construction or arts institutions. Rainwater may consider funding a specific museum project once LCMdeFW is established, as long as that program overlaps with Rainwater’s giving priorities. For example, Rainwater may fund access for families to attend a museum program or fund a program where the Museum collaborates with a community partner.
- **Focus on community participation and broad support.** The Foundation values grassroots engagement and looks for signs that “communities are coming together to do stuff for their community,” even if donor amounts are small, as evidence of authentic local buy-in.
- **Preference for evidence of readiness and financial stability.** Before considering any support (even indirect), Rainwater expects organizations to show:
 - A realistic capital budget and operating plan;
 - Confirmed funding commitments and diverse donor participation; and
 - Operating reserves that ensure long-term stability after opening.
- **May provide “finish-line” support.** Rainwater may consider helping organizations “get over the finish line” with late-stage or matching funds, but only after other funding sources are secured and plans are solidified. This type of funding is not part of its typical grant-making programs.
- **Encourages learning and capacity-building investments.** The Foundation has funded museum learning tours for emerging cultural organizations to strengthen leadership understanding and planning before construction and indicated a willingness to consider the same for LCMdeFW.
- **Values cross-community partnerships.** The Foundation prefers efforts that show collaboration across civic, philanthropic, and community sectors rather than dependence on a single donor or institution.

⁸ Our Mission & Values. (n.d.) Rainwater Charitable Foundation. Retrieved on October 17, 2025 from <https://rainwatercharitablefoundation.org/our-mission-values/>.

D. Foundation Funding — Mellon Foundation funding profile

The Mellon Foundation (founded in 1969) is a private, New York City-based foundation that funds arts and humanities projects seeking “to build just communities enriched by meaning and guided by critical thinking, where ideas and imagination can thrive.”⁹

Funding Overview

Below are several funding characteristics of The Mellon Foundation.

- **More likely to fund on-going operations or programming.** Low appetite for capital or construction risk. For capital projects, the Foundation only invests in projects with clear cost estimates, confirmed matching funds and demonstrated execution ability. They also have a preference for long-term preservation projects.
- **Local support.** Organization must demonstrate strong local support (i.e. local donors, foundations, public partners).
- **Operating grants.** Operating grants for major projects could reach \$500K, but are highly competitive and require strong local buy-in.
- **Funding cycles.** Mellon typically funds an organization for one or two grant cycles at key developmental points (i.e. establishing proof of concept). After that, new applicants are prioritized over repeat grantees.

D-9. Mellon Foundation funded event



Source: Mellon Foundation Facebook.

⁹ Mission. (n.d.). The Mellon Foundation. Retrieved on October 17, 2025 from <https://www.mellon.org/mission?follow=false>.

APPENDIX E. Potential Funding Sources — Introduction

Keen Independent presents an analysis of potential funding sources that may be utilized by the Latino Cultural Museum de Fort Worth (LCMdeFW). Topics discussed in this section include:

- A background on charitable giving in the U.S.;
- Individual donors;
- Corporate giving programs;
- Matching gift programs;
- Grants; and
- Public funding.

Portions of this appendix are supplemented by analyses in other appendices, including Appendix A. Market Analysis; Appendix B. Stakeholder Engagement; and Appendix D. Foundation Funding.



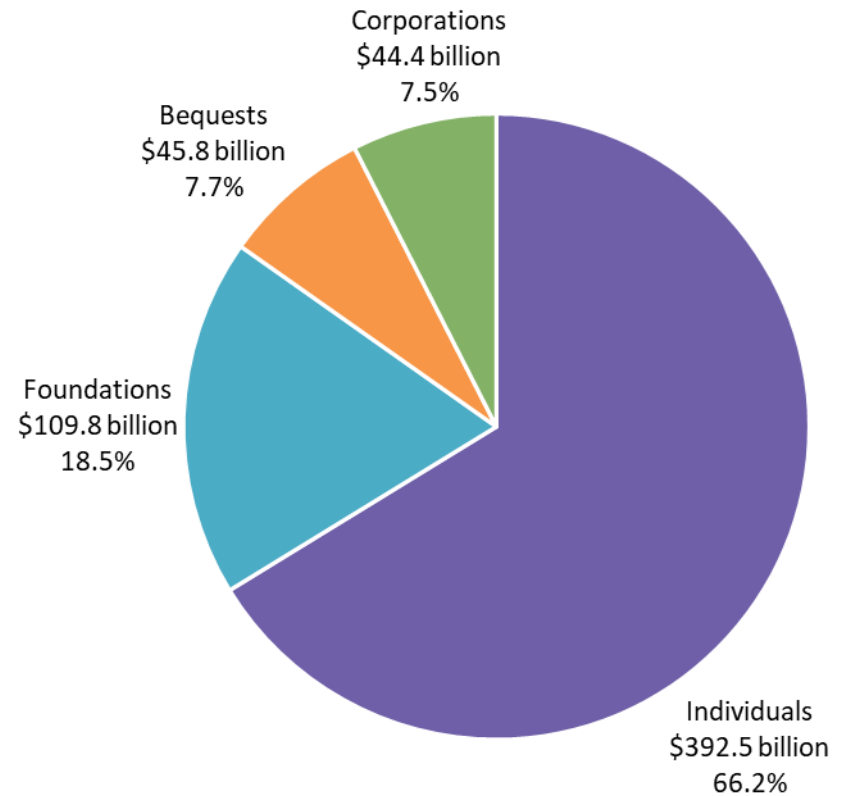
E. Potential Funding Sources — Background on giving in the U.S.

In 2024, individuals, corporations and foundations gave nearly \$600 billion to charities in the U.S. This is an increase of 3.3 percent since 2023. Arts, culture and the humanities was the fourth-fastest growing category, receiving \$25 billion in 2024 (a 6.4% increase from 2023).¹

Giving by Source

Figure E-1 to the right breaks down 2024 charitable giving in the U.S. by source. Individual giving made up two-thirds of all total giving (totaling about \$393 billion), making individuals the most influential donor group. Foundations follow, making up nearly a fifth of total donations. Bequests and corporations each make up less than ten percent of total donations.

E-1. Charitable giving in the U.S. by funding source, 2024



Source: Giving USA.

¹Giving USA. (2025, June 24). *Giving USA 2025: U.S. charitable giving grew to \$592.50 billion in 2024, lifted by stock market gains*. Retrieved from <https://givingusa.org/giving->

[usa-2025-u-s-charitable-giving-grew-to-592-50-billion-in-2024-lifted-by-stock-market-gains/](https://givingusa.org/giving-usa-2025-u-s-charitable-giving-grew-to-592-50-billion-in-2024-lifted-by-stock-market-gains/)

E. Potential Funding Sources — Individual donors

Individual donors offer the greatest potential for funding. This section outlines the average individual donor in the U.S. and the potential of individual donors in the Fort Worth area.

In the U.S. in 2024, the average charitable donor was 64 years old, made two donations per year and spent 1.8 percent of their annual income on charitable donations.² Donors prefer to make contributions online via credit card, and, if making recurring donations, prefer to donate monthly (as opposed to weekly, quarterly or annually). Over half (57%) of donors in the U.S. are enrolled in a recurring giving program. Women make up two-thirds of donors.³

Demographics and Potential Giving in Fort Worth

Giving by generation and age. Average donation amounts differ based on generation. In the U.S. in 2024:

- Boomers donated the highest amount, averaging about \$3,300 per year;
- Millennials followed, averaging \$1,616;
- Gen X donors averaged annual contributions of \$1,371; and
- Gen Z donors gave \$867 per year on average.

Millennial and Gen Z donations have increased by 16 and 22 percent, respectively, since 2021, and are expected to grow in coming years as wealth is transferred across generations.⁴

Although the population of Boomers, the largest donor group nationwide, is smaller in the Fort Worth area than the national average (see Appendix A), generations with growing economic potential, including Millennials, the second largest donor group nationwide, and Gen Z, are a larger proportion of the population in the Fort Worth area.

Implications for LCMdeFW. Demographic indicators suggest that LCMdeFW will likely need to cultivate philanthropy among a younger, newer audience of prospective donors and that donor potential might continue to grow in the coming years.

² CCS Fundraising. (2025). *2025 Philanthropic Landscape, 14th edition*. Retrieved from <https://www.ccsfundraising.com/insights/philanthropiclandscape/>

³ Double the Donation. (n.d.). *Nonprofit Fundraising Statistics to Boost Results in 2026*. <https://doublethedonation.com/nonprofit-fundraising-statistics/>

⁴ CCS Fundraising. (2025). *2025 Philanthropic Landscape, 14th edition*. Retrieved from <https://www.ccsfundraising.com/insights/philanthropiclandscape/>

E. Potential Funding Sources — Individual donors

Giving potential in the Fort Worth Area based on income. Most households in the primary market for LCMdeFW have household incomes below \$100,000 (see Appendix A). Although the average annual donation total for taxpayers earning below \$100,000 is less than those of higher income groups, taxpayers in this category donate a larger percentage of their annual income to charity (see Figure E-2).

Dallas, part of the tertiary market area for LCMdeFW, is considered one of the fastest-growing wealth hubs in the U.S., with over 72,000 millionaires and 16 billionaires.⁵

This wealth can be seen in the household income by market area data presented in Appendix A (Figure A-3) where the percentage of households making \$200,000 or more per year in the tertiary market is nearly double that of the primary market.⁶ As seen in Figure E-2, donors in these higher income categories give larger average annual donations (between \$9,000 and \$2.6 million, depending on the income category).

Implications for LCMdeFW. A fundraising campaign that appeals primarily to Fort Worth residents may require a higher volume of donors to offset potentially lower average gift amounts compared to a campaign that attracts donors from throughout the DFW metro. Crafting a case for support that invites support from donors throughout the metro area may open up more potential support from high income individuals with the capacity to make larger leadership gifts.

⁵ CCS Fundraising. (2025). *2025 Philanthropic Landscape, 14th edition*. Retrieved from <https://www.ccsfundraising.com/insights/philanthropiclandscape/>

⁶ For a review of the primary, secondary and tertiary markets for the Latino Cultural Museum, see Appendix A.

⁷ It is worth noting that this information is only available for individuals that claimed an itemized deduction on their taxes in 2020. Those that claim itemized deductions make

E-2. Charitable giving by income group in the U.S., 2020⁷

Income group*	Average annual donation total	Percent of annual income*
Under \$50,000	\$ 4,377	14.2 %
\$50,000–\$99,999	5,797	7.8
\$100,000–\$499,999	9,472	4.7
\$500,000–\$1,999,999	33,394	3.9
\$2,000,000–\$9,999,999	164,923	4.3
\$10,000,000 or more	2,596,393	8.1

Note: *Based on annual gross income (AGI).

Source: Tax Policy Center.

Market potential indicator data presented in Appendix A showed that people in all three market areas were considerably less likely than the national average to contribute to an arts and culture organization, with the primary market being the least likely to contribute. This data point, like the income data, also suggests that LCMdeFW might consider drawing from a larger potential donor pool by expanding the market area, reach and appeal for philanthropic support beyond Fort Worth.

up about 10 percent of total taxpayers. However, those that claim itemized deductions make about two-thirds of donors in the U.S. This could indicate that taxpayers that make charitable donations may be more likely to claim an itemized deduction due to their donations. See <https://taxpolicycenter.org/briefing-book/how-large-are-individual-income-tax-incentives-charitable-giving>

E. Potential Funding Sources — Corporate giving

Corporate partners present another funding opportunity for LCMdeFW. Examples of types of corporate giving, including potential opportunities for partnership with corporations in the Fort Worth area, follow.

Types of Corporate Giving

Corporate sponsorship. Corporate sponsorships offer the opportunity for local businesses to increase exposure in the community through brand visibility, community engagement and corporate social responsibility initiatives typically in exchange for a high-profile restricted gift which supports a particular program, exhibition or designated purpose. This mutually beneficial relationship offers the chance to build long-term ties between corporate partners and non-profits. Examples of sponsorship perks include brand or logo placement, special benefits for company employees and VIP events.⁸

For example, the Perot Museum of Nature and Science lists programs available to sponsor including the Thursdays on Tap adult event series, traveling exhibitions, Museum Tech Trucks that bring mobile makerspaces and programming to community locations in North Texas and financial aid for school field trips and community partners memberships.⁹

Corporate membership. Corporate membership programs typically offer tiers of benefits for different levels of annual, unrestricted membership support. For example, the Modern Art Museum of Fort Worth offers different tiers of corporate memberships ranging from \$1,500 to \$20,000 and above, with perks including free admission for employees, free Museum rentals, private tours and complimentary friend memberships.¹⁰

E-3. The Modern Art Museum of Fort Worth



Source: The Modern Art Museum of Fort Worth website.

⁸ Johnson, F. (2025, August 31). *Museum Fund Strategies: Unlocking Sustainable Growth for America's Cultural Institutions*. Wonderful Museums. Retrieved from <https://www.wonderfulmuseums.com/museum/museum-fund/>

⁹ The Perot Museum of Nature and Science. (n.d.) *Corporate Partnerships*. Retrieved from <https://www.perotmuseum.org/support/corporate-partnerships/>

¹⁰ The Modern Art Museum of Fort Worth. (n.d.). *Corporate Membership*. Retrieved from <https://www.themodern.org/corporate-membership>

E. Potential Funding Sources — Corporate giving

Outright gifts. Outright gifts from corporate partners also provide an opportunity for companies to contribute to local nonprofits. The Fort Worth Museum of Science and History publishes a list of their nearly 50 corporate donors, including many locally based corporations including Lockheed Martin, JPMorgan Chase and Amegy Bank of Texas.¹¹

Naming rights. Naming rights offer the opportunity for corporations or donors to have elements of museums named after them in perpetuity or on a time-limited basis in exchange for large (usually one-time) charitable donations. For example, in 2024, Burlington Northern Santa Fe Railroad (BNSF), headquartered in Fort Worth, announced a \$2 million “naming-rights gift” toward the National Juneteenth Museum being developed in Fort Worth’s Historic Southside, though details of the terms and space to be named were not announced.¹²

Nationally, the American LGBTQ+ Museum offers naming rights for galleries, exhibitions, educational programs and more by giving tier. Although in a different market (New York) and not focused on Latino culture, the American LGBTQ+ Museum is one of the few museums or cultural centers that had detailed naming opportunities for museum in development published at the time of this research. These offer an example of types of quid pro quo benefits by sponsorship amount. At \$3 million, donors receive 20-year naming rights for any of the six primary galleries. A \$1 million gift offers three-year naming rights as the lead sponsor of all school, teacher and public programs.¹³

¹¹ Fort Worth Museum of Science and History. (n.d.). *Corporate Support*. Retrieved from <https://www.fwmuseum.org/join-and-support/corporate-sponsors/>

¹² *BNSF Railway Gives \$2 Million Boost to National Juneteenth Museum*. (2024, Feb 21). Fort Worth Inc. Retrieved from <https://fortworthinc.com/news/bnsf-railway-gives-2-million-boost-to-national-juneteenth-mu/>

E-4. Segment of Fort Worth Museum of Science and History Corporate Sponsor online listing



The Fort Worth Museum of Science and History gratefully acknowledges the following corporations, foundations, and government agencies for their gifts, which support exhibits and programs that inspire innovators locally and globally.

CORPORATE SPONSORS

Advanced Mobile Filtration Services, LLC
Alcon Foundation
Aloft Hotel
Amegy Bank of Texas
Atmos Energy
Bank of America Charitable Foundation
Bank of America Corporation
Baylor Scott and White Health
Ben E. Keith Company
Bennett Partners Architecture Interiors Planning
BNSF Foundation
Briggs Freeman Sotheby's International Realty
Burns and McDonnell Foundation
Central Market
City of Fort Worth

Source: Fort Worth Museum of Science and Industry.

¹³ The American LGBTQ+ Museum. (n.d.). *Corporate Sponsorship*. Retrieved from <https://americanlgbtqmuseum.org/corporate-sponsorship/>

E. Potential Funding Sources — Corporate giving

Corporate Giving Potential in Fort Worth

There are three Fortune 1,000 companies that are based in Fort Worth, and 21 Fortune 500 companies based in DFW area.¹⁴ In 2023, Dallas was the city with the fourth highest count of Fortune 500 companies, following New York City, Houston and Atlanta.¹⁵

Examples of corporate giving programs for a selection of large companies headquartered in the DFW area include:

- **American Airlines.** American Airlines, which is based in Fort Worth, offers the “Let Good Take Flight” program which offers monetary aid to non-profits providing services based in Dallas and Tarrant counties. This program is offered to nonprofits that help children, communities and military service members.¹⁶
- **AT&T.** AT&T, which is headquartered in Dallas, has its own charitable arm in the AT&T Foundation. The company and foundation provide giving in the form of corporate contributions as well as foundation grants. In 2024, AT&T and the AT&T Foundation made over \$75 million in charitable gifts, primarily to organizations focused on social impact.¹⁷

¹⁴ Asher, S. (2025, June 3). *Here’s where DFW companies land on Fortune 500 list.* WFAA. Retrieved from <https://www.wfaa.com/article/money/dallas-fort-worth-fortune-500-list-companies-ranked/287-779af399-b7b2-4e5c-b7f9-ca94f904a454>

¹⁵ Burleigh, E. (2024, June 4). *New York City is home to most Fortune 500 companies and second place isn’t even close.* Yahoo!Finance. Retrieved from <https://finance.yahoo.com/news/york-city-home-most-fortune-11000904.html>

¹⁶ American Airlines. (n.d.). *Guidelines and funding requirements.* Retrieved from <https://www.aa.com/i18n/customer-service/about-us/let-good-take-flight/guidelines-and-funding.jsp>

- **McKesson.** McKesson, which is headquartered in the DFW area, offers cash contributions, sponsorship of charitable events, grants and other in-kind donations to non-profits that work in the communities where McKesson is based. They primarily focus on non-profits that advance health outcomes or support local communities.¹⁸

Implications for LCMdeFW. The high proportion of high-grossing companies in the DFW area may indicate that, although corporate giving is a smaller portion of overall giving nationally, the opportunities for corporate giving may be strong in LCMdeFW’s market. For example, in addition to the \$2 million BNSF naming-rights gift described on the previous page, corporate gifts to the National Juneteenth Museum include a \$1 million commitment from the Bank of America.¹⁹

¹⁷ AT&T. (n.d.). *Community Engagement & Philanthropy.* Retrieved from <https://sustainability.att.com/priority-topics/community-engagement>

¹⁸ McKesson. (n.d.). *U.S. Charitable Contributions.* Retrieved from <https://www.mckesson.com/commitments/our-impact/charitable-contributions-program/>

¹⁹ *National Juneteenth Museum Continues to Gain Financial Momentum.* (2023, July 25). Fort Worth. Retrieved from <https://fwtx.com/news/national-juneteenth-museum-continues-to-gain-financial-momen/>

E. Potential Funding Sources — Matching gift programs

Matching gift programs are an added opportunity to leverage support from businesses that is directed by individual donors.

Matching Gifts Programs Overview

Many employers offer a matching gift program for their employees. In these types of programs, for every dollar an employee donates to a nonprofit organization, the employer would match a portion of those dollars to multiply the value of the employee’s donation. Most often, these matching donations are 1:1, or one dollar for every dollar the employee donates. These programs may also have minimum donation requirements, and they may only match up to a certain amount.

Potential Impact of Matching Gifts

Individual donors report favorable impact of matching programs on both their personal giving likelihood and amount. A recent survey found that 84 percent of donors said that they would be more likely to make a donation if their donation is matched, and a third of donors said that they would give a larger donation if their donation was matched.²⁰

Fort Worth Employers with matching gift programs. Figure E-5 provides a selected list of businesses that are large employers in the Fort Worth area with employee matching programs. Though typically capped at levels most commonly associated with annual operating support, some matching gift programs in Fort Worth match gifts of \$10,000, \$25,000, gift levels that could be associated with campaign support for a building project.

E-5. Large employers with locations in the Fort Worth area that have an employee donation matching program

Business name	Minimum donation	Maximum matching	Eligibility	
			Full time	Part time
3M (Medical City Healthcare)	\$1	\$1,000	✓	✓
Bank of America	\$24	\$5,000	✓	✓
Deloitte	\$50	\$32,500	✓	
KPMG	\$50	\$10,000	✓	✓
Raytheon	\$25	\$25,000	✓	✓
State Farm Insurance	\$25	\$4,500	✓	
Toyota Motor Corporation	\$10	\$10,000	✓	✓
TTI, Inc.	\$1	\$250	✓	✓
Wells Fargo	\$25	\$2,000	✓	✓

Source: Double the Donation.

Implications for LCMdeFW. LCMdeFW might purposefully identify potential donors to engage at Fort Worth employers with strong matching gifts programs.

²⁰Double the Donation. (n.d.). *Nonprofit Fundraising Statistics to Boost Results in 2026*. <https://doublethedonation.com/nonprofit-fundraising-statistics/>

E. Potential Funding Sources — Grants

In addition to individual donors and corporate funding, grants provide additional fundraising opportunities.

For additional information about grant funding and opportunities, see Appendix D regarding foundation funding.

Fort Worth and National Grant Opportunities

Figure E-6 details information about selected grant opportunities for arts and culture projects in the Fort Worth area and nationally that LCMdeFW may qualify for based on the priorities listed by each funder.

E-6. Selected grant opportunities

Granter	Opportunity	Deadline	Amount
Arts Fort Worth	CORE and CORE PLUS Grants	Not listed	Not listed
Humanities Texas	Mini-Grants	Accepted on a rolling basis	Up to \$2,500
Humanities Texas	Major Grants	Unclear, though likely mid-March 2026	Up to \$20,000, typically \$8,000-\$12,000
Institute of Museum and Library Services	Inspire! Grants for Small Museums	Not listed	\$5,000-\$75,000
Institute of Museum and Library Services	Museum Grants for American Latino History and Culture (ALHC)	Not listed	\$5,000-\$500,000
The Kresge Foundation	Various grants in arts and culture	Not listed	Not listed
National Association of Latino Arts and Cultures	Fund for the Arts	Not listed	\$25,000
North Texas Community Foundation	Arts and Culture Fund	Not listed; last set of arts and culture grants given in summer 2025	Not listed
Texas Commission on the Arts	Ongoing quarterly grants available throughout the year	February 2, 2026 (spring 2026 quarterly grant); May 1, 2026 (summer 2026 quarterly grant)	Not listed
Texas Cultural Trust	Texas Women for the Arts Grants	Deadline passed for 2026; deadline for 2027 likely in fall 2026	Not listed
Texas Historical Foundation	Quarterly Micro Grants	April 15, 2026 (Summer 2026 grant)	Up to \$8,000
Texas Historical Foundation	Annual Grant	March 1, 2026	Up to \$25,000

Source: Keen Independent Research.

E. Potential Funding Sources — Public funding

Public sources provide an important source of funding for many new museums and may be part of LCMdeFW’s critical path.

Examples

Benchmark case studies. All of the benchmarked organizations similar to LCMdeFW featured in Appendix C received public funding.

For example, the Cheech Marin Center for Chicano Art and Culture in Riverside, California received nearly \$11 million from the State of California;²¹ The Latino Cultural Arts Center in Denver, Colorado received nearly \$2 million in State funding as well as federal and City of Denver funding.^{22,23} The Emma S. Barrientos Mexican American Cultural Center in Austin, Texas received \$27 million in bond funding allocated by the City of Austin.²⁴

²¹ The Cheech: An Economic Impact Analysis. (January 2025). Boules Consulting. Retrieved August 19, 2025, from https://riversideca.gov/park_rec/sites/riversideca.gov.park_rec/files/FINALCheech%20Economic%20Impact%20Report.pdf.

²² Colorado Office of Economic Development & International Trade. (2023, March 13). *Community Revitalization Grants Foster Equitable Economic Recovery and Development*. <https://oedit.colorado.gov/press-release/community-revitalization-grants-foster-equitable-economic-recovery-and-development>

²³ Shoen, S. (2026, January 1). *Las Bodegas: Inside the new innovation hub that hopes to invigorate the entire community*. Rocky Mountain PBS. Retrieved from <https://www.rmpbs.org/blogs/arts-culture/las-bodegas-lincoln-park>

²⁴ Austin Arts, Culture, Music and Entertainment. (2024, March 6). *Emma S. Barrientos Mexican American Cultural Center Advisory Board Recommendation 20240306-5, 6, 7*. Retrieved from <https://services.austintexas.gov/edims/document.cfm?id=425872>

Local museum start ups. Fort worth museums in development have also relied heavily on public funding sources. Examples include:

- **Fort Worth African American Museum and Cultural Center:** \$2 million in funding from Tarrant County in 2023.²⁵ As of early January 2026, the Museum is also seeking \$40,000 from the Fort Worth City Council.²⁶
- **Fred Rouse Center for Arts and Community Healing (Transform 1012):** \$3 million in federal funding in 2022.²⁷
- **National Juneteenth Museum:** \$10 million in funding from the State of Texas in 2025; \$1 million in state funding in 2023,²⁸ and \$15 million plus a land lease deal from the City of Fort Worth in 2025.²⁹

²⁵ Silva Ramirez, D. (2023, January 17). *What’s the plan for the Fort Worth African American museum? These key decisions remain*. Fort Worth Star-Telegram. Retrieved from <https://www.star-telegram.com/news/local/crossroads-lab/article270781277.html>

²⁶ Moreno, D. (2026, January 6). *African American museum seeks \$40K from Fort Worth to complete construction plans*. KERANews. Retrieved from <https://www.keranews.org/news/2026-01-07/african-american-museum-seeks-40k-from-fort-worth-to-complete-construction-plans>

²⁷ Henry, J. (2022, May 31). *Marc Veasey Delivers \$3 Million for Fred Rouse Center in Fort Worth*. FWTX. Retrieved from <https://fwtx.com/news/marc-veasey-delivers-3-million-for-fred-rouse-center-in-fort/>

²⁸ Moreno, D. (2025, June 10). *Texas lawmakers allocate \$10M to support National Juneteenth Museum development*. KERANews. Retrieved from <https://www.keranews.org/texas-news/2025-06-10/texas-lawmakers-allocate-10m-to-support-national-juneteenth-museum-development>

²⁹ Moreno, D. and Lenzen, C. (2025, February 11). *Fort Worth confirms plan to lease city property, contribute \$15M for Juneteenth museum*. Fort Worth Report. Retrieved from <https://fortworthreport.org/2025/02/11/fort-worth-confirms-plan-to-lease-city-property-contribute-15m-for-juneteenth-museum/>

E. Potential Funding Sources — Public funding

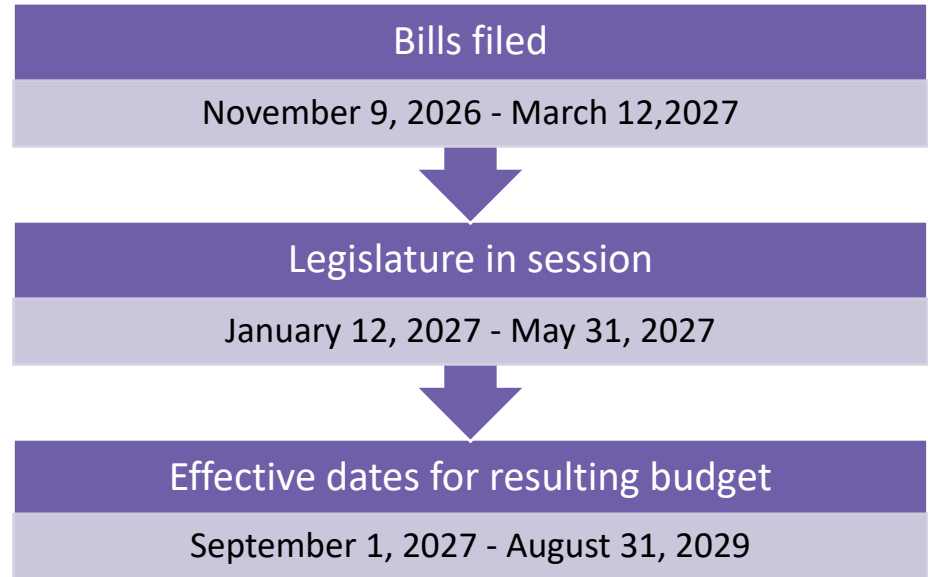
Seeking State Appropriations in Texas

One key stakeholder with expertise in state legislative processes advised coordinating requests for funding through State budget processes with careful consideration of the time limitations of the legislature, which meets for 140 days every two years. This stakeholder noted that it will be advantageous to LCMdeFW for requests to be integrated into the base budget rather than added as riders.

Given the biennial legislative cycle, LCMdeFW might consider sequencing requests that build on each other. For example, a 2027 request might focus on seed funding to finalize a location and a follow up request in the 2029 session might focus on a large capital allocation.

To be considered in the next legislative session in 2027, which will appropriate funds for 2028, LCMdeFW would need to develop a request in 2026 working in collaboration with a sponsoring legislator. Legislators may begin filing bills November 9, 2026, and may no longer file bills after March 12, 2027.³⁰

E-6. 90th Texas Legislative Session key dates



Source: Senate Research Center, Texas Policy Research and Keen Independent Research.

³⁰ Legislative Calendar — 90th Legislative Session (n.d.) Texas Policy Research. Retrieved from <https://www.texaspolicyresearch.com/legislative-calendar-89th-legislative-session/>

APPENDIX F. Capital and Operational Planning

Keen Independent prepared capital and operational models for the Latino Cultural Museum de Fort Worth (LCMdeFW).

Introduction

Working with the LCMdeFW committee, the study team, informed by stakeholder input and discussion of the emerging vision and priorities for the potential museum, refined project scale and definition assumptions as a basis for:

- Estimating rough order-of-magnitude capital costs;
- “Pressure testing” financial feasibility at different scales;
- Developing high-level business plan assumptions for building project scenarios; and
- Creating operating pro forma budgets to illustrate a range of low to high revenue and expense outcomes for each scenario.

Limitations. All figures provided are rough order-of-magnitude estimates intended for trade-off consideration purposes only. Project cost and operating pro forma estimates should be considered with caution.

Actual building project estimates will require finalization by architectural/engineering experts based on designed facilities for specifically selected and assessed sites. Actual results should be expected to vary. Pro forma scenarios may be impacted by actual building plans and other factors that are subject to change.

F. Capital and Operational Planning — Capital planning approach

Keen Independent and LCMdeFW leaders workshopped building project priorities as shown in Figure F-1 based on community input and project research to arrive at defined space priorities, which guided scale options for modeling.

Assumptions and Limitations

The study team used the building scale options shown in Figure F-1 to develop the rough order-of-magnitude building project cost estimates shown in Figure F-2 on the following page. The following assumptions and limitations apply to the estimates shown:

- A three-tier range of construction and fit-out costs:
 - Low: modest cultural projects including in-kind or volunteer labor; less expensive designs, finishes and materials selected for economy over durability.
 - Medium: projects using entry- to mid-level designs, professional services, finishes and materials; and
 - High: projects using world-class museum designs, services, finishes and materials.
- Capital and fit-out costs based on current industry ranges (not adjusted for inflation) as follows:
 - Construction cost per square foot: \$750 (low); \$1,000 (medium) and \$1,250 (high).
 - Fit-out cost per square foot \$150 (low); \$225 (medium) and \$300 (high).
- Construction and fit-out budget levels are matched to project scale (i.e., a low-budget model is not suggested for the scale and impact envisioned for LCMdeFW, so that model is not presented in the cost models shown in Figure F-2).
- Soft costs are computed at 25 percent of construction costs.

- Cost models do not include grossing factor, acquisition or lease costs.
- No distinction is suggested for new construction versus adaptive reuse because renovation project costs can vary from 50 percent less to 50 percent more than new construction costs due to site specific issues such as abatement or engineering requirements.

F-1. Building project scales and composition used for financial modeling

	Scale	
	Starting	Expansion
Front of House		
Multipurpose room(s)	1,000 sf	1,500 sf
Exhibition galleries	4,000	7,500
Performance space(s)	3,000	5,000
Lobby	750	1,500
Other public space	2,000	6,000
Subtotal	10,750 sf	21,500 sf
Back of House		
Offices, storage, meeting rooms, prep areas, etc.	1,000 sf	2,500 sf
Collections/archives	1,250	2,500
Subtotal	2,250 sf	5,000 sf
Other/Ancillary		
Food and beverage	1,000 sf	2,000 sf
Retail	1,000	1,500
Subtotal	2,000 sf	3,500 sf
Grand total	15,000 sf	30,000 sf

Source: Keen Independent Research.

F. Capital and Operational Planning — Rough order-of-magnitude capital estimates

Capital Project Cost Models

For the 15,000 square foot museum scenario, rough order-of-magnitude estimates range from about \$22 million to about \$28 million. In the 30,000 square foot museum scenario rough order-of-magnitude costs range from about \$44 million to about \$56 million.

F-2. Rough project estimates by scale and budget level

Budget level	Scale	
	15,000 sf	30,000 sf
Medium (entry- to mid-level professional)		
Construction	\$ 15,000,000	\$ 30,000,000
Soft costs (legal, architectural, permitting, etc.)	3,750,000	7,500,000
Fit out (FF&E and exhibits)	3,375,000	6,750,000
Total project cost	\$ 22,125,000	\$ 44,250,000
High (world-class museum level)		
Construction	\$ 18,750,000	\$ 37,500,000
Soft costs (legal, architectural, permitting, etc.)	4,687,500	9,375,000
Fit out (FF&E and exhibits)	4,500,000	9,000,000
Total project cost	\$ 27,937,500	\$ 55,875,000

Note: Cost models are based on current industry ranges at the time of analysis in December 2025 and are not inflation-adjusted. Cost models do not include grossing factor, acquisition or lease costs and are subject to other assumptions, limitations and cautions as noted on pages 1 and 2.

Source: Keen Independent.

F. Capital and Operational Planning — Operational planning approach

Keen Independent developed possible operating budget models showing potential revenue and expense outcomes in a range from low to high for each building scenario.

Assumptions and Limitations

- Pro forma budget scenarios assume full operation as would be expected five to seven years following opening and are based on assumptions informed by market trend and industry research.
- Earned revenue through ticketing, membership and program fees are expected to expand with scale.
- Typical of most museums, about 75 percent of income must come from fundraising, including individual, corporate and foundation gifts and government support. (Fundraising numbers depict need and should not be interpreted as indicating fundraising capacity.)
- The proportion of funding from grants is assumed to be at about the current national median despite recent sector uncertainties.
- Personnel costs are the largest expense. Staff numbers will increase as scale, hours of operation and visitation increase as shown on the next page. The overall personnel cost ratio will stay in the 40–60 percent range across all scenarios.
- Budgets will be planned to generate an annual surplus sufficient for allocations to capital reserves (funded annually at 1 percent of building project value) and operating reserves (until they are sufficient to cover three to six months of operating expenses).
- Revenue and expense forecasts are based on current industry ranges; they are not adjusted for inflation.

- Actual building project location and design will impact operations in ways that cannot be forecast based on preliminary concept and scale definition. Expect actual results to vary.
- Many variables ranging from economic conditions, political and policy changes and other factors can impact actual revenue and costs in ways that cannot yet be anticipated at a detailed level.
- These models are intended as high-level starting points that will be refined by LCMdeFW as circumstances and project details develop.
- Hours of operation, visitation and staffing levels will vary with the museum’s scale as shown in Figure F-3. These key business plan assumptions interact with operating revenue and expense estimates.

F-3. Business plan assumptions with pro forma operating budget implications

	15,000 sf		30,000 sf	
	Low	High	Low	High
Hours of operation per week	32	48	48	52
Visitation	20,000	25,000	35,000	50,000
Staff count - FT	11	14	14	17
Staff count - PT	1	4	4	6

Source: Keen Independent.

F. Capital and Operational Planning — Pro forma operating budget

Figures F-4 through F-6 present pro forma operating budget ranges at 15,000 square feet and 30,000 square feet based on the previously described assumptions.

Revenue

Figure F-4 presents a range for potential operating revenues by type for both museum scenarios under consideration. At 15,000 square feet, annual operating revenue might range from about \$2.3 to \$3.7 million. In the larger model at 30,000 square feet, which assumes more hours of operation and higher levels of visitation, approximate annual operating revenue might range from \$3.8 million to \$5.5 million.

In both models, the majority of the budget must come from fundraising and earned revenue is a smaller proportion of the budget than contributed revenue. In the smaller scenario, fewer hours and visitors and a smaller footprint constrain earned revenue and increase the dependence on contributed revenue more than in the larger scenario. Contributed revenue is assumed to comprise about 80 percent of total revenue in the smaller scenario and 70 to 75 percent of total revenue in the larger scenario.

F-4. Pro forma annual operating budget revenue ranges by type for both museum scenarios

	15,000 sf		30,000 sf	
	Low	High	Low	High
Operating Revenues				
EARNED INCOME				
Admissions	\$ 112,000	\$ 200,000	\$ 224,000	\$ 450,000
Membership	85,000	141,667	175,000	333,333
Facility rental	24,700	59,320	101,400	223,450
Program	33,120	124,752	64,800	240,960
Gift shop	150,000	200,000	225,000	300,000
Café	60,000	75,000	105,000	150,000
Earned revenue subtotal	\$ 464,820	\$ 800,739	\$ 895,200	\$ 1,697,743
CONTRIBUTED INCOME				
Contributions	\$ 1,565,000	\$ 2,425,000	\$ 2,390,000	\$ 3,240,000
Grants	280,000	460,000	475,000	550,000
Goods or services in kind	30,000	35,000	30,000	35,000
Contributed revenue subtotal	\$ 1,875,000	\$ 2,920,000	\$ 2,895,000	\$ 3,825,000
Gross Income	\$ 2,339,820	\$ 3,720,739	\$ 3,790,200	\$ 5,522,743

Note: Estimates assume full operation several years following opening, are not inflation-adjusted and are subject to other assumptions, limitations and cautions as noted on pages 1 and 4.

Source: Keen Independent.

F. Capital and Operational Planning — Pro forma operating budget

Expenses

Figure F-5 presents a range for potential operating expenses by type for both museum scenarios under consideration. In the smaller scale, 15,000 square foot scenario, approximate annual operating expenses might range from \$2.0 to \$3.3 million.

In the larger, 30,000 square foot model, which assumes more hours of operation and higher staffing levels, approximate annual operating expenses might range from \$3.2 million to \$4.8 million.

Expense budgets are prior to transfers to capital and operating reserves, which are shown in the balance summary on the next page.

F-5. Pro forma annual operating budget expense ranges by type for both museum scenarios

	15,000 sf		30,000 sf	
	Low	High	Low	High
Operating Expenses				
Salaries and wages	\$ 937,937	\$ 1,455,549	\$ 1,455,549	\$ 1,902,160
Benefits, taxes and WC	234,484	363,887	363,887	475,540
Exhibits and programs	250,000	510,000	445,000	923,750
Marketing and communications	200,000	400,000	300,000	600,000
Fundraising	100,000	150,000	150,000	200,000
Information technology	30,000	50,000	60,000	80,000
Administrative and supplies	60,000	75,000	120,000	150,000
Staff training, development and travel	13,200	17,696	16,800	21,488
Merchandise	75,000	100,000	112,500	150,000
Café consumables	30,000	37,500	52,500	75,000
Custodial and building services	10,000	15,000	15,000	20,000
Utilities	18,750	18,750	25,000	25,000
Accounting, insurance and legal	35,000	50,000	45,000	60,000
Bank and merchant fees	30,077	47,496	47,757	70,714
Total Expenses	\$ 2,024,448	\$ 3,290,878	\$ 3,208,993	\$ 4,753,653

Note: Estimates assume full operation several years following opening, are not inflation-adjusted and are subject to other assumptions, limitations and cautions as noted on pages 1 and 4.

Source: Keen Independent.

F. Capital and Operational Planning — Pro forma operating budget

Balance Summary

Figure F-6 summarizes gross income, total expense and annual net profit/loss ranges for both museum scenarios, the smaller model of 15,000 square feet and the larger 30,000 square foot model.

In the smaller model, annual net profit ranges from approximately \$315,000 to \$430,000. In the larger model, annual surplus ranges from approximately \$581,000 to \$769,000.

Capital reserve transfers funded annually at 1 percent of building project value range from approximately \$221,000 to \$279,000 in the smaller museum scenario up to approximately \$442,000 to \$559,000 in the larger scenario. Operating reserve transfers represent approximately one-half of one month's operating expenses.

F-6. Pro forma annual operating budget balance summary and reserve transfers

	15,000 sf		30,000 sf	
	Low	High	Low	High
Gross income	\$ 2,339,820	\$ 3,720,739	\$ 3,790,200	\$ 5,522,743
Total expenses	\$ 2,024,448	\$ 3,290,878	\$ 3,208,993	\$ 4,753,653
Annual net profit/loss	\$ 315,372	\$ 429,861	\$ 581,207	\$ 769,091
Reserve transfers				
<i>Capital reserve transfer</i>	\$ 221,250	\$ 279,375	\$ 442,500	\$ 558,750
<i>Operating reserve transfer</i>	\$ 85,000	\$ 140,000	\$ 130,000	\$ 200,000
Net after transfers	\$ 9,122	\$ 10,486	\$ 8,707	\$ 10,341

Note: Estimates assume full operation several years following opening, are not inflation-adjusted and are subject to other assumptions, limitations and cautions as noted on pages 1, 2 and 4. Minor differences may occur in net amounts due to rounding.

Source: Keen Independent.

APPENDIX G. Fundraising Readiness

To support Latino Cultural Museum de Fort Worth (LCMdeFW) in assessing capital fundraising readiness and defining next steps, Keen Independent prepared gift tables for sample campaign goals ranging from \$25 to \$65 million.

Introduction

A gift table (sometimes called a “pyramid”) forecasts the number and value of gifts by level and the number of prospective donors of all types (individual, corporate, foundation and government sources) by level that may be needed to meet a fundraising goal. Gift tables can help calibrate campaign goals to potentially realistic outcomes or can provide a tool for defining the necessary steps an organization must focus on to be ready to proceed with confidence into a campaign for a particular amount.

Typical gift tables for campaigns include:

- A lead gift of no less than 20% of the total to be raised;
- A high percentage of total dollars coming from a relatively small proportion of donors (e.g., 80 to 90% of dollars from 10 to 20% of donors);
- Two to four times as many prospects by level as the number of donors needed at that level. Note: organizations with highly developed pools of donors with existing records of giving may require fewer prospects at each level than organizations that do not yet have a substantial fundraising track record.

Using a gift table to assess and develop fundraising readiness.

Organizations often use gift tables at early stages of campaign planning in several ways, such as:

- Comparing the current number of donors and prospects at each gift level to the growth needed at each level to “pressure test” potential campaign goals. For example:
 - How many prospects are in the organization’s donor management database compared to the number needed?
 - How many have giving records and at what level?
 - How many are known to the organization?
- Defining specific, measurable goals for staff and board members to expand the prospect and donor pool.
- Qualifying prospective donors by level through targeted donor research (i.e., identifying potential gift level by prospect).
- Developing cultivation strategies for engaging top prospects.
- Conducting additional, focused feasibility interviews with key donors and prospects in which potential lead donors identify where they see themselves on the gift pyramid.

G. Fundraising Readiness

The study team estimated potential campaign goals inclusive of capital project costs and unrestricted operating dollars for each potential museum scenario and project budget level presented in Appendix F. The resulting estimated potential campaign goals serve as a basis for the gift tables presented on the following pages.

Potential Fundraising Campaign Goals

A “capital campaign” aspires to raise the money needed for a targeted project, often a construction or building project. A “comprehensive campaign” incorporates both a capital goal (for building or other restricted purposes) and unrestricted operating support to fund organizational operating costs during the years of the campaign. In some cases a comprehensive campaign encompasses unrestricted fundraising to offset anticipated operating expenses for a period of time after a new building opens; this strategy may be recommended to support a smooth launch and early financial sustainability.

Keen Independent estimated potential comprehensive campaign goals for LCMdeFW as shown in Figure G-1 that reflect rough order-of-magnitude capital project costs by scale and budget level and allocate a portion of the goal toward unrestricted operating expenses. Based on the analysis shown, the study team prepared gift tables for \$25 million, \$35 million, \$50 million and \$65 million campaigns, which are presented on the following pages.

G-1. Potential campaign goals by project scale and capital budget level

Campaign goals	Scale	
	15,000 sf	30,000 sf
Lower		
Capital project (medium budget)	\$ 22,125,000	\$ 44,250,000
Unrestricted operating expenses	2,875,000	5,750,000
Comprehensive campaign total	\$ 25,000,000	\$ 50,000,000
Higher		
Capital project (high budget)	\$ 27,937,500	\$ 55,875,000
Unrestricted operating expenses	7,062,500	9,125,000
Comprehensive campaign total	\$ 35,000,000	\$ 65,000,000

Source: Keen Independent Research.

G. Fundraising Readiness — \$25 million gift table

The first gift table showing potential composition of a \$25 million campaign is calibrated to the rough order-of-magnitude capital estimates and operating pro forma budget for the smaller museum scenario at 15,000 square feet at a medium capital budget level. At this size, the campaign might also support approximately \$2.8 million in unrestricted expenses as shown in Figure G-1 on the previous page.

The gift table shown in Figure G-2 provides an example gift and prospect array for achieving a \$25 million fundraising goal. This campaign relies on six donors of \$1 million or more including a lead gift of \$5 million.

At a 4:1 prospect to donor ratio, LCMdeFW would ideally identify and qualify more than 1,600 potential donors.

G-2. Sample gift table for a \$25 million comprehensive campaign

Gift level	Donors	Cumulative donors	Percent of donors	Total by level	Cumulative total	Percent of goal	Prospects
\$ 5,000,000	1	1	0 %	\$ 5,000,000	\$ 5,000,000	20 %	4
2,500,000	1	2	0	2,500,000	7,500,000	30	4
1,000,000	4	6	1	4,000,000	11,500,000	46	16
500,000	8	14	3	4,000,000	15,500,000	62	32
100,000	44	58	14	4,400,000	19,900,000	80	176
50,000	48	106	26	2,400,000	22,300,000	89	192
25,000	55	161	39	1,375,000	23,675,000	95	220
10,000	75	236	57	750,000	24,425,000	98	300
5,000	80	316	77	400,000	24,825,000	99	320
1,000	95	411	100	95,000	24,920,000	100	380
< 1,000	many	many		80,000	25,000,000	100	many
	<u>411</u> +			<u>\$ 25,000,000</u>			<u>1,644</u> +

Source: Keen Independent Research.

G. Fundraising Readiness — \$35 million gift table

The second gift table showing potential composition of a \$35 million campaign is calibrated to the rough order-of-magnitude capital estimates and operating pro forma budget for the smaller museum scenario at 15,000 square feet at a high capital budget level. At this size, the campaign might also support approximately \$7 million in unrestricted expenses as shown in Figure G-1.

The gift table shown in Figure G-3 provides an example gift and prospect array for achieving a \$35 million fundraising goal. This campaign relies on seven donors of \$1 million or more including a lead gift of \$7 million.

At a 4:1 prospect to donor ratio, LCMdeFW would ideally identify and qualify more than 2,000 potential donors.

G-3. Sample gift table for a \$35 million comprehensive campaign

Gift level	Donors	Cumulative donors	Percent of donors	Total by level	Cumulative total	Percent of goal	Prospects
\$ 7,000,000	1	1	0 %	\$ 7,000,000	\$ 7,000,000	20 %	4
2,500,000	2	3	1	5,000,000	12,000,000	34	8
1,000,000	4	7	1	4,000,000	16,000,000	46	16
500,000	16	23	4	8,000,000	24,000,000	69	64
100,000	48	71	14	4,800,000	28,800,000	82	192
50,000	60	131	25	3,000,000	31,800,000	91	240
25,000	70	201	39	1,750,000	33,550,000	96	280
10,000	80	281	54	800,000	34,350,000	98	320
5,000	90	371	71	450,000	34,800,000	99	360
1,000	150	521	100	150,000	34,950,000	100	600
< 1,000	many	many		50,000	35,000,000	100	many
	<u>521</u> +			<u>\$ 35,000,000</u>			<u>2,084</u> +

Source: Keen Independent Research.

G. Fundraising Readiness — \$50 million gift table

The third gift table showing potential composition of a \$50 million campaign is calibrated to the rough order-of-magnitude capital estimates and operating pro forma budget for the larger museum scenario of 30,000 square feet at a medium capital budget level. At this size, the campaign might also support approximately \$5.7 million in unrestricted expenses as shown in Figure G-1.

The gift table shown in Figure G-4 provides an example gift and prospect array for achieving a \$50 million fundraising goal. This campaign relies on 12 donors of \$1 million or more including a lead gift of \$10 million.

At a 4:1 prospect to donor ratio, LCMdeFW would ideally identify and qualify more than 2,300 potential donors.

G-4. Sample gift table for a \$50 million comprehensive campaign

Gift level	Donors	Cumulative donors	Percent of donors	Total by level	Cumulative total	Percent of goal	Prospects
\$ 10,000,000	1	1	0 %	\$ 10,000,000	\$ 10,000,000	20 %	4
5,000,000	1	2	0	5,000,000	15,000,000	30	4
2,500,000	4	6	1	10,000,000	25,000,000	50	16
1,000,000	6	12	2	6,000,000	31,000,000	62	24
500,000	15	27	5	7,500,000	38,500,000	77	60
100,000	45	72	12	4,500,000	43,000,000	86	180
50,000	65	137	24	3,250,000	46,250,000	93	260
25,000	80	217	37	2,000,000	48,250,000	97	320
10,000	85	302	52	850,000	49,100,000	98	340
5,000	130	432	74	650,000	49,750,000	100	520
1,000	150	582	100	150,000	49,900,000	100	600
< 1,000	many	many		100,000	50,000,000	100	many
	<u>582</u> +			<u>\$ 50,000,000</u>			<u>2,328</u> +

Source: Keen Independent Research.

G. Fundraising Readiness — \$65 million gift table

The fourth gift table showing potential composition of a \$65 million campaign is calibrated to the rough order-of-magnitude capital estimates and operating pro forma budget for the larger museum scenario of 30,000 square feet at a high capital budget level. At this size, the campaign might also support approximately \$9.1 million in unrestricted expenses as shown in Figure G-1.

The gift table shown in Figure G-4 provides an example gift and prospect array for achieving a \$65 million fundraising goal. This campaign relies on 13 donors of \$1 million or more including a lead gift of \$15 million.

At a 4:1 prospect to donor ratio, LCMdeFW would ideally identify and qualify 2,372 or more potential donors.

G-5. Sample gift table for a \$65 million comprehensive campaign

Gift level	Donors	Cumulative donors	Percent of donors	Total by level	Cumulative total	Percent of goal	Prospects
\$ 15,000,000	1	1	0 %	\$ 15,000,000	\$ 15,000,000	23 %	4
10,000,000	1	2	0	10,000,000	25,000,000	38	4
5,000,000	1	3	1	5,000,000	30,000,000	46	4
2,500,000	2	5	1	5,000,000	35,000,000	54	8
1,000,000	8	13	2	8,000,000	43,000,000	66	32
500,000	20	33	6	10,000,000	53,000,000	82	80
100,000	50	83	14	5,000,000	58,000,000	89	200
50,000	65	148	25	3,250,000	61,250,000	94	260
25,000	80	228	38	2,000,000	63,250,000	97	320
10,000	85	313	53	850,000	64,100,000	99	340
5,000	130	443	75	650,000	64,750,000	100	520
1,000	150	593	100	150,000	64,900,000	100	600
< 1,000	many	many		100,000	65,000,000	100	many
	<u>593</u> +			<u>\$ 65,000,000</u>			<u>2,372</u> +

Source: Keen Independent Research.