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Message from the Chairwoman of the Board of Trustees: María Luisa Ferré Rangel
The Museo de Arte de Ponce has experienced great challenges during the fiscal year 2021—2022. However, we have been able to thrive through our difficulties and transform them into significant accomplishments. As a consequence of the closing of our main galleries due to the severe damages caused by the earthquakes of January 2020, and the subsequent global effects of the COVID-19 pandemic, the resilience and dedication shown by the Museum staff, backed by the members of the Board of Trustees, has been vital to maintain the institution’s presence in local and international communities. I find it suitable to mention some of these efforts, and Director Cheryl Hartup will address others in her introductory message.

First, and perhaps foremost, in July of 2022, in a ceremony held in Washington D.C., the Institute of Museum and Library Services (IMLS) recognized the Museo de Arte de Ponce for receiving the 2021 National Medal awarded by the IMLS. This is the nation’s highest honor for institutions that make significant and exceptional contributions to their communities within the U.S. and its territories.

The Museum was commended for two programs launched in the aftermath of the earthquakes and during the global pandemic: “El Museo sale a la calle,” (The Museum Goes to the Streets) which brought thousands of art workshops to shelters, open spaces and schools under tarps in the most affected communities of the southwestern region of the Island, and ConectARTE, a series of online art and wellness classes transmitted seven days a week, during the peak of the pandemic, mostly in live format. For all of us to receive this prestigious award is an affirmation that the Museum is a leader when it comes to actions of mutual support and solidarity with our communities.

In the latter part of 2021, there was a smooth and seamless transition in the institution’s leadership. After nine years as Executive Director, Alejandra Peña-Gutiérrez became Director of the University of Minnesota’s Weisman Art Museum, and Cheryl Hartup, the former Chief Curator of the Museo de Arte de Ponce, was appointed the new Director of the institution.

In early November, the Museum launched “Trazando el futuro,” (Tracing the Future) a fundraising campaign aimed at gathering the necessary support to allow us to operate after the earthquakes. The event was held in the Jardín Puerto Rico with approximately one hundred guests in attendance, including government officials, representatives of businesses and industries, artists, academics, gallerists, Museum stakeholders and directors from art museums on the Island. In January 2022, the Museo de Arte de Ponce made history in the local museum scene by establishing a two-year alliance with the Museo de Arte de Puerto Rico (MAPR) Victorian Art, the inaugural exhibition, presented masterpieces from the British Collection of the Museo de Arte de Ponce. We are grateful to José Antonio Larrea, President of the Board of Trustees of the MAPR for his vision and support of this significant collaborative partnership.

At the end of January of 2022, the trustees of the Luis A. Ferré Foundation approved the Museo de Arte de Ponce’s seven-year strategic plan with its implementation priorities and corresponding budgets. The Museum’s plan was developed with the assistance of Michael Kaiser, Chairman of the DeVos Institute of Arts Management, the Museum’s trustees and senior staff. The development and implementation of Museo de Arte de Ponce’s strategic plan is part of AIM—an eighteen-month Arts, Innovation and Management Training Program in Puerto Rico—funded by Bloomberg Philanthropies and the Flamboyán Arts Fund.

As stated in the Strategic Plan’s Executive Summary, “[t]he focus of the plan is on maintaining the stature of Museo de Arte de Ponce during its closure period with dynamic programming outside of the Museum, programs aimed at engaging underserved communities, and a broad effort to inspire a growing family of supporters with a bold vision for the Museum’s future.”

The Museo de Arte de Ponce is also planning to collaborate frequently with its global peers through exchanges and traveling exhibitions, particularly to cities in the mainland U.S. with a significant Puerto Rican population. This dynamic combination of international and local engagement is tied to an aggressive institutional marketing effort, and it has generated momentum for fundraising efforts this year.

Anticipating the full-time dedication needed to accomplish Museo de Arte de Ponce’s insurance settlement, the Federal Emergency Management Agency (FEMA) claims, beginning the repair of the Edward Durell Stone building and updating technology infrastructure and financial reporting and projections, Rubí Rodríguez-Bustillo was promoted from Director of Development to Deputy Director of Operations and Sustainability to manage these initiatives. So far, we are making great progress in these areas.

It is exciting to see the Museo de Arte de Ponce’s mission and vision expressed throughout this annual report. Together we are trazando el futuro de Ponce, de Puerto Rico, del Caribe, para el mundo.

María Luisa Ferré Rangel
Chairwoman of the Board of Trustees
The Luis A. Ferré Foundation, Inc.
Message from the Museum’s Director: Cheryl Hartup
It is an honor to be Director of Museo de Arte de Ponce at a critical moment in the institution’s history. The seven years I served as Chief Curator, from 2005 to 2012, prepared me to lead another challenging period of transformation for the Museum. With the Museum’s well-maintained artworks in storage, and the galleries closed because of earthquake damages, we seized this rare moment to share the collection in Puerto Rico and the United States.

We installed exhibitions on three floors of the annex building and in the Jardín Puerto Rico and welcomed the public for guided tours in these safe spaces. We transitioned from virtual programming to a hybrid format of virtual offerings and small, in-person events. In order to rebuild the Museum’s base in Ponce, we actively promoted “El Museo sale a la calle” (The Museum Goes to the Streets) which provided art-based experiences to over 2,500 students, teachers, and families this fiscal year in mainly underserved communities. Also, we committed to focus on artists living in and near Ponce and to collaborate with our neighbors from La Playa de Ponce, universities, and municipal cultural spaces in the historic center, up to the Museo Castillo Serrallés overlooking the city.

Our expanded activities and fundraising events have built momentum for the institution. The outstanding work of our Anton J. Konrad Conservation Center and the critical importance of contributions by the Museum’s curatorial department were recognized in 2022 by a $500,000 grant from the renowned Mellon Foundation. This is the fifth grant the Museum has received from this foundation.

The implementation of the Museum’s seven-year strategic plan and completing the Museum’s re-accreditation process helped us to connect a legacy of excellence with a vision of the future. In June, the American Alliance of Museums’ Accreditation Visiting Committee came to Ponce and San Juan to interact with Museum staff, trustees, and stakeholders and to observe our operations. The intense preparations for re-accreditation, while simultaneously implementing the newly adopted strategic plan, strengthened and united the institution. Transitioning back to working in-person during a year of several transformations, the dedicated employees of the Museo de Arte de Ponce embraced team building, regular senior staff and all-staff meetings, clear objectives and accountability.

I would like to thank the staff for their extraordinary efforts, board members for their commitment, talents, and service, and the community and generous donors for their support. Together, the future looks vibrant and dynamic, and I’m excited to be a part of it.

Cheryl Hartup
Director
Museo de Arte de Ponce
To make our collection accessible to the public, Museo de Arte de Ponce (MAP) began a two-year collaborative partnership with Museo de Arte de Puerto Rico (MAPR). From 2022 to 2024, visitors will be able to explore the diversity of MAP’s European collection through a series of four exhibitions organized and curated by MAP and installed at MAPR’s Church’s Gallery.

Former Curator, Helena Gómez de Córdova, organized the first installment, *Victorian Art*, her final project before embarking on her new role as Curator at Vizcaya Museum and Gardens in Miami, Florida.

In February 2022, Iraida Rodríguez-Negrón joined MAP as its new Curator. Rodríguez-Negrón holds a BA from the University of Puerto Rico, Rio Piedras campus, an MA from George Washington University, and an MPhil from the Institute of Fine Arts, NYU. She held the Meadows/Kress/Prado Fellowship at the Meadows Museum from 2011 to 2013. Before coming to MAP, she served as professor and gallery coordinator at the University of Puerto Rico, Carolina Campus (2017-2022). Her published essays include, “Diego Velázquez: The Early Court Portraits,” “Impressions of Europe: Nineteenth-Century Vistas by Martín Rico,” “Spanish Art in America,” and “The Monarchy and the Development of the Arts in Spain, 1474-1898.”

Additional collaborative partnerships with The Metropolitan Museum of Art, New York, the Museo de Arte y Diseño de Miramar, and the National Museum of Puerto Rican Arts & Culture, Chicago, were initiated in early 2022.
Joaquín Sorolla y Bastida, Bacchante (Female Nude from the Back), (Detail) 1886.
The fifteen artworks from our collection featured in this exhibition reflect the changing art scene in Victorian Britain. The selection included the Museum’s iconic *Flaming June* (ca.1895) by Sir Frederic Leighton.
Gustav Pope, *The Daughters of King Lear*, 1875-1876.
Art...

one of the most significant experiences in life

Annex (First Floor), Museo de Arte de Ponce
February 17 to September 18, 2022

The fifteen artworks from the collection presented in this exhibition were selected as a tribute to our founder Luis A. Ferré on the 118th anniversary of his birth celebrated in February. Paintings and sculptures from both Europe and Puerto Rico represented the span of the collection, with works dated from the sixteenth to the twentieth centuries.
Artists from Ponce in Dialogue with the Collection of the Museo de Arte de Ponce

Vis-à-vis

Annex (Second Floor), Museo de Arte de Ponce
June 30, 2022 to January 21, 2023

Three artists from Ponce, Robin Alicea, Nel Figueroa, and Jaime Rosa, were invited to select an artwork from the collection to study during a visit to the Museum. This experience served as inspiration to create artworks in response, which were presented in this exhibition along with the works from the collection.
The juxtapositions presented in this exhibition, between twenty-one artworks from Europe, Puerto Rico, and North America, foster a visual and thematic dialogue that promotes the discovery of new ways of understanding the Museum’s collection.
Left: Marinus van Reymerswaele, St. Jerome in his Study, c. 1538.
Right: Nicolas Bernard Lépicié, Boy with a Lizard, 18th century.
Other relevant accomplishments from the Curatorial department include:

**Conferences**

“Pioneras y Transgresoras: Mujeres en las artes en Puerto Rico – Una reflexión.”

“(Pioneers and Transgressors: Women in the Arts in Puerto Rico – A Reflection).”

Iraida Rodríguez-Negrón, Liga de Arte de San Juan. March 24, 2022.

**Google Arts & Culture**

MAP continued its collaboration with the Google Arts & Culture platform to make its collection accessible to the public.
YouTube Curatorial Content
Three videos related to the Vis-à-vis exhibition featuring Robin Alicea, Jaime Rosa, and Nel Figueroa were published in the Museum’s channel.
The Registrar department supervises, manages and establishes the control of the patrimonial collections that are under the custody of the Museo de Arte de Ponce. During the year 2021-2022 this department coordinated several international and local loans of MAP’s permanent collection. The beginning of a grant-funded project was possible with the support of the Institute of Museum and Library Services (IMLS). This project is focused on a selection of tridimensional works and paintings destined to be assessed by the Conservation department and digitized for better access to the virtual community of the Museo de Arte de Ponce. The department actively participated in the first partnership with a local museum, Museo de Arte de Puerto Rico, with the Victorian Art exhibition. Moreover, installations were made in the Museum’s annex building as part of our initiative to partially open to the public.
International Loans

1. Saint Louis Art Museum


Local Loans

3. Museo Castillo Serrallés
Pierre Jules Mene, Fighting Deer (with marble base), Dogs (with marble base), Pylon of El Tibiado with its pot, Spanish framed fan and chair.

4. Museo y Centro Ceremonial Tibes
A selection of Pre-Taino, Taino and ancient indigenous objects: (2) petaloid axes, (3) cemíes, (3) ceremonial mortars and (1) conical hand.

5. Museo de Arte de Puerto Rico
Dhara Rivera, Apunte para la historia del “Y” y la evolución de su especie (Notes for the history of “Y” and the evolution of their species), 1988. Puerto Rico Plural exhibition.

6. Palacio de Santa Catalina (La Fortaleza)

7. Museo de San Juan

Art donation by Domingo García and Magda Santiago
Domingo García, El Cacique, (Chief) 1996, bronze.

Art donation by Francisco “Frank” Pietri
Miguel Pou, Niña Agma Pietri Vega, 1931, oil on canvas.

Collection on Display
57 works on display are part of the Alliance with the Museo de Arte de Puerto Rico and new exhibition spaces in the annex building of the Museo de Arte de Ponce.
Museums for America grant, funded by the Institute of Museum and Library Services

The Registrar, Curatorial, Conservation, and Information Technology departments are working together on the condition assessment and digitization of 381 paintings and 366 three-dimensional objects from the European, Latin American, and North American art collections. This initiative includes data cleanup, updating information in the Museum’s collections database, and new software tools to organize data collection and create specific reports.

The acquisition of new computers and tablets assisted with the optimization of our systems and facilitated remote work in collection areas during the digitizing and inventory process. The ultimate goal of this project is to publish a large number of works from Museo de Arte de Ponce’s collection in eMuseum, thus increasing their digital visibility for our diverse international audiences.
Conservation

For more than four decades, the Anton J. Konrad Conservation Center has been dedicated to preserve, analyze and study the permanent collections of the Museo de Arte de Ponce, as well as those of other museums, academic institutions, cultural centers, historical societies and collectors. The Center is the leading institution in the preservation of artistic and historical heritage in Puerto Rico.

During this year, McLarens Insurer covered the cost of the Post-Earthquake Conservation Project. This project encompassed the treatment of one hundred and thirty-two works of art that were damaged by the impact of plaster fragments that broke off from the ornamental ceiling in the Durell Stone building as a result of the earthquakes of January 2020.

These included 129 oil paintings (XIV-XVIII centuries.) with their respective richly carved and gilded frames, plus two carved Solomonic columns, as well as an Italian cassone (XVI c.). This project was successfully carried out within six months by in-house conservation staff, and a conservation consultant in historical frames with the assistance of two technicians.
The Conservation Center also achieved other significant projects during this year, which include:

1. Condition studies, photographic documentation and preparation of 15 paintings for the exhibition of *Victorian Art* prior to the loan to the MAPR.

2. Preparation of 2 polychromed wood sculptures and 12 paintings for the exhibition *The Golden Age of Spanish Art* for loan to the MAPR.

3. Manon Sauvage, Paper Conservator, was hired with the sponsorship of the Mellon Foundation to complete the paper conservation project initiated in 2016. Her most significant achievements were:
   - The review and update of 1,600 condition assessments with their respective loan status codes.
   - Rehousing (individual protection for storage) of 214 photographs according to their specific needs.
   - Revision and update of 88 housings which led to the fabrication of 23 standard folders, replacement of conservation materials, the fabrication of 52 custom-made folders and 13 Archival Heritage® quality boxes.
   - Conservation intervention of 10 fragile artworks that required the removal of auxiliary supports, tear repairs, inserts, flattening, among other conservation processes.
   - Review and update of information on 129 artworks donated by AGPA (Pan American Graphic Arts) between the seventies and eighties. Microscopic studies and identification of complex techniques of 100 artworks.

The department of Educational Programs and Community Empowerment is the bridge between the Museum and communities; and facilitates experiences that promote knowledge of art among a diverse and multicultural public. Its programs are aimed at people of all ages and people with special needs. It works in collaboration with the other program areas in the conceptualization, design and generation of a robust offering of activities for everyone. Attached to this department is the Rosario Ferré Library and the Luis A. Ferré Historical Archive.

A total of 17,622 people attended 254 art-based activities organized by Museo de Arte de Ponce. 12,069 participated in-person, and 5,553 participated virtually. The Museum engaged members and the public through educational programs online, and in Ponce and San Juan, as well as community impact projects, activities in the Jardín Puerto Rico, and visits to the Anton J. Konrad Conservation Center.
A wide range of in-person and virtual activities were carried out, some including live digital transmissions on the Museum’s social media platforms. The offer included:

**Guided tours and activities for members (Annex)**
Exhibitions: *Consonancias* and *Vis-à-vis* (*Consonances* and *Face-to-Face*).

**Guided tours for visitors**
*Victorian Art* exhibition at Museo de Arte de Puerto Rico.

**Art workshops offered in Ponce communities and Islandwide**

**Arte en La Playa de Ponce (Art at La Playa de Ponce)** – sponsored by a grant from Para la Naturaleza:
200 art workshops at schools were offered at La Playa de Ponce.

**Puerto Rico Mío (My Puerto Rico)** – at Escuela La Carmen, Maricao. For the ninth consecutive year, sponsored by a grant from Fundación Banco Popular, the project supports the school with:
- Art workshops with artists at the school and art materials for students.
- Reading skills workshops for students and teachers.
- Workshops with Tutor Teachers, in Spanish and Math.

**Art workshops in Ponce communities**:
*Villa del Carmen* and Centros Sor Isolina Ferré thanks to the sponsorship of Mano Amiga Program, Fundación Plaza del Caribe.

**Campechada** – Art workshops at Abraham Lincoln School and for the general public in Old San Juan (3 days) – Grant from Instituto de Cultura Puertorriqueña.
For almost a decade, the Museo de Arte de Ponce and Fundación Banco Popular have strengthened ties to carry out this far-reaching educational program at La Carmen Elementary School, in Maricao, Puerto Rico. Based on experiencing art, Puerto Rico Mío has transformed student life in this community, improving the family environment and building a better future for its participants by providing access to tools that improve school performance.
Art workshops offered in communities of Ponce and islandwide
Art workshops at Lucy Grillasca School and Dr. Alfredo Aguayo School, at La Playa de Ponce, sponsored by Para la Naturaleza.

Art at La Playa de Ponce
Art workshops in Ponce communities

The Museum organized art workshops at Villa del Carmen and Centros Sor Isolina Ferré thanks to the sponsorship of the Mano Amiga Program, from Fundación Plaza del Caribe.
Campechada

Art workshops at Abraham Lincoln School and art for the general public in Old San Juan (3 days) – Grant from Instituto de Cultura Puertorriqueña.
Happy Art

Our community enjoys the Museum at night in a festive atmosphere including guided tours through the exhibitions, alternative live music, and a variety of food trucks.
Ice Cream & Art

Art workshops for children and families, in alliance with Plaza del Caribe Mall and Soft & Creamy as sponsors.
Mundillo Workshops (Bobbin Lace)

Sponsored by Special Joint Commission of Legislative Funds for Community Impact.
Tours Through the Conservation Center and Art Storage Area
In alliance with Plaza del Caribe Mall, we offered storytelling, art workshops, a pre-recorded presentation of the Ponce Children’s Choir, and a visit from the Three Wise Kings of Juana Diaz.
This research library and public reading space, with approximately 25,000 volumes, promotes access to information on the Museum’s collection, international art, the humanities, and the art of Puerto Rico. Through virtual and in-person programs, it promotes reading, and facilitates intergenerational and family learning. The Rosario Ferré Library is partially supported by the Institute of Museum and Library Services.
This growing archive of documents and objects related to the life and work of Luis A. Ferré Aguayo (1904-2003), the former governor of Puerto Rico and Museo de Arte de Ponce founder, is open to scholars by appointment. The archive’s holdings include speeches, writings, correspondence, newspaper publications, memorabilia, vinyl records, music scores, and primary resources related to the institutional memory of Museo de Arte de Ponce. The Luis A. Ferré Historical Archive is partially supported by the Puerto Rico Fiscal Agency and Financial Advisory Authority.
EDUCATIONAL PROGRAMS AND COMMUNITY EMPOWERMENT
The Operations and Sustainability division is composed of the Development, Communications, Finance, Human Resources and Information Technology departments of the Museo de Arte de Ponce. It provides strategic daily operational leadership, while overseeing institutional planning and resource management to attain the strategic goals of the Museum.

Operations and Sustainability
The Museo de Arte de Ponce receives support from foundations, corporations, federal and state government agencies, and individuals who contribute financially to the work of the Museum. The purpose of the Development department is to ensure that these resources are obtained and provide guidance to the institution towards its sustainability.
On December 10, 2021, a group of friends from the Museo de Arte de Ponce celebrated A Night for the Museum. The evening, held at the Vanderbilt Hotel, in Condado, Puerto Rico, was attended by a group of distinguished philanthropists and social investors from Puerto Rico and the United States committed to the preservation of the Museum and the institution’s community programs. The event was distinguished by the exceptional union of renowned chefs from the island for the preparation of an exquisite menu.
A group of collaborators from the Museo de Arte de Ponce gathered on May 12, 2022, to celebrate the iconic work Flaming June (ca.1895), by Frederic Leighton, at the A Toast to Flaming June cocktail party. This confraternization activity had the goal of continuing to gather the necessary support to ensure the continuity of the educational and community programs of the Museo de Arte de Ponce. The venue for the event was the Museo de Arte de Puerto Rico, in Santurce.
Throughout the year, the Museo de Arte de Ponce carried out a series of small-format events aimed at connecting with people interested in supporting the institution’s fundraising efforts. The Art and Wine events, held in November and December 2021, and February and April 2022, consisted of a series of art workshops in which attendees had the opportunity to share in pleasant camaraderie and taste exquisite menus prepared by renowned chefs, in settings chosen for their warmth and good taste. This series was part of efforts to raise funds for community programs and ensure the preservation of the Museum for generations to come.
Grants and External Resources

STATE FUNDS
- Special Joint Commission of Legislative Funds for Community Impact
- Puerto Rico Tourism Company
- Puerto Rico Department of Education and LSTA Program
- Commonwealth of Puerto Rico
- Institute of Puerto Rican Culture

FEDERAL FUNDS
- Federal Communications Commission and E-Rate Program
- National Endowment for the Humanities
- Institute of Museum and Library Services

FOUNDATIONS
- Ángel Ramos Foundation
- Banco Popular Foundation
- Bloomberg Philanthropies
- The DeVos Institute of Arts Management at the University of Maryland
- Fundación Flamboyán
- Humanidades Puerto Rico
- The Mellon Foundation
- Para la Naturaleza
- Mano Amiga Program
  (Plaza del Caribe Foundation)

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We thank our 454 individual and corporate partners for the support and trust provided to the Museo de Arte de Ponce.

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The Communications department plans and designs strategies to spread the message of the Museo de Arte de Ponce clearly, consistently and in an integrated manner. Likewise, it promotes educational and cultural services and events, through which the vision of the Museum is projected to the diverse audiences it serves.

The Communications department plans and designs strategies to spread the message of the Museo de Arte de Ponce clearly, consistently and in an integrated manner. Likewise, it promotes educational and cultural services and events, through which the vision of the Museum is projected to the diverse audiences it serves.

The year 2021 marked the transition into a new approach in communications planning, aligned with the Museum’s new strategic plan. To evolve and adjust the outreach of the Museum’s offerings to the new realities that come with the challenge our communities have endured during the past few years, the revised communications plan incorporated updated performance indicators, metrics and data from the digital platforms, in order to provide a more structured vision of how the Communications department produces valuable and measurable results to support the Museum’s mission.

As a highlight for 2021-2022, and to evidence the capacity to adapt, the Museum’s Communications department, along with the Development and Educational Programs and Community Empowerment teams created ConectARTE. For two years, ConectARTE offered more than 600 didactic modules and activities achieving over one million interactions on the institution’s digital platforms. Among the special events celebrated are a series of virtual editions of Happy Art and the traditional Three Wise Kings Day in the MAP, presented for the first time in virtual format. All our activities were free of charge and mostly transmitted live.

Also, during the year 2020-2021, and with the assistance of the Curatorial department, the department produced the first coloring book of the Museo de Arte de Ponce titled Un día en el Museo, which presented 25 paintings of the collection. The publication invites a public of all ages to create their own versions of some of the Museum’s most famous paintings. Sponsored by the Comisión Especial Conjunta sobre Donativos Legislativos of the Legislative Assembly of the Government of Puerto Rico, the first edition of a thousand copies was distributed free of charge in public schools of underserved communities of the Municipality of Ponce.

As the Museum started the process of partially reopening, and implementing collaborations with other cultural institutions, such as the alliance with the MAPR, the department reopened doors of communications with media stakeholders to provide them with relevant and valuable editorial content, thus starting to change the perception that the institution was closed.

These projects generated ample press coverage, continued to solidify the presence and awareness of the museum in difficult times and spurred goodwill among our audiences. As part of the new metrics and performance indicators that are being integrated into the department’s standard procedures, an estimate of $700,000 worth of publicity value was generated during the first six months of the year 2022. As we move forward, these processes will allow the department to present a wider set of metrics, including changes in base of followers on social media platforms, audience engagement and reach of content published by the Museum’s departments.
The Facilities department is responsible for the management, administration and supervision of the physical facilities of the Museo de Arte de Ponce, as well as security and maintenance services. It also manages the technological component of the institution. As the Museum moves closer to addressing the damages caused by the earthquakes of 2020 to the Edward Durell Stone building, some important preparative works have been part of the department’s accomplishments for 2021-2022.

These works encompass the demolition of the connector roof (Green Roof) to release the Durell Stone from the Annex and prevent further damage to the columns, as well as completing studies related to perimeter walls, interior and exterior columns, and the Main Hall stairs to determine damages and condition for the insurance claim and cost study for FEMA.
As it relates to the normal operation and wear and tear of equipment and systems, the following summarizes other quantitative and qualitative achievements:

- Replacement of Air Handler Unit 104 axle, blower assembly and engine ball box.
- Installation and programming of zone sensors and boards in the VAV’s for humidity and temperature control in the Caribbean Room, which is being used as a temporary deposit of artworks.
- Repair of the Durell Stone Pre-Action Repair – Board Problems that serve as the building’s fire protection equipment.
- Repair of the Museum electrical substation with LUMA personnel, after an explosion left the building without electrical service. All the components of the substation were replaced and the system was re-wired up to the meter. The building was re-energized with PREPA service.
- Contactor replacement that activates the diesel pump that supplies fuel from the employee parking lot to the main generator 4th floor supply tank.
- Replacement of pressurized tank for pumping drinking water from the cistern to the entire building.
- Replacement of the sight glass of the three chillers and refrigerant refill to optimize the efficiency of the chillers, which were in poor condition affecting the efficiency of the chillers and energy consumption.
Information Technology has become one of the most crucial functions of any organization. In summary, its role is to ensure the Museum’s proper and safe connectivity to the digital world, as well as providing the necessary advice to maintain data safety, and keep systems, software and equipment updated for an operation that promotes an agile work environment.

During this year, the department added Carlos Rodríguez as a new service provider to maintain the IT operations and meet the daily needs of the Museum. Also, the department successfully completed negotiations with Claro, AT&T and PR Computers for the acquisition of new servers and other components for the improvement of the Data Center. These changes included the conversion to fiber optics and the installation of a GPON switch for all Claro communication lines and the purchase and replacement of eight desktops for various departments. Other projects are currently underway in order to maintain the Museum up to par, considering the constant evolution that characterizes technology in general.
The Human Resources department is one of the cores of the Museum from which the institution ensures the proper management of the staff’s needs to promote a productive work environment. During this year the achievements of the department include the design of a new organizational structure and the implementation of necessary changes to secure staff stability and progress. The new configuration provided for the implementation of a new salary structure, as well as the recruitment of key positions and staff promotions.

Finally, a series of special initiatives and best practices were implemented, including the drafting and implementation of HR-026 Remote Work Policy and HR-027 Protocol to Prevent and Manage Cases of Workplace Harassment; and the special project of digitalization of former employee files with the purpose of maintaining a historical memory of the institution.
1. Cheryl Hartup, Director
2. Iraida Rodríguez-Negrón, Curator
3. Bianca Ortiz Declet, Registrar
4. Ana Pagán Silva, Accountant
5. Irving Plaza Fuentes, Conservation Assistant
6. Elvin Rivera Pibernus, Exhibits Preparator & Collection Management Assistant
7. Evelyn Martínez Lagares, Director’s Assistant
8. Grace Cay Castañón, Registrar Assistant
9. Maria del C. Rivera Arroyo, Museum and Copyrights Technician
10. Carmen Rivera Morales, Membership and Development Assistant
11. Humberto Wilson Rivera, Facilities Technician
12. Lidia Aravena Carrillo, Chief Conservator
13. Irwin Rosado Green, New Media Coordinator
14. Luis Torres Micheli, Store and Admissions Assistant
15. Marcos Montero González, Head of Operations and Sustainability
16. Sofía Cánepa Ekdhal, Head of Educational Programs and Community Empowerment
17. Mariella Rivera Cartagena, Finance Manager
18. Mariela Vera Lugo, Human Resources Manager
19. Miguel Santiago, Head of Facilities
20. Rubí Rodríguez Bustillo, Deputy Director of Operations and Sustainability
21. Tania Rodríguez Santiago, Art Collection Database Coordinator
22. Tanya Nieves Santiago, Sustainability Officer
23. Yuliana Rivera Peralta, Educational Programs and Community Empowerment Assistant
24. Nicole Vázquez Ruiz, Curatorial Assistant
25. Jasmine Rivera Figueroa, Educational Programs and Community Empowerment Assistant
In response to the need to adapt the processes and address the customer’s expectations, the department made an agreement with Boyants for the sale of admission tickets through its platform. This provides a more seamless experience for visitors, as they now can pre-purchase their entrance to the Museum facilities or special events.

There were no comments or observations made by the RSM auditor of the inventory of the Museum’s store merchandise, as a result of the planning and supervision. Sales totalled $27,000 for the year, surpassing the budget by $15,000. This was achieved by the constant motivation and willingness of store staff, committed to moving existing inventory and calling returning customers to visit the store. Part of the sales are made by phone and sent by mail. During the year, new consignment suppliers were integrated to increase purchase options and attract customers.

Due to the alliance with the MAPR, an agreement was made to make the sale of merchandise at their store possible. This collaboration has proven profitable. Other collaborations with the Educational Programs and Community Empowerment department with workshops have added to the store’s success.
Finance

The Finance department manages the institution’s economic assets, monitors each department’s expenditures, prepares budgets, and recommends financial best practices. In addition, the department supervises the areas of the Store, Space Rentals and Admissions. In 2021-2022, the department achieved milestones to ensure its continued operation, compliance with regulatory and governmental mandatory reports in a timely fashion, as well as providing sustained monitoring to the financial functions and effective management of cash to ensure its availability and fulfillment of obligations.

By the close of June 30, 2022, the Museum had received the entire legislative grant of $866,000 from the Instituto de Cultura Puertorriqueña (ICP), as the department was able to comply with the required quarterly reports on time. Also, quarterly and annual government reports for agencies such as the Internal Revenue Service (IRS), the Department of the Treasury, the Department of Labor and the State Insurance Fund Corporation were delivered on the dates indicated, including the monthly filings of the forms. Despite the inclusion of exhibitions not previously budgeted for the year, the department achieved compliance in the audit of the approved budget, with an estimated saving in operating expenses of $190,000 against the budget. This item does not include the extraordinary expenses incurred for the $547,000 fundraising campaign, as they were not originally within the museum’s budget.

As part of regular internal operations, the department complied with monthly financial reports, to monitor income and expenses and present them to the Board of Trustees and Executive Committees; reviewed budgets for proposals and prepared and/or reviewed final reports required by proposals; and provided constant support to the departments of Development and Community Outreach in the preparation of such proposals. As part of a healthy operation, timely compliance with payments to suppliers and employees was also achieved. Lastly, the 2020-2021 annual audit process was completed, with a report free of indications.
Fiscal Year 2022

Sources of Income and Support

Operating Expenses

<table>
<thead>
<tr>
<th>Source of Income and Support</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>33.6%</td>
</tr>
<tr>
<td>Local Government Grants</td>
<td>22.4%</td>
</tr>
<tr>
<td>Other Income</td>
<td>22.4%</td>
</tr>
<tr>
<td>In-Kind Services</td>
<td>5.0%</td>
</tr>
<tr>
<td>Net Museum Store Sales and Net Rental Income</td>
<td>0.5%</td>
</tr>
<tr>
<td>General and Administrative</td>
<td>38.6%</td>
</tr>
<tr>
<td>Fundraising</td>
<td>15.9%</td>
</tr>
<tr>
<td>Depreciation</td>
<td>4.2%</td>
</tr>
<tr>
<td>Education</td>
<td>2.5%</td>
</tr>
<tr>
<td>Luis A. Ferré Archive</td>
<td>2.3%</td>
</tr>
<tr>
<td>Interests</td>
<td>24.2%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Operating Expenses</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial and Conservation</td>
<td>26.6%</td>
</tr>
<tr>
<td>General and Administrative</td>
<td>24.3%</td>
</tr>
<tr>
<td>Fundraising</td>
<td>24.2%</td>
</tr>
<tr>
<td>Depreciation</td>
<td>4.2%</td>
</tr>
<tr>
<td>Education</td>
<td>2.5%</td>
</tr>
<tr>
<td>Luis A. Ferré Archive</td>
<td>2.3%</td>
</tr>
<tr>
<td>Interests</td>
<td>15.9%</td>
</tr>
</tbody>
</table>
Since December 2019, the southern part of Puerto Rico was affected by continuous seismic activity. The most damaging earthquake occurred on January 7, 2020 and had a 6.4 Mw. Power was lost island-wide after the quake, various homes and structures suffered severe damages and the southern part of the island was declared a state of emergency. The Museum sustained property damages and business interruption due to this event and engaged independent contractors to expedite the recovery process and to prepare physical facilities to be able to support the community and administrative endeavors.

The Museum’s operations were able to resume, and a series of offsite workshops and art-related experiences continue to be offered. The Museum developed a broad variety of digital contents and continues to serve the community. However, the Museum’s galleries, located in the Edward Durell Stone building, are closed to the public. The Luis A. Ferré Foundation and insurance company closed claim for the concept of business interruption, extra expenses and other losses claim the amount of $382k of which $159k were received in 2022 and $139k in 2021 and recorded respectively in those years.

Total insurance proceeds received in advance amounted to $2.8M and $378k for years ended June 30, 2022 and 2021 respectively from which the Foundation covered costs and expenses totaling $293k and $113k in 2022 and 2021 respectively, and presented within net casualty gain (loss) in the accompanying statements of activities and changes in net assets. In addition, the Foundation qualifies for Federal Emergency Management Agency (FEMA) aid programs to file various claims for damages not covered by the insurance policy.
The external auditors, Kevane Grant Thornton, conducted the audit of Fiscal Year 2022 in accordance with auditing standards generally accepted in the United States of America. A clean opinion was issued, as the financial statements present fairly, in all material respects, the financial position of the Luis A. Ferré Foundation, Inc. as of June 30, 2022 and 2021, and the results of its operations, changes in net assets and its cashflows for the years then ended.

## Statements of Activities and Changes in Net Assets (audited)
For the Years ended June 30, 2022 and 2021

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUES AND SUPPORT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>$1,156,601</td>
<td>$692,093</td>
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<tr>
<td>Local government grants</td>
<td>$1,004,723</td>
<td>$1,476,491</td>
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<tr>
<td>Rental income, net of rental expenses</td>
<td>$1,325</td>
<td>$1,100</td>
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<tr>
<td>In-kind services</td>
<td>$148,468</td>
<td>$184,317</td>
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<tr>
<td>Museum store sales, net of cost of sales of $14,289</td>
<td>$12,572</td>
<td>$10,567</td>
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<tr>
<td>Other income</td>
<td>$670,508</td>
<td>$519,007</td>
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<tr>
<td><strong>Total Revenues and Support</strong></td>
<td><strong>$2,994,197</strong></td>
<td><strong>$2,883,575</strong></td>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OPERATING EXPENSES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Program Services:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>$1,290,846</td>
<td>$1,415,816</td>
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<tr>
<td>Education</td>
<td>$205,762</td>
<td>$283,511</td>
</tr>
<tr>
<td>Luis A. Ferré Archive</td>
<td>$109,544</td>
<td>$99,438</td>
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<tr>
<td><strong>Supporting Services:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td>$2,076,617</td>
<td>$2,199,151</td>
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<tr>
<td>Fundraising</td>
<td>$1,174,483</td>
<td>$399,502</td>
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<tr>
<td><strong>Total Operating Expenses</strong></td>
<td><strong>$4,857,252</strong></td>
<td><strong>$4,397,418</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NON-OPERATING INCOME (LOSS)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casualty Loss</td>
<td>$2,531,810</td>
<td>$–3,164,959</td>
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<tr>
<td>Net Investment return (loss)</td>
<td>$–2,256,944</td>
<td>$4,686,630</td>
</tr>
<tr>
<td><strong>Total Non-operating income (loss)</strong></td>
<td><strong>$274,866</strong></td>
<td><strong>$1,521,671</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHANGES IN NET ASSETS</strong></td>
<td>$–1,588,189</td>
<td>$7,828</td>
</tr>
</tbody>
</table>
The Institute of Museum and Library Services awarded the 2021 National Medal to the Museo de Arte de Ponce. It is the highest honor bestowed upon museums and libraries in recognition of their contributions to the community. The distinction is a tribute to institutions that have made a difference for the benefit of individuals, families and communities.
THE LUIS A. FERRÉ FOUNDATION, INC.
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María José Miranda
Treasurer

Carlos Martínez
Sub-Treasurer

Mission Statement:
Through access to art-based experiences, the Museo de Arte de Ponce pursues to promote discovery, stimulate curiosity, and foster dialogue to enhance the life of its community.

Vision Statement:
To be an internationally recognized cultural institution, essential for the educational and economic development of Puerto Rico.

Photographs: Irwin Rosado Green.
Design: César Sesio.

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Museo de Arte de Ponce is a public, nonprofit, tax-exempt organization, accredited by the American Alliance of Museums. MAP’s exhibitions, programs, and operations are member supported and privately and publicly funded through contributions from individuals, corporations, foundations, agencies, the city of Ponce, and the government of Puerto Rico.

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