Sotheby's Institute of Art

From the SelectedWorks of Clarice Tavares

Fall December 19, 2016

Redesigning El Museo - Master's Final Project by Clarice O. Tavares.pdf

Clarice Tavares, Sotheby's Institute of Art

Available at: https://works.bepress.com/clarice-tavares/1/
REDEVELOPING EL MUSEO

An examination and reassessment of the components of the institution through a contemporary and international perspective

by Clarice O. Tavares

Sotheby’s Institute of Art - Master’s Project
Our main objective is to place El Museo as the first museum of Latino and Latin American art in the United States, as well as the first museum outside Latin America that is dedicated to Latin American art from an international perspective. Differently from other Latin American art institutions within the United States, El Museo will become a platform that will promote the creation of new dialogues between contemporary Latino and Latin American artists, and their counterparts from the rest of the world. El Museo will trigger this initiative in order to cross boundaries and dissipate any notion of geographical differentiation, which has been one of the main concerns of contemporary art in the last two decades.

For more than a century, the City of New York has been a central node of immigration in the United States. Since the early 1800s, the City of New York has received thousands of millions of immigrants making it one of the most multicultural cities in the world. According to data collected from city-data.com, there are four major waves of immigration in the history of New York. The first one arrived in the 1840s, mainly from Ireland and Germany. The second and third one overlapped in 1880 when a vast number of Eastern European Jews and Italians came into the city. The fourth wave—and the most important one for our case study—came after World War II from Puerto Rico. In 1946, nearly 40,000 Puerto Ricans settled in New York City and by 1950, the census showed over 500,000 New Yorkers of Puerto Rican birth or parentage—also named Nuyorican.

As Taína Caragol, Curator of Latino Art and History at the National Portrait Gallery at the Smithsonian Institution, puts it “Nuyoricans, Latinos, and Latin Americans have been—and still are—instrumental in the establishment of a multicultural art scene in New York. They have not only participated as artists, but also as sociocultural agents. Through the establishment of museums and alternative spaces such as The Bronx Museum of the Arts, El Museo del Barrio, El Taller Boricua, and Exit Art, among many others, Latino and Latin American artists in New York have diversified and enriched the metropolitan art scene.”

By 1994, Mari Carmen Ramirez, the Wortham Curator of Latin American Art at the Museum of Fine Arts in Houston and director of the International Center for the Arts of the Americas (ICAA), had already predicted the inevitable inclusion of Latino and Latin American art as a significant portion of North American culture, as well as an integral element in the history of Western art. “With the second highest growth rate in the United States, the Latin community is destined to assume a protagonist role in the process of multicultural re-configuration of U.S. society. This fact alone suggests the emergence of a new dynamic of cultural exchange that promises to redefine the image of Latin American art and culture from inside the dominant center.”

Even so, this prediction has not been as straightforward as it might seem. In order to occur, it has needed the efforts of many art historians and researchers, like Ramirez, Gerardo Mosquera, Ivo Mesquita, and Andrea Giunta, as well as the support of major cultural institutions, such as the Museum of Fine Arts in Houston, and the Museum of Modern Art in New York. This proposal hopes that the changes proposed for El Museo will help in this task and give continuity to a project that has been carried out for more than two decades.
El Museo was founded 45 years ago by artist and educator Raphael Montañez Ortiz and a coalition of parents, educators, artists, and activists who noted that mainstream museums largely ignored Latino artists. Since its inception, El Museo has been committed to celebrating and promoting Latino culture, thus becoming a cornerstone of El Barrio and a valuable resource for New York City. El Museo’s varied permanent collection of over 6,500 objects, spans more than 800 years of Latin American, Caribbean, and Latino art, includes pre-Columbian Taíno artifacts, traditional arts, twentieth-century drawings, paintings, sculptures and installations, as well as prints, photography, documentary films, and video.5

MISSION
To present and preserve the art and culture of Puerto Ricans and all Latin Americans in the United States. Through its extensive collections, varied exhibitions and publications, bilingual public programs, educational activities, festivals and special events, El Museo educates its diverse public in the richness of Caribbean and Latin American arts and cultural history. By introducing young people to this cultural heritage, El Museo is creating the next generation of museum-goers, while satisfying the growing interest in Caribbean and Latin American arts of a broad national and international audience.

PURPOSE
To collect, preserve, exhibit and interpret the art and artifacts of Caribbean and Latin American cultures for posterity. To enhance the sense of identity, self-esteem and self-knowledge of the Caribbean and Latin American peoples by educating them in their artistic heritage and bringing art and artists into their communities. To provide an educational forum that promotes an appreciation and understanding of Caribbean and Latin American art and culture and its rich contribution to North America. To offer Caribbean and Latin American artists greater access to institutional support in the national and international art world. To convert young people of Caribbean and Latin American descent into the next generation of museum-goers, stakeholders in the institution created for them. To fulfill our special responsibility as a center of learning and training ground for the growing numbers of artists, educators, art historians, and museum professionals interested in Caribbean and Latin American art.
OPERATION AND DEVELOPMENT PLANS

THE PROPOSAL CONSISTS OF THREE DEVELOPMENT PLANS, EACH LINKED TO SPECIFIC AREAS THAT ARE KEY TO THE RESTRUCTURING PROCESS OF THE INSTITUTION—ADMINISTRATION, CURATORSHIP, AND MARKETING.

Vision
2017 // 2024

To establish El Museo as a more engaging and cost-effective cultural institution among the local and international contemporary art scenes, as well as one of the most important Latino and Latin American cultural institutions worldwide.

MISSION
2017 // 2019

To collect, preserve, exhibit, research, and educate the local and international community about Latino and Latin American modern and contemporary art. Starting at the end of 2017, the new exhibition program will present a series of exhibitions that will establish intercultural dialogues between Latino and Latin American artists, and artists from all over the world, as well as historical retrospectives of renowned Latino and Latin American modern artists.

To increase the interest of local and international Latino and Latin American organizations and individuals in El Museo, as well as their enrollment within the institutional agenda.

PURPOSE
2017 // 2019

To cross boundaries and dissipate any notion of geographical differentiation between Latin America and the rest of the world.

To enlarge and improve the institution’s current art collection, by creating an Acquisition Committee that will be in charge of acquiring notable and meaningful works of art within the history of art.

To be an important but also amicable platform for contemporary and emergent Latino and Latin American artists to showcase their work.

To collect, preserve, exhibit, interpret and promote the artistic heritage of Latino and Latin American artists.

ADMINISTRATIVE AGENDA

The administrative agenda is in charge of securing the overall management of the institution, including the directorate, the board of trustees, as well as the finances.

Currently, there are several major issues that must be attended before reopening the museum and launching the new exhibition program.

PROFESSIONAL TEAM MANAGEMENT

In August 2016, after curating a group exhibition entitled The Illusive Eye at El Museo, Jorge Daniel Veneciano renounced his position in the museum as Executive Director, leaving an unwell and disrupted institution with many economic restraints, as well as several administrative challenges. Also, Veneciano left the institution before managing the exhibition program for the rest of 2016, leaving El Museo with no exhibition program to end the year and start the new one. After Veneciano’s renouncement, two of the institution’s executives became Interim Directors, Berta Colón, former Deputy Director of Institutional Advancement, and Carlos Galvez, former Deputy Executive Director. Since August, Colón and Galvez have been directing the institution and will be doing so until El Museo finds a new director, suitable for the position.

Selecting a new Executive Director while making the right choice is not an easy task, yet it is needed in order to position El Museo as a successful and renowned institution internationally.
INFLUENTIAL PEOPLE

Mari Carmen Ramírez, Wortham Curator of Latin American Art, Museum of Fine Arts in Houston.

Gerardo Mosquera, Art Historian and Curator, specialized in Cuban art.

Andrea Giunta, Endowed Chair in Latin American Art History and Criticism in the College of Fine Arts’ Department of Art and Art History at The University of Texas in Austin.

Victoria Noorthoorn, Director of the Museo de Arte Moderno in Buenos Aires.

Patrick Charpenel, Curator and former Director of Fundación Jumex Arte Contemporáneo, Mexico City.

Magali Arriola, Curator at Fundación Jumex Arte Contemporáneo, Mexico City; former Chief Curator at the Museo Tamayo, Mexico City.

Cuauhtémoc Medina, Chief Curator at Museo Universitario Arte Contemporáneo, Mexico City.

Ivo Mesquita, Artistic Director of the Pinacoteca do Estado de São Paulo in Brazil.

Adriano Pedrosa, Artistic Director of the Museu de Arte de São Paulo (MASP).

José Roca, Artistic Director of FLORA ars+natura in Bogotá.

Natalia Majluf, Director of the Museo de Arte de Lima (MALI), Lima.

Juliana Siqueira de Sá, Director of Development of the Museu de Arte de São Paulo (MASP).

Estrellita and Daniel Brodsky, who have established three curatorships for Latin American Art in major cultural institutions—The Tate Modern in London, the Modern Museum of American Art in New York, and the Metropolitan Museum in New York.

Patricia Phelps de Cisneros, Collector and philanthropist, focused on Latin American modernist and contemporary art.

Ella Fontanals-Cisneros, Collector and founder and president of the Cisneros Fontanals Art Foundation.

Eugenio López Alonso, Collector of Contemporary art and owner of Colección Jumex, Mexico.


INFLUENTIAL PEOPLE

Economic constraints. One of the main issues regarding the economic constraints of the institution is the fact that its annual budget is not sufficient to produce substantial exhibitions under international standards. The lack of a Curatorial Department, due to the low budget, affects deeply in the quality of the exhibitions as there is no budget intended for research.

Lack of a suitable Board of Trustees. In order to obtain the support for fostering the museum’s improvement, a change in the list of members of the Board of Trustees is needed. To build an appropriate Board of Trustees, it is advisable that around 15% to 20% of the total members are intellectuals (art historians, academics, or researchers), and 85% to 80% are influential people, who will set the ground for financially supporting the institution. Influential people do not necessarily have to be involved in the art scene, yet it is highly recommended to choose individuals interested in cultural affairs.

REQUIREMENTS FOR THE POSITION OF EXECUTIVE DIRECTOR

• VAST EXPERIENCE ADMINISTRATING CULTURAL INSTITUTIONS.
• SPECIALIZED TRAINING IN LATINO AND/OR LATIN AMERICAN ART HISTORY.
• FIRST-HAND LATIN AMERICAN CULTURAL KNOWLEDGE.
• FIRST-HAND LATINO CULTURAL KNOWLEDGE.
• RECOMMENDED TO BE FLUENT IN ENGLISH, SPANISH, AND PORTUGUESE.
EXHIBITION PROGRAM

The first two years, the exhibition program will conduct three major exhibitions that will take place within the largest gallery of the museum’s premises.

1. An exhibition centered in the work of one Latino or Latin American artist.
2. A historical exhibition.
3. A group show of Latino and Latin American contemporary artists merged with contemporary artists from around the world.

Inside the smaller gallery, there will be a current exhibition of the permanent collection that will be carefully curated and organized.

CURATORIAL AGENDA

The curatorial agenda is in charge of the development of the exhibition program, as well as the handling of the permanent collection of the museum. For the first stage of the strategy, the museum will be collaborating hand-in-hand with the directors and curators of important Latin American art and cultural institutions based in Latin America and abroad. In addition, the museum will also work with Latino and Latin American contemporary artists and their representative galleries, to whom El Museo shall approach in order to look for their advice. As part of the exhibition program, the curatorial agenda will also be in charge of organizing the events related to the exhibitions, such as courses, conferences, symposiums, a series of events planned for the institution’s members, patrons, and sponsor, as well as free guided tours in English and Spanish, hoping to include free guided tours also in Portuguese, in the following years.

There will be a curatorial guideline to lead the content and subject matter of all exhibitions. Its creation is based on its potential use to maintain the institutional philosophy within the boundaries of a coherent discourse, and help in its consistency. This curatorial guideline will be useful to guest curators to follow the philosophy of El Museo, as it will be based on certain fundamental premises.

LATIN AMERICAN GALLERIES AND OWNERS

MATTHEW WOOD AND PEDRO MENDES
Directors and owners of Mendes Wood, São Paulo.

JOSÉ GARCÍA
Owner of joségarcía, mx, Mexico City.

ELIANA FINKELSTEIN AND EDUARDO BRANDÃO
Owners of Galeria Vermelho, São Paulo.

LUISA STRINA
Owner of Galeria Luisa Strina, São Paulo.

MARILIA RAZUK
Galeria Marilia Razuk, São Paulo.

CATALINA CASAS
Owner Casas Riegner, Bogotá.

RUTH BENZACAR
Founder of Ruth Benzacar Galería, Buenos Aires.
### Exhibition Program

#### 2017 // 2019

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Dates</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>Jac Leirner exhibition</td>
<td>November 2017 // Feb. 2018</td>
<td>A historical overview of Jac Leirner’s artistic practice, with a focus on her sculptural production as well as her works on paper. Since the mid-1980s, Leirner has amassed the ephemeral and incidental products of consumer culture and reappropriated them into visually compelling sculptures and installations. Her work references both the history of Brazilian Constructivism as well as the legacy of Arte Povera and Minimalism. Curated by Abaseh Mirvali, Independent Contemporary Art &amp; Architecture Curator and Project Producer based in Mexico City and Berlin, former Executive Director of Fundación Jumex Arte Contemporáneo, Mexico City.</td>
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<tr>
<td>Cuban Modern art historical exhibition</td>
<td>Mar 2018 // Jun. 2018</td>
<td>A historical exhibition of Cuban Modernism that will highlight the works of key figures including Víctor Manuel, Amelia Peláez, Fidelio Ponce de León, Cundo Bermúdez, Mario Carrero, and Carlos Enríquez Gómez. The exhibition will feature works made between the 1920s and the 1930s by these artists and others, most of them living in Europe at the time. Curated by Gerardo Mosquera, Independent Curator and Art Historian, specialized in Cuban art. Advisor for the Rijksakademie van Beeldende Kunsten in Amsterdam, and former Adjunct Curator at the New Museum of Contemporary Art in New York.</td>
</tr>
<tr>
<td>Group exhibition</td>
<td>July 2018 // Oct. 2018</td>
<td>A group exhibition focused on the artistic production of Latino and Latin American contemporary artists merged with contemporary artists from around the world. The exhibition will seek to establish a multicultural dialogue between the participant artists, in order to cross boundaries and dissipate any notion of geographical differentiation between Latin America and the rest of the world.</td>
</tr>
<tr>
<td>Paulo Nazareth exhibition</td>
<td>November 2018 // Feb. 2019</td>
<td>An exhibition of contemporary artist Paulo Nazareth, centered in his latest artistic productions, as well as to new site-specific installations produced particularly for this exhibition at El Museo. Based in a favela near Belo Horizonte, Nazareth engages with the complicated present and past of his native Brazil. An African and indigenous descent, Nazareth often includes autobiographical elements in his work, drawing on his personal experiences in various parts of Africa and South America. Curated by Fabiana Lopes, an Independent Curator based in New York and São Paulo, and Curatorial Assistant at Colección Patricia Phelps de Cisneros.</td>
</tr>
</tbody>
</table>

#### 2020 // 2024

<table>
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<tr>
<td>4 year exhibition program</td>
<td>To have the financial and curatorial resources of developing an exhibition program that will cover a timeframe of 4 years.</td>
<td></td>
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**The first two years, the exhibition program will conduct three major exhibitions to be presented throughout the year. The following years, the exhibition program will showcase four major exhibitions.**
In 2009, El Museo expanded its mission to represent the diversity of art and culture in all of the Caribbean and Latin America. As part of a $35 million dollar renovation of its Ground Floor Lobby, Art Gallery, Museum Shop, Offices and Cafeteria, Kôhn Architecture worked with El Museo to design, renovate and enlarge their area of offices, development and curatorial facilities, and provided furniture selection and coordination services. In addition Kôhn Architecture developed multiple Place of Assembly plans for the entire museum complex and specialty graphics.6

This proposal will not take on a $35 million dollar renovation but a more discreet budget that will allow the museum to renovate the HVAC (heating, ventilation, and air conditioning) inside their galleries. This renovation will take began in May 2017 and will be ready in November 2017, when the galleries will be reopened to the public. This renovation is needed in order to make the galleries a suitable space to showcase the works of art that need particular requirements for display, and to raise the possibilities of loans from other institutions.

Activation of the theater
The museum has a small theater inside its headquarters that is currently out of service. Our job will be to activate this space through different activities related to the exhibitions such as symposiums, conferences, concerts, and movie projections.

Institutional image in social networks
This year, El Museo changed its name from “El Museo del Barrio” to simply “El Museo.” The transition has not yet been completed. The online sites where this has not been changed has been already identified and will be changed in a matter of time.

In the second stage of the project, the museum will not only be seeking to update the institutional web page and its content but it will also start the creation of a digital database of the museum permanent collection, to make it available online through its web page.
AIMS FOR THE FUTURE

1. CREATION OF AN EDITORIAL DEPARTMENT.
   The Editorial Department will be in charge of producing all the material for the publications of Exhibition Catalogs, books, newsletters, and other editorials. The Editorial Department will be integrated by a team of writers, editors, and publishing consultants.

2. FOUR YEARS EXHIBITION PROGRAM.
   To have the financial and curatorial resources of developing an exhibition program that will cover a timeframe of 4 years, which is the common timeframe for international renowned major art institutions to have.

3. CREATION OF A DIGITAL ARCHIVE SPECIALIZED IN LATIN AMERICAN ART AND CULTURE.
   The institution has compiled and preserved a sizable biographical, bibliographical, and visual archive on Latino artists. The strength of this archive is in its artist files, which contain slides, clippings, and invitations pertaining to Puerto Rican, Latino, and Latin American artists. The institutional files, catalogues, and exhibition slides of El Museo constitute a major asset of the library and archives and are crucial to the understanding of the development of Puerto Rican, Latino and Latin American art.

FINANCIAL STRATEGY

1. CREATION OF A FUNDRAISING DEPARTMENT.
   The Fundraising department will be responsible for the planning, coordination, and implementation of the institution’s fundraising campaigns and events. The Fundraising department will be in charge of establishing new partnerships and collaborations with other organizations and institutions, as well as maintaining and strengthening the already existing ones. The institution’s Fundraising Department will also pursue to establish key relationships with strategic local, national, and international partners as to ensure the success of the fundraising campaigns.

2. CREATION OF COLLABORATIVE PARTNERSHIPS.
   The Collaborative Partnerships will help El Museo to share resources—such as finances, research, and workforce—with other cultural organizations in order to accomplish a mutual objective. Plausible institutions for collaborative partnerships within the United States: Fundación Cisneros Colección Patricia Phelps de Cisneros, Cisneros Fontanals Art Foundation (CIFO), Perez Art Museum, and Museum of Fine Arts in Houston (MFAH).

3. CREATION OF AN ACQUISITION PROGRAM.
   The Acquisition program will seek to expand and improve the museum permanent collection. In the second stage of the proposal, El Museo will be looking to create an Acquisition Committee formed by Latino and Latin American art experts, scholars and curators, as well as art collectors.

4. BOARD OF TRUSTEES.
   The annual fee given by the members of the Board of Trustees will be incremented to USD2,000.00 per year, and will not include other financings for the exhibitions and events presented throughout the year, where they will also have the responsibility to support financially.

The financial strategy aims to double the institution’s current budget of USD5.2 million in the next two years. This will be achieved through a series of plans, which have been closely studied in collaboration with El Museo and the Board of Trustees.

It is our desire that the proposal will be a vital contribution to the growth of El Museo, not only between 2017 and 2024 but also in the subsequent years. This is why we have come up with some other projects and ideas that will established El Museo as a more solid institution within the contemporary art scene and global institutional market.
1. The difference established between Latino and Latin American follows a technical distinction implemented by art historians to distinguish American artists born of Latin American parents from Latin Americans born in Mexico, South and Central America, or the Caribbean.


**BIBLIOGRAPHY**


1. The Illusive Eye 2016. Installation view (works of Carlos Cruz-Diez and Fanny Sanín) at El Museo. PHOTO Courtesy of Fanny Sanín.

2. El Museo del Barrio New York. PHOTO Miss Metropolitan Junkie.


El Museo del Barrio

Representing the diversity of art and culture in all of the Caribbean and Latin America

The data displayed on this tab is provided by the IRS in the form of Publication 78 and the Business Master File (BMF).

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The data displayed in this profile is provided by the IRS for free in the form of Publication 78 and the Business Master File (BMF).
El Museo del Barrio

Representing the diversity of art and culture in all of the Caribbean and Latin America

Programs (FYE 06/2015)

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Amount Spent</th>
<th>% of Program Expenses</th>
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<tr>
<td>Museum Operations</td>
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<td>Education and Workshops</td>
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<tr>
<td>Curatorial and Exhibitions</td>
<td>$995,339</td>
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Arts, Culture, Humanities : Museums

El Museo del Barrio
Representing the diversity of art and culture in all of the Caribbean and Latin America

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<td>Accountability &amp; Transparency</td>
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This rating was published 12/01/2016 and includes data from FY2015, the most recent 990 received at that time.

Why isn't this based on more recent data?

Learn more about how we calculate the overall score and rating.

Financial Performance Metrics

Program Expenses
| (Percent of the charity's total expenses spent on the programs and services it delivers) | 71.0% |
| Administrative Expenses | 17.6% |
| Fundraising Expenses | 11.3% |
| Fundraising Efficiency | $0.14 |
| Working Capital Ratio (years) | 0.71 |
| Program Expenses Growth | -12.2% |
| Liabilities to Assets | 20.0% |

All data for Financial Performance Metrics calculations was provided by El Museo del Barrio on recent 990s filed with the IRS.

### Accountability & Transparency Performance Metrics

**Information Provided on the Form 990**

- Independent Voting Board Members
- No Material diversion of assets
- Audited financials prepared by independent accountant
- Does Not Provide Loan(s) to or Receive Loan(s) From related parties
- Documents Board Meeting Minutes
- Provided copy of Form 990 to organization’s governing body in advance of filing
- Conflict of Interest Policy
- Whistleblower Policy
- Records Retention and Destruction Policy
- CEO listed with salary
- Process for determining CEO compensation
- Board Listed / Board Members Not Compensated

**Is the following information easily accessible on the charity’s website?**

- Donor Privacy Policy
- Board Members Listed
### Income Statement
(FYE 06/2015)

#### REVENUE

**Contributions**
- Contributions, Gifts & Grants: $2,302,591
- Federated Campaigns: $0
- Membership Dues: $101,628
- Fundraising Events: $884,714
- Related Organizations: $0
- Government Grants: $677,820

**Total Contributions**: $3,966,753

**Program Service Revenue**: $351,126

**Total Primary Revenue**: $4,317,879

**Other Revenue**: $-12,094

**TOTAL REVENUE**: $4,305,785

#### EXPENSES

- Program Expenses: $3,099,795
- Administrative Expenses: $934,764
- Fundraising Expenses: $589,764

**TOTAL FUNCTIONAL EXPENSES**: $4,624,323

- Payments to Affiliates: $0
- Excess (or Deficit) for the year: $-318,538

**Net Assets**: $3,108,640

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**Charts**
Compensation % of Expenses Paid to Title
$193,289 4.17% Jorge Daniel Executive Director

Mission

El Museo del Barrio was founded in 1969 by a group of Puerto Rican educators, artists, parents and community activists in East Harlem’s Spanish-speaking El Barrio. Since then, El Museo has evolved into New York’s leading Latino cultural institution, having expanded its mission to represent the diversity of art and culture in all of the Caribbean and Latin America. As the only museum in New York City that specializes in representing these cultures, El Museo del Barrio continues to have a significant impact on the cultural life of New York City and is now a major stop on Manhattan’s Museum Mile on Fifth Avenue. El Museo del Barrio thrives on the sustained excellence of its collections, exhibitions and public programming.

Charities Performing Similar Types of Work

Highly Rated

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<th>Charity Name &amp; State</th>
<th>Overall Score</th>
<th>Overall Rating</th>
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<tr>
<td>El Museo del Barrio (NY)</td>
<td>75.85</td>
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<tr>
<td>Museum at Eldridge Street (NY)</td>
<td>89.76</td>
<td>★★★★★☆</td>
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<td>Japanese American National Museum (CA)</td>
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Compare These Charities (Highly Rated)