

INSTITUTO DE CULTURA PUERTORRIQUEÑA

APPLICATION NARRATIVE

Puerto Rico (PR) is an unincorporated US Territory since 1898 with American citizenship since 1917. The Instituto de Cultura Puertorriqueña (Institute of Puerto Rican Culture, hereafter ICP) was established by law decree in 1955 as, “an official, and autonomous entity whose purpose is to preserve, promote, enrich and diffuse the cultural values of the Puerto Rican people, and achieve a broader and fuller awareness thereof”. This law decree¹ designates ICP as the official State Arts Agency responsible for developing a statewide arts plan and establishing arts and cultural policy with statewide impact. It is also officially designated to administer all financial support received from the NEA and the State in conjunction with the SAA Partnership Agreement.

A. Overview

ICP oversees and is comprised of the following divisions:

- Counsel for the Conservation and Studies of Archeological Subaquatic Sites and Resources
- Counsel for the Conservation and Studies of Archeological Sites and Resources
- Building Improvement and Conservation
- Support for the Arts
- Cultural Promotion in Municipalities
- Fine Arts Division
- Popular Arts Division
- Music Division
- Creative Industries
- Theater Division
- Built Historical Heritage
- Parks and Museums Division (2 parks and 9 museums)
- Publications, Sales, Marketing, and Magazine Division
- General Archive of Puerto Rico
- National Library of Puerto Rico

Administrative/Political

PR celebrates elections every four years. After the 2016 elections, in January 2017, Ricardo Rosselló was sworn in as the Governor of Puerto Rico. The platform to be implemented during his term furthered ICP’s strategic plan and the needs of its constituents. It includes:

- recognition and preservation of the intangible heritage (theatre, music, dance, folklore, arts, gastronomy);
- providing spaces to further the sales of cultural products developed by musicians, artisans, writers among others (tourism stores and online);
- promote archeological tourism (museums, deposits, buildings);
- develop the PR film industry;
- scenic route through history of PR;
- Cultural Industry Media Campaign;
- Cultural entrepreneurship.

Rosselló presented his resignation on July 24, 2019 effective August 2, 2019. On August 7, 2019, Wanda Vázquez, the former Secretary of Justice, was sworn in as Governor, following the line of

¹Ley Orgánica Instituto de Cultura Puertorriqueña. https://www.icp.pr.gov/wp-content/uploads/2018/06/Ley-89-1955-Ley-Organica-ICP_enmendada.pdf

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succession established by the Constitution of Puerto Rico. Elections for the next Governor of PR will be celebrated on November 3, 2020.

During January 2017, Carlos Ruiz was designated as the Executive Director of the ICP by unanimous decision of its Board of Directors. The upcoming change in administration involves rearrangements in internal administrative positions of ICP to further the State's public policy. It also means that both – the way responsibilities are distributed and the needs of ICP's constituents – will be re-assessed. Carlos Ruiz accepted the position and has successfully led his team to face a myriad of challenges including budget cuts, political unrest, and natural disasters.

Economic

The Financial Oversight and Management Board (FOMB) for Puerto Rico was created under the Puerto Rico Oversight, Management and Economic Stability Act of 2016 (also known as PROMESA Public Law 114-187). The Board consists of seven members appointed by the President of the United States and one ex-officio member designated by the Governor of Puerto Rico. The Board is tasked with working with the people and Government of Puerto Rico to create the necessary foundation for economic growth and to restore opportunity to the people of Puerto Rico.

During the Fiscal Year 2016-2017 the total budget for the ICP was of \$18,561,565. For Fiscal Year 2017-2018, the Financial Oversight Board reduced ICP's proposed budget to \$1,932,000. This modified budget was announced during Summer 2017.

To continue operating and address the needs of the constituents ICP implemented strategies:

- consolidation of programs;
- early retirement (voluntary transition program of employees);
- maximization of federal funding;
- increase of grant monies;
- rental of ICP properties;
- increase in collaborations;
- constituent empowerment;
- consolidation of activities;
- increase of sponsorships;
- increase of visibility;
- capacity building

The dire economic situation confronted by PR, but particularly for ICP (the agency that received the largest cut), was worsened by the impacts of Hurricanes Irma and María in 2017, in 2020 by the January earthquake, and shortly thereafter by the COVID-19 pandemic that started in March. Damages caused by the 2017 hurricanes exceed \$12M and FEMA recently began disbursing recovery funding corresponding to that disaster in 2020.

Demographics

During the decade prior to Hurricane María, net migration from PR to the US amounted to approximately half a million, a loss of ten percent of the island's population². The primary reason being searching for better jobs or relocation for employment. PR had one of the most dynamic

² Estimates of Post-Hurricane Maria Exodus from Puerto Rico. CUNY. October 2017.
https://centropr.hunter.cuny.edu/sites/default/files/RB2017-01-POST-MARÍA%20EXODUS_V3.pdf

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economies in the Caribbean region until 2006, when growth turned negative upon the phase-out of the Internal Revenue Tax Code Section 936, which eliminated incentives that led US firms to invest heavily in the Island since the 1950s. This quickly led to a withering economy.

The hurricanes, but specifically María, resulted in demographic shifts. Hurricane María left thousands of families homeless, in temporary shelters, and unemployed. Thousands of businesses shut down. Operations were halted throughout the island due to infrastructure disruption (including utilities and communications). “The number of people living in Puerto Rico decreased by 142,000 (4.4%) from 3,337,000 in 2017 to 3,195,000 in 2018³.” The US Census states that as of July 1, 2019 PR has a population of 3.1M. In April 1, 2010 it was of 3.7M⁴. In a little less than a decade, PR has lost over 600,000 thousand people. Yet, “the number of movers from the territory to the mainland United States increased by more than a third in 2018. About 133,500 people moved, up 36.9% from 97,500 movers the year before⁵.”

The 6.4 magnitude earthquake of January 7, 2020 was felt throughout the island. Its epicenter was towards the South of PR; over 10,000 aftershocks have been felt to date.⁶ Hundreds of families were living in emergency shelters in the outskirts of coliseums fearing their houses would collapse over them. Many schools were deemed as unstable in the Southern region and were shut down. The academic year was interrupted throughout the island after the earthquake because schools could not re-open until they passed a structural inspection. Shortly after, the State Department of Education and private schools shifted to an online method of teaching due to COVID-19.

The hurricanes, political unrest, earthquakes, and now the COVID-19 pandemic are some examples of recent events that gravely rattled the Puerto Rican spirit. Puerto Ricans historically express their sorrows and refer to current issues affecting their community through the arts. The arts and culture in uncertain times provide encouragement, a space for reflection, collaboration, and release as well as a sense of normalcy. The access to arts and culture evolved from being an important aspect of PR’s resiliency to being an essential one.

Underserved Communities

ICP defines “underserved” constituents as the population with limited access to the arts due to geographic, economic, or other conditions such as a disability. In PR, as stated by the US Census, 15.3% of the population 65 years and younger has a disability. The US Census establishes that 43.5% of families in PR are below the poverty level.

Upon the mass migration due to the economic situation and hurricane aftermaths, the economic and social gap is expected to increase. Accessibility to the arts remains a challenge for underserved communities, particularly in the poorest areas - the central, mountainous region. For example, in the Municipality of Adjuntas, 62.5% of the population lives below the poverty level and there is no access to public transportation. ICP is committed to addressing lack of accessibility by making cultural events as accessible as possible to the people in challenging circumstances. Particularly

³ <https://www.census.gov/library/stories/2019/09/puerto-rico-outmigration-increases-poverty-declines.html>

⁴ <https://www.census.gov/quickfacts/fact/table/PR/PST040219>

⁵ <https://www.census.gov/library/stories/2019/09/puerto-rico-outmigration-increases-poverty-declines.html>

⁶ <https://www.usgs.gov/news/magnitude-64-earthquake-puerto-rico>

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now, with the COVID-19 pandemic, virtual alternatives have proven to be highly successful at addressing accessibility. Virtual activities will continue to be in ICP's programming during and after COVID-19, but these will not substitute live interventions. In 2019, Cultura Rodante impacted 199,631 persons. In 2020, from January to July, 669,784 persons had access to Cultura Rodante (22,884 from January to March 15) and Cultura Virtual (646,900 March 16 - July).

A. Planning Process

The Directors of the different divisions of ICP gathered information based on the needs perceived during the past years. The personnel provided information based on direct interaction with constituents, artists, the general population, local government, regional cultural community organizations, and businesses. Community meetings such as those organized by the Mellon Foundation in July 2019 provided great insight about pressing needs. The Team completed a draft of the Strategic Plan and shared it with constituents on the database using e-mail blasting. It was also posted on ICP's website.



On June 30, 2018, ICP celebrated a roundtable discussion (see image above) at its headquarters in Old San Juan. The discussion was streamed live, which provided an opportunity for those that could not attend physically to participate. The roundtable discussion allowed to take into consideration the capacity and resources of the constituents as well as their needs. Resiliency, sustainability, and accessibility were among the main topics addressed at the meeting. Lack of venues for practice, office space, and performances were subjects that came up. Non-profit organizations, artists, museum representatives, and academia were among those present at the activity that was celebrated on a Saturday morning to increase participation.

Among those that participated were the School of Fine Arts and Design; a photographer; collective artists and curators; circus representatives; theater; film; writers; producers; chorus leader (state university and academic); sculpturer; dance companies; fine arts artists; preventive and creative theater representatives; the coordinator of Cultura Rodante; ballet companies; and, specialized schools of dance. A series of questions were asked by ICP personnel to lead the conversation. Topics about needs, challenges, and areas of improvement were covered in the conversation.

Over thirty members of different communities and artistic representatives were involved in the planning process. Most of the participants were from or worked with underserved communities. ICP has made it common practice during the past three years to extend invitations to non-profit organizations from different sectors to its main activities such as Campechada and Fiestón Cultural. This allows to give them visibility and engage a diverse population. These organizations address underserved communities (health, disability, poverty, environmental organizations, academia, among other). ICP receives input through a constant stream of informal/interpersonal feedback loops of this sector.

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The community feels free to access the ICP offices throughout the island and present their concerns (walk-ins). The arts community communicates constantly and freely. ICP always remains in constant communication with the local administrations, state agencies, non-profits and for-profits to better strategize and maximize the activities offered throughout the island. This constant feedback throughout the year helps keep track of the plan. Also, through social media (mainly facebook -@icppr), ICP receives suggestions, recommendations as well as constructive criticism regarding its activities. This strategy addresses accessibility challenges.

Among the recommendations and priorities that resulted from the roundtable and suggestions to the strategic plan received online, the main recommendations/observations were:

- The main challenges that threaten the artists' creativity are economic, humanitarian, and environmental.
- There is an administrative crisis that stalls progress of organizations (bureaucracy).
- Fragmentation from arts academia to entrepreneurial activity (systemic bureaucracy).
- There is a need for economic development engaging the arts and culture in PR and the economic impact of the artists and designers remains disregarded by economic development agencies (lack of research).
- Lack of space for artists (venues)
- Artists are not administrators and struggle with bureaucracy and subawards.
- Income is a persistent issue.
- Grant writing and 501(c)(3) challenges for artists and arts organizations.
- Exportation of arts and culture is necessary as is seed funding, collaborations, and alliances with the Diaspora.

ICP's personnel fine-tuned the Strategic Plan Draft and ensured the comments and observations were addressed. Specific activities to address the needs of accessibility and underserved communities were included: Cultura Rodante (Strategic Goal 5, Objective 3), Professional Development activities (Strategic Goal 7, Objective 1), and Address accessibility to the arts and inclusion (Strategic Goal 3). The response was communicated through the publication of the final Strategic Plan and the implementation of activities throughout the year.

The initial draft was based on metrics of recent activities (success, challenges), surveys distributed in activities, and needs that had been identified by ICP's personnel. Implementation and relevance of the previous Strategic Plan was taken into consideration.

The current Strategic Plan can be found on the following link: <https://www.icp.pr.gov/wp-content/uploads/2020/09/Strategic-Plan-2018-22-ingles-FINAL-2.pdf>

B. Plan Implementation and Accomplishments

The priorities of the ICP during the next three years include: capacity building for artists and arts organizations (entrepreneurial, grant writing, grant readiness); increasing accessibility (Cultura Rodante and Cultura Virtual); cultural festivals (ICP Festivals); cultural academies; virtual conferences; cultural accessibility (sign language, closed captions); Campechada; and, increasing opportunities and visibility for artists and Puerto Rican arts and cultural appreciation throughout

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PR and the Diaspora. Some of the accomplishments that furthered strategic goals are described below; the goals and objectives furthered are at the end of each description.

1. Fiestón Cultural

The Fiestón Cultural offers the largest conglomeration of artisans (Folk Arts) in PR for four days in Cuartel de Ballajá in Old San Juan. Artisans (285) and fine arts professionals (110), including those from the School of Fine Arts and Design, showcase, sell their work, and offer workshops. The festival offers interactive arts activities and performing arts. It attracts participants (artisans) and public from the entire Island, as well as tourists. During the past years, it was celebrated simultaneously during Fiestas de la Calle San Sebastián. In 2020, due to the impact of the earthquakes, it was celebrated separately on February 28 – March 1, 2020. Celebrating the Fiestón separately allowed the project to receive sponsorships, which happened to be more successful. As a result, ICP will continue celebrating the Fiestón Cultural separately. The following link leads to a sample promotional poster and activities: [Fieston Cultural Promotion](#). [SP: 1(1); 2(2); 5(2); 2(1); 2(2); 3(3); 5(1); 5(4); 6(3)]



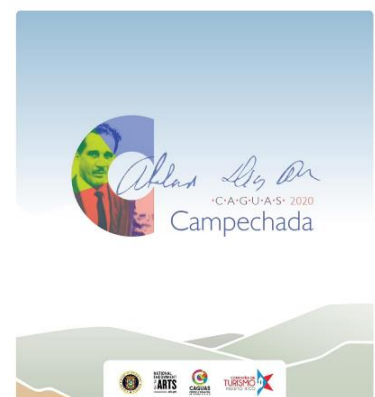
Bomba Dancing at Fiestón Cultural



Artisan Workshops Maskmaking (Vejigantes)

2. Campechada

Campechada is an annual festival inspired in a historical figure that brings arts to the community for three days. It used to only be celebrated only in Old San Juan but during the last three years ICP celebrated it in the municipalities of Mayaguez (West) in 2018, Ponce (South) in 2019, and in 2020 it will be celebrated virtually from Caguas (metro-East). Changing the venue has ensured that the festival reach a broader audience by impacting regions that do not have access to the arts due to geographic and economic barriers. ICP's personnel works with the local government, the private sector, Academia, NGOs, artists and arts organizations (particularly regional ones). Campechada offers interactive arts activities on the streets and plazas of the town (drawing classes, performance arts, painting, etc). During the week of the event, local schools participate by welcoming different artists into their daily activities. This provides unique exposure to different artists, and also brings artistic excellence to underserved and remote communities. The following link leads to the [Campechada Promotion](#). This other link leads



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to an example of an artisan portraying her work online in a short video, and it will be featured in the [Campechada Artist](#) Promotion [SP: 1(1); 1(9); 2(1); 2(2); 3(3); 5(1); 5(4); 6(3)]

3. 500 Años

Various historical texts point to the summer of 1519 as the date when the Spanish Crown authorized to move the capital of Puerto Rico from its settlement in Caparra, Guaynabo to the island then called San Juan Bautista. The rationale behind moving the capital was to reside near ports so as to facilitate the trade and disembarkation of cargo and passengers arriving from other parts of the world. Festivities are from September 2019 to December 2021. In 2020 it was celebrated virtually featuring artists from different fields and showcasing artisans and their works. [SP: (1); 2(2); 2(1); 2(2); 3(3); 5(4)]

The following hyperlink leads to the [Calendar of Activities](#). This link leads to an article about the activity (in Spanish) [Article 500 años](#).

4. International Book Fair – Dominican Republic

The Dominican Republic dedicated their renowned International Book Fair to Puerto Rico in 2019. ICP has an editorial and led other editorials to participate of the month-long event. Puerto Rican writers, performers, and artists presented Puerto Rican arts and culture. Art works from the National Collection were portrayed on the walls of the PR designated exhibit area. This activity was accomplished in coordination with the PR Department of State as well as with local editorials. [SP: 1(5); 1(10); 2(1); 4(3)]

5. National Museum of Puerto Rican Arts and Culture (NMPRAC)

The NMPRAC based in Chicago made a collaboration with ICP where they purchased books from its editorial and artisan works from ascribed artisans. NMPRAC also invited Puerto Rican artisans and artists to the museum to exhibit and share Puerto Rican Arts and Culture with the Diaspora. [SP:1(3); 1(10); 2(1) (please see Folk Arts Section)]

6. Cultura Rodante and Cultura Virtual

Cultura Rodante is a disaster relief program that developed after the impact of Hurricanes Irma and María in 2017. Artists travel directly to the community, specifically to elder homes, shelters, public plazas, and barrios (wards) to share their work and offer workshops. It effectively addresses accessibility challenges and brings the arts directly to the population in remote areas, at an economic disadvantage, or with a disability. The program was so effective in addressing the needs of underserved communities and accessibility to the arts, that it was adopted as a regular program of ICP. It proved to be versatile; re-shifting after the earthquake of January 7, 2020 as an emergency program. The following link leads to an article in Spanish that states that Cultura Rodante provides emotional helps to victims of the earthquake and created an alliance with the Carlos Albizu University [El Nuevo Día Article](#).

During the COVID-19 pandemic, Cultura Rodante seamlessly evolved to a virtual format by offering live stream events, as well as pre-recorded artistic and creative workshops and activities. Cultura Rodante is now also known as Cultura Virtual, and continues to offer an income to artists

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during economically uncertain times, while addressing accessibility challenges by making these activities available for all, free of cost, and COVID-19 friendly. Part of the virtual activities offer sign language interpretation. This initiative has received sponsorships from local non-profit organizations and is promoted by various foundations in Puerto Rico. A link of a Cultura Virtual sample is available in the following link: [Cultura Virtual Danza](#) [SP: 2(2); 2(1); 2(2); 2(3); 3(3); 5(3); 5(4); 7]

7. Google Arts & Culture Initiative

ICP received the opportunity to digitalize, in collaboration with Google Arts and Culture, art works of its National Collection. The following link leads to the final result: [Google Arts and Culture ICP](#). This adds value to the other efforts of addressing accessibility including the Pandora Station ([Pandora Puerto Rico Cultural](#)), Archivo Virtual ICP (<https://www.archivoicp.com/>) [SP:1(5); 1(8); 1(11); 2(1); 1(6); 1(7); 1(8)]. In addition to this initiative ICP was awarded a \$2M grant to digitize over 500,000 documents at its General Archives from the Mellon Foundation. A link leading to the [SP:1(5); 1(8); 1(11); 2(1); 1(6); 1(7); 1(8)].

8. Fábricas Culturales

ICP developed the Fábricas Culturales or Cultural Industries to provide capacity building seminars to a group of artists. Three different groups ranging from 15 to 20 participants have completed the program. Marketing, sustainability, and copyrights are among the topics covered. [SP: 4(1); 4(2)].

9. Grant Writing Workshops

With the collaboration of the National Endowment for the Arts, National Endowment for the Humanities and the Institute of Museum and Library Services, grant writing workshops and discussion of opportunities were provided to constituents during the past years. [Promotion Example](#). This was developed as part of the recovery initiatives. This also reaffirmed the lack of arts and cultural organizations with a 501(c)(3) that are eligible to request funding. As a result, the National Endowment for the Arts helped develop a Pilot Program to address this. [SP: 7].

10. Academia Cultural

Academia Cultural or Cultural Academy was offered at local government level and afterschool programs in underserved communities. Focusing on arts disciplines, at least two were offered per year. Vega Alta, Guaynabo, Loiza, and Canóvanas are among the municipalities where the Academia Cultural was celebrated during the past two years. The following link portrays a video of the Academia Cultural of Loiza and how they shifted from in-person to virtual sessions due to COVID-19: [Academia Cultural - Virtual](#). These programs include k-12 arts education and are extracurricular, not in the curriculum standards at state level.



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Folk Arts

Since 1960, ICP annually celebrates the folk arts by organizing festivals and educational workshops. Musical and Performance Folk Arts include but are not limited to: Bomba, Plena, Danza Puertorriqueña, and Trova. Artisan Folk Art includes: Talla de Santos (Saints Wood Carvings); Guiros; Mundillo; Hammocks; Petate; and artisanal furniture, among others. These examples are part of what defines Puerto Ricans and all have a place throughout its history.

Over 2,800 artisans are ascribed to ICP's Artisans Program. They have sales tax exemption and are invited to ICP artisan fairs throughout the year. To register, they must undergo an assessment with specialists at ICP. During the past three years, the registry was updated, digitized (record and artwork images), and organized. Examples of the benefits of being ascribed to ICP are the selection of artisans for national activities. The National Museum of Puerto Rico Arts and Culture of Chicago requested ICP to identify exceptional artisans to showcase their works at the museum to provide those Puerto Ricans in the Diaspora as well as the community in general with an opportunity to learn first-hand about Puerto Rican Folk Arts.

ICP will continue to provide capacity building workshops (Fábricas Culturales or Cultural Industries) for ascribed Artisans to keep Puerto Rican Folk Art alive throughout the island. These workshops provide enrichment activities to increase artisan sustainability and capacity to enrich and improve presentation, sales, export, marketing, among others.

Direct sales at fairs is the main commercial setting for the economic subsistence of artisans. For the past 2 years, ICP expanded the sale platforms of the artisanal sector. ICP made a collaboration with the Brands of Puerto Rico company that hosts a website. This collaboration designates a space to sell folk art pieces from affiliated artisans in the Brands of PR website⁷. During the first phase, 27 artists photoshoots will be uploaded on this platform.

In December 2020, ICP will launch the Artesanías PR mobile application. It will allow the public to contact the artisans while educating themselves about artisan work. This was developed in collaboration with a group of students that are part of the Software Engineering course taught by Dr. Corrada Bravo from the University of Puerto Rico, Río Piedras Campus.

These digital initiatives and capacity building activities proved useful during the COVID-19 pandemic by increasing the capacity of artisans to raise income opportunities during a time where they faced festival and fair cancellations (their greatest income generating activities), for an indefinite period. During 2020-2021 a catalogue of Popular Arts (Folk Arts) Collection will be printed in Spanish and English with a selection of the most emblematic pieces accompanied by an essay explaining the origin, importance, and development of national identity. The catalogue will be accompanied by six videos with mini documentaries of artisans recognized by their peers for their trajectory.

Music and Dance also form part of PR's folk arts. "Bomba originated from the playing of barrel-drums on Saturday nights, Sundays, and holidays by enslaved Africans on the plantations of the

⁷ <https://brandsofpuertorico.com/es/taxons/artesania?sorting%5Bname%5D=desc>

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coastal areas of Puerto Rico in the early Spanish colonial period of the 17th century. It was a music of communal expression, survival, relief from misery, celebration, and resistance, and it is still a vital part of Puerto Rican daily life and cultural identity. *Plena*—sometimes referred to as the “sung newspaper”—developed near the beginning of the 20th century. It is also a percussion-based dancing and singing tradition that involves the playing of the *pandereta*, a round hand-held drum struck with the palm.”⁸

During 2018 and 2019 ICP celebrated *Encuentro de Tambores* (Drums Encounter). Over 200 drums were present at the event celebrated in the Municipality of Cataño. A total of six companies participated from all regions of Puerto Rico and for the first time, ICP received visitors from the Diaspora to participate of the initiative. Dance companies displayed their styles of *Bomba* during this activity that took place for a day and attracted hundreds of visitors from all parts of PR as well as tourists visiting the island (for the event, leisure, and business). NEA has honored Rafael Cepeda^{9,10}, a *Bomba* Musician/Dancer, as 1983 NEA National Heritage Fellow and Modesto Cepeda¹¹ in 2017 as a *Bomba* and *Plena* Musician. The 2020 *Encuentro de Tambores* was cancelled due to the COVID-19 pandemic, yet participants remain active and continuously organizing. ICP’s personnel coordinate with local government, and different state agencies as well as non-profit organizations and dance companies. This is another example of how ICP organizes activities throughout the island in atypical locations. This helps increase tourism to these municipalities and increases art accessibility to underserved communities.



ICP has celebrated the week of *Danza Puertorriqueña*, or Puerto Rican Dance, for 47 years¹². The dance concerts celebrate the stately music of string quartets and the 19th century ballroom dance. The activity offers workshops and master classes at the discretion of the groups that present their pieces for the enjoyment of the public. Compositions form part of the competition that has traditional, contemporary and instrumental categories. During the COVID-19 pandemic the piece was portrayed online, increasing visibility, accessibility to the arts, and exposure to folk arts¹³

ICP celebrated for the 51th consecutive year in 2019 the annual *Trova* competition¹⁴. As part of the competition process, workshops are provided explaining the development process of the *Trova* as well as the differences in rhythm and theme. In 2020, due to the COVID-19 pandemic, special

⁸ <https://www.arts.gov/honors/heritage/fellows/modesto-cepeda>

⁹ <https://www.arts.gov/honors/heritage/fellows/rafael-cepeda>

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<https://www.elnuevodia.com/entretenimiento/cultura/fotogalerias/cadenciaynostalgiaenloctavoencuentrodetambore-s-galeria-2407620/>

¹¹ <https://www.arts.gov/honors/heritage/fellows/modesto-cepeda>

¹² <https://www.pressreader.com/puerto-rico/el-nuevo-d%C3%ADa/20180423/281943133485500>

¹³ [Danza Virtual Composition](#)

¹⁴ <http://prpop.org/2018/08/celebran-el-50o-concurso-nacional-de-trovadores/>

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coordination will take place to ensure safety measures are in place. It will be celebrated in Lajas, a coastal Municipality towards the South of PR, that has suffered the earthquakes of 2020.

Woodcarving is another pillar of the Folk Arts in PR. *The Encuentro de Talladoras*¹⁵ is an activity that unites all women in the wood carving of saints artisan industry. The activity usually celebrated in Old San Juan showcases pieces developed by local artisans. Practical workshops are provided to the general public. It has been celebrated for twenty years. The Festival de Artesanías de Barranquitas is another event that brings together woodcarvers, instrument makers, and most of the artisan fields. This celebration takes place during summer in the central part of the island, and over 200 artisans participate. The event takes place during the summer and it has been celebrated for 58 years. In addition to the festival, ICP offers workshops on woodcarving and saints woodcarving at its cultural centers throughout the island.

Known in English as Puerto Rican Bobbin Lace, and in PR as *Mundillo*, this delicate handwork is another pillar of folk arts in PR. It proliferated in the towns of Moca, Isabela and Aguadilla. Some scholars have found evidence that stores selling *mundillo* lace made by seamstresses from Moca and surrounding areas were in existence shortly after the town was founded (1772). In PR seamstresses historically made *mundillo* to order, working from home. In the 1940s, a law stipulated that seamstresses had to work in factories, affecting the production of the handwork. ICP facilitates workshops to teach lace making to people interested in learning the art. NEA recognized Rosa Elena Egipciano in 2003 NEA National Heritage Fellow.¹⁶ A short documentary that includes information about *Mundillo* featuring Mrs. Nellie Vera and ICP's efforts to document and share the art of *Mundillo* with the community is in the following link: [Nellie Vera Video](#).

Directors Jessabet Vivas, Albeyra Rodríguez, and Marcos Carlos Cintrón, oversee the Folk Arts program. Personnel of different divisions help implement the initiatives.

Objectives and Goals

The objectives and goals of the Strategic Plan were furthered. They are either undergoing or met. The Programmatic activities are established once the National Endowment for the Arts Partnership Agreement is received and they all seek and aim to further the Strategic Plan. The Staff meets weekly (online during COVID-19 if necessary) to review progress of activities and discuss any setbacks.

Share / Match

ICP will provide a cost share match for the funding received under the Partnership Agreement. The financial restrictions imposed by the FOMB have forced ICP to rely on funding used for payroll to comply with the match. The current budget allowed a cash match of \$225,000 authorized by the FOMB.

¹⁵ <https://www.facebook.com/icppr/posts/2096231320479117>

¹⁶ <https://www.arts.gov/honors/heritage/fellows/rosa-elena-egipciano>