



PORTLAND MUSEUM *of* ART

2019-20 IMPACT REPORT



First of all: thank you.

Years from now, when we look back at the Fiscal Year 2019-20, we will note that this is the year that *Art for All* evolved from an initiative to improve access and inclusivity at the PMA into something much more—a vital cornerstone woven into the fabric of our very identity. It influences everything at the museum, from guiding internal discussions and strategic planning to driving community engagement in our exhibition content, programs, and events. We are incredibly grateful to our members' and community's support of *Art for All*, immediately recognizing the value of what we were doing and getting behind it.

With the foundation of *Art for All*, Fiscal Year 2019-20 was a banner year at the Portland Museum of Art. **We set a new attendance record, a PMA Films attendance record, and digital reach record, and expanded our breadth of programming, grew our endowment, and acquired works of art that brought new voices to our collection.** We also diversified our incredible Board of Trustees, staff, and volunteer base, reflecting a tremendously generous and supportive community.

We added a wider array of voices to the collection with the addition of works by Kathy Butterly, David Driskell, Jeffrey Gibson, Daniel Minter, Kara Walker, and more. We transformed the traditional presentation of the exhibition *N. C. Wyeth: New Perspectives* by bringing insights from a diverse range of community voices. We brought in speakers including Jeffrey Gibson and Lisa C Soto. We were thrilled to officially participate in Pride Portland for the first time, marching in the parade and offering a Free Day at the museum. The Susie Konkel Pass entered its first full year, granting free admission to 10,666 visitors ages 21 and under.

The work that we put in not only pertained to art, programming, and external affairs; internally, we increased equity among staff, introducing annual raises, listening sessions, and workshops that have guided our goals around Diversity, Equity, Accessibility, and Inclusion (DEAI). And we're only beginning.

As the 2016-21 five-year strategic plan draws to a successful close, *Art for All* and DEAI work serve as the core tenets of the new strategic plan. We can't wait to share that plan, and to build upon this incredible foundation.



Elizabeth Jones
Deputy Director and Director of External Affairs



176,699 total visitors

30,336 stopped in during *Free Friday*

6,422 students from 122 schools

4,268 people visited the David E. Shaw and Family Sculpture Park

3.74 million digital reach

265,166 unique visitors to PortlandMuseum.org

99,311 online video views



20 artworks loaned from the PMA collection



321 artworks traveled to the PMA

- from 84 institutions and private lenders, including:
 - Addison Gallery of American Art, Andover, MA
 - Autry Museum of the American West, Los Angeles, CA
 - Belfast Free Library, Belfast, ME
 - Black Mountain College Museum, Asheville, NC
 - Buffalo Bill Center of the West, Cody, WY
 - Colby College Museum of Art, Waterville, ME
 - Cooper Hewitt, Smithsonian Design Museum, New York, NY
 - Cranbrook Art Museum, Bloomfield Hills, MI
 - Davis Museum at Wellesley College, Wellesley, MA
 - Farnsworth Art Museum, Rockland, ME
 - Harvard Graduate School of Design, Cambridge, MA
 - Haystack Mountain School of Crafts, Deer Isle, ME
 - Metropolitan Museum of Art, New York, NY
 - Milwaukee Art Museum, Milwaukee, WI
 - Museum of Latin American Art, Long Beach, CA
 - Pennsylvania Academy of the Fine Arts, Philadelphia, PA
 - Reading Public Museum, Reading, PA
 - Stark Museum of Art, Orange, TX
 - Wells Fargo History Museum, Phoenix, AZ
 - Yale University Art Gallery, New Haven, CT

53

new works of art added to the PMA collection

15,156 filmgoers attended

313 PMA Film screenings

More than **2,000** volunteer hours by **50** volunteer docents



2,699 people attended registered/ticketed events



1,596 people visited the Winslow Homer Studio



Endowment gifts to the PMA totaled **\$2,343,781**

In 2017, we launched *Art for All*, an initiative that supports our dedication to being an open, accessible, inclusive, and welcoming museum for all, through exhibitions and programs that reflect our community and create experiences with art that strengthen our bonds and bring us together. Over the two years since, as *Art for All* became an increasingly greater part of the PMA mission, we were eager to see if these efforts would be reflected in our overall attendance.

In 2019, we saw the continued returns of these efforts —and they were even better than we hoped.

We welcomed 176,699 visitors in Fiscal Year 2019-20, topping our most optimistic projections, including 30,336 visitors on Free Friday. The free and accessible David E. Shaw and Family Sculpture Park saw 4,268 people pass through its gates, and Free School Tours welcomed 6,422 students and chaperones. Our events were attended by 2,699 visitors, and 1,596 people took Winslow Homer Studio Tours. It is clear we are reaching a wider swath of people than ever before, and that people are responding to our efforts to remove barriers and welcome them.

On June 15, we hosted our first Free Day in conjunction with Portland Pride, utilizing our prominent place on the Pride parade route to welcome 589 visitors to the museum with free admission. We hosted another Free Day on November 9, based around “Stories in Art,” and drew 956 people in attendance for special tours, activities, and programs in conjunction with *N. C. Wyeth: New Perspectives*.

This growth is not only limited to people who visited our campus, or in some cases even visited Maine. Our digital presence grew significantly once more; our digital reach surpassed 3.74 million people, with 99,311 views of our online videos, and 265,166 unique visitors to PortlandMuseum.org. Our website also saw a dramatic increase in engagement when we launched the new website in mid-December, which bodes well for the future.



We presented an expansive set of exhibitions in 2019, which spanned from the global to local, and early 20th century to contemporary. Our exhibitions highlighted numerous different perspectives, presented fresh insights into the Maine arts and crafts narrative, and showed off the PMA collection in exciting new ways.

We opened the year with *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, an exhibition featuring contemporary art from the Caribbean diaspora and focused on ideas of race, history, the legacy of colonialism, and the environment. During the month of March, we also teamed with the Maine Art Education Association (MAEA) for the annual *Youth Art Month* exhibition, which features work by K-12 students from throughout Maine.

In the summer, we presented *In the Vanguard: Haystack Mountain School of Crafts, 1950-1969*, which explored how an experimental school in rural Maine transformed art, craft, and design in the 20th century and helped define the aesthetics of the nation's counterculture. *Open-Ended: New Acquisitions at the Portland Museum of Art* told the story behind several new works in the collection, giving visitors an opportunity to see how the PMA is redefining its institutional identity. *The Expansion of Cubism, 1911-1920* featured many works from the Isabelle and Scott Black Collection and focused on pioneering Cubist artists such as Fernand Léger, Marie Laurencin, Jean Metzinger, and Max Weber.

In the fall, we delighted audiences with *N.C. Wyeth: New Perspectives*, the first retrospective exhibition of the artist in a generation. *New Perspectives* presented Wyeth's iconic illustrations alongside landscapes that depict his home and communities, examining his full practice for the first time. We complemented this show with *Barbara Morgan: Letter to the World*, a selection of works by the esteemed photographer who is best known for her images of dancer Martha Graham. *Ragnar Kjartansson: Scenes from Western Culture* showcased the globally renowned Icelandic artist in Maine for the first time, centering on his 2015 work *Scenes from Western Culture*—a nine-screen installation of videos.

Fiscal Year 2019-20 also saw the addition of 53 new works of art to the PMA Collection, including Louise Bourgeois' *Spiral Woman*, David Driskell's *Ghetto Wall #2*, Robert Feintuch's *Crutches*, Jeffrey Gibson's *PEOPLE LIKE US*, Rockwell Kent's *Parry Harbor, Tierra del Fuego*; Daniel Minter's *A Distant Holla, Currency Exchange*; Alfred Stieglitz' *The Terminal, New York*; Kathy Butterly's ceramic *Baked Sale*, and two prints from the portfolio *Harper's Pictorial History of the Civil War (Annotated)* by Kara Walker. Many of these works went on view immediately, transforming our galleries in exciting new ways.



In Fiscal Year 2019-20, we continued to host a wide variety of programming and special guests, intended to reflect the diverse audiences throughout our communities and make everyone feel welcome at the museum.

Art in Bloom returned in February for its second year, surpassing attendance and revenue goals set by the previous year by attracting 5,450 people to the galleries. The annual event, which pairs floral arrangements with works of art, featured a keynote lecture from acclaimed floral designer Emily Thompson, as well as films, tours, and live music.

The revamped PMA Films program set numerous records, drawing 15,156 filmgoers to the museum over the course of 313 film screenings, including popular offerings such as *CatVideoFest 2019*, *Aretha Franklin: Amazing Grace*, *Toni Morrison: The Pieces I Am*, and *Fantastic Fungi*, in addition to retrospectives of Abbas Kiarostami and Agn s Varda—providing Portland with unique cinematic experiences. Furthermore, PMA Films partnered with local organizations on many screenings, including the *Animal Refuge League*, *Frannie Peabody Center*, *Immigrant Legal Advocacy Project*, and *Maine Women’s Lobby*.

We also used collaborations and creative programming to enhance and expand the stories around the year’s exhibitions. In the spring, artists Lisa C Soto and Lillian Garcia-Roeg visited to speak about their work in *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*. In conjunction with *In the Vanguard: Haystack Mountain School of Crafts, 1950-1969*, we welcomed acclaimed architects Toshiko Mori and James Carpenter for the annual Bernard Osher Foundation Lecture, as well as ceramicist and Haystack alumnus Ayumi Horie for a talk. *N. C. Wyeth: New Perspectives* brought Barnet scholar David Lubin to Portland, along with a diverse array of local experts who also contributed to the interpretive materials.

Additionally, we were extremely proud to welcome artist Jeffrey Gibson for our Nelson Social Justice Fund event, artist David Driskell for our annual Friends of the Collection benefit, and photographer Judy Glickman Lauder for our Photo Fund lecture, as well as dozens of other artists and experts, both local and national, throughout the year. We also continued to grow our ties with other institutions, including *Bach’s Coffee Cantata*, *Bates Dance Festival*, *Bowdoin International Music Festival*, *Maine Jewish Film Festival*, *Opera Maine*, the *Telling Room*, and more.

The *Free School Tour* program continued to be a resounding success, welcoming 6,422 students from 122 different schools. We hosted Evening for Educators in October, where more than 70 educators came to the museum to participate in discussions. We also launched a new partnership with *Portland Public Schools*, and continued the *My Museum* preschool program. The *Winslow Homer High School Fellows program* continued with great success, culminating with a *Teen Night* on August 1, and *The Workshop* offered all visitors a chance to help the PMA reinvent the *Winslow Homer Tour* experience through an interactive installation.





BALANCE SHEETS, January 31, 2020 and 2019

Assets	2020	2019
Cash and cash equivalents	\$2,280,495	\$1,924,613
Accounts receivable	708,764	256,505
Inventory, at cost	125,678	133,083
Prepaid expenses	392,729	342,035
Contributions and bequests receivable, net	1,343,871	1,923,337
Art collection	1	1
Land, buildings, and equipment, net	15,141,741	15,674,953
Preservation in progress	1,011,141	883,366
Land held for future use	5,175,364	3,016,815
Investments	42,438,486	37,580,222
Total assets	\$68,618,270	\$61,734,930
Liabilities and net assets		
Liabilities:		
Accounts payable and accrued expenses	\$787,808	\$474,215
Long-term note payable to bank	1,850,000	12,205
Total liabilities	\$ 2,637,808	\$486,420
Net assets:		
Without donor restrictions	\$ 22,294,280	\$22,695,067
With donor restrictions	43,686,182	38,553,443
Total net assets	\$65,980,462	\$61,248,510
Total liabilities and net assets	\$ 68,618,270	\$61,734,930

STATEMENTS OF ACTIVITIES, Years Ended January 31, 2020 and 2019

Public support and revenues	2020	2019
Contributions and grants		
Without donor restrictions	\$ 2,550,445	\$3,169,140
With donor restrictions	4,094,372	4,609,719
Memberships	709,611	640,381
Admissions	716,913	569,365
Program and deaccessioning revenues	769,378	1,697,204
PMA Store revenues	544,186	495,992
Return on investments	3,665,288	(2,157,475)
Total public support and revenues	\$13,050,193	\$9,024,326
Expenses		
Program		
Exhibitions and collections	\$4,278,141	\$3,914,931
Education	1,109,228	1,057,181
Collection items purchased	380,800	148,000
PMA Store	506,423	480,860
Management and general	603,222	554,471
Development and membership	1,440,427	1,323,300
Total expenses	\$8,318,241	\$7,478,743
Change in net assets	\$ 4,731,952	\$1,545,583
Net assets, beginning of year	61,248,510	59,702,927
Net assets, end of year	\$ 65,980,462	\$61,248,510

Audited financial statements are available at PortlandMuseum.org/AnnualReport or upon request from the Business Office





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