

As PMA members, you not only receive extraordinary benefits such as unlimited admission to our exhibitions and programs, but you also get the inside track on all things PMA—what we're doing, what we've done, and where we're going.

We're honored to present the Fiscal Year 2014-15 Annual Report and share our successes with you. We couldn't do it without you.

Stay tuned- a comprehensive list of our generous supporters and volunteers will be included with this online version of the Annual Report within a few weeks.

A YEAR IN REVIEW: FISCAL YEAR 2014-15

PORTLAND MUSEUM OF ART





YOUR MUSEUM, ON THE MOVE

In 2014, the PMA engaged its members, the community, and the world in astounding ways.



OUR EXHIBITIONS WERE EXTRAORDINARY.

From rare works on paper (*Fine Lines: American Drawings from the Brooklyn Museum*) to the once-in-a-generation retrospective of Richard Estes (*Richard Estes' Realism*) to the most significant private collection of British art in America (*Treasuries of British Art 1400-2000: The Berger Collection*), the PMA offered visitors a wide range of art in 2014.

The PMA complemented the major exhibitions with shows that had a local focus, from Circa exhibitions that highlighted contemporary Maine artists such as Brunswick's Andrea Sulzer and Portland's Aaron T Stephan to George Daniell: Picturing Monhegan Island, which centered on the artist's sojourns to the island in the 1930s. All of these shows, big and small, received enthusiastic acclaim from major media outlets across the country.



More than
8,200
households were
PMA members in 2014



ACQUISITIONS

The PMA accessioned 74 objects in 2014, including Richard Estes' *Beaver Dam Pond*, *Acadia National Park*; Marsden Hartley's *Gattières*, Winslow Homer's *Eight Bells*, and John Frederick Peto's *Office Board for Eli Keen's Sons*.



1,775

Winslow Homer Studio visits



THE SUPPORT OF OUR DONORS, MEMBERS, AND CONTRIBUTORS WAS UNPRECEDENTED.

The PMA maintains one of the highest percentages of members per capita in the country. More than 8,200 households were PMA members in 2014, and these households generated nearly \$600,000 in unrestricted funds for the museum. Indeed, impressive generosity occurred at every membership level. The Contemporaries grew to 295 members—the largest size ever—and Contemporaries members raised more than \$77,000 in unrestricted operating support in addition to \$25,000 restricted for the purchase of Robert Indiana's *SEVEN*. Director's Circle members worked harder than ever, raising more than \$950,000. Corporate membership also grew substantially, from 42 to 65 members, and raised more than \$230,000.

Altogether, through the overwhelming support of these members, the PMA raised **more than \$5.6 million** in restricted and unrestricted funds. Even more impressive, the percentage of the museum's operating budget that is directly linked to philanthropy is astonishing, in excess of 60%. It was a very successful year of fundraising, all due to your generosity.



1,500,000

people interacted with the PMA digitally.



OUR PROGRAMS EXCEEDED EXPECTATIONS.

Member events enjoyed record attendance for the second straight year, mirroring trends among the general attendance of PMA events. The #ThirdThursPMA program was a hit, and PMA Movies continued to engage audiences. Additionally, the 2014 Bernard Osher Lecture Series, "An Evening With Alex Katz," sold out in record time, and the 2014 Leonard and Merle Nelson Social Justice Fund lecture, "Lucy Lippard: Undermining," was a swift sellout as well.

Much of the success of our programming was due to the partnerships the PMA developed or continued to nurture in 2014. Organizations like 317 Main, Architalx, Artist & Craftsman Supply, Cocktails & Creatives, Maine College of Art, Maine Jewish Film Festival, Maine Organic Farmers and Gardeners Association, Naked Shakespeare, Portland Public Library, and The Telling Room helped the PMA's programs resonate deeply into our community.

Likewise, foundation support and corporate partners helped advance the PMA's national standing to remarkable new heights. Thanks to sponsors such as Bank of America; L.L. Bean, Inc.; Prime Motor Cars Mercedes-Benz; Unum; TD Bank; and The VIA Agency, the PMA's exhibitions and programs provided the public with transformative art experiences, and made 2014 wonderfully successful.



PROGRAMS

Special thanks to the musicians who performed at #ThirdThursPMA; the food and drink suppliers who serviced the parties; the architects and construction firms who helped reimagine the PMA campus; the designers who worked on branding, magazines, museum guides, and PortlandMuseum.org; the PMA's enduring partnership with Aurora Provisions; and many more. These groups represent a broad spectrum of the best Portland has to offer, and it all came together at the PMA in 2014.

OUR COMMITMENT TO PRESERVING AND PROTECTING ART FOR FUTURE GENERATIONS WAS UNQUESTIONABLE.

We purchased the land around the Winslow Homer Studio, forever preserving Maine's preeminent artist's vistas in perpetuity. We added to the spirit of downtown Portland with Robert Indiana's *SEVEN*, an impressive new landmark for our city. And we consistently renewed the dynamism of our galleries, integrating new acquisitions onto our walls and into our spaces, while reinvigorating the interiors of our museum with rotations of our collection—ensuring a new and refreshing experience to members and visitors close to home and far and away.



33,470
FREE FRIDAYS Visitors

OUR FAVORITES CONTINUED TO THRIVE.

Established PMA programs such as Free School Tours, Youth Art Month, and Culture Club-Portland continued to do very well. 8,274 schoolchildren and chaperones attended through Free School Tours, and proved the PMA's dedication to bringing art to Maine's youth.

The PMA Store further solidified its standing in the community as a destination in and of itself. Furthermore, the store underwent some strategic improvements, which position it well for growth in the coming years and under the PMA's *Your Museum, Reimagined* project.



8,274

Schoolchildren and chaperones visited the PMA in 2014



WE ENGAGED OUR AUDIENCES THROUGH NEW AVENUES.

In 2014, there were more ways to interact with the PMA than ever. We rebuilt our website from the ground up, completely redesigning the museum's online presence with an emphasis on dynamic content, offering users a rich digital experience with the PMA from afar. We connected with new audiences through our social media platforms, increasing awareness and staying front of mind in the public consciousness. And we shared the story of the PMA through new media, with a focus on video and the launch of the PMA's new audio series, *The Backstory*. In all, more than 1.5 million people interacted with the PMA digitally in 2014—a truly astounding amount of traffic that brought the PMA experience into people's homes, tablets, and smartphones across the globe.

Furthermore, the PMA supplemented its exhibitions with interactive activities such as the photo booth for *Treasures of British Art 1400-2000: The Berger Collection*, which resulted in more than 2,500 photos of members and visitors shared online, as well as interactive exhibits in the PMA Family Space featuring local artists such as Clint Fulkerson.

DEVELOPMENT

Restricted funds in 2014 primarily went to the purchase of the land surrounding the Winslow Homer Studio, the acquisition of *SEVEN* and other important works, and the refurbishment of the Clapp House exterior.



A LOOK TO THE FUTURE

2014 was undoubtedly exceptional, and as we look ahead, the PMA is poised to be an even more prominent arts institution, beloved and revered worldwide. Over the next two years, we will fundamentally change the way audiences will experience our collection through our multiyear project, *PMA's Your Museum, Reimagined*.

This project is marked by a rededication to the museum's considerable collection, how it will be presented in our galleries, and how it will be accessed. Through careful and strategic planning, the PMA will offer a wider range of interactive and profound art experiences than ever before.

We will reinvent the ways in which members and visitors engage with our art, leading to vastly improved and transformational experiences.

We will rethink our public programming, inviting the public to come together in meaningful and lasting ways.

We will open up our archives to the world through online digital access and welcome academics and enthusiasts to view them in person at our brand new Peggy L. Osher Art Study and Collection Committee Conference Room.

We will change the way people interact with our art and each other when they visit the museum, by offering interactive learning stations, redesigned wayfinding, and progressive interpretive materials.

This all leads up to the unveiling of our collection in stunning new ways, as our artworks will be completely rethought, and reinstalled, highlighting the strengths of our past and present, while staking our claim to an unbelievable future.

You're going to love what we have in store.



IT'S YOUR MUSEUM, REIMAGINED.



FEATURED EXHIBITIONS

1. *Fine Lines: American Drawings from the Brooklyn Museum* January 30 - April 27, 2014

"The exhibition is a special opportunity to view a significant body of aesthetically remarkable and historically important drawings that, due to their light-sensitive materials, are rarely exhibited." – *The Portland Sun*

2. *George Daniell: Picturing Monhegan Island* March 1 - August 3, 2014

"Loved the George Daniell "Monhegan" exhibit! I'm going out and buying lithographic crayons tomorrow." – PMA Facebook page visitor comment

3. *Youth Art Month* March 8 - April 6, 2014

"Your student artwork exhibitions are one of the high points of the year - I have seen a few pieces that I still remember very well. I'm glad you are continuing this tradition." – PMA Visitor Comment

4. *Preserving Creative Spaces: The Historic Artists' Homes and Studios Program* March 18 - June 15, 2014

"My father's studio is the nearest one can get to physically entering into his world." – Jamie Wyeth

5. *Andrea Sulzer: throughoutsideways* April 26 - August 24, 2014

"I love the rawness of the drawings and how you can see each mark and the pressure and techniques used." – PMA Visitor Comment

6. *Richard Estes' Realism* May 22 - September 7, 2014

"You can really only shake your head in wonder. A compelling proposition, dazzlingly achieved; a great painting." – *The Boston Globe*

"The current Richard Estes retrospective at the Portland Museum of Art confirms his place as one of our most accomplished painters... Among the joys of seeing this exhibition in Portland is the chance to revisit its collections of American Hyperrealism... as well as some fine Maine landscape pictures. All of these give the Estes works a wonderful context, underpinning our admiration for the quality of his paintings." – *The Wall Street Journal*

7. *Aaron T Stephan: To Borrow, Cut, Copy, and Steal* September 6, 2014 - February 8, 2015

"An exhibit that pokes and prods at the space it's in, taking part in Portland Museum of Art's ongoing mission to make a balanced home for the classical and contemporary." – Mariah Bergeron, *The Portland Phoenix*

8. *Treasures of British Art 1400-2000: The Berger Collection* October 2, 2014 - January 4, 2015

"While the quality of the works and the names of the artists are impressive, what makes this show unique is how it knits back together the cultural, royal, governmental and religious context of what was the foundation of our own culture in New England, America and, more broadly, post-Enlightenment Western civilization." – *Portland Press Herald*



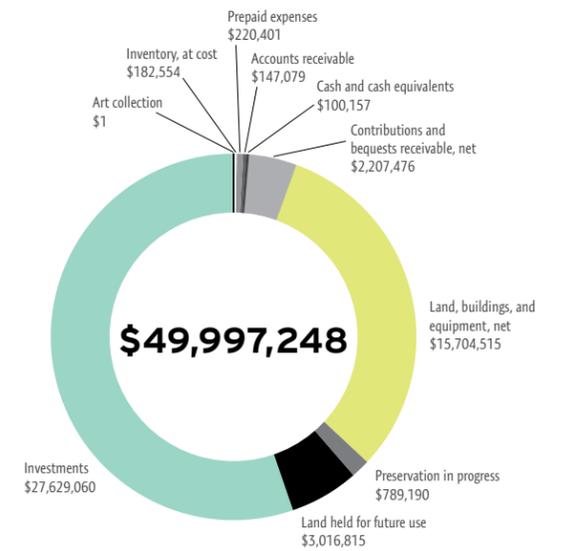
FINANCIALS

FINANCIAL INFORMATION, YEARS ENDED JANUARY 31, 2015* AND 2014 BALANCE SHEETS, JANUARY 31, 2015* AND 2014

	2015	2014
Assets		
Cash and cash equivalents	\$100,157	\$71,905
Accounts receivable	147,079	137,913
Inventory, at cost	182,554	220,273
Prepaid expenses	220,401	327,844
Contributions and bequests receivable, net	2,207,476	1,557,538
Art collection	1	1
Land, buildings, and equipment, net	15,704,515	13,579,839
Preservation in progress	789,190	584,474
Land held for future use	3,016,815	3,016,815
Investments	27,629,060	27,743,488
Total assets	\$49,997,248	\$47,240,090

	2015	2014
Liabilities and net assets		
Liabilities:		
Accounts payable and accrued expenses	\$624,698	\$449,753
Notes Payable	918,282	273,537
Total liabilities	\$1,542,980	\$723,290
Net assets:		
Unrestricted	\$21,605,356	\$21,167,112
Temporarily restricted	3,240,612	2,105,181
Permanently restricted	23,608,300	23,454,080
Total net assets	\$48,454,268	\$46,726,373
Total liabilities and net assets	\$49,997,248	\$47,449,663

ASSETS 2015



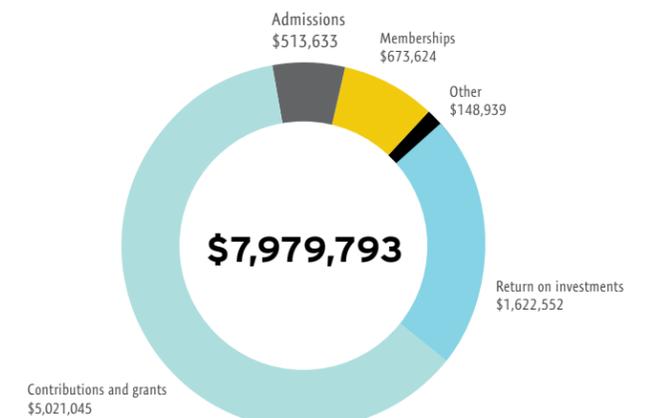
STATEMENTS OF ACTIVITIES

YEARS ENDED JANUARY 31, 2015, AND 2014

	2015	2014
Public support and revenues		
Contributions and grants:		
Unrestricted	\$1,981,982	\$1,760,515
Temporarily restricted	2,884,843	203,254
Permanently restricted	154,220	159,220
Memberships	673,624	657,777
Admissions	513,633	562,139
Program and other revenues	188,479	268,479
PMA Store and facility use, net	(92,697)	(124,484)
Special events, net	53,157	63,030
Return on investments	1,622,552	2,211,823
Total public support and revenues	\$7,979,793	\$5,761,753
Expenses		
Exhibitions and collections	\$3,171,366	\$3,358,341
Education	839,571	791,098
Collection items purchased	496,500	684,150
Management and general	450,840	459,709
Development and membership	1,084,482	1,075,350
Total expenses	\$6,042,759	\$6,368,648
Change in net assets	\$1,937,034	(\$606,895)
Net assets, beginning of year	46,517,234	47,124,129
Net assets, end of year	\$48,454,268	\$46,517,234

*Unaudited and preliminary. Audited financial statements are available upon request from the business office.

PUBLIC SUPPORT AND REVENUES 2015



Page 15: Hans Eworth (England, born Belgium, circa 1520-1579), *Queen Elizabeth I*, circa 1565-70, oil on panel, 20 1/4 x 16 1/2 inches. The Berger Collection at the Denver Art Museum, TL-16735. Page 16, clockwise from bottom: Richard Estes (United States, born 1932), *Beaver Dam Pond, Acadia National Park*, 2009, oil on board, 12 1/2 x 30 inches. Anonymous gift, 2014.2. Winslow Homer (United States, 1836-1910), *Eight Bells*, 1887, etching, 23 1/2 x 29 1/2 inches. Museum purchase with support from the Peggy and Harold Osher Acquisition Fund and partial gift of Mr. and Mrs. Vaughan W. Pratt 2014.3. Marsden Hartley (United States, 1877-1943), *Gattieres*, 1927, graphite, 18 3/4 x 23 3/8 inches. Gift of Owen W. and Anna H. Wells, 2014.7.1. John Frederick Peto (United States, 1854-1907), *Office Board for Eli Keen's Sons*, 1888, oil on canvas, 20 x 16 inches. Gift of Walter B. and Marcia F. Goldfarb, 2014.22. Page 20, in numbered sequence: 1. J. Carroll Beckwith (American, 1852-1917), *Portrait of Minnie Clark*, circa 1890s, charcoal and pastel on blue fibered laid paper, 22 3/8 x 18 1/4 inches. Brooklyn Museum, Gift of J. Carroll Beckwith, 17.127.2. George Daniell (United States, 1911-2002), *Untitled*, 1936, gelatin silver print, 13 7/8 x 11 15/16 inches. Gift of George Daniell and the Aucocisco Gallery, 2001.6.27.3. Tamia Wilson, *Zebra in the Grasslands* (detail), 2011, tempera. 4. *Photograph: Winslow Homer with The Gulf Stream in his studio at Prout's Neck, Maine*, circa 1900, albumen print, 4 11/16 x 6 3/4 inches. Bowdoin College Museum of Art, Brunswick, Maine, Gift of the Homer Family. 1964.69.179.9. 5. Andrea Sulzer (United States, born 1961), *beneath your wandering feet*" (detail), 2014, oil-based ink, watercolor, colored pencil, and graphite on tracing paper, thread, pins, dimensions variable, Courtesy of the artist. 6. Richard Estes (United States, born 1932), *Diner*, 1971, oil on canvas, 40 1/8 x 50 inches. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Museum purchase, 1977, 77.75. © Richard Estes, courtesy Marlborough Gallery, New York. Photography by Lee Stalsworth. 7. Aaron T Stephan (United States, born 1974), *An Awkward Meeting of Painting and Sculpture*, 2012, mahogany, bronze, rubber, (a) 33 7/8 x 32 1/4 x 18 7/8 inches; (b) 47 x 16 1/2 inches. Museum purchase, 2012.40a,b. 8. George Stubbs (England, 1724 - 1806), *A Saddled Bay Hunter*, 1786, oil on panel, 21 3/4 x 27 3/4 inches. The Berger Collection at the Denver Art Museum, TL-18021.



PORTLAND MUSEUM *of* ART

