The Year in Summary

As the largest public arts institution in Northern California, the Fine Arts Museums of San Francisco, comprising the de Young and the Legion of Honor, pursue the mission of serving a broad and diverse constituency with exhibitions and programs that inform, educate, inspire, and entertain. In the past year, the Museums’ staff actively worked to achieve this mission with the dedicated support of members, donors, corporate and foundation partners, trustees, city leaders, and the community at large.

One primary strategy in fulfilling the Museums’ purpose is in strengthening the permanent collection, then drawing from these rich resources to organize extraordinary exhibitions. Between
July 2017 and June 2018, the Museums organized nearly thirty special exhibitions and installations. At the de Young, these included *Teotihuacan: City of Water, City of Fire*, the result of a long-term collaboration with cultural partners in Mexico, which presented examples from the Museums’ outstanding holdings of Teotihuacan murals—the largest and most important such collection outside Mexico. Connections between the past and present were explored in *Cult of the Machine: Precisionism and American Art*, in which the tensions and ambivalences about industrialization expressed by artists from the 1920s and 1930s were framed with contemporary and locally relevant issues, utilizing several strengths of the permanent collection.

“*He never stopped making paintings and sculpture, generally at a scale one might call, at the very least, ambitious. Now San Francisco’s Legion of Honor has provided a space that matches in size the artist’s aspiration.*” —San Francisco Chronicle \ on Julian Schnabel: Symbols of Actual Life

“A lavish romp through the Rococo.” —Wall Street Journal \ on Casanova: The Seduction of Europe

“A groundbreaking show like this may not appear again in North America soon.” —Fine Art Connoisseur \ on Truth and Beauty: The Pre-Raphaelites and the Old Masters

“Fans are getting their day in the sun.” —Wall Street Journal \ on Fans of the Eighteenth Century
At the Legion of Honor, a once-in-a-lifetime exhibition placed beloved Rodin sculptures, a founding collection of the museum, in dialogue with works by the Austrian master Gustav Klimt, in *Klimt & Rodin: An Artistic Encounter*. This was the exquisite climax to a year marking the centenary of Rodin’s death through a series of gallery interventions, which also included *Sarah Lucas: Good Muse*. The Museums’ impressive antiquities collection was showcased in new and colorful ways in *Gods in Color: Polychromy in the Ancient World*.

Contemporary projects continued to engage with the collections, buildings, and histories of the two museums. At the de Young, projects included the artist collective DIS’s takeover of Wilsey Court with *Genre-Nonconforming: The DIS Edutainment Network*, and a site-specific sound installation by Anthony Discenza in the Hamon Tower, *The Companions: Sounds for a Lost Screenplay*. The Museums also commissioned *VertiGhost*, by Bay Area artist Lynn Hershman Leeson, which was inspired by the history of the Legion of Honor as a filming location for Alfred Hitchcock’s *Vertigo*. Four months later, Julian Schnabel’s series of supersize canvases transformed the Legion’s Court of Honor. These exhibitions helped draw in new and diverse audiences and contributed to a combined attendance of 1,469,000 visitors (994,000 at the de Young and 475,000 at the Legion of Honor).

An array of bold educational and public programs reflected the diverse interests of the Museums’ broad audience. Such activities encourage lifelong learning, ranging from art making tours for toddlers to school and college programs, symposia for art lovers, and Friday Nights for all ages. The Education department served more than 480,000 people with programs for K–12 schools, teens, colleges, and families; access and multimedia programs; audio guides; community outreach for *Teotihuacan*; and the well-attended Thinking Machines conversation and networking series tied to *Cult of the Machine*.

“*Good Muse* tackles several issues contemporary audiences find redolent throughout [Auguste] Rodin’s oeuvre—and art history generally—namely identity, agency, and the gaze.” Hyperallergic on *Sarah Lucas: Good Muse*
“It’s a rare chance not just to view ancient items but also to understand their context within the history, anthropology and archaeology of a city that fell from greatness centuries before Europeans reached the area.” —Washington Post on *Teotihuacan: City of Water, City of Fire*

The Museums aim to serve as an arbiter of culture beyond the buildings’ walls through digital strategies. The education initiative Digital Stories (now called Insights)—a free online series of in-depth multimedia investigations into exhibitions and collections—reached an audience of more than 200,000. The Museums also remained especially active in contributing to new scholarship with the publication of a dozen titles related to special exhibitions and the permanent collection, including the award-winning catalogue for *Teotihuacan*; the highly popular *Truth and Beauty: The Pre-Raphaelites and the Old Masters*; a major publication on the Jolika Collection of New Guinea art; and the innovative Pictorial series of accessible and affordable exhibition companion books.

At the foundation of everything the Museums are able to accomplish is their base of long-standing, dedicated supporters, including a robust membership of more than 100,000 households. During this year, members enjoyed previews and opening nights along with many new benefits, including newly launched Member Mornings; and Cinemascopc, an annual film series that enhances the experience of a special exhibition.

Institutional values are communicated with a strong brand, and this year the Museums made great inroads toward redefining and refreshing its own brand. The refreshed visual identity can now be seen across the city on advertisements, street pole banners, and bus wraps; on site via printed materials, new signage, and welcome banners; and online.

As the Museums build on these achievements and plan for the future of this vital institution, the staff and the Board of Trustees express their gratitude for the public’s continued confidence and for the important roles that members and donors play in helping make it all possible.
Financial Results

“There are more smart ideas at the show’s heart than anything I’ve seen in a long while.”
—Washington Post on Cult of the Machine: Precisionism and American Art

The combined financial statements of the Fine Arts Museums of San Francisco include an annual appropriation from the City and County of San Francisco, as well as the activities of the supporting nonprofit organizations, the Corporation of the Fine Arts Museums and the Fine Arts Museums Foundation.

The Fine Arts Museums of San Francisco again achieved strong financial results, with a modest operating surplus in both FY2018 and FY2017, as shown in this summarized unaudited statement:

<table>
<thead>
<tr>
<th></th>
<th>FY2018</th>
<th>FY2017</th>
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<tr>
<td><strong>Operating Support and Revenue:</strong></td>
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<tr>
<td>Contributions</td>
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<td>City Appropriation</td>
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<tr>
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<td><strong>Total Support and Revenue</strong></td>
<td>$62,871,000</td>
<td>$60,414,000</td>
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</tbody>
</table>

| **Operating Expenses:** |           |           |
| Program Services       | $43,034,000 | $39,983,000 |
| Art Acquisitions       | 5,100,000   | 3,019,000   |
| Operations and Administration | 8,051,000 | 9,158,000   |
| Development            | 3,621,000   | 4,740,000   |
| Museum Stores          | 2,735,000   | 3,065,000   |
| **Total Expenses**     | $62,541,000 | $59,965,000 |

**Operating Surplus**

$330,000

$449,000
The City appropriation provides critical funding for the care and maintenance of the de Young and Legion of Honor facilities and collections, including staffing, utilities, and building maintenance. The privately raised endowment, standing at $133 million as of June 30, 2018, provides funding for restricted purposes, such as acquisitions, conservation, and exhibitions, as well as general operations. Admissions and other earned revenue provide 20% of total funding. We rely on the generous support of donors and members to provide the balance, with contributions and membership amounting to 50% of total funding.

This revenue and support funds a robust set of activities at both the de Young and the Legion of Honor, as well as online. Program services and acquisitions make up over 75% of total spending and include exhibitions, curatorial research, collections care and maintenance, conservation, publications, and education programs.

Looking ahead to FY2019, the Fine Arts Museums of San Francisco combined budgets include expenses of $65 million and break-even results.

This information is not audited. The audited combined financial statements for the Fine Arts Museums of San Francisco are available online and upon request.

“The docent explained not only the art but also the context, history, cultural influences, and key highlights of the work. I gained a world of knowledge.” —museum visitor on the docent program
Thank You to Our Donors

The Fine Arts Museums of San Francisco gratefully acknowledge each individual and organization who generously supported exhibitions, education programs, and annual operations between July 1, 2017, and June 30, 2018.
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<table>
<thead>
<tr>
<th>Amount Range</th>
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<td>$5,000–$9,999</td>
<td>Adobe, Almine Rech Gallery, Blum &amp; Poe</td>
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<tr>
<td>$1,000–$4,999</td>
<td>Aum4Moore, Confidence Foundation, Peg and Rich Holl Charitable Foundation Fund, The Justin and Michelle Hughes Foundation, Edwin H. Lennette Fund, The Oshay Family Foundation, Otter Island Foundation, PSN Family Charitable Trust, VSCO</td>
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<td>$100,000 and above</td>
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- Bank of America
- Deutsche Bank

$50,000–99,999
- Adobe
- Almine Rech Gallery
- Blum & Poe

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Director of Corporate Giving
415-750-3546

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