

FINE ARTS MUSEUMS OF SAN FRANCISCO
Annual Reports of Supporting Organizations
June 5, 2018

CURATORIAL SUPPORT GROUPS

- Achenbach Graphic Arts Council
- American Decorative Arts Forum
- Ancient Art Council
- ☒ European Decorative Arts Council
- Friends of Africa, Oceania and the Americas
- Friends of New Art
- ☒ San Francisco Ceramic Circle
- Textile Arts Council

MEMBER AND DONOR SUPPORT GROUPS

- ArtPoint
- Belvedere-Tiburon Auxiliary
- ☒ East Bay Auxiliary
- ☒ Hillsborough Auxiliary
- Ross Auxiliary
- San Francisco Auxiliary

OPERATIONS SUPPORT GROUPS

- Access Advisors
- Docent Council
- Flower Committee
- Volunteer Council

- = written report attached; presentation at meeting
- = written report attached; no presentation at meeting
- ☒ = no written report, no presentation at meeting

CURATORIAL SUPPORT GROUPS

Achenbach Graphic Arts Council

American Decorative Arts Forum

Ancient Art Council

European Decorative Arts Council

Friends of Africa, Oceania and the Americas

Friends of New Art

San Francisco Ceramic Circle

Textile Arts Council



FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2017–2018

Mission and Program

The purpose of the Achenbach Graphic Arts Council (AGAC), founded in 1971, is to support the Achenbach Foundation for Graphic Arts (AFGA), the Prints, Drawings, Photographs and Artists' Books Department of the Fine Arts Museums of San Francisco (FAMSF) and the curators, conservators, and other staff members working with these collections. As a curatorial support organization, the AGAC promotes interest in the appreciation, study, and collection of works of art on paper; supports scholarly research within the FAMSF collections; sponsors museum internships; offers programs and lectures relating to all aspects of prints, drawings photographs and artists' books with special emphasis on those aspects represented in the collection; promotes and supports exhibitions; and develops financial support and assists in acquisitions of high quality works of graphic art recommended by the curators and approved by the AGAC Board of Directors ("Board").

Membership

As of May 2018, AGAC has 133 members (the majority are dual memberships). Our member categories are Basic (\$100 per year), Benefactor (\$250), Donor (\$500), New Collector (\$750), and Patron (\$1,000). There is a variation in benefits, with some activities being targeted to higher-level memberships. We also provide discounted Senior and Student memberships. Our operating funds derive primarily from membership fees.

Financial Report

In 2017-2018, AGAC finances involved the management of three components: our annual operating budget derived mainly from membership dues (which increased 28% from last year); the Curatorial Fellowship Endowment; and a curator-led art trip to Los Angeles.

Annual Operating Budget

From July 1, 2017 through March 31, 2018 (the most recent numbers available), income was approximately \$34,600 and expenditures \$30,000, which resulted in a surplus of \$4,600.

Curatorial Fellowship Endowment

AGAC is responsible for the Curatorial Fellowship Endowment, established through an AGAC-led fundraising process that ended in January 2014. The market value of the endowment's holdings is approximately \$300,000, which provides \$15,000 each year for a fellowship position. The fellowships provide advanced graduate students and recent PhDs with an opportunity to pursue projects defined by the AFGA curators. AGAC last provided funding from this endowment in 2014 and 2015. Currently, we have about \$67,000 available for fellowships.

Travel Program

AGAC periodically organizes trips, led by the Achenbach curators, to raise money and introduce our members and their friends to important museums, exhibitions, galleries, and private collections with the goal to build comity and provide art appreciation experiences normally not available. In November 2017, AGAC members traveled to Los Angeles, where they toured the recently-opened Broad Museum and viewed the acclaimed Yayoi Kusama exhibition. They also viewed Mike Kelley's exhibition at Hauser and Wirth gallery; the Anna Maria Maiolino exhibition at MOCA Grand (part of the Getty Foundation's *Pacific Standard Time LA/LA* initiative, attended a symphony at the Walt Disney Concert Hall, and toured the *Golden Kingdom* exhibition and gardens at the Getty Museum. This trip raised net revenues of \$4,300.

Major Initiatives and Accomplishments

Assistance for Acquisitions and Curatorial Support

Our financial contributions toward artwork acquisitions are a significant aspect of fulfilling our mission. In 2017-2018, we had two acquisition opportunities and a request to sponsor a Print Council of America event proposed to the Board for consideration by the curators, and ultimately approved by the Board, which were:



1. \$4,500 to acquire an etching/drypoint
The Father's Leave-Taking,
executed by William Holman Hunt in 1879



2. \$2,700 to acquire an etching
In Foreign Climes
by James Tissot, done in 1882

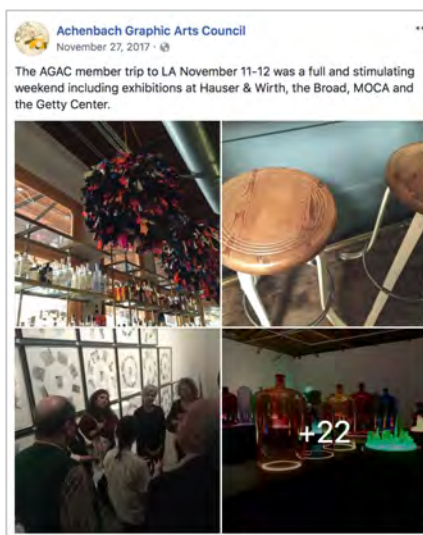
Left: William Holman Hunt, A.R.A. (English, 1827–1910), *The Father's Leave-Taking*, 1879, Etching and drypoint (proof state), Plate: 7 5/16 x 9 13/16 in. (18.5 x 24.9 cm); Sheet: 13 1/8 x 18 11/16 in. (33.4 x 47.5 cm), Gift of the Achenbach Graphic Arts Council, 2017.43.2; Right: James Tissot (French, 1836–1902), *In Foreign Climes*, plate II from *The Parable of the Prodigal Son*, 1882, Etching and drypoint (proof state), Plate: 12 3/16 x 14 9/16 in. (31 x 37 cm), Sheet: 14 3/16 x 20 7/8 in. (36 x 53 cm), Gift of the Achenbach Graphic Arts Council, 2017.43.1

3. \$6,500 to host a luncheon at the Legion of Honor for attendees of the Print Council of America's annual meeting in May 2018.

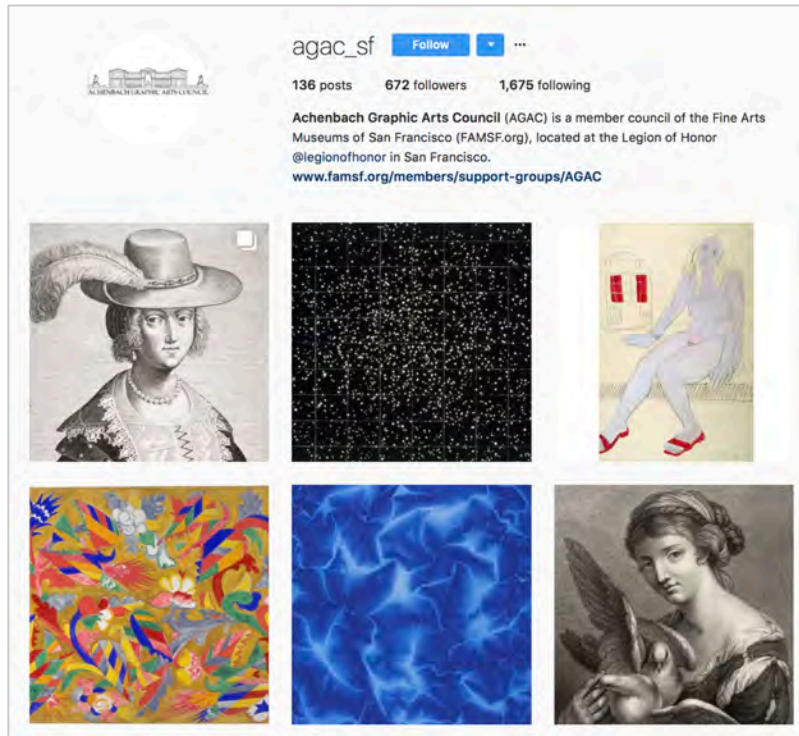
Social Media

The AGAC social media campaign connects with existing members, and expand awareness of events, classes, and travel/field trips to a wider audience with an eye to attracting prospective AGAC members.

Facebook: @achenbachgraphicartscouncil



Instagram: @agac_sf



Print Study Room Volunteers

The AFGA's Jacqueline and Peter Hoefer Print Study Room is open to the public on Saturdays from 11:00 AM – 2:30 PM and is staffed by AGAC members and museum volunteers. Print study room volunteers introduce museum visitors to the AFGA collections and discuss printing techniques with displays of various examples of printing tools. In 2017-2018, volunteers welcomed 3,415 visitors.



AGAC Newsletter

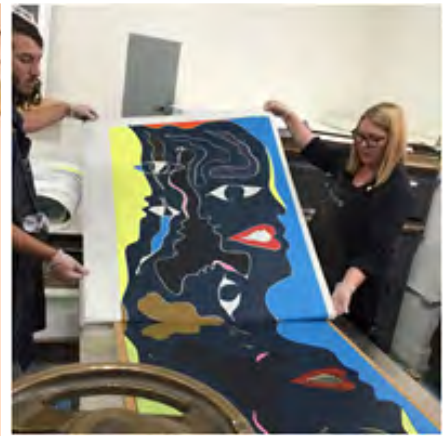
This year, with much anticipation, brought the return of the AGAC newsletter. Spearheaded by Lourdes Livingston (Managing Editor) and Michael Zimmer (Design Director) – both AGAC directors and graphic designers by trade – the newsletter is yet another way that the AGAC engages members with original articles, stories, interviews, and reporting on past and future AGAC events. The result is an intellectually and visually engaging publication.

AGAC Fall Gala

Plans are well underway for AGAC's 2018 Fall Gala honoring Gretchen and John Berggruen. The Gala on September 29th will be an evening to celebrate and support art acquisitions for the Achenbach Foundation for Graphic Arts. This important fundraiser for the AGAC is led by Gala chairperson Philomena King.

AGAC Mixers

A new initiative for AGAC members – and prospective new members – has been successful in increasing membership and providing opportunities for social interaction.



Member Activities

In planning events, we look to the programming of the Achenbach, other departments within the Fine Arts Museums, and museums, galleries, and arts organizations within San Francisco and the Bay Area.

Annual Members Meeting | Each AGAC board year begins with the annual Members Meeting, usually scheduled for the first Saturday in June and is held at the Legion of Honor. The previous year's activities are reviewed, retiring Directors are thanked, and new Directors are elected. AFGA curators discuss the department's activities and objectives, as well as present selections from among recent acquisitions.

During the year, AGAC members enjoy opportunities for classes, travel, and viewing artworks and related historical materials, while gaining insights from curators, conservators, artists, and experienced guides.

August 29 | Bancroft Library, University of California, Berkeley

A visit and tour of the Logan photo books collection was followed by an opportunity to view selected rare books from the Bancroft Special Collections, and finished with a tour of the Bancroft gallery exhibition.

September 7 | Paulson Fontaine Press, Berkeley

Tour and Proof Printing of Lonnie Holley Edition - This was an opportunity to view printing of five large woodcuts by Lonnie Holley, an artist featured in the de Young exhibition, *Revelations: Art from the African American South*.

September 16 | Artists' Books Program

Collections Specialist Stephen Woodall led a tour of the Logan Gallery exhibition, *Parallel Visions: Poets, Artists, and the Book*, followed by a presentation and discussion of related artists' books from the collections. Guest presenter: Calligrapher Thomas Ingmire.

September 20 | AGAC Mixer, Maeght Gallery

Achenbach Graphic Arts Council members – and prospective new members – enjoyed an evening of Christie's photographs as well as a presentation of works by the gallery owner.



October 21 | Private Collection Tour, San Carlos

This AGAC Collectors Circle event featured the viewing of a private collection with a focus on French 19th century prints, as well as examples of classical Dutch prints and other more contemporary artists.

October 22 | Richmond Art Center, Richmond, CA

Curator-led tour of the exhibition *Joan Brown: In Living Color*.

This exhibition of works on paper included many works never before exhibited.

November 4 | Sandy Walker Studio Visit, Oakland, CA

Sandy Walker presented his new series of large-scale woodblock prints, talked about the process behind them, and shared lessons learned along the way

November 11-12, 2017 | AGAC Member travel event

Downtown LA Art Weekend with Curator Karin Breuer

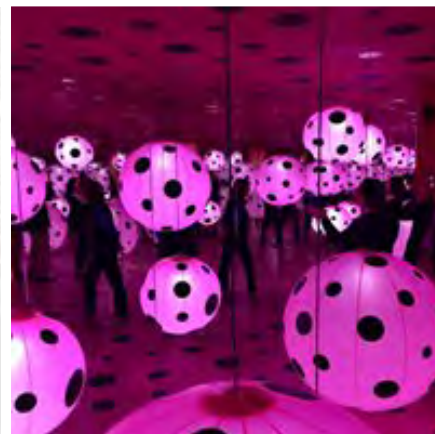
This exceptional travel opportunity included the Broad, Hauser & Wirth, the MOCA and the Getty, plus an optional symphony performance at the Walt Disney Concert Hall.

February 10 | “Love the Achenbach” Valentine Mixer at the Achenbach

Achenbach Graphic Arts Council members – and prospective new members – enjoyed a curator-led viewing and discussion of Valentine-themed works from the collection.

April 20 | Private Collection Tour, Marin

This AGAC Collectors Circle event featured a tour and viewing of a private collection, with a focus on works on or about paper, both modern and contemporary.





March 29 | Spencer Finch – AGAC Tour and Talk at Berggruen Gallery, San Francisco

This was a tour of an exhibition of recent works by Spencer Finch, featuring light pieces, as well as works on paper and photographs. Following the tour, Renée Bott and Pam Paulson discussed their experience working with Finch at Paulson Bott Press (now Paulson Fontaine Press).

April 7 | Artist Talk & Presentation

Through hand-cut and painted lettering in *Respite* (Markandaya), Schumaker relates a parable without visually depicting it. The story – which came to the artist in a dream and which he sees as a variation of one in the Sanskrit text *Bhagavad-Gita* – follows a small boy emerging from the mouth of a whale.

April 21 | Curator-led Exhibition Tour at the Richmond Art Center

The group exhibition, *Face Forward: Self-Image & Self-Worth*, included artists working across many platforms to address issues of identity, race, gender, status and societal values.

May 5 | Exhibition Tour with Curators Jim Ganz & Colleen Terry

Weapons of Mass Seduction: The Art of Propaganda features a selection of World War I and II posters from the renowned collection of the Achenbach Foundation for Graphic Arts, shown alongside films, ephemera, and textiles from the 1910s to the 1940s. The design and content of these posters demonstrate effective strategies for selling ideas and manipulating public opinion that persist today in the United States and across the globe.

June 2 | Annual AGAC Members Meeting

Legion of Honor Café: announcements & refreshments

Achenbach Print Study Room: viewing & discussion



Measures of Success

AGAC serves the interests and expectations of two interrelated constituents – the AFGA curators and our membership. We measure success by our ability to meet our major objectives while effectively managing our resources.

Our first objective involves supporting projects and initiatives defined by the Achenbach's curators; the AGAC board and the curators work collaboratively to identify, prioritize, and plan these efforts on a yearly basis – balancing needs against AGAC capacities. Our second objective involves organizing and sponsoring educational and social events for our members; the AGAC board develops these activities in line with well-established policies and procedures.

AGAC Governance and Board of Directors

The AGAC is led by a Board of Directors elected by the membership. The Board governs AGAC in accordance with its by-laws. We also employ a part-time Administrative Assistant. AGAC's initiatives and activities are developed and managed by the Board, and individual Directors volunteer to handle specific tasks. Efforts are aligned with the needs of AFGA in close collaboration and coordination among the Directors and AFGA staff, particularly Curators Karin Breuer, Jim Ganz, and Colleen Terry.

In 2017-2018, our Board has been composed of 16 Directors, all of whom are also AGAC members: Larry Banka, Gary Comoglio, Gina Cortese, Deborah Doyle, William Eddelman, Cathie Hehman, Keith Jantzen, Philomena King, Elizabeth Kinnear, Lourdes Livingston, Jane Lurie, Leila Narvid, Michael Powanda, Morgann Trumbull, Constance Yu, and Michael Zimmer. The Executive Committee is comprised of: Constance Yu (Chair), Larry Banka (Treasurer), Cathie Hehman (1st Vice Chair), Deborah Doyle (Secretary); and William Eddelman (2nd Vice Chair).

At the annual Members Meeting on June 2, 2018, the General Membership will have the opportunity to elect new Directors to the Board by approving candidates recommended by AGAC's Nominating Committee. Each year, this important committee identifies and cultivates a strong slate, thus helping ensure the continuation of a Board composed of dedicated, resourceful people.

Following the annual Members Meeting on June 2, the Executive Board is expected to include two new members replacing current directors rotating off the Board. The newest two executive committee members will be Leila Narvid (Chair-Elect) and Gina Cortese (Treasurer-Elect).

Respectfully submitted,

Constance J. Yu
Chair, Achenbach Graphic Arts Council
May 30, 2018



AMERICAN DECORATIVE ARTS FORUM

OF NORTHERN CALIFORNIA,
AN AFFILIATE OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

de Young Museum
50 Hagiwara Tea Garden Drive
San Francisco, CA 94118
(415) 363-9969

www.adafca.org

info@adafca.org

June 5, 2018

BOARD OF
GOVERNORS
2018-2019

PRESIDENT
Gordon Fine

VICE PRESIDENT
Jane Alexiadis

TREASURER
Mattie Alperton

PROGRAMS
Susan Doherty

J.B. Alegiani
Suzanna S. Allen
Kenneth Fechtner
Paula Freedman
J. Pearce Hurley
Bathsheba Malsheen
Kyle McGuire
Jennifer Price
Rob Speaks

The American Decorative Arts Forum is in its 35th year of promoting the study and appreciation of fine and decorative arts made, or used in America from the 17th century to today. Our active program of 12 lectures per year, museum visits, intimate salons and social events among members' collections is enjoyed by 160 members.

We have a multi-tiered membership that allows us to keep the cost of attending lectures within reach while rewarding higher-level donors with special events. We are financially self-sufficient and have designated funds available to purchase objects for the American Arts collection.

Over the past year we've brought scholars and curators to share their current research, scholarship and design insight with us. Speakers include Wendy Kaplan of Los Angeles County Museum of Arts; Kathleen Foster of the Philadelphia Museum of Art; Stephen Harrison of the Cleveland Museum of Art; Wendy Cooper of Winterthur; Kelly Conway of the Corning Museum of Glass; Christie Jackson of the Trustees of the Reservation; Adam Erby of George Washington's Mount Vernon; John Tschirch of Rhode Island School of Design and noted author Sumpter Priddy.

ANCIENT ART COUNCIL
FINE ARTS MUSEUMS OF SAN FRANCISCO
ANNUAL REPORT 2017-2018

Founded:	October 1997 (with the assistance of the Elios Society)		
Objective:	To support the Ancient Art Department at the Fine Arts Museums of San Francisco		
Current membership:	About 80 (as of May 2018)		
Membership levels:	\$60.00 (individual dual) \$30.00 (senior student) \$500.00 (Gift Bearer)		
Budget: (ending 1 March 2018)	Income:	\$20,321.46	
	Expenses:	\$7,948.15	
	Balance:	\$57,645.30	
Officers:	Dr. Renée Dreyfus (Curator in Charge, Ancient Art and Interpretation) Dr. Louise Chu (Associate Curator, Ancient Art and Interpretation) Dr. Skot Jonz (Manager of Board Relations, Board of Trustees)		
Statement:	The Ancient Art Council is dedicated to supporting antiquities at the Fine Arts Museums of San Francisco. Membership is open to all who share a concern for ancient art and preservation and promotion of antiquities and culture of the ancient Mediterranean and Near East. Its program is varied and includes lectures by noted archaeologists, curators, and historians; exclusive tours of the permanent collection and special exhibitions; and travel to other museums.		

PROGRAMS (FY2017–2018)

23 September 2017

Dr. Jens Daehner | The J. Paul Getty Museum

Couples in Roman Sculpture: Myth, History, and Propaganda

28 October 2017

THE PERVASIVENESS OF PIGMENT IN ANTIQUITY

Symposium celebrating the opening of the exhibition *Gods in Color: Polychromy in the Ancient World* Sponsored by Elizabeth D Moyer PhD and Michael C Powanda PhD

Dr. Vinzenz Brinkmann | Liebieghaus Skulpturensammlung, Frankfurt

The Splendor of Classical Bronze Statues

Dr. Alexander Nagel | Museum of Natural History, Smithsonian Institution

Promising Stories: New Research on Paints and Pigments in Ancient Persia and the Near East

Dr. Kenneth Lapatin | The J. Paul Getty Museum

Beyond Sculpture: Color in Greece and Rome

Jane Williams | Fine Arts Museums of San Francisco

A Portrait's Palette: A Technical Exploration of Roman-era Paintings from Tebtunis

25–29 October 2017

San Francisco Fall Art and Antiques Show

The Ancient Art Council was invited again to be a Cultural Partner.

2 December 2017

Prof. John McKesson Camp II | Randolph-Macon College and American School of Classical Studies, Athens

Greece in 1805: The Travels and Paintings of Edward Dodwell and Simone Pomardi

(*Gods in Color* exhibition related program)

2–3 March 2018 (Double bill)

Prof. Brian Rose | University of Pennsylvania and Gordion Archaeological Project

Talking to the Troops (University of San Francisco)

Archaeology, Museums, and War: Strategies for the 21st Century (de Young)

Cosponsored by University of San Francisco's Master of Arts in Museum Studies

28 April 2019 (Double bill)

Prof. Rolf Schneider | Ludwig-Maximilians University, Munich, University of Cape Town, and University of California, Berkeley

The Munich Doryphoros: Venerated—Suppressed—Forgotten and ***Poetry Reading: Marton Csokas reads Apollo, Asklepios, and other poems by Gabriele Tinti*** (this event was cosponsored by the Italian Cultural Institute)

19 May 2016

Prof. Nathan Dennis

Nature Tamed and Framed: Reimagining Paradise in the Late Roman and Early Christian World (Focus on the Museums' two mosaic panels)

FUNDRAISING ENDEAVORS (FY2017–2018)

Patrons: Elizabeth Moyer and Michael Powanda have been generous and forthcoming with their contribution and support. Their donation made possible a symposium (*The Pervasiveness of Pigment in Antiquity*) in October on the opening day of the exhibition, *Gods in Color: Polychromy in the Ancient World*.

Bernard and Jane von Bothmer, committed supporters of the AAC, contributed through the AAC towards the *Gods in Color* exhibition. This is the second exhibition they supported. Mrs. von Bothmer is currently working with us on a joint program related to ancient Greek drama with Carey Perloff and the American Conservatory Theater.

Patron: Keesal Young and Logan approved a grant to support the exhibition, *Gods in Color: Polychromy in the Ancient World*. The firm's charitable foundation will continue to look favorably on the AAC and the Ancient Art Department.

Patrons: Packard Humanities Institute and Dr. David Packard lent twenty watercolors by Edward Dodwell and Simone Pomardi to the exhibition *Gods in Color* and approved a grant of \$100,000.00 to this part of the exhibition. Their grant also enabled the AAC to invite Prof. John Camp to speak on the drawings.

Anonymous donation: The AAC received a donation of \$10,000.00 this fiscal year to complete the pledge of \$50,000.00. Last month the donors have committed to future annual pledges to the AAC to be used at the discretion of the curator Renée Dreyfus.

Others: The Ancient Art Council is working towards a special program for the upcoming exhibition, *Romance and Reason: Islamic Transformations of the Classical Past*, with a focus on the exhibition and the use of modern technology to further our study and understanding of illustrated manuscripts and the written word.

MEASURE OF SUCCESS

Donors: In addition to our strong programs and cultivation of donors, the AAC has increased its number of supporters and donors as well as audience for our lectures. We continue to cultivate their goodwill, enthusiasm, and dedication to the ancient art cause.

In-kind donors: Both Acme Bread Company and Fra'Mani Handcrafted Foods remain fully committed to their in-kind support of the Ancient Art Council receptions and fundraising activities. Keesal Young and Logan, whose office is in the historic district of Jackson Square, has extended an invitation to use its office for our events. We are looking for the speaker with name recognition to launch a fundraising event there.

Membership: A growing number of renewals and pledges and new memberships. To the full credit of our members and supporters, we are able to keep our programs free and open to the public as the AAC abides by the tenet that education should be free and accessible to everyone.

Audience: Our audience remains dedicated, attends our lectures regularly, and continues to be encouraging and positive about our programs. Through careful economy, the AAC invites speakers, locally and beyond, who also help to put Ancient Art at the Fine Arts Museums of San Francisco on the map.

Affiliated organizations and universities:

- 1) The AAC continues its dialogues and cements its relationship with the **Archaeological Institute of America (AIA)**, **California Classical Association (CCA)**, **American Research Center in Egypt (ARCE)**, and at UC Berkeley the **Center for the Study of Ancient Italy** (with special emphasis on the Etruscans and pre-Romans).
- 2) **University of California, Berkeley:** Through the ancient art curators' long-standing relationship with some of the professors at Cal, we have been alerted to the roster of their visiting professors and able to invite some of them to give lectures, thereby a huge savings for airfare and accommodation. The Phoebe A. Hearst Museum of Anthropology, with which we have cultivated a warm relationship, has lent to the ongoing exhibition, *The Future of the Past: Mummies and Medicine*, which has since been extended through April 2019. PAHMA has agreed to renew its loan.
- 3) **University of San Francisco:** After a joint program with two lectures exposing students and the public to the threat and destruction of war on cultural heritage, USF and AAC have decided to pursue further joint ventures and focus on challenging and topical issues related to university teaching and museum education beyond the scope of art.

- 4) **Santa Clara University:** three professors from SCU invited the two ANCI curators to participate in their one-day conference, *The Ethics of Collecting Art*, in May 2018 to explore the very current topic of antiquities, looting, and the market. They have expressed interest in further collaboration with the AAC.
- 5) **The J. Paul Getty Museum:** Thanks to the generosity of the Getty Villa, we were able to borrow objects for the *Gods in Color: Polychromy in the Ancient World* exhibition. Subsequently, two of their Antiquities curators contributed entries to the exhibition catalogue, one of whom was invited to give an AAC lecture and the other to speak in the symposium, *The Pervasiveness of Pigment in Antiquity*, for the *Gods in Color* exhibition.
- 6) **Exhibition/Acquisition support:** The AAC will be able to contribute towards an acquisition in the near future.
- 7) **Cultural Partnership:** The AAC has been invited once again to participate as a Cultural Partner at the 2018 San Francisco Fall Art and Antiques Show. This event gives the AAC a greater exposure to a broader audience.
- 8) **Elios Society:** We are still enjoying the largess from the Elios Charitable Foundation's last grant (2017), which allowed us to reprint copies of the *Poets in the Galleries*. The best poems written by school children inspired by their experience with the art on view and encouraged to write poetry in response, were chosen and published in a brochure illustrated with images from the ancient art collection. This publication remains popular with the public and has also received positive reception from colleagues in other museums and educational institutions since the format proves to be a useful educational tool.

Accomplishment: The AAC has managed to garner tremendous goodwill and support from members and donors. The Council is proud to have a hand in fundraising for the exhibition, *Gods in Color: Polychromy in the Ancient World*. The FAMSF installation is still "the talk of the town," especially from scholars and fellow curators, even after the exhibition ended: that the exhibition in San Francisco expanded the scope of the original premises to include more ancient cultures; introduced an innovative exploration of colors on ancient sculpture with the use of state-of-the-art technology; the inclusion of Edward Dodwell/Simone Pomardi watercolors expanded the theme of the exhibition with color on architecture still visible more than a century ago; and aesthetically, the installation was beautiful. Its ten-week run at the Legion of Honor attracted over 100,000 visitors.

Goal: The Ancient Art Council will strive to fulfill its role as a supporting organization of the Ancient Art Department. It will continue to solicit goodwill and support to help towards fundraising for acquisitions and exhibitions by the Ancient Art Department, as well as to organize lecture programs with diverse topics covering the ancient Mediterranean world and its adjacent land and cultures. May the AAC go from strength to strength in the years to come—*dis volentibus*.

EUROPEAN DECORATIVE ARTS COUNCIL

NO REPORT SUBMITTED

FRIENDS OF THE ARTS OF AFRICA, OCEANIA, AND THE AMERICAS

FINE ARTS MUSEUMS OF SAN FRANCISCO

ANNUAL REPORT 2017-2018

In November 2009, the Friends of the Arts of Africa, Oceania and the Americas support group was inaugurated. Similar to other Fine Arts Museums support organizations comprised of active museum members, Friends of AOA consists of serious collectors and others with non-commercial interests who are focused on the best interests of AOA at the de Young and want to advocate effectively for these arts.

FOUNDED

November 2009

OFFICERS

Christina Hellmich, Curator in Charge, Arts of Africa, Oceania, and the Americas, and the Jolika Collection of New Guinea Art
Robert Wall, Chair

FUND BALANCES

Art Acquisition: \$ 37,000.

Programming: \$ 29,624.

MEMBERSHIP

Membership dues from the group provide support for AOA programs, exhibitions and acquisitions and build an energy base for AOA arts in San Francisco. All members are current FAMSF members as required. There are 6 levels of membership: Friend of AOA (\$500); Contributing Friend of AOA (\$1,000); Supporting Friend of AOA (\$1,500); Leadership Friend of AOA (\$2,500).

\$500 of the membership fee is directed towards Friends of AOA programming. The remaining balance is applied to the AOA Art Acquisition Fund.

There are currently 14 active member households.

2017-2018 EVENTS AND ACTIVITIES

On February 8, 2018, FAOA members, enjoyed an opportunity to experience curator-led tours of two AOA special exhibitions, *The Māori Portraits: Gottfried Lindauer's New Zealand* and *Teotihuacan: City of Water, City of Fire*.

GIFTS OF ART AND SUPPORT

Four works were received from Richard Scheller in 2017 that will enrich our collection of African art: a rare Baga shrine headdress, a Mbala pindi drummer figure from the Democratic Republic of Congo, a stunning Vili portrait mask and Nyamwezi ancestor from Tanzania. Bob Wall donated two impressive, large-scale works: a drum from the Lagoon area of the Ivory Coast and a Yoruba house post.

In early 2018, Richard Scheller donated three works including an important statue portraying a king of the chiefdom of Bangangté, Cameroon, probably Njiki II (r. 1910 -1943).

Liz Ball continued her generous financial support of the forthcoming catalog of the Thomas G. Fowler Collection.

FRIENDS OF NEW ART

FINE ARTS MUSEUMS OF SAN FRANCISCO

ANNUAL REPORT 2017-2018

With the arrival of curator Claudia Schmuckli in 2016, the contemporary arts programming at the Museums is flourishing. Evidenced by the great success of *Urs Fischer: The Public & the Private*, *Leonardo Drew: Number 197*, *Sarah Lucas: Good Muse*, *Genre-Nonconforming: The DIS Edutainment Network*, and *Julian Schnabel: Symbols of Actual Life*, the Museums have certainly made their mark on the contemporary arts landscape of San Francisco.

A new group called the Contemporary Support Council was launched in Spring 2017 to support these ambitious programming. Within a year 25 members have joined the Council and raised nearly \$400,000 to support contemporary art initiatives.

Friends of New Art (FONA) undoubtedly created the foundation for contemporary art and fostered the rapid growth of CSC. Over 20 years, FONA contributed to eight acquisitions that significantly enhanced the permanent collection, such as Carl Andre's *Voltaglyph 36*, Bruce Nauman's *Double Poke in the Eye II*, and Cornelia Parker's *Anti-Mass*. Looking ahead, it is clear that what is in the best interests of the Museums is one unified group that will support the modern and contemporary art department. This allows us to focus all our energies on one group that can enjoy the same events, benefits, and access.

Therefore, FONA will officially disband at the end of the Museums' fiscal year on June 30, 2018 and merge with CSC. Active members are incorporated into CSC and past members are encouraged to rejoin.

On May 17, 2018, co-chairs Bob Bransten, Paul Wattis, and Evie Simon along with Claudia Schmuckli hosted an appreciation lunch for FONA and celebrated their accomplishments and pioneering efforts. Claudia shared the success of CSC and welcomed members to be part of the new group while looking ahead to the innovative projects to come—exhibitions by Alexandre Singh, Wangechi Mutu, and Wu Tsang at the Legion of Honor, Ranu Mukherjee, Matt Mullican, Haegue Yang, and Slavs and Tatars for the de Young. We are thrilled that FAMSF's contemporary arts program has garnered international attention and resulted in palpable excitement around the institution.

**SAN FRANCISCO CERAMIC CIRCLE
NO REPORT SUBMITTED**

TEXTILE ARTS COUNCIL

FINE ARTS MUSEUMS OF SAN FRANCISCO

ANNUAL REPORT 2017-2018

Mission: The Textile Arts Council (TAC) is a support group for the Department of Costume and Textile Arts of the Fine Arts Museums of San Francisco. TAC was established to advance the appreciation of the Museums' textile and costume collections within the Bay Area community and beyond. We pursue this mission through our monthly lectures, support of textile conservation, visits with artists & collectors, hands-on workshops, our Newsletter, and international travel focused on textiles. Jill D'Alessandro, Curator-in-Charge, and Laura Camerlengo, Associate Curator, direct the Caroline and H. McCoy Jones Department of Textile Arts.

Department of Costume and Textile Arts Exhibitions: *Fans of the Eighteenth Century* is currently on display in the T.B. Walker Textile Education Gallery. Opening September 22nd is the exhibition of *Contemporary Muslim Fashions*. The Textile Arts Council has donated \$50,000 in sponsorship of the 'Contemporary Muslim Fashions' exhibition.

Membership:

Our membership as of May 2018 is 522 compared to 490 for 2016-17. We attribute the increase to an emphasis on local tours and workshops, current postings to our Facebook page, and more frequent communication using Constant Contact for our e-news.

Lectures: TAC presents nine lectures a year. Lecture attendance data between 2009 and 2017 show some variation but has remained stable at an average of 120 attendees per lecture. Our lecture topics are designed to present diverse topics appealing to a wide range of audiences.

Following are our upcoming lectures. Future events and lectures can be found on our website

<http://www.textileartscouncil.org>.

- June 9, 2018 – Lecture: Suzi Click, Fashion Designer, *Textiles, Style and a Designer's Evolution*
- September 15, 2018 – Lecture: Myrrhia Resneck, Knitwear Designer at Bolt Threads
- October 20, 2018 – Lecture: Joanna Barrkman, Senior Curator, Fowler Museum at UCLA, *Contemporary Australian Indigenous Screen-printed Textiles*

Events, Tours, Travel and more:

- *International tours:* Last fall TAC members visited Bhutan and Northeast India. This July we will travel to Indonesia.
- *National tours:* In September TAC members will visit NYC with a private docent tour of Heavenly Bodies at the Met and the exhibit at Fashion Institute of Technology "Fashion Unraveled."
- *Local Tours:* We sponsored several local tours including to the San Jose Museum of Quilts and Textiles, Alex Friedman's tapestry studio, and Lucia Matzger's studio.
- *Workshops:* Workshops included Hungarian Written Embroidery and Textile Conservation.
- *Study Groups:* The Ethnic Textiles Study meets monthly at the de Young. Members lead discussions reflecting their interests in textiles and is open to TAC members.

The Textile Arts Council Boards:

Our organization functions because our Board Members and Advisory Board Members come together to do what is needed to make it successful. Each year that I have been the Board Chair I have been fortunate to work with this group of smart, engaged Board Members who go above and beyond to support the events and programs of the Textile Arts Council.

Finances for	FY 2015-16	FY 2016-17
Gross revenue:	\$41,600	\$55,854
Expenses:	\$36,100	\$18,187
Net Income:	\$5,500	\$37,667
Sinton Fund	\$44,100	\$42,768
Endowment fund balance:	\$491,901	\$518,727
Unrestricted Endowment funds	\$110,958	\$130,131 (as of March 2018)

Respectfully submitted: Leslee J Budge, May 28, 2018

MEMBER AND DONOR SUPPORT GROUPS

ArtPoint

Belvedere-Tiburon Auxiliary

East Bay Auxiliary

Hillsborough Auxiliary

Ross Auxiliary

San Francisco Auxiliary

ARTPOINT
FINE ARTS MUSEUMS OF SAN FRANCISCO
ANNUAL REPORT 2017-2018



Fiscal Year 2018 Annual Report

Our mission is to support the Museums' exhibitions and programs by introducing a new generation of museum-goers to the de Young and the Legion of Honor. ArtPoint members pay \$50 to join the group, while maintaining a membership at the \$119 Individual level or above. ArtPoint members receive free or discounted tickets to events and programs; tickets are available to the public at full price. With over 800 active members (as of May 2018), ArtPoint is one of the largest arts-related young professional groups in the Bay Area. We have several revenue streams including special event ticket sales, corporate sponsorship, and membership dues.

This past year ArtPoint hosted six events, including four on-site events at the de Young and Legion of Honor. We hosted two cocktail parties, an educational artist talk, and the annual gala, welcoming over 1850 guests to the museums.

In August, Alaska Airlines made a gift of \$20,000 to the museums as the annual supporter of ArtPoint. In thanks for their gift, Alaska Airlines received recognition on event promotions, onsite branding during the event, and wide exposure on social media.

We on the ArtPoint Board have been proud to showcase the museums' special exhibitions by hosting events that brought young professionals to the de Young and the Legion of Honor.

Event highlights from FY2018:

ArtPoint Cocktail Party: La Femme a Paris

September 22, 2017: *Degas, Impressionism, and the Paris Millinery Trade*

More than 600 Bay Area young professionals gathered at the sold-out event at the Legion of Honor to raise a glass, take in a ballet performance, and fête the closing of an iconic art exhibition: *Degas, Impressionism, and the Paris Millinery Trade*. A highlight of the evening was two brief performances by the San Francisco Ballet School in the Gunn Theater.

Annual Happy Hour

October 17, 2017

ArtPoint's Annual Happy Hour took place at Rambler, a new restaurant and bar in Union Square at Hotel Zeppelin. We welcomed new members, and got to know returning members even better.

ArtPoint Cocktail Party: An Evening of Tequila and Mezcal
November 16, 2017: Teotihuacan: City of Water, City of Fire

In a glittering display of silver and gold ensembles, more than 550 Bay Area young professionals experienced *Teotihuacan: City of Water, City of Fire*. DJ Matt Haze set the mood of the evening with pan-Latin folktronics, hip-hop, and reggaeton while guests enjoyed tequila and mezcal tastings from event partners Espolón Tequila and Kimo Sabe Mezcal. The highlight of the evening was an exhilarating performance of Aztec dance by Tezkatlipoka Aztec Dance & Drum which brought spirited dance and pounding drums to the de Young's courtyard, and was a whirl of rituals, history, and tradition.

Contemporary Film Screening & Lecture: Lynn Hershman Leeson
March 21, 2018: Lynn Hershman Leeson: VertiGhost

Guests joined ArtPoint for a special night of music, art, and education at the Legion of Honor. The evening began with wine courtesy of Qorkz, small bites, and music from the SFJAZZ High School All-Stars. Attendees viewed artist Lynn Hershman Leeson's newly commissioned work, *VertiGhost*. During the night, Lynn Hershman Leeson and Curator-in-Charge, Contemporary Art and Programming, Claudia Schmuckli, discussed *VertiGhost*, which was inspired by the Legion of Honor's role as a location for Alfred Hitchcock's *Vertigo* (1958).

Patron Party

April 11, 2018: Fraenkel Gallery

Dedicated arts enthusiasts joined this year's Patron Party at Fraenkel Gallery. This exclusive event gave guests an opportunity to hear from President of the gallery, Frish Brant, and Associate Director, Daphne Palmer, who spoke about the exhibition on view. This annual event is held as a benefit for Patron Ticket buyers to our gala.

The Seduction: Secrets Unbound...ArtPoint Gala
May 12, 2018: Casanova: The Seduction of Europe

More than 650 Bay Area young professionals gathered at the **Legion of Honor Museum** for *The Seduction: Secrets Unbound... ArtPoint Gala 2018*, a black tie fête in honor of *Casanova: The Seduction of Europe*. Guests received white masks upon entry and enjoyed surprise performances from noted opera singer **Gustavo Hernandez**, contortionist **Rebecca Yruegas**, and a string quartet. The evening began with a Patron Banquet in the museum's cafe and terrace, followed by a VIP reception in the upstairs Rodin Galleries. The lush, jewel-toned decor and amber lighting created an elegant atmosphere.

We are looking forward to another wonderful line-up of events and activities for Fiscal Year 2018/2019. We are very excited about the upcoming special exhibitions at the de Young and the Legion of Honor during the coming fiscal year and cannot wait to share them with our members.

Please visit us at www.artpoint.org to view event photos and see what we have planned. We are very proud of the work of the ArtPoint Board of Directors and are honored to be ArtPoint's leaders.

- Joshua Reynolds, ArtPoint President
- Liz Curtis, ArtPoint Vice President

MEMBERSHIP

CURRENT TOTAL	847
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LAST YEAR'S TOTAL	892
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REVENUE

GROSS INCOME:	\$204,167	(FY17 = \$180,915)
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▪ EVENTS	\$177,067	(FY17 = \$145,415)
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▪ MEMBER DUES	\$27,100	(FY17 = \$35,500)
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NET INCOME:	\$42,720	(FY17 = \$18,863)
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SPONSORSHIP

▪ ALASKA AIRLINES	\$20,000	(FY17 = \$0)
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TOTAL ATTENDEES SERVED	2036	(FY17 = 2,263)
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▪ ONSITE	1886	(FY17 = 1,717)
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▪ OFFSITE	150	(FY17 = 546)
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BELVEDERE-TIBURON AUXILIARY
FINE ARTS MUSEUMS OF SAN FRANCISCO
ANNUAL REPORT 2017-2018

Belvedere-Tiburon Auxiliary's membership remains at 45 active members, 24 sustaining members with 5 people on our wait list.

Our year's successes would not be possible without our hardworking Board.

Our last Business Meeting of the season was held on May 17, 2018 where our active members voted to approve a new slate of Board Members for the next season. They are:

President - Claire McAuliffe
Program Co-Chairs - Lisa Klairmont and Ellen Smith
Recording Secretary - Diane Green
Treasurer - Pam Martori
Membership - Pam Black
Hospitality Co-Chairs - Jane Elkins and Rekha Dutt
Corresponding Secretary - Piper Berger
Ex-Officio/Historian/Nominating Chair - Maureen Filmer

Our program this season included tours of Degas, Impressionism and the Paris Millinery Trade, Klimt and Rodin, Achenbach and Casanova, and Revelations: Art of the African American South. We also toured members private collections in Belvedere and Tiburon along with the Schrem-Manetti Museum in Davis, Ca. as well as an architectural tour of SFMOMA.

Our Auxiliary has a tradition of supporting educational programs at the Museums. We asked for and voted upon a donation of \$500 to the Achenbach collection as well as \$1000 each to the Get Smart with Art program and the Teen Advisory Board.

Our Auxiliary once again embraced Bouquets to Art with great dedication and generosity! We partially underwrote the lecture by Kiana Underwood, (\$2000) during the Bouquets week and sold a total of \$19,145 worth of raffle tickets to both the public on our day to man the sales force at the DeYoung Museum on March 14, 2018, and to ourselves. This was a record amount for our Auxiliary.

Respectfully submitted,

Maureen Filmer, President
Belvedere-Tiburon Auxiliary

**EAST BAY AUXILIARY
HILLSBOROUGH AUXILIARY**

NO REPORTS SUBMITTED

ROSS AUXILIARY

FINE ARTS MUSEUMS OF SAN FRANCISCO

ANNUAL REPORT 2017-2018

The Ross Auxiliary endeavors to support the Fine Art Museums of San Francisco with the following goals and purposes:

1. To promote new memberships and maintain membership interest in the FAMSF.
2. To donate to the Museums both as individuals and as a group.
3. To assist with the annual FAMSF Bouquets to Art event.
4. To underwrite a Bouquets to Art lecture.
5. To educate and encourage our members in the appreciation and knowledge of art.

Auxiliary membership is comprised of 45 active members, 73 sustaining members and a waiting list of 2. Requirements for all members are to hold a current membership in FAMSF, and that active members staff a minimum of one shift at Bouquets to Art with a number of sustaining members who voluntarily staff, too.

This year's group financial support included a \$6,000 donation to the Museum Ambassadors' program, and a second donation of \$3,000 for underwriting a Bouquets to Art floral speaker.

Our Program and Hospitality Chairs plan and coordinate the Auxiliary's schedule of events focusing on enriching our appreciation and knowledge of art, the main highlights;

September - New Members Breakfast with FAMSF Speaker Marsha Holm: Degas, Impressionism and the Millinery Trade.

October – Docent Tour at the Legion of Honor, Klimt & Rodin: An Artistic Encounter.

November – Docent Tour at the de Young Museum, Revelations: Art from the African American South.

December – Holiday Breakfast with SFMOMA guide, Jennifer Reese: Bay Area Figurative Artists –Their Influence on the International Art Scene.

January – Tour of the Berggruen Gallery and Lecture on the Contemporary Art Scene.

February – Lecture/Visual Presentation at de Young, Michael Stehr: Bernini, Borromini & the Rivalry that Shaped Baroque Rome.

March – Staffing at Bouquets to Art by active members and volunteer sustaining members.

March – Docent Tour at the Filoli House and Gardens

April – Docent Tour at the de Young, The Cult of the Machine.

May – Docent Tour at the Legion of Honor, Casanova – Auxiliary Meeting – election of new officers for 2018-19.

In closing, we greatly value and appreciate our long association with the museums, and this organization remains dedicated to fulfilling the Auxiliary's main commitment to support the Fine Arts Museums of San Francisco.

Respectfully submitted,
Linda Snodgrass, President, Ross Auxiliary

SAN FRANCISCO AUXILIARY

FINE ARTS MUSEUMS OF SAN FRANCISCO

ANNUAL REPORT 2017-2018

The mission of the San Francisco Auxiliary is to support the Fine Arts Museums and its trustees through fundraising and volunteer service. The formation of this Auxiliary originated with Helen de Young Cameron, and we are proud to continue her commitment and contributions to the fine arts community and to the museums. The San Francisco Auxiliary has a membership of 170 members, with 100 Active members and 70 Sustaining members.

For the past 34 years, the San Francisco Auxiliary has produced the beloved annual fundraiser called **Bouquets to Art**. This event features distinguished floral designers who create floral arrangements taking inspiration from art in the museum's permanent collection. These stunning floral pieces allow guests to view and interpret art in new and unique ways. This week-long event is produced by the Active members of the Auxiliary, with generous support from the 4 suburban auxiliaries.

Last October, the Auxiliary was pleased to donate a total of \$280,000 to the museums for the following: \$250,000 to an Exhibition Fund to benefit *Cult of the Machine: Precisionism and the American Art* and *Truth and Beauty: The Pre-Raphaelites and the Old Masters* exhibitions; \$15,000 to the Genthe Photographic Project, and \$15,000 to the Revelations Exhibit for public programming.

In March, flowers once again took over the permanent galleries of the de Young with exhibits from over 120 floral designers for BTA 2018. The week opened with a color-filled Evening Gala with delicious McCalls offerings, floral fashion models, and a preview to the new floral exhibits. During the week, there were floral and lifestyle speakers, elegant luncheons, and BTA ambassadors who were greeting and directing visitors to the exhibits. A gorgeous Floral Wall in Wilsey Court was a highlight to visitors who wanted to share a BTA photo on social media (#bouquetstoart). Photography in museums and our Floral Wall was the subject of a Times magazine article: (<http://time.com/5204051/smartphones-instagram-museum-art-de-young/>).

BTA 2018 was a huge success in revenue, attendance, and visitor enjoyment. Here are results as of this date:

Attendance

March 12 - 19	50,000	20% increase over 2017
March 14 (single day)	12,000	highest daily attendance of year

BTA Revenue

Gross Revenue	\$665,840	Corporate and Major Individual Donors,
28% increase over 2017		Patrons and Gala, Raffle Sales, Lectures,
		Lunches, and Floral Cart Sales

Additional Museum Revenue

Public Ticket Sales	\$251,000	
Museum Memberships	\$54,800	517 memberships sold
Museum Gift Store	\$102,000	
Museum Café	\$211,000	

Our huge success this year (28% increase in gross revenue over last year) is due to increased individual and corporate donations, additional sponsors, increased attendance at the Gala, outstanding raffle sales, and high attendance at lectures and lunches. The Ambassador positions created better information centers for visitors and improved the traffic flow throughout the museum.

It goes without saying that BTA would not be possible without the outstanding assistance from the museum staff, especially the conservation, visitor services, facilities and special events departments. Their support and contributions throughout the year and especially during BTA made this year's event a huge success and we thank them.

Next year, we will be celebrating the **35th year of BTA** and planning has already begun. With *Monet: the Late Years* coming to the de Young from February through May next year, BTA will be making a move to early summer: **June 3-9, 2019**, a complete change in our schedule. With marketing support from the museum staff, we are up for the challenge and embrace the new date.

A special thanks to Max Hollein for his many contributions during his time in San Francisco. We wish him the best, and hope that flowers can play a part in his future at the Met with an event similar to Bouquets to Art. His support and the support of the Board of Trustees is greatly appreciated by all in the Auxiliary.

Respectfully submitted,

Nancy Noakes
President, San Francisco Auxiliary



Our BTA 2018 image: Andy Warhol, *Flowers*, 1984:



OPERATIONS SUPPORT GROUPS

Access Advisors

Docent Council

Flower Committee

Volunteer Council

ACCESS ADVISORS

FINE ARTS MUSEUMS OF SAN FRANCISCO

ANNUAL REPORT 2017-2018

The Access Advisors is comprised of thirteen members who have disabilities, who work in the disability field, or who have a family member with a disability. We work with the FAMSF, most closely with the Access Coordinator, Karen Berniker, to help make the museums more accessible both to persons with disabilities and to people who do not consider themselves as having a disability, but have vision, mobility, hearing, language or stamina issues among others. Our goal is for the museums to be usable and disability friendly to these visitors if they come independently, and also for the museums to provide specialized services to our visitors upon request. Our group was formed in 1988, and we are in our 30th year of service at the museums.

This report includes the work of the Coordinator of Access Programs, Karen Berniker.

During the past fiscal year, we have continued to build on existing programs and to create new ones that increased accessibility to the FAMSF by a broad range of the community.

Overall Program Numbers:

- Total visitors served FY 2017-2018 through May 2018
- Total visitors: 2,598
- Total Tours: 139
- Total visitors served FY 2016-2017
- Total visitors: 1,926
- Total tours: 98

Access Days: For most temporary exhibitions, one Monday when the museums are closed to the public are designated as Access Days. People with disabilities can make a reservation to view the exhibit. The lack of crowds helps persons with disabilities to better navigate the galleries. We also provide extra seating in the galleries and waiting areas, docent tours, increased lighting, assistive listening devices, increased number of disability parking spaces and maps showing the location of these spaces and museum access points.

Family Access Days: The first Family Access Day was held in the Fall of 2017 in collaboration with Support for Families with Children with Disabilities (SFCD). FAMSF participated in another Family Access event in May 2018 with the additional collaboration of the Academy of Sciences. Tables in the band shell of the Music Concourse of Golden Gate Park in front of The DeYoung Museum were set up where families with children with disabilities could make art works lead by our Teaching Artist, Jennifer Ewing.

Artful Discovery Tours: We continue to provide twice monthly Artful Discovery Tours for individuals with early stage dementia. As a spin off, a pilot tour for Chinese-Americans with mid-stage dementia has continued on an annual basis.

Veteran's Personal Response Tour: This is a new program that launched in April 2017 providing a specialized tour once a month, during which Veterans select a work of art that interests them, based on a theme, and they discuss what feelings it produces. This program has resulted in Karen Berniker, the Access Coordinator, receiving the Community Inclusion Champion Award from the Veteran's Health Care Systems' Psychosocial Rehabilitation and Recovery Center this Spring in recognition for outstanding efforts in welcoming and connecting Veterans to gain access and customized support for enjoying the City's Fine Arts Museums.

ASL Tours: We continue to improve our services to the Deaf Community by conducting outreach and having more American Sign Language tours, with plans to continue connecting with Deaf Children and Seniors in the next fiscal year. The Deaf Community Subcommittee, under the chairmanship of Dee Kennedy, was instrumental in growing the Deaf Docent Program to include twelve Deaf Guest Docents which will also allow for more ASL Tours.

BEAM Tours: After a long pause during the last fiscal year, Beam tours are once again offered upon request.

Low Vision Tours: Outreach to the Blind Community has been conducted to expand on low vision tours. A touch tour of Rodin's bronze sculpture collection was implemented.

Well Connected (previously Senior Center Without Walls) Tours: This is a new program for Seniors unable to leave the home or use the computer; these seniors can call in and listen to highly descriptive tours while viewing hard copy images of art.

New Subcommittees: The Access Advisors expanded during this fiscal year to include four new subcommittees, in an effort to become more efficient at specific tasks and grow the Access Program. We have continued with the Deaf Community Subcommittee and formed the following four additional sub-committees; a Strategic Planning Committee which is charged with defining the long and short-term goals of the Access Advisors, how those goals are to be achieved, and how the AA and its various subcommittees are to be governed. In addition, a Nominating and Orientation Committee has been formed which supports the selection and orientation of the best possible candidates for the Access Advisors Committee and Subcommittees, its officers and its other committees to foster the mission of the Access Advisors. This committee will recruit and nominate AA officers vet prospective AA members, orient new AA members and recruit, vet and orient AA subcommittee members. The Outreach Subcommittee is tasked with expanding reach in the Disability Community and throughout the community at large. This committee will better publicize the museums' Access Program's activities and services and, in the process, make a concerted effort to reach underrepresented groups of our very diverse disability community. The Access Subcommittee is tasked with the chore of improving the physical and programmatic access of the museum in order to work toward realizing the Access Advisors' primary goal, as articulated in our Mission Statement, "that the museums will be fully useable to visitors with disabilities."

New Members: During this fiscal year, the Access Advisors did not add any new members, however we had one member resign due to conflict of interest. In order to make the Access Advisors and the above mentioned Subcommittees more representative of the Bay Area Disability Community, we will add more young people and people of color, which was discussed in the aforementioned Nominating and Orientation Committee as well as the Outreach Committee mentioned above.

Access Trainings: In November 2017, Rosemarie Garland-Thomson, Professor of English and Bioethics and Co-Director of the Disability Studies Initiative at Emory University, gave a Thursday educational talk to the docent body about the ways art and visual culture have shaped the conception of disability, and how our abilities and disabilities shape artworks, with examples ranging from Bruegel to Frida Kahlo. Victoria Kirby, docent Access Chair, followed with a brief overview of current Access programs and important tips for welcoming and accommodating visitors with disabilities on all public tours. She repeated this talk to docent trainees in April 2018. **Then** in May 2018, two disability experts, Emily Smith-Beitiks and Catherine Kudlick from The Paul Longmore Institute on Disability at SFSU, gave a training workshop, titled *Beyond Compliance*, for museum staff and access docents. They discussed opportunities and

strategies for making our events and exhibitions more accessible for people with disabilities, to go beyond "compliance" and instead celebrate the important perspective disabled people bring to our world. They showed a video of *Patient No More: People with Disabilities Securing Civil Rights*, an exhibit designed so that visitors with different disabilities could get as much as possible out their experience through multiple forms of accessibility. This served as an example of what FAMSF can do in the future.

Other: General printed guides for both museums are now available in 8 different languages, as well as in large font and tactile for our visitors who have low vision or are blind. A special Spanish guide was available for the Teotihuacan exhibition.

Access Coordinator Karen Berniker and FAMSF's web team are upgrading the Museum's Access webpage to benefit all persons with disabilities.

Goals for the Coming Year:

- To increase membership to the Access Advisors' Subcommittees.
- To increase access and service to the Low Vision and Blind community.
- To increase the number of ASL tours with Deaf docents as well as implement virtual ASL tours.
- To establish partnerships with other Community Based Organizations (CBO) and create new programming/tours to meet the needs of identified population.
- To increase our involvement with the VA hospital beyond the new Veteran's Personal Response Program.
- To further grow the Artful Discoveries program to include more people with different stages of dementia.
- To further increase physical and programmatic access at the museums.
- To continue providing access training for staff on how best to Welcome Visitors with Disabilities.
- To increase language access for people who may have Limited English Proficiency (LEP).

We thank the docents, volunteers, museum staff and trustees whose help is critical to the success of our activities.

Margaret Schieck, Chair, Access Advisors

DOCENT COUNCIL

FINE ARTS MUSEUMS OF SAN FRANCISCO

ANNUAL REPORT 2017-2018

The Docent Council works in close collaboration with and under the guidance of the Department of Education. This report summarizes our accomplishments for the year.

Not An Ordinary Year

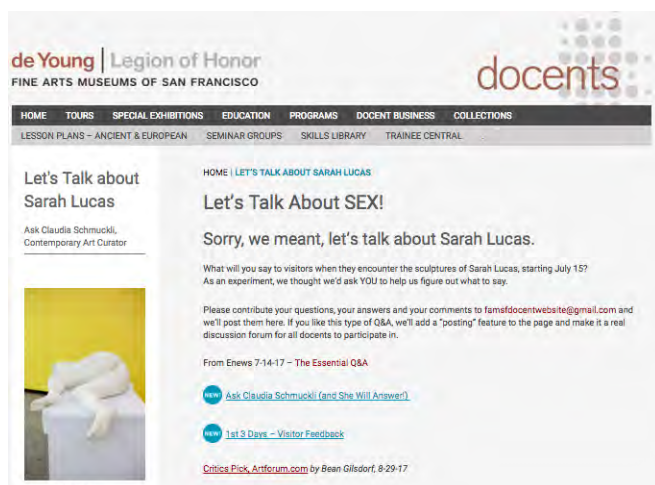
Ordinarily, engaging with 56,000 museum visitors (over 10 months, July 2017-April 2018) would be considered the primary accomplishment for the Docent Council. We scheduled and gave in excess of 3100 public tours of our permanent collection and special exhibitions, 500 revenue-generating private/VIP tours and 275 Art Talks, and 430 School and 160 Access tours.

However, in a year of change, these run-the-machine activities of docents take a back seat to 3 other accomplishments.

New Training Class

In January we began training a new class of approximately 80 docents from a diverse set of backgrounds, academic and career experience, and geographic locations from across the Bay Area. Knowing that our past training models might be irrelevant given the changes we see at the museum, we made several adjustments to our program including: a focus on touring skills and engagement strategies to welcome and converse with museum visitors from diverse backgrounds, interests, and geographic locations; and an expansion of docent knowledge surrounding all FAMSF collections including cultural context and connections of artworks over time and to the present.

Funding for this 2-year program is primarily through trainee tuition fees. At its completion in December 2019, over 75 current docents (out of 165 active docents) will have contributed to the training: to guide seminar instruction; to administer endless details including the training website; and to develop curriculum. We've enjoyed tremendous support from the Education and the Art (i.e. Curatorial) Departments as well, providing School training for all, and lectures by curators to supplement those we solicit from local universities.



Challenges to the Status Quo – Contemporary Art and Sarah Lucas: Good Muse

Anticipating a year full of contemporary art exhibitions, the Docent Council Continuing Education Committee programmed a contemporary art lecture series (open to the public and docents, as all our lectures are). We also added a new tour called Modern Intruders focusing on contemporary art and how it interacts with the permanent collection.

As a result, we were ready when the call came to schedule docents-in-the-galleries for the opening weeks of *Sarah Lucas*, within 24 hours. Docents are much like the public. Many loved Sarah Lucas, a few objected. To encourage the sharing of visitor experiences and follow-up approaches, we started an online blog on the private docent website (see above) moderated by

a few docents with curator participation. It was both a rewarding and learning experience (which we will apply to future exhibitions like *Contemporary Muslim Fashion*) to work closely with staff to represent the Museum's intentions and to fully engage visitors in conversations. The docent-in-the-gallery format has proven successful for several exhibitions to date including the *Klimt/Rodin* exhibit. Its close, intimate layout facilitated personal conversations between docents and visitors.

Cultural Exhibitions and Learning to be Inclusive

Revelations and *Teotihuacan* exhibitions challenged even the most culturally sensitive docents this year. Academic study of art is our wheelhouse. Our challenge was rather to understand our own relation to others (or *positionality*, in the lingo of sociologists) in order to better engage with visitors for whom this art is their personal history. The Schools Program within the Education Department offered outstanding lectures and workshops for docents, including a day with noted educator Keonna Hendrick, and joint trainings with community representatives for both exhibitions. We're repeating these learning models for the upcoming exhibition *Contemporary Muslim Fashions*.

The Docent Council has made a commitment to an on-going, council-wide process to being welcoming and open to all visitors. We are pleased to partner with the Museum on a new initiative "The Inclusivity Reading group." Five docents are a part of this multi-department program that will study and develop inclusivity programs at the museums.

Here are a few other highlights from the fiscal year:

Our Visitors

	July 1 2017 - April 30, 2018		
	Revenue	Tours	Visitors
Public Tours - Permanent			
de Young		1078	4833
Legion of Honor		975	5285
Total		2053	10118
Public Tours - Special Exhibitions			
de Young		360	6340
Legion of Honor		703	14591
Total		1063	20931
School Tours			
de Young		335	3,595
Legion		97	1,261
Total		432	4856
Access Tours			
de Young		75	484
Legion of Honor		85	640
Total		160	1124
Private/VIP/Member			
de Young	\$40,250	252	3228
Legion of Honor		270	3845
Total	\$40,250	522	7073
Art Talks			
	\$25,951	277	12228
TOTALS	\$66,201	4507	56330

Free public tours are the cornerstone of our contribution to the community.

School youth and their chaperones are our largest group of diverse visitors. In addition to supporting the traditional 5 school programs, docents toured *Revelations* and *Teotihuacan* with school groups. The School program is run as a unique blend of teaching artists and docents who together reached over 11,500 youth and their chaperones from over 375 classes (Each class is 2 tours. The chart to the left represents just docent tours).

Access tours expanded this year. Well Connected is a national program for seniors that enables docents to enter their homes virtually. Two Family Access Days were held. Touch Tours were expanded to the Legion of Honor. Beam Tours are again offered. We doubled Access Days for special exhibitions and private Access tours also increased. For the first time, we added 12

Deaf guest docents. General printed guides for both museums are available in 8 different languages, as well as in large font and tactile for our visitors who have low vision or are blind.

FAMSF's Access Programs and Karen Berniker received a Community Champion Award from the SF Veterans Administration Medical Center in honor of and in gratitude for helping veterans gain access and support for enjoying the Fine Arts Museums.

Revenue-Generating Private Tours and Art Talks

Revenues from private/VIP/Corporate and Member tours and Art Talks (formerly Community Speakers Program) increased this fiscal year to \$66,000 from \$47,000 last year. (Does not include ticket sales.) There was no drop in demand though we doubled our prices this year for Art Talks. Private tours are offered at the online point of sale for admission for some exhibitions.

Art Talks could become a more strategic resource to Marketing and Sales. They are polished media presentations we take into the community, often sold as part of a pre-visit group sales package. Art Talks are given both at community sites and within the museum's auditoriums. Docents serve over 100 clients, including libraries and other educational institutions, social clubs, art clubs, businesses, and retirement centers, reaching people within a 60-mile radius of San Francisco.

Continuing Education

The Continuing Education Committee presented 20 public programs given by curators, artists, educators and scholars who lectured on the permanent collection and 16 special exhibitions. Curators and conservators also offered 13 walkthroughs for docents touring special exhibitions. Docents ran 10 collection-specific study groups - including a new media and digital study group - to prepare for new tours. These lectures and study groups are recorded in both audio and video formats to support distance learning, a critical need in the traffic-choked Bay Area, and are a password-protected. They are a resource we share with curators and lecturers.

Respectfully submitted,

Leslie Latham
Docent Council Chair 2017-2019

v. 5-24-18

FLOWER COMMITTEE

FINE ARTS MUSEUMS OF SAN FRANCISCO

ANNUAL REPORT 2017-2018

The Fine Arts Museums Volunteer Flower Committee's mission is to provide floral designs that welcome visitors to the de Young and the Legion of Honor Museums. Our goal is to complement the art and the architecture of each museum and to enhance the visitor's museum experience.

The Flower Committee was formed in the early 1970's. We currently have 64 members. We continue to grow and train new members as needed.

Our Co-Chair Committee which represents each of our ten weekly teams meets quarterly to establish policy on design, communications, recruitment, and fiscal responsibilities. Thanks to the generosity of the Museums' Board of Trustees, we have a weekly floral budget of \$300 for the de Young Museum and \$200 for the Legion of Honor. There is an additional budget for supplies, equipment and the San Francisco Flower Mart Badges.

Each week a team which generally consists of 3-5 volunteers meet at the San Francisco Flower Mart where they buy flowers for their assigned museum. At each museum the team is responsible for removing the previous week's flowers and creating new ones for the entry ways, restrooms and administrative areas. During the week members return to water and maintain the flowers.

The FAMSF Flower Committee has an annual General Meeting and Luncheon in the Piazzoni Murals Room to discuss issues concerning our work and our members. We also have in-service training by guest floral designers.

We also design the table arrangements for the Holiday Staff Celebration and Annual All Volunteers Appreciation Luncheon. We are delighted to participate in Bouquets to Art, designing an exhibit and all the restroom florals during the event. This year our floral design was in Gallery 26, referencing Frederic Church's, *Rainy Season in the Tropics*.

Our current projects include installing new urns in the rotunda at the Legion, purchasing new carts and updating our Flower Committee Handbook. We also continue to advise and reach out to everyone in the Committee with notices or reminders concerning our displays. We also work with our museum volunteer coordinator Sarah Hurt and other museum contacts.

We would like to express our ongoing and deep gratitude for the continuing support that the Board of Trustees has shown for all our hard but very fulfilling work at the Fine Arts Museums of San Francisco.

Respectfully Submitted by the FAM SF Flower Committee

VOLUNTEER COUNCIL

FINE ARTS MUSEUMS OF SAN FRANCISCO

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As of May 29, 2018, the FAMSF Volunteer Council represents 340 active volunteers who have contributed 16,510 hours to the Legion of Honor and de Young during the 2017-2018 fiscal year. This number includes 65 new volunteers who were recruited and trained since September 2017.

As of May 29, 2018 the FAMSF Volunteer Council has \$40,493 in the Volunteer Acquisition Fund (Account #423). The fund continues to grow through parcel check donations, a percentage of sales from selected inventory items for sale in the FAMSF stores, and donations made in honor/memory of individual persons.

Volunteers served the FAMSF in a variety of ways during the 2017 – 2018 year:

	<u>Staff Support</u>
	Achenbach Study Center
	Conservation
	Curatorial
	Development
	Gardening
	Flower Committee
	Marketing
	Membership
	Museum/Exhibit Stores
	Office of the Director
	Photo Services & Imaging
	Publications
	Special Events
	deYoungsters Family Welcome
<u>Visitor Services</u>	
Access Assistance	
Assist Beam tours	
Audio/Mobile Tours	
Information Desk	
Parcel Check	

The Volunteer Council's dedication to the FAMSF continues to be well demonstrated by the total number of annual hours that are generously donated by these enthusiastic and talented volunteers.

Respectfully Submitted,

Mike Madrid
Chair, Volunteer Steering Committee