



cincinnati  art museum

2025

# Annual Report

Cincinnati Museum Association

FOR FISCAL YEAR SEPTEMBER 1, 2023–AUGUST 31, 2024

# General Operating Support

The Cincinnati Art Museum is supported by the generosity of tens of thousands of contributors to the annual ArtsWave Campaign, the region's primary source for arts funding.



The Cincinnati Art Museum acknowledges the following partner companies, foundations and their employees who generously participate in the annual ArtsWave Campaign at the \$100,000+ level. Thank you!

- |   |  |
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| <p><b>\$2 million+</b><br/>P&amp;G</p> <p><b>\$1 million to \$1,999,999</b><br/>Fifth Third Bank and Fifth Third Foundation</p> <p><b>\$500,000 to \$999,999</b><br/>GE Aerospace</p> <p><b>\$250,000 to \$499,999</b><br/>altafiber<br/>Cincinnati Children's Hospital Medical Center<br/>The Cincinnati Insurance Companies<br/>Western &amp; Southern Financial Group<br/>Great American Insurance Group<br/>The H.B., E.W. and F.R. Luther Charitable Foundation, Fifth Third Bank, N.A., Trustee</p> | <p><b>\$100,000 – \$249,999</b><br/>Cincinnati Open<br/>Cincinnati Reds<br/>Dinsmore &amp; Shohl LLP<br/>Duke Energy<br/>The E.W. Scripps Company and Scripps Howard Foundation<br/>The Enquirer@cincinnati.com<br/>Greater Cincinnati Foundation<br/>The Kroger Co.<br/>Messer Construction Co.<br/>National Endowment for the Arts</p> |
|---|--|

The Cincinnati Art Museum's work is also made possible in part by state tax dollars allocated by the Ohio Legislature to the Ohio Arts Council (OAC). The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically.

The Cincinnati Art Museum gratefully acknowledges support from the City of Cincinnati as well as from our members. Free general admission to the Cincinnati Art Museum is made possible by a gift from the Rosenthal Family Foundation.



© 2025 Cincinnati Museum Association  
Generous support provided by Art Bridges Foundation's Access for All program

Cover Image: John Lanzador (American, b. 1968), *A Pigment of Your Imagination* (detail), 2024, acrylic on canvas and found materials, © John Lanzador

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# Dear Friends,

The 2023–2024 year at your Cincinnati Art Museum is filled with a sense of experimentation and innovation. Artists of our time reach beyond the galleries to explore history, knowledge and meaning in new ways, expanding the definition of an art museum from a place to an aspiration.

As the year began, Charles White's unique voice was heard in our galleries and inspired dance, poetry, and community. Nearby, contemporary artists called from across the museum in a deep listening partnership with Cincinnati-based Paloozanoire. In other galleries, glassmaking as a medium for Native American traditions dazzled audiences and was a catalyst for museum curators to engage with Ohio tribal communities.

As the year advanced, our focus looked towards Italy and our first-ever presentation at the Venice Biennale with the globally acclaimed artist Shahzia Sikander. Meanwhile in Cincinnati, living icon Whitfield Lovell brought new perspectives to complex displacement stories of our region and beyond. Echoing history, educator and Chinese American artist C.Y. Woo's legacy in Ohio resonated with apt reverence.

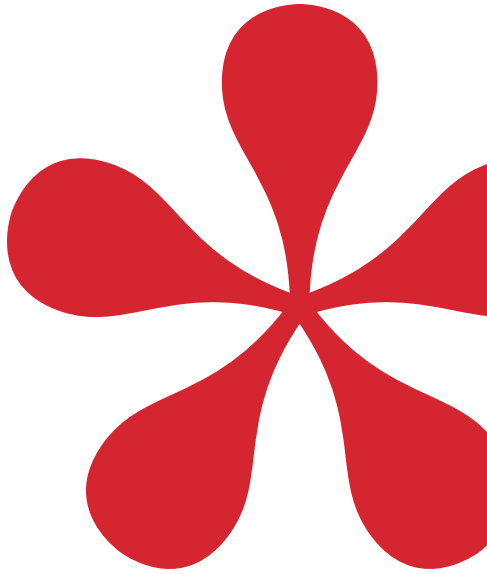
A proud moment for the Cincinnati Art Museum this year linked Art Possible Ohio with the museum to expand our accessibility work with artists of all abilities. Further, a collaboration with the University of Cincinnati and the Iris Cantor Collection gave visitors the opportunity to see sculptor Auguste Rodin's studio works anew. The year of expansive creativity wrapped with an ambitious and internationally acclaimed exhibition exploring 50 years of hip hop culture in the visual arts.

Upcoming, the Cincinnati Art Museum celebrates the tenth anniversary of the opening of the Rosenthal Education Center. It remains one of the most successful and transformative projects at your museum. In this and all ways, the 2023–2024 year at the Cincinnati Art Museum proved to be a joyful fusion of continuity and invention in art and community.

Sincerely,



Cameron Kitchin  
Louis and Louise Dieterle Nippert Director





The Culture: Hip Hop and Contemporary Art in the 21st Century

## Highlighted Exhibitions



Clearly Indigenous: Native Visions Reimagined in Glass



Rodin | Response: FIELD FAMILY SECRETS

**THE CULTURE: HIP HOP AND CONTEMPORARY ART IN THE 21ST CENTURY**  
 JUNE 28, 2024–SEPTEMBER 29, 2024  
 Western & Southern Gallery

*The Culture* explored hip hop’s extraordinary influence on contemporary society from its inception in the Bronx 50 years ago through today. More than 100 paintings, sculptures, fashions, photographs, and videos examined the evolution of the genre as it continues to challenge structures of power and dominant cultural narratives.

**CLEARLY INDIGENOUS: NATIVE VISIONS REIMAGINED IN GLASS**  
 DECEMBER 15, 2023 – APRIL 7, 2024  
 The Thomas R. Schiff Gallery and the Conversations Gallery

Featuring 120 pieces by 33 artists, the groundbreaking exhibition *Clearly Indigenous* celebrated the achievements of contemporary Indigenous artists working in glass. Artworks on view reinterpreted basket, textile, and pottery traditions; expressed contemporary issues affecting Indigenous Nations today; and melded Indigenous Traditional Knowledge with the aesthetics and properties unique to the medium of glass.

**FROM SHANGHAI TO OHIO: WOO CHONG YUNG (1898–1989)**  
 MAY 10, 2024 – AUGUST 18, 2024  
 The Thomas R. Schiff Gallery

*From Shanghai to Ohio* explored the unique position of Woo Chong Yung 吳仲熊 (1898–1989) in Chinese painting history; his remarkable experience of emigrating from China in the face of political persecution in the 1960s; and the utter transformation of his life and art after settling in the United States and becoming an American.

**RODIN | RESPONSE: FIELD FAMILY SECRETS**  
 JUNE 14, 2024 – SEPTEMBER 8, 2024  
 The Sara M. and Michelle Vance Waddell Gallery and the Manuel D. and Rhoda Mayerson Gallery

Informed by the practice of Indian artist and educator Supermrin, *Rodin | Response* developed as a provocation and artistic response to a group of bronze sculptures by Auguste Rodin. Supermrin collaborated with her University of Cincinnati students, mining art history, art theory, and the museum’s collection to cast narratives across time and space.



## Exhibitions

The Cincinnati Art Museum is an ever-changing art venue, rotating unique, powerful, and diverse exhibitions throughout the year. During 2023–2024, CAM curated and installed nine exhibitions. Of these, three were organized by the museum and six in collaboration with outside institutions. The Curatorial and Collections & Exhibitions teams also installed several special features throughout the museum, including prints, drawings, photographs, and fashion. Finally, CAM, in collaboration with the Cleveland Museum of Art, presented an exhibition in Venice, Italy, as a Collateral Event to 2024's La Biennale di Venezia.

Major exhibitions included:

**CHARLES WHITE: A LITTLE HIGHER**

NOVEMBER 10, 2023 – FEBRUARY 25, 2024  
*The Sara M. and Michelle Vance Waddell Gallery, the Manuel D. and Rhoda Mayerson Gallery, and the Dr. Kenneth and Barbara Kreines Gallery*

**BLACK & BROWN FACES: VERIFIED**

NOVEMBER 24, 2023 – JANUARY 21, 2024  
*Western & Southern Gallery*

**CLEARLY INDIGENOUS: NATIVE VISIONS REIMAGINED IN GLASS**

DECEMBER 15, 2023 – APRIL 7, 2024  
*The Thomas R. Schiff Gallery and the Conversations Gallery*

**WHITFIELD LOVELL: PASSAGES**

MARCH 1, 2024 – MAY 26, 2024  
*Western & Southern Gallery*

**ACCESSIBLE EXPRESSIONS OHIO**

MARCH 29, 2024 – MAY 12, 2024  
*The Sara M. and Michelle Vance Waddell Gallery and the Manuel D. and Rhoda Mayerson Gallery*

**FROM SHANGHAI TO OHIO:**

**WOO CHONG YUNG (1898-1989)**

MAY 10, 2024 – AUGUST 18, 2024  
*The Thomas R. Schiff Gallery*

**RODIN | RESPONSE: FIELD FAMILY SECRETS**

JUNE 14, 2024 – SEPTEMBER 8, 2024  
*The Sara M. and Michelle Vance Waddell Gallery and the Manuel D. and Rhoda Mayerson Gallery*

**THE CULTURE: HIP HOP AND CONTEMPORARY ART IN THE 21ST CENTURY**

JUNE 28, 2024 – SEPTEMBER 29, 2024  
*Western & Southern Gallery*

**SHAHZIA SIKANDER: COLLECTIVE BEHAVIOR**

APRIL 20, 2024 – OCTOBER 20, 2024  
*Palazzo Soranzo Van Axel, Venice, Italy*



From Shanghai to Ohio: Woo Chong Yung (1898-1989)

Whitfield Lovell: Passages



## Shahzia Sikander: *Collective Behavior* at the Palazzo Soranzo Van Axel, Venice

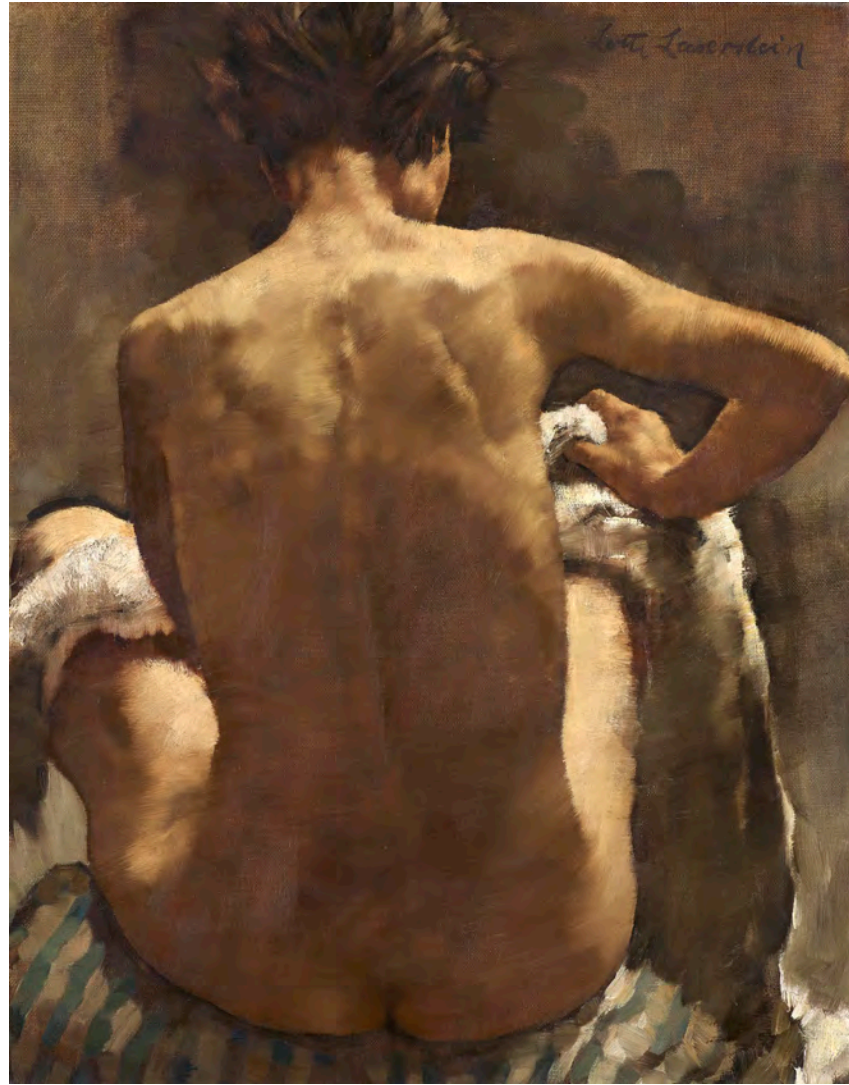
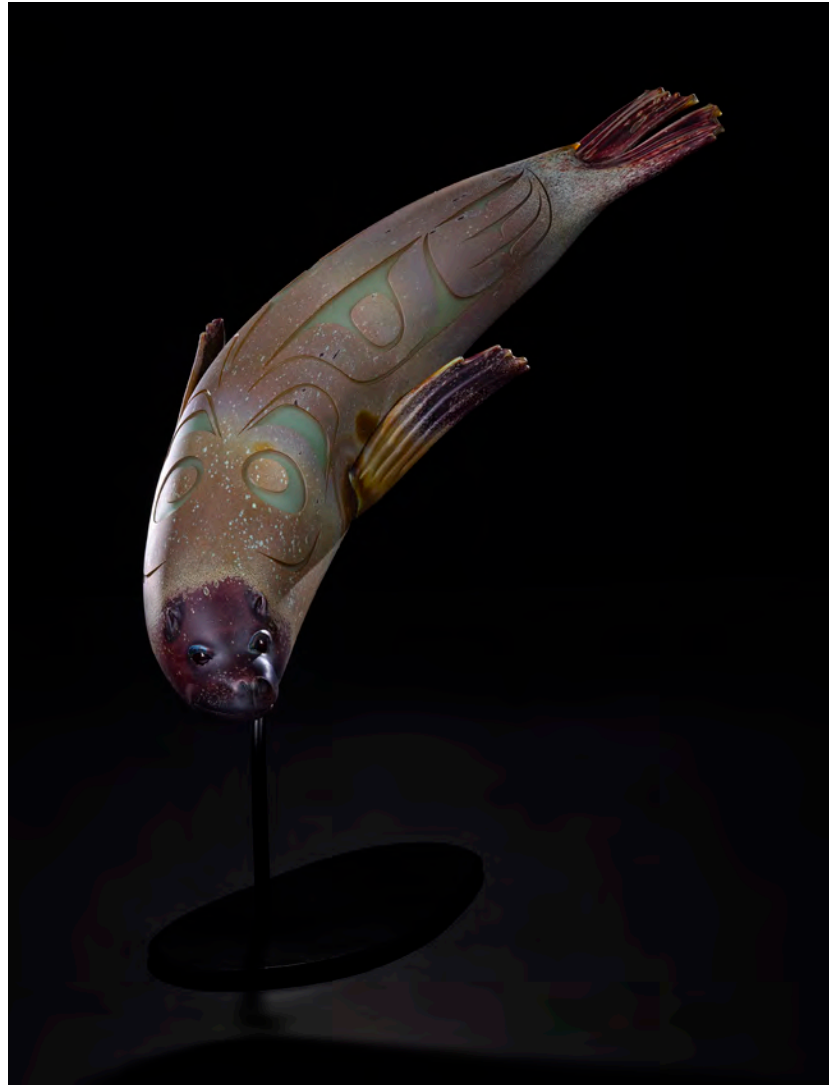
Co-organized by CAM and the Cleveland Museum of Art, *Collective Behavior* was a Collateral Event at La Biennale di Venezia. The exhibition welcomed over 65,000 international visitors over a six-month run. After Venice, iterations of the exhibition will open at both institutions. Cincinnati's expansive presentation of Sikander's career explores histories of colonialism, religion, and culture through a contemporary feminist perspective.

Left: Shahzia Sikander (Pakistani and American, b. 1969), *Fixed Fluid*, 2022, glass mosaic with patinated brass frame, Courtesy of Dr. Fatima Zuberi, © Shahzia Sikander



Shahzia Sikander: *Collective Behavior*

## Acquisition Highlights



(Left to right)

*Salish Spirit (Steller Sea Lion)*, 2022, Raven Skyriver (Tlingit, b. 1982), Preston Singletary (Tlingit, b. 1963), freehand sculpted and sandblasted glass, Museum Purchase: Isabel Cone Levy & Samuel M. Levy Endowment and Gloria W. Thomson Fund for Decorative Arts, 2024.18, © Raven Skyriver & Preston Singletary 2022, Photography by Russell Johnson

Lotte Laserstein (German, 1898–1993), *Seated Nude (Traute Rose)*, circa 1930, oil on canvas, Fanny Bryce Lehmer Endowment, 2024.2

David Hartt (Canadian, b. 1967), *The Garden (Acanthus mollis, Urtica dioica & Oenanthe javanica / Rome, Italy / May 17, 2022)*, 2022, polyester, cotton, wool, and acrylic yarns mounted to linen, wood stretcher, aluminum frame, Commissioned by the Cincinnati Art Museum with funds provided by The Susan and William Friedlander Endowment and The Andy Warhol Foundation for the Visual Arts, 2023.64

Kerry James Marshall (American, b. 1955), *Keeping the Culture*, 2011, color linoleum cut and screen print, The Albert P. Strietmann Collection, 2024.25

# Conservation

Conservation treated artworks for exhibitions, loans, and the museum's galleries; continued preventive conservation duties; and monitored temperature, relative humidity, and light levels in the galleries and storage areas. The museum's conservators participated in numerous outreach opportunities and continued to post weekly on the museum's blog.



Left, during conservation. Right, after conservation. Toy tea set, *Miss Mariko Okinawa*, (Japan, 1927) ceramic, Gift of Committee of World Friendship Among Children, 1929.92-94, 1929.99



Left, during conservation. Right, after conservation. John Constable (English, 1776-1837), *Waterloo Bridge*, circa 1820, oil on canvas, Gift of Mary Hanna, 1946.109



After treatment. George Bellows (American, 1882-1925), *Anne*, 1921, lithograph on paper, Bequest of Kathryn Rogers Gates, 1980.150



A view of rolled textile storage featuring some of the approximately 500 textile works. Completing a project that began in 2012, Conservation upgraded all rolled storage to adhere to current best practices, with the last few rolled pieces receiving archival tubes, interleaving, and outer barriers.

## HIGHLIGHTS OF OBJECTS CONSERVATION IN 2023-2024

- Conserved and reincorporated previously unidentified fragments of *Jar*, Dynasty I, Egypt (Giza), ceramic, Gift of L. Dow Covington, 1909.86
- Reconstructed fragmented Tiffany lamp shade: *Candleholder*, Tiffany & Co. (American, est. 1837), 19th–20th century, glass, Gift of Frank Hamilton, 1967.65
- Reconstructed and conserved the toy tea set, *Miss Mariko Okinawa*, (Japan, 1927), ceramic, Gift of Committee of World Friendship Among Children, 1929.92-94, 1929.99

## HIGHLIGHTS OF PAINTINGS CONSERVATION IN 2023-2024

- Conserved William-Adolphe Bouguereau (French, 1825–1905), *Girl Eating Porridge*, 1874, oil on canvas, Bequest of Reuben R. Springer, 1884.335
- Conserved John Constable (English, 1776–1837), *Waterloo Bridge*, circa 1820, oil on canvas, Gift of Mary Hanna, 1946.109
- Conserved Edward H. Potthast (American, 1857–1927), *In the Back Row*, 1885, oil on canvas, Museum Purchase: Martha and Carl Lindner III Fund for American Art, 2024.7

## HIGHLIGHTS OF PAPER CONSERVATION

- Conserved George Bellows (American, 1882–1925), *Anne*, 1921, lithograph, Bequest of Kathryn Rogers Gates, 1980.150
- Conserved Lesley Dill (American, b. 1950), *Sojourner Truth: Orator, Abolitionist, Feminist*, 2022, color screen print, relief, and collage with thread, printed at Tandem Press, University of Wisconsin-Madison, The Albert P. Strietmann Collection, 2023.22
- Conserved Jim Dine (American, b. 1935), *Awl*, 1965, color photo screen print, Alice F. and Harris K. Weston Collection of Post-World War II, Modern and Contemporary Art, 2020.265

## HIGHLIGHTS OF TEXTILE CONSERVATION

- Presented "Around the World in 80 Ways" at the North American Textile Conservators' Conference about Elizabeth Hawes (American, 1903–1971), *Geographic*, 1940, cotton, silk, Museum Purchase: Fashion Arts Purchase Fund, 2011.31a-f
- Completed rolled textile storage upgrades so that all rolled collection textiles are at current, best-practice level.
- Conserved *Pair of Chinese Embroidered Hanging Textiles*, late 19th century, probably China, silk, feathers, Gift of Ann Sutherland Hughes, 2023.147a-b

# Learning & Interpretation

Learning & Interpretation (L&I) designs the museum’s immersive, interpretive, and interactive learning experiences, which provide opportunities for visitors of all ages and abilities to explore world cultures, engage with artworks, and contemplate big ideas. In 2023–2024, L&I welcomed 56,805 museum visitors to 918 programs and tours onsite, online, and in the community. This figure includes the annual attendance in the Rosenthal Education Center.

### NEW FACES IN THE GALLERIES

In 2023–2024, L&I began training a new docent class. During the year, the trainees learned general concepts of art history and the museum’s collection. L&I staff and veteran docents trained the class on touring techniques, tools, and rotations. Twenty-four trainees graduated, bringing the current active docents count to 70. Assistant Director of Docent Learning Marion Cosgrove Rauch, hired in spring, oversees all docent training and relations.

### CONNECTING WITH CPS FOURTH GRADERS

The Koetters CPS Fourth Grade Program exposes Cincinnati Public Schools’ fourth-grade students to Cincinnati’s history in the arts. The program includes a docent-guided tour and art-making activity designed to tie in with the Ohio History unit covered in the fourth-grade curriculum. In 2023–2024, the museum welcomed 716 students representing 14 schools on 23 trips.

### ENGAGING FAMILIES IN THE ROSENTHAL EDUCATION CENTER

In November 2023, the Rosenthal Education Center (REC) opened *Tiny Treasures*, an interactive theme highlighting miniature works from the museum’s collection. In May 2024, the REC opened John Lanzador’s interactive Artist in Residence, *A Pig-Ment of Your Imagination*, inspired by Hunt Slonem’s *Bunny Wall* and Joan Miró’s *Mural for the Terrace Plaza Hotel*. The total REC attendance for 2023–2024 was 31,205 visitors.

### ACCESSIBILITY TAKES A SPOTLIGHT IN THE GALLERIES

The *Accessible Expressions Ohio* (AEO) exhibition came to L&I as part of the museum’s long-term partnership with Art Possible Ohio. One of the most accessible art presentations ever displayed at the museum, AEO is a statewide art exhibition by Ohio artists of all ages with disabilities. A significant step toward the museum’s inclusion and diversity goals, AEO builds on the museum’s standing as a leader in accessibility initiatives.



### COMMUNITY ENGAGEMENT ON THE RISE

This year, with support from the Art Bridges Foundation Access for All program, L&I launched “Art on the Rise” to bridge the gap between outdoor and indoor spaces at the museum. The program, held on the Art Climb, featured live music and art making, successfully encouraging more visitors to engage with the museum. This program welcomed 750 attendees in its first year.

# Attendance

Type of Program	Total # of Programs	Total Attendance
Accessibility	50	916
Adult	55	2,301
Art for Life	62	1,170
Docent and Trainings	57	995
Family and Teens	50	4,852
REC	21	31,543
School and Teacher	51	2,933
Tours	469	12,095







## Marketing & Communications

Storytelling is Marketing & Communications' primary responsibility. The team's exciting challenge is determining how to tell the museum's stories across an array of owned, earned, paid, and shared channels.

### HIGHLIGHTS

CAM appeared in several consumer and art-trade media outlets throughout the year. A September 2023 *CBS Sunday Morning* story featured *Picasso Landscapes: Out of Bounds* in a round-up of museum exhibitions commemorating the 50th anniversary of the artist's passing. Extensive CAM coverage also appeared in national and international outlets such as *Art Daily News*, *Culture Type*, *FADER*, among others, and in local and regional media, including several articles in *Ohio Magazine*.

With music being essential to *The Culture: Hip Hop and Contemporary Art in the 21st Century*, we marketed the exhibition like a concert. The Marketing & Communications team designed T-shirts; canvassed local businesses with posters; created custom coffee sleeves for BlaCk Coffee Lounge customers; secured a media sponsorship with The Wiz; partnered with the Cincinnati Music Festival with free exhibition admission over the entire festival weekend and direct marketing to attendees; and created other external and internal event activations—including partnerships with The Voice of Black Cincinnati. In conjunction with traditional marketing efforts, these strategies generated stellar exhibition awareness and engagement across all communications platforms.

**f +4.2%**   **📷 +10.32%**   **🎵 +171.49%**

### ART AFTER DARK

Marketing & Communications plans, promotes, and produces Art After Dark, the museum's monthly "Final Friday" event.

Nearly 16,000 visitors attended 10 Art After Dark events throughout 2023–24, 15% more than the previous year! Not only does Art After Dark welcome new audiences, it affords CAM the opportunity to work alongside community partners. This past year, the Art After Dark team partnered with ArtsWave, Urban Native Collective, Pones, Freya Dance Studio, BlaCk OWned Outwear, among others.

## Paid Social Media Results



**22,077,438**

**impressions on Facebook and Instagram**  
(38% increase YOY)



**\$100,858.88**

**generated from digital marketing efforts**  
(66% increase YOY)

\*These results are for large-scale paid social media campaigns that promote CAM as an institution, exhibitions, and large events like Art After Dark and Art in Bloom. Excluded are metrics for smaller paid post boosts and organic social media numbers.

# Mary R. Schiff Library & Archives

During 2023–2024, 4,520 people visited the Mary R. Schiff Library and Archives. Throughout this time, visitors utilized 5,850 resources in the form of books, periodicals, files, online databases, and archival materials.

## ACQUISITIONS & GIFTS

- 1,215 materials added to the Library collection.
- 9,326 materials added to the Archives collection, including 976 digital materials.
- CAM gratefully acknowledges those donors who graciously gave books and funds throughout the year to support the Mary R. Schiff Library & Archives. In 2023–2024 the Schiff received 22 gifts of materials and funds.

## REQUESTS & LOANS

- 4,096 research requests and questions for Library staff, of which, 564 for the Archives.
- 87 materials borrowed and 44 loaned through Interlibrary Loan.

## DIGITAL PROJECTS

- 290 materials digitized from the collection.



## Museum Staff Committees

The Cincinnati Art Museum has strategically created cross-departmental committees to engage with important issues tied to our mission.

### ACCESSIBILITY COMMITTEE

In 2024, the Accessibility Committee implemented the Welcome Cart, a contact-free visitor resource hub. This project, in the planning stages since 2022, is a collaboration with CAM's 10-person Accessibility Community Advisory Council. It features the museum's Accessibility Guide, fidgets, sensory headphones, interactive "See Play Learn" kits, audio, braille, and large print resources. The cart allows visitors to self-select any resources that will make their visit to the museum as enjoyable as possible.

### COMMUNITY COMMITTEE

The second cohort of the museum's Community Committee includes: Cedric Cox, Mary Barr Rhodes, Kathryn Gardette, Missy Spears, Jerod Barks, Julie Desai, Jennifer Powers Alge, Homer Shadowheart, Briana Mazzolini Blanchard, Jimmy Baker, MoPpetry Phillips, Cynthia Collins, Toilynn O'Neal Turner, and Alandes Powell. Members engaged in deep conversations around important topics, including the strategic plan, exhibition development, and community engagement. The committee continues to support institutional operations with profound professional ability and diversity.

### CULTURAL PROPERTY COMMITTEE

This newly formed cross-divisional committee addresses ethical concerns related to collections care and cultural patrimony by guiding the informed futures of our collections. Responsibilities of this committee include updating policies and guidelines for provenance research the care and display of human remains; the stewardship of objects of historical and cultural significance; and, in all applicable cases, facilitating the proper restitution or return of objects. The committee will ensure compliance with field standards, including UNESCO, NAGPRA, and AAMD guidelines.

### DIGITAL COMMITTEE

This cross-divisional committee examines the museum's digital practices and suggests creative and strategic improvements. This year, a small working group drawn from the committee's members has been focused on a significant project to transition from our current internal database and digital asset management system to the Gallery Systems suite of products. The collections data migration and implementation of the new systems is led by the Registration Department with support from Curatorial, Conservation, Marketing, and Photo Services.

### GREEN COMMITTEE

CAM's Green Team focuses on stewarding the environment and fighting climate change by implementing sustainable practices across the museum. To do this, committee members tap into the talents and efforts of staff from around the building. The Green Team encourages recycling and manages the collection of tough-to-recycle items—from work and home—in partnership with the Cincinnati Recycling and Reuse Hub. Educational initiatives include presentations by Hamilton County R3source and Queen City Pollinators Project at monthly All-Staff meetings. Committee members also attend national conferences—including Climate Communication and Action for Museum Professionals (CCAMP)—to stay up-to-date on developments in sustainable practices.

## New Project Highlights

### COMPLETION OF GROUND LEVEL RENOVATIONS

The Cincinnati Art Museum recently completed a nearly year-long construction project on its south-facing ground level, thanks to the generosity of donors to *A New View* fundraising campaign and with support from the Carl M. Jacobs Foundation at Fifth Third Bank. The renovated ground level is now fully accessible and includes:

- **Carol and Bill Eckerle Classroom and Koettters Family Classroom**, two new classroom spaces greatly improving the museum's capacity to serve students of all ages and abilities
- **Carl M. Jacobs Study Center and Fifth Third Study Room**, a research center for photography, prints and drawings
- **Marek-Weaver Family Commons**, a new event space

The DeWitt Entrance, which serves the ground level, has moved to the building's original central axis. Upon entering, visitors can now take a new, natural-light-filled staircase connecting the ground level to the Cincinnati Wing on the first floor, where several galleries, the Terrace Café, Museum Shop, Rosenthal Education Center, and more public areas are located.

The museum worked with emersion DESIGN and Walnut Hills-based TriVersity Construction for the design and construction work, respectively.

### IMPACT ON SCHOOLS AND EDUCATIONAL PROGRAMMING

Two new classrooms—the Carol and Bill Eckerle Classroom and the Koettters Family Classroom—seat 20 and 16 people, respectively, and can be connected by a moveable wall to create one large classroom space.

The new rooms strengthen the museum's service to school field trips by providing dedicated spaces for art making and lunches, widening the time frame for student visits (which are no longer restricted to 9–11 a.m. since the museum now has a space for visiting students to eat). The classrooms also serve several of the museum's own public programs.

As a result of this project, the museum can add more hands-on art classes for people of all ages, work with more after-school programs, and better fulfill its initiative with Cincinnati Public Schools to provide museum tours and art-making experiences for fourth-grade students across the district.

### EXPANSION OF PUBLIC RESEARCH SPACES

Generously supported by the Carl M. Jacobs Foundation at Fifth Third, the new Carl M. Jacobs Study Center and Fifth Third Study Room provide an important venue for ongoing scholarship and programming for the museum's collection of photographs, prints, and drawings, which require special care due to their fragile nature. The Jacobs Center will allow researchers to access these historic works of art through programs, special engagements, and academic requests. The work of the Jacobs Center, fully embedded within the museum, brings the institution to the forefront of international study. State-of-the-art features expand critical access to the growing collection of over 30,000 works of art across history and cultures.

### PLACES TO GATHER AND MORE KEY AMENITIES

The Marek-Weaver Family Commons, an expansive area featuring window walls overlooking Eden Park, invites external organizations to reserve meeting and event space outside of visiting hours. CAM's Special Events team can serve this and other areas on the renovated ground level from a new, nearby catering room.

During public hours, this large flexible space (which seats 144 people) provides visitors with a place to relax and recharge. A lactation room is conveniently located nearby for nursing mothers. The 300-seat Fath Auditorium, located on the ground level adjacent to the renovated spaces, received audio/visual upgrades as well.

Other behind-the-scenes improvements include enhanced installation and registration offices, a state-of-the-art photography studio, new air handling systems, and a meeting room for museum volunteers.

The ground level's improvements help fulfill all three priority investment areas of the museum's most recent strategic plan:

- Enhanced visitor experience and scholarship
- Expanded community impact and outreach
- Increased organizational capacity



cincinnati art museum

View of Ground Level renovation

# Finance Report August 31, 2024

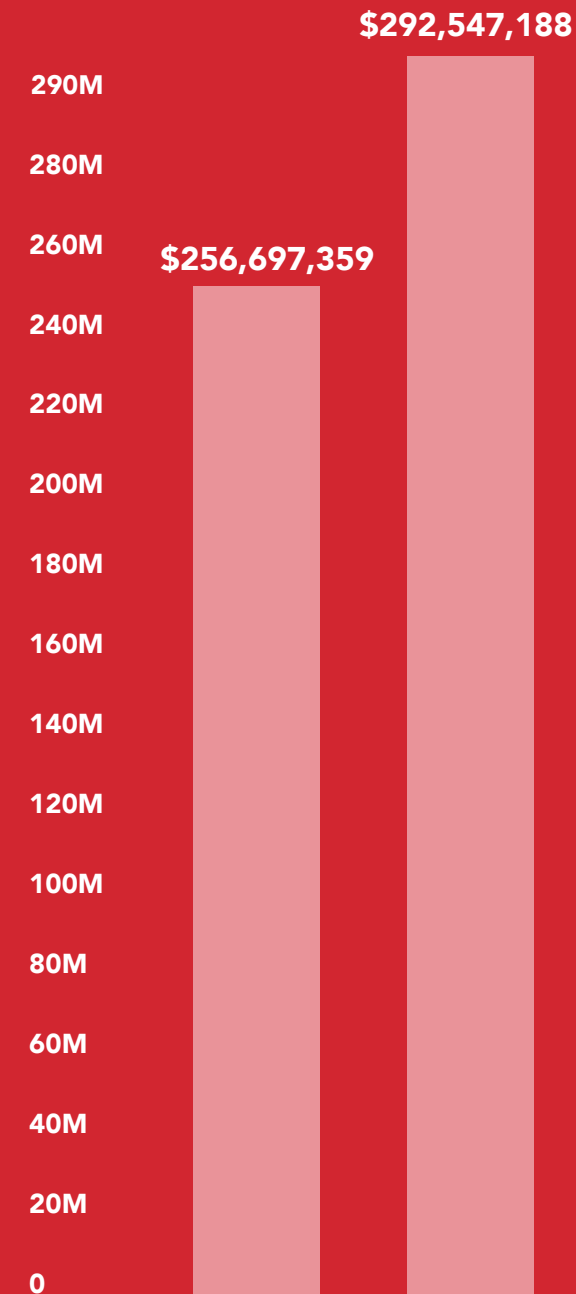
## STATEMENT OF FINANCIAL POSITION

ASSETS	
Cash and cash equivalents	\$8,124,289
Pledges receivable, net	\$5,515,303
Note receivable	\$3,406,400
Prepaid expenses	\$616,107
Inventories	\$258,340
Other Assets	\$148,046
Investments	\$219,863,338
Beneficial interest of perpetual trusts	\$18,087,588
Building and equipment, net	\$44,509,021
<b>Total Assets</b>	<b>\$300,528,432</b>
LIABILITIES AND NET ASSETS	
Line of credit	—
Accounts payable	\$1,507,192
Accrued liabilities	\$1,914,800
Notes payable, net	\$4,559,252
Charitable remainder trusts and charitable gift annuities	—
<b>Net Assets</b>	<b>\$292,547,188</b>
<b>Total Liabilities and Net Assets</b>	<b>\$300,528,432</b>

## STATEMENT OF ACTIVITIES

	WITHOUT DONOR RESTRICTIONS	WITH DONOR RESTRICTIONS	TOTAL
OPERATING REVENUE			
Contributions and revenues	\$13,955,154	\$4,597,197	\$18,552,351
Net assets released from restrictions	\$11,044,719	(\$11,044,719)	—
Total contributions and revenue	\$24,999,873	(\$6,447,522)	\$18,552,351
NON-OPERATING REVENUE			
Investment return, net	\$9,951,090	\$29,661,179	\$39,612,269
Change in beneficial interest in perpetual trust	—	\$1,979,596	\$1,979,596
<b>Change in Net Assets</b>	<b>\$10,656,576</b>	<b>\$25,193,253</b>	<b>\$35,849,829</b>
<b>Net Assets at Beginning of Year</b>	<b>\$89,728,143</b>	<b>\$166,969,216</b>	<b>\$256,697,359</b>
<b>Net Assets at End of Year</b>	<b>\$100,384,719</b>	<b>\$192,162,469</b>	<b>\$292,547,188</b>

## NET ASSETS (BEGINNING VS. END OF YEAR)



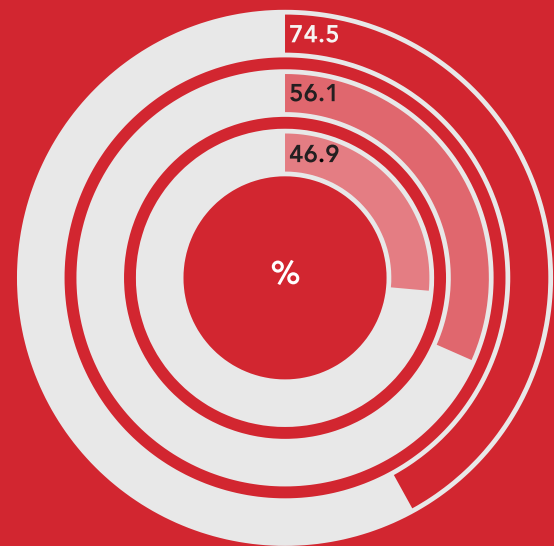
## STATEMENT OF FUNCTIONAL EXPENSES

EXPENSE	PROGRAM SERVICES	MANAGEMENT & GENERAL	FUNDRAISING	TOTAL
Salaries and benefits	\$7,206,158	\$1,920,857	\$886,901	\$10,013,916
Supplies	\$205,434	\$64,229	\$8,359	\$278,022
Services and professional fees	\$1,712,136	\$551,594	\$105,260	\$2,368,990
Travel and entertainment	\$126,971	\$39,865	\$10,995	\$177,831
Event cost and hospitality	\$132,534	\$44,473	\$231,997	\$409,004
Shipping, exhibition fees, installation and framing	\$2,202,687	\$42	\$28	\$2,202,757
Museum shop and food services cost of goods sold	\$443,421	\$242,563	—	\$685,984
Advertising and promotion	\$366,907	—	\$12,300	\$379,207
Printing and design	\$122,261	\$6,442	\$59,760	\$188,463
Occupancy	\$748,660	\$163,841	\$11,860	\$924,361
Building maintenance, equipment and technology	\$956,058	\$234,676	\$9,230	\$1,199,964
Interest	—	\$71,801	—	\$71,801
Depreciation	\$1,835,192	\$433,183	\$18,754	\$2,287,129
Other	\$205,916	\$282,916	\$44,793	\$533,625
Purchase of art	\$2,573,333	—	—	\$2,573,333
	<b>\$18,837,668</b>	<b>\$4,056,482</b>	<b>\$1,400,237</b>	<b>\$24,294,387</b>

# By the Numbers

The Cincinnati Art Museum plays an important role in our community. The museum works hard to meet the needs of our community through the way we serve our visitors, through our exhibitions and sharing our collection.

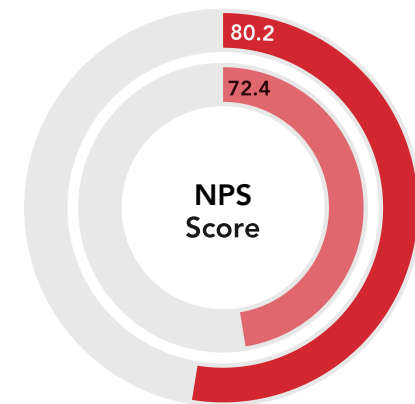
74.5% of CAM visitors believe the museum contributes to the quality of life in their communities.



○ CAM ○ Art Museums ○ All Museums

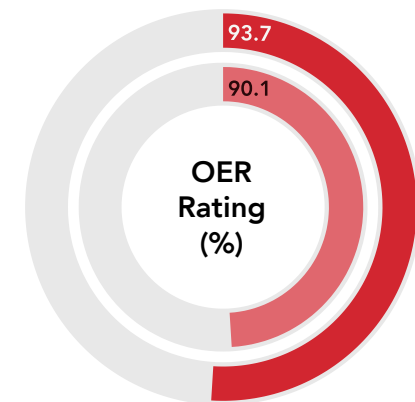
## CAM VISITORS REPORT AN EXCEPTIONAL EXPERIENCE

The Net Promoter Score (NPS) metric represents likelihood of a visitor to recommend the Cincinnati Art Museum to a friend.



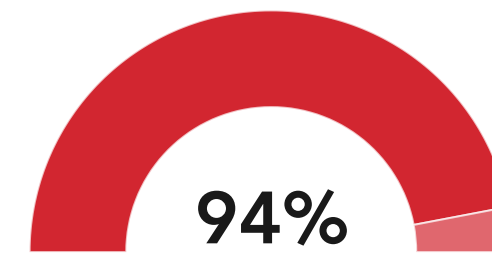
● CAM NPS ● Art Museum NPS Average

The Overall Experience Rating (OER) is a combination of outstanding and excellent ratings for a visitor's overall experience for their visit to the Cincinnati Art Museum.

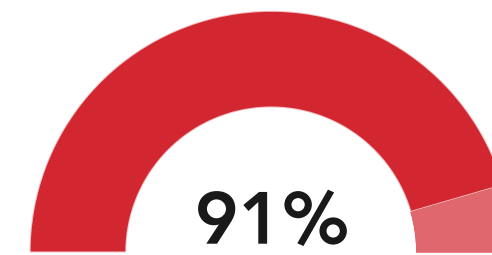


● CAM OER ● Art Museum OER Average

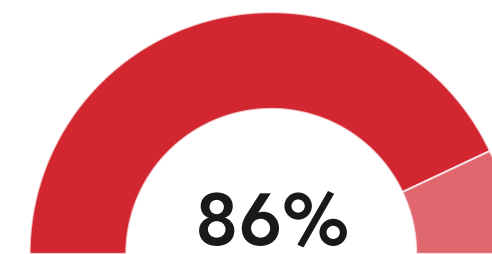
94% were inspired by the *Charles White: A Little Higher* exhibition.



91% learned something new in the *Clearly Indigenous: Native Visions Reimagined in Glass* exhibition.



86% were inspired by the *Whitfield Lovell: Passages* exhibition.



# 71%

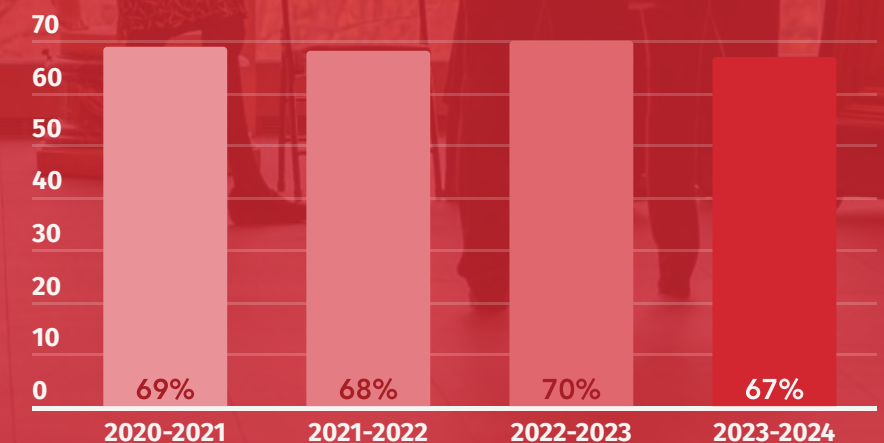
feel the Cincinnati Art Museum's engaging exhibitions contributes in part to what the museum does well.

# 65%

of visitors view the Cincinnati Art Museum's collections galleries during their visit.

## CAM VISITORS ARE INSPIRED TO COME BACK AGAIN AND AGAIN

67% of general visitors were returning visitors during 2023-2024.



# Corporate Partners

The Cincinnati Art Museum thanks our Corporate Partners for their generous financial support between September 1, 2023, and August 31, 2024



- |   |  |   |
|---|--|---|
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|---|--|---|

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The Cincinnati Art Museum gratefully recognizes the generosity and foresight of these individuals who provided support through trust or estate gifts received this year. These critical gifts help perpetuate the museum's tradition of artistic excellence and service to the community.

- |                                   |                                  |
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Since its inception in 1987, members of the Founders Society provide annual unrestricted support to the museum in amounts over \$1,500. These gifts provide support for exhibitions, educational programming and ongoing maintenance of the permanent collection and facilities. The museum expresses its gratitude to the donors below for their gifts made between September 1, 2023, and August 31, 2024.

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