



cincinnati  art museum

2023

Annual Report

Cincinnati Museum Association

FOR THE FISCAL YEAR SEPTEMBER 1, 2021–AUGUST 31, 2022

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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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.



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Dear Friends,

The 2021–2022 year at the Cincinnati Art Museum is a story of renewal and joyful discovery. Throughout the galleries and across the region, Cincinnatians found inspiration and embraced the museum in new ways. The power of art and artists lifted and challenged.

Threaded through exhibitions was authentic research that fulfilled the promise that history is never complete. From Joseph Urban's Art Deco to a visit to 1980s New York, the museum transported twenty-first century visitors to expressions that still animate our aesthetic consciousness. Leaping across millennia, our Ancient Middle East galleries launched anew with multiple cultures, innovative interpretation, and exploration of the ancient including Nabataean art and sculpture with which we are entrusted in Cincinnati.

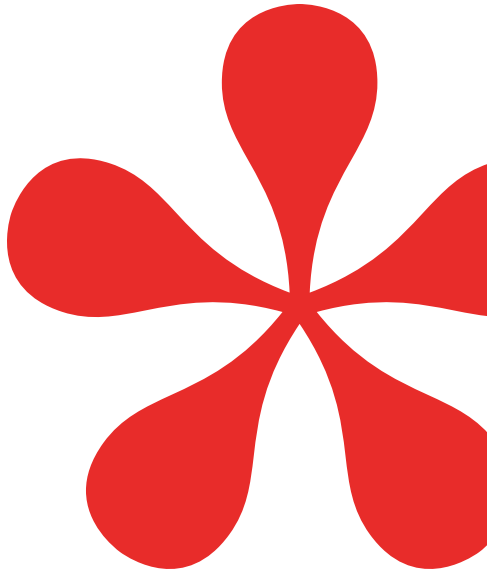
The stories that compose art history expanded in depth and number with David Driskell taking his rightful place as a leading intellect in American history. Kara Walker's brilliant views into how we define ourselves and our narrative brought encounters and healing with image, poetry, and wellness. Cincinnati's Paloozanoire connected living artists with diverse thought leaders and influencers in close partnership with the museum. The museum also surfaced the story of the Kamoinge workshop in photography and its many exultant talents.

In the same season, Cézanne and Pissarro found one another in a focused exhibition keyed on Cincinnati's own collections. New scholarship into 1960s and 1970s jewelry, built on the Klosterman collection in Cincinnati, traveled the world in an original publication and exhibition. Henry Mosler held his position in celebration of 200 years of Jewish community life in Cincinnati. Truth and Inspiration with ArtsWave further expanded support and opportunity for Cincinnati's artists.

With all these wide-ranging accomplishments, it is one image that brings much together for the year at the museum. Jaume Plensa's monumental *Isabella* sculpture, shared on the cover of this Annual Report, is ensconced now on the outdoor grounds with gratitude to the Maier family. *Isabella* gazes over our city with patience and serenity exceptional to her youth and aspiration. The complementarity is quite befitting of our grand year at the Cincinnati Art Museum and in our community.

Sincerely,

Cameron Kitchin
 Louis and Louise Dieterle Nippert Director





Burning African Village Play Set with Big House and Lynching
 edition 4/20
 2006

Painted laser cut steel
 Collections of Jordan D. Schnitzer
 and His Family Foundation
 L2007.371a-v

"I'm fascinated with the stories that we tell. Real histories become fantasies and fairy tales, morality tales, and fables. There's something interesting and funny and perverse about the way fairytale sometimes passes for history, for truth."
 -Kara Walker

Kara Walker's silhouettes take a new form in *Burning African Village Play Set with Big House and Lynching*. This cast of characters, set pieces, props, and backdrops are cut from stainless steel and assembled to narrate a tale of the slave trade and the antebellum south. We may feel an immediate and unsettling sense of whimsy when presented with a "playset," whose form of storytelling allows for tactile play, rearranging, and re-voicing. That sense of whimsy is also coupled with aversion when looking closely at the terror unfolding in this scene.

Many beloved children's fables and fairytales derive from troubling origins that are then revised and whitewashed with each continued retelling.

is Walker, suggesting America's origin stories are also too often recounted and remembered in versions that redact the harsh, cruel, and even grotesque truths of this country's inception! Our audio tour dives more into these questions.

Kara Walker: Cut to the Quick

Highlighted Exhibitions



Unlocking an Art Deco Bedroom by Joseph Urban

KARA WALKER: CUT TO THE QUICK
 NOVEMBER 5, 2021–JANUARY 16, 2022
 Western & Southern Galleries

The work of Kara Walker (b. 1969) examines narratives that feed into racism, sexism, sexuality, and identity. Featuring more than 80 artworks in a diverse range of media, *Kara Walker: Cut to the Quick* challenged visitors to take a critical view of the past and proposed questions around societal challenges we continue to face today.

DAVID DRISKELL: ICONS OF NATURE AND HISTORY
 FEBRUARY 25–MAY 15, 2022
 Gallery 233

David Driskell (1931–2020) was one of the most revered American artists of his generation and a powerful advocate for the recognition of Black artists and their contributions to art history. Featuring 60 vibrant paintings, prints, drawings, and collages, this exhibition organized by the High Museum of Art, Atlanta, surveys Driskell's versatile artistic practice.

UNLOCKING AN ART DECO BEDROOM BY JOSEPH URBAN
 JULY 8–OCTOBER 2, 2022
 Western & Southern Galleries

Over 90 years after its completion, CAM presented, for the first time, this glamorous, bespoke bedroom, fully conserved and installed to reflect its original state as photographed in 1930. Display of the room with related artworks introduced new research on this rare interior and underscored the seminal contributions of Joseph Urban to American modern design.



The Art and Architecture of the Ancient Middle East

THE ART AND ARCHITECTURE OF THE ANCIENT MIDDLE EAST (REINSTALLATION)

With funding from the National Endowment for the Humanities (NEH) and The Andrew W. Mellon Foundation, the re-envisioned gallery of the Ancient Middle East opened in December 2021. The gallery displays the Nabataean collection from Khirbet et-Tannur, Jordan, alongside works from other ancient empires and a commissioned painted glass artwork by the artist Shahzia Sikander that responds to the themes and objects on view.

Exhibitions

The Cincinnati Art Museum is ever-changing, rotating unique, powerful, and diverse special throughout the year. In fiscal year 2021–2022, we curated 10 exhibitions. Of these, five were organized by the Cincinnati Art Museum, and five were organized by another institution in collaboration with the museum. The Curatorial Division also assisted in a number of installations throughout the museum, including prints, drawings, photographs, and fashion. Finally, the museum renovated and reinstalled the Hanna Wing and the Gustin gallery.

Major exhibitions included:

SIMPLY BRILLIANT: ARTIST-JEWELERS OF THE 1960S AND 1970S

OCTOBER 22, 2021–FEBRUARY 6, 2022

The Sara M. and Michelle Vance Waddell Gallery and the Manuel D. and Rhoda Mayerson Gallery

KARA WALKER: CUT TO THE QUICK

NOVEMBER 5, 2021–JANUARY 16, 2022

Western & Southern Galleries

AMERICAN PAINTINGS: THE EIGHTIES REVISITED

NOVEMBER 20, 2021–JANUARY 30, 2022

The Thomas R. Schiff Gallery

WORKING TOGETHER: THE PHOTOGRAPHERS OF THE KAMOINGE WORKSHOP

FEBRUARY 25–MAY 15, 2022

Gallery 232

DAVID DRISKELL: ICONS OF NATURE AND HISTORY

FEBRUARY 25–MAY 15, 2022

Gallery 233

ONE EACH: STILL LIFES BY CÉZANNE, PISSARRO AND FRIENDS

MARCH 11–MAY 8, 2022

The Sara M. and Michelle Vance Waddell Gallery

BLACK AND BROWN FACES: PAYING HOMAGE TO

MARCH 25–JUNE 19, 2022

The Thomas R. Schiff Gallery

HENRY MOSLER BEHIND THE SCENES: IN CELEBRATION OF THE JEWISH CINCINNATI BICENTENNIAL

JUNE 10–SEPTEMBER 4, 2022

The Sara M. and Michelle Vance Waddell Gallery and the Manuel D. and Rhoda Mayerson Gallery

UNLOCKING AN ART DECO BEDROOM BY JOSEPH URBAN

JULY 8–OCTOBER 2, 2022

Western & Southern Galleries

TRUTH AND INSPIRATION, AN ARTSWAVE SHOWCASE

JULY 15–AUGUST 14, 2022

The Thomas R. Schiff Gallery



*Henry Mosler Behind The Scenes:
In Celebration of the Jewish Cincinnati Bicentennial*



Acquisition Highlights



(Left to right)
Harry Gordon (American, 1930–2007), designer, Poster Dresses, Ltd (British, active 1960s), manufacturer, *Poster Dress with Original Packaging*, 1968, screen-printed tissue, wood pulp, and rayon mesh, nylon, In honor of Kimberly Klosterman and Cynthia Amnéus, 2021.199a-b

Rookwood in Hi-Def, 2022, Roberto Lugo (Puerto Rican-American, b. 1981), glazed porcelain, The Nancy and David Wolf Collection, 2021.200, © Roberto Lugo

Angelica Kauffman (Swiss, active in Italy and England, 1741–1807), *Abraham Banishing Hagar and Ishmael*, 1792, oil on canvas, The Edwin and Virginia H. Irwin Memorial, 2021.43

John Biggers (American, 1924–2001), *The Gleaners*, 1943, oil on canvas, Bequest of Mr. and Mrs. Walter J. Wichgar and the Mr. and Mrs. Harry S. Leyman Endowment, 2022.6

Conservation

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



HIGHLIGHTS OF PAPER CONSERVATION

- Jose Ignacio Aguirre (Mexican, 1902-1990), *Mexican Girl*, 1947, lithograph, Gift of Allen W. Bernard, 2012.57
- Henry Meyer (English, 1782-1847), printmaker, Francis Philip Stephanoff (British, 1788-1860), *The Standard of St. George*, 1825, hand colored mezzotint and stipple engraving, Gift of Mary Reis Sullivan, John Reis, and Dick Reis in memory of their mother, Elaine Wormser Reis, 2009.233. Above.
- Robert Frederick Blum (American, 1857-1903), *Busy Hands*, 1885, etching, Gift of Henrietta Haller, 1905.47



HIGHLIGHTS OF TEXTILE CONSERVATION

- Elizabeth Hawes (American, 1903-1971), *Geographic*, 1940, cotton, silk, Museum Purchase: Fashion Arts Purchase Fund, 2011.31. Above.
- Anna Jeanne Hallée (French, 1880-1924), *Dress*, 1924, silk, Gift of Mrs. James L. Magrish, 1973.13
- *Lounging Pajamas and Jacket*, 1930-1935, American, silk, cotton, Gift of Mrs. Gilbert Bettman, Sr., 1968.91



HIGHLIGHTS OF PAINTINGS CONSERVATION

- Paul Cézanne (French, 1839-1906), *Still Life with Bread and Eggs*, 1865, oil on canvas, Gift of Mary E. Johnston, 1955.73
- Henry Mosler (American, 1841-1920), *Morning*, 1888, oil on canvas, Given in memory of Mr. and Mrs. Louis Kaufman by Mr. and Mrs. George Stricker, Mr. and Mrs. Charles H. Tobias, Jr., Mr. and Mrs. David H. Spritz, Jr., 1972.414
- Bartolomé Esteban Murillo (Spanish, 1617-1682), *Saint Thomas of Villanueva Dividing His Clothes Among Beggar Boys*, c. 1667, oil on canvas, Bequest of Mary M. Emery, 1927.412. Above.



HIGHLIGHTS OF OBJECTS CONSERVATION

- *Indo-Portuguese Drop Front Travelling Cabinet with Images of the Hunt*, circa 1600–1650, India; Gujarat, Ahmedabad; or Pakistan, Sind region, wood inlaid with ivory or bone The William T. and Louise Taft Semple Collection, 1962.457. Above.
- *Bowl Decorated with Seated Figures*, late 12th century–early 13th century, Iran, Seljuk period, ceramic with polychrome enamels over white glaze and colors, Given in honor of Mr. and Mrs. Charles F. Williams by their children, 1948.109
- *Devotional Shrine Used in a Jain Household (ghar derasar)*, 1700s–1800s, India, Gujarat, wood, polychrome paint, gold leaf, The William T. and Louise Taft Semple Collection, 1962.459. Ongoing.

Learning & Interpretation

The Division of Learning & Interpretation designs and implements the Cincinnati Art Museum's immersive 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.

COMMUNITY ENGAGEMENT: YEAR IN REVIEW

Collaborations drive community engagement at the Cincinnati Art Museum. Partnerships with local organizations, neighborhoods, and individuals inform and deepen the museum's events, programs, and institutional work. Through this work, 7,902 people participated in community engagement through 97 programs and events that took place in collaboration with over 32 community partners.

DOCENT LEARNING: RETURN TO IN-PERSON TOURING

In the summer of 2021, 67 docents re-committed to onsite programs after a two-year COVID hiatus. These dedicated museum educators have fully committed to the community in support of in-person tours, including the Cincinnati Public Schools Fourth Grade Project, made possible by a gift from fellow long-time docent Florence Koetters. We launched this expansive project during the pandemic as online programming, supported by the docents. In 2022, this project, in addition to the museum's other programs, amounted to a projected 3,000+ touring hours.

INTERPRETIVE PROGRAMMING

In the spring of 2022, Gallery and Interpretive Programs saw an enthusiastic return to in-person programming. From gallery talks to baby tours, visitors were excited to get back to learning in the museum. Our annual Summer Camp (which never took a COVID break) sold out in a record two hours! Programs hosted 3,050 attendees, and we look forward to growing our reach in 2023.

ROSENTHAL EDUCATION CENTER (REC)

In November of 2021, the REC opened *Celebrating Diversity*, an interactive, hands-on theme highlighting works in the museum's collection by contemporary BIPOC (Black, Indigenous, and People of Color) artists. In May of 2022, we installed an interactive art installation based on artworks in the permanent collection by local artists Jim Tucker and Michael Thompson called *Re-Imagination*. The total attendance to the REC in the 2021–2022 fiscal year was 22,105 visitors.



SCHOOL-BASED LEARNING: EDUCATOR FIELD TRIPS

The museum's school-based learning team offers unique experiences for Greater Cincinnati teachers in the form of educator field trips. Connecting with either a special exhibition or pieces in the permanent collection, participants visit local organizations, take tours, or enjoy a hands-on workshop. These outreach programs create a new network of engaged educators and build relationships with local community partners.





Marketing & Communications

As our community eagerly navigated a return to “pre-COVID” life, the Marketing & Communications Department worked diligently to raise awareness of the museum’s exhibitions, events, programs, and all the experiences we offer to connect communities and inspire people—including our most ardent supporters and new audiences.

MEDIA RELATIONS & SOCIAL MEDIA EFFORTS

Social media and media relations programs complement traditional advertising, ensuring comprehensive, targeted marketing strategies.

Regardless of widespread operating system updates affecting impression numbers for brands across the board, we continued to enjoy benefits directly attributed to social media advertising (see metrics to the right).

The museum is never short of great stories to share, whether through social media or more traditional outlets. Our Magic Mirror media relations campaign garnered international attention, including world-wide coverage on CNN, the BBC, and other networks, raising the museum’s profile to audiences around the globe.

f +7.3% **📷 +5.6%**

ART AFTER DARK

The Marketing & Communications Department plans, promotes and executes our monthly “final Friday” event, which made its long-awaited comeback in 2022.

This year, Art After Dark saw many “firsts”: Our inaugural Pride-themed event and partnerships with esteemed organizations such as AfroChine, Paloozanoire, Cincinnati Shakespeare Company, and Mercantile Library. Importantly, our six events welcomed more than 6,000 visitors to the museum.



\$14,000
of increased revenue



100
memberships sold



6.5 million
impressions on Facebook
and Instagram

Mary R. Schiff Library & Archives

During the 2021–22 fiscal year, 3,135 people visited the Mary R. Schiff Library and Archives. Throughout the year, visitors utilized 5,115 resources in the form of books, periodicals, files, online databases, and archival materials.

ACQUISITIONS & GIFTS

- 1,021 materials added to the Library’s collection.
- 20,017 materials added to the Archive’s collection—1,410 of them digital.
- The museum acknowledges those donors who graciously gave books and funds throughout the year to support the Mary R. Schiff Library & Archives. Twenty gifts of materials and funds were received from September 1, 2021, through August 31, 2022.

REQUESTS & LOANS

- Staff members helped with 3,653 research requests and questions—807 of them for the Archives.
- The Library borrowed 110 materials and loaned 33 through Interlibrary Loan.

DIGITAL PROJECTS

- 8,097 images from the Archive’s collection were digitized.

EVENTS

- During the fiscal year 2021–22, we hosted a book sale to support the Mary R. Schiff Library, attended by 155 people. The book sale contributed \$5784 to the library digitization fund.

Museum Staff Committees

The Cincinnati Art Museum has strategically created cross-departmental committees to engage with important issues tied to the museum’s mission.

GREEN COMMITTEE

Visitors see lots of exciting improvements on the grounds of the Cincinnati Art Museum, but there are exciting improvements happening behind closed doors too. The Green Committee continues to pursue steps towards sustainability which are important for our collection and our community. The museum received a \$100,000 grant from the Frankenthaler Climate Initiative of the Helen Frankenthaler Foundation. The funding from the grant focused on energy efficient upgrades to the climate control systems that help conserve our collection. This is an important part of our sustainability goals, as we advance our plans to reduce emissions and work toward becoming a greener museum.

DIGITAL COMMITTEE

This cross-divisional committee examines the museum’s digital practices and suggests creative and strategic improvements. This year the Digital Committee pursued funding to update the museum’s collections database, which will vastly improve the storage, organization, and capability of all digital assets. The committee also focused efforts on updating standards for exhibition landing pages on the website to create a branded visual language and parity across diverse research projects. Next, committee members will create reparative cataloging standards, which will center DEIA best practices in collections cataloging.

ACCESSIBILITY COMMITTEE

This year, the museum’s Staff Accessibility Committee worked diligently to continue the momentum of the institution’s inclusion journey by working with a newly established Accessibility Community Advisory Council. Significant accomplishments include the introduction of audio description labels for exhibitions, enhanced Braille wayfinding, and a focus on more accessible exhibition design.

New Project Highlights

The Cincinnati Art Museum completed major renovation and construction projects—both inside and outside the museum’s walls—with the help of A New View campaign, the ambitious \$65 million fundraising endeavor. The campaign was designed to support projects that enhance visitor experience, advance curatorial scholarship, strengthen community impact and outreach, and achieve organizational excellence.



RENOVATED ANCIENT MIDDLE EAST GALLERY

In December 2021, the museum reopened the renovated Ancient Middle East gallery. The new design re-established the space’s original two-story height and reopened exterior windows—some overlooking the Alice Bimel courtyard—providing natural light to the gallery. Displayed are the museum’s significant collection of Nabataean sculptural reliefs, including the reconstructed altar platform of Khirbet et-Tannur (100–200 CE). A new commission, *Caesura* (2021) enlivens the space with painted and laminated glass clerestory installations by contemporary artist Shahzia Sikander.

RENOVATED SOUTH ASIAN AND ISLAMIC WORLD GALLERIES

In addition to the Ancient Middle East gallery, the museum also renovated the Anu and Shekhar Mitra Gallery and the JoLynn and Byron Gustin Gallery, displaying the museum’s South Asian and Islamic art collections, respectively. Both galleries reopened to the public in 2021 and feature new lighting, wall finishes, and casework—and both are models of the museum’s dedication to accessible design. Collection highlights include painted ceramics from Turkey and Iraq, an inlaid ivory cabinet from India or Pakistan, and stone sculptural reliefs from India.



WYLER FAMILY ENTRANCE AND GROUNDS IMPROVEMENTS

Outside its walls, the museum made major changes and additions to its campus. Most significant is the Wyler Family Entrance. Opened in the summer of 2021, this new driveway provides vehicles and pedestrians with direct access to the museum’s “front door” by connecting Eden Park Drive to the main entrance and visitor parking area. Additionally, the project includes an accessible walking path connecting the Art Climb to the drive; retaining walls and hillside landscaping; and a large rainwater detention tank.

NEW OUTDOOR SCULPTURES

To complete the Wyler Family Entrance, the museum relocated Jim Dine’s *Pinocchio (Emotional)* to the top of the drive, where it now greets visitors. New outdoor sculptures include Yinka Shonibare’s *Wind Sculpture IX*, installed in September of 2021, and Jaume Plensa’s monumental six-ton, cast-iron, *Isabella*, 2014, installed in January 2022 with the generous support of Craig and Anne Maier. These and other new outdoor works have made the museum campus an attraction in its own right.

Finance Report (as of August 31, 2022)

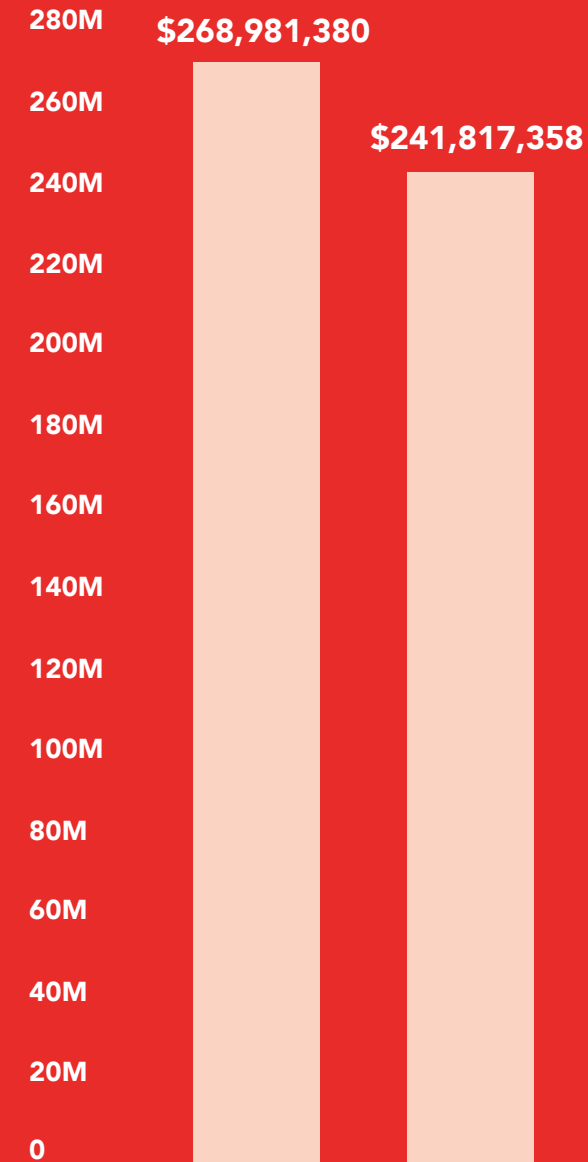
STATEMENT OF FINANCIAL POSITION

ASSETS	
Cash and cash equivalents	\$8,777,498
Accounts receivable	\$82,111
Pledges receivable, net	\$11,424,119
Note receivable	\$3,406,400
Interest and dividend receivable	\$53,871
Prepaid expenses	\$407,551
Inventories	\$254,088
Investments	\$170,627,046
Cash surrender value of life insurance	\$75,227
Beneficial interest of perpetual trusts	\$15,555,787
Building and equipment, net	\$40,822,812
Total Assets	\$251,486,510
LIABILITIES AND NET ASSETS	
Line of credit	\$3,500,000
Accounts payable	\$454,196
Accrued liabilities	\$1,053,108
Notes payable, net	\$4,544,586
Charitable remainder trusts and charitable gift annuities	\$117,262
Net Assets	\$241,817,358
Total Liabilities and Net Assets	\$251,486,510

STATEMENT OF ACTIVITIES

	WITHOUT DONOR RESTRICTIONS	WITH DONOR RESTRICTIONS	TOTAL
OPERATING REVENUE			
Contributions and revenues	\$10,100,525	\$9,673,460	\$19,773,985
Net assets released from restrictions	\$12,248,681	(\$12,248,681)	—
Total contributions and revenue	\$22,349,206	(\$2,575,221)	\$19,773,985
EXPENSES			
Expenses	\$19,955,322	—	\$19,955,322
Operating income (loss)	\$2,393,884	(\$2,575,221)	(\$181,337)
NON-OPERATING REVENUE			
Investment return, net	(\$3,652,637)	(\$19,781,019)	(\$23,433,656)
Change in beneficial interest in perpetual trust	—	(\$3,549,029)	(\$3,549,029)
Change in Net Assets	(\$1,258,753)	(\$25,905,269)	(\$27,164,022)
Net Assets at Beginning of Year	\$80,039,932	\$188,941,448	\$268,981,380
Net Assets at End of Year	\$78,781,179	\$163,036,179	\$241,817,358

NET ASSETS (BEGINNING VS. END OF YEAR)



STATEMENT OF FUNCTIONAL EXPENSES

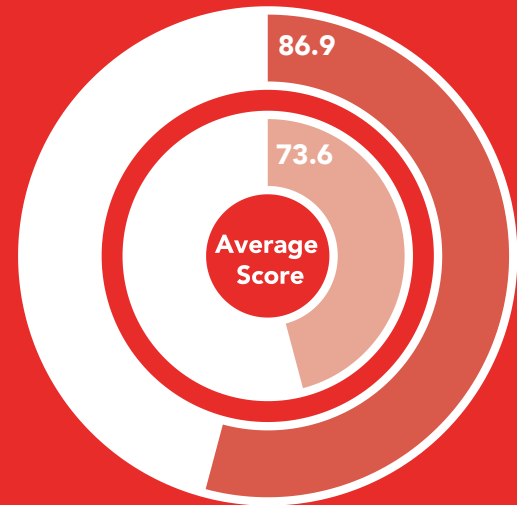
EXPENSE	PROGRAM SERVICES	MANAGEMENT & GENERAL	FUNDRAISING	TOTAL
Salaries and benefits	\$6,461,560	\$1,616,162	\$896,191	\$8,973,913
Supplies	\$207,870	\$47,833	\$3,530	\$259,233
Services and professional fees	\$1,135,191	\$492,049	\$205,232	\$1,832,472
Travel and entertainment	\$94,752	\$25,979	\$1,147	\$121,878
Event cost and hospitality	\$138,248	\$20,223	\$98,369	\$256,840
Shipping, exhibition fees, installation and framing	\$659,547	\$1,224	\$13,191	\$673,962
Museum shop and food services cost of goods sold	\$393,365	\$218,659	—	\$612,024
Advertising and promotion	\$299,824	\$9,483	\$4,000	\$313,307
Printing and design	\$211,861	\$4,672	\$46,223	\$262,756
Occupancy	\$815,071	\$181,098	\$12,222	\$1,008,391
Building maintenance, equipment and technology	\$506,319	\$111,274	\$4,318	\$621,911
Interest	—	\$121,328	—	\$121,328
Depreciation	\$1,785,710	\$422,100	\$18,249	\$2,226,059
Other	\$159,422	\$155,478	\$46,047	\$360,947
Purchase of art	\$2,310,301	—	—	\$2,310,301
	\$15,179,041	\$3,427,562	\$1,348,719	\$19,955,322

By the Numbers

Visitors have positive perceptions of the museum and the work we do, including high levels of trust and a strong feeling that the museum contributes to a vibrant Cincinnati.

Cincinnati Art Museum visitors reported exceptional customer service experiences. The Net Promoter Score metric represents likelihood of a visitor to recommend the Cincinnati Art Museum to a friend. The Cincinnati Art Museum's Net Promoter Score is well above the art museum average.

CAM VISITORS REPORT AN EXCEPTIONAL EXPERIENCE.

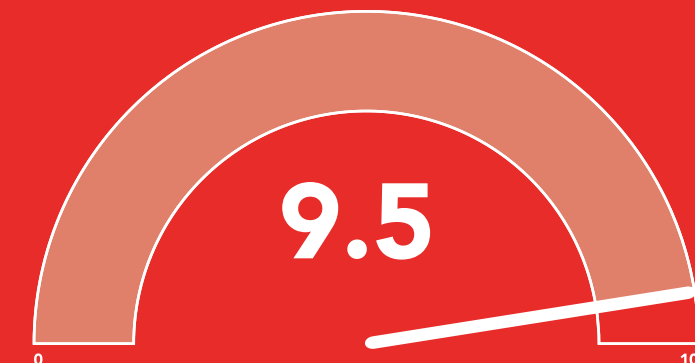


- CAM Net Promoter Score
- Art Museum Average Net Promoter Score

VISITORS ALSO RATED THE MUSEUM AS A HIGHLY WELCOMING PLACE WITH VERY HELPFUL STAFF. STAFF INTERACTIONS CORRELATED STRONGLY WITH HIGH RATINGS.



CAM Average Welcoming Staff Score

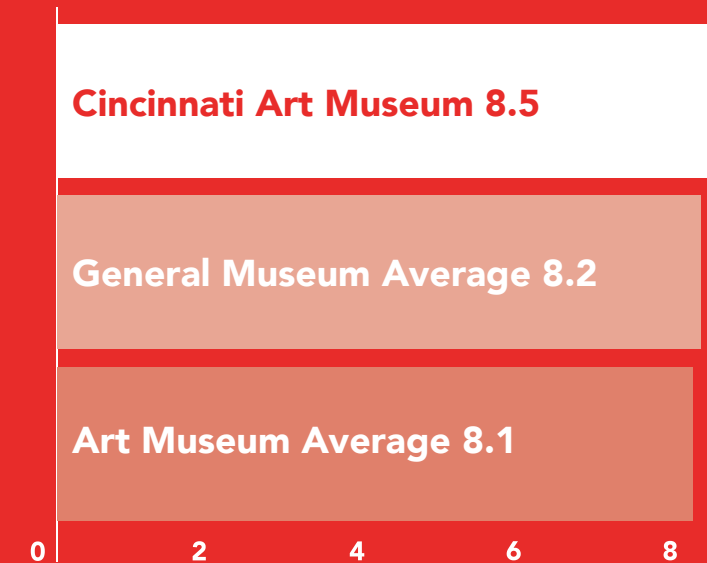


CAM Average Helpfulness Score

CINCINNATI ART MUSEUM VISITORS FEEL THE MUSEUM CONTRIBUTES TO A VIBRANT CINCINNATI AND THAT FEELING HAS GROWN IN THE LAST YEAR.



CAM VISITORS FEEL HIGHER LEVELS OF TRUST THAN GENERAL MUSEUM VISITORS OR ART MUSEUM VISITORS BROADLY. THEY BELIEVE MUSEUMS ARE DOING THE RIGHT THING IN THEIR COMMUNITY.



CINCINNATI ART MUSEUM VISITORS ARE SUPPORTIVE OF THE MUSEUM'S EFFORTS TOWARDS RECONCILIATION AND INCLUSION.

51% feel that being as inclusive as possible makes the museum better at its core mission

40% want to include content as a part of what the museum does

CINCINNATI ART MUSEUM VISITORS HAVE MORE INCLUSIVE ATTITUDES THAN THE GENERAL POPULATION, AND THEIR COMMITMENT TO INCLUSION HAS GROWN.

2021 **52%** VISITORS
2022 **60%** VISITORS

were actively seeking inclusive content and expecting museums to share diverse stories

Visitors are also seeking learning (70%) and opportunities for respite and beauty in art (50%).

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The A New View Campaign was designed to elevate the Cincinnati Art Museum through three primary investment areas: enhance visitor experience and scholarship, expand community impact and outreach, and grow organizational capacity. These priorities and corresponding projects have served as a map to grow our museum's service to the community. We are grateful to all those who have made a commitment to this historic \$65 million campaign and wish to recognize the individuals and institutions below who have made a minimum commitment of \$5,000 or more.

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