



cincinnati  art museum

2024

# Annual Report

Cincinnati Museum Association

FOR FISCAL YEAR SEPTEMBER 1, 2022–AUGUST 31, 2023

# 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!

## \$2 million+

P&G

## \$1 million to \$1,999,999

Fifth Third Bank and Fifth Third Foundation

## \$500,000 to \$999,999

altafiber  
GE Aerospace

## \$250,000 to \$499,999

Cincinnati Children's Hospital Medical Center  
The Cincinnati Insurance Companies  
Western & Southern Financial Group

## \$100,000 – \$249,999

Carol Ann and Ralph V. Haile, Jr. Foundation  
Cincinnati Business Courier  
Cincinnati Reds  
Duke Energy  
The E.W. Scripps Company and Scripps Howard Foundation  
The Enquirer | Cincinnati.com  
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Greater Cincinnati Foundation  
The H.B., E.W. and F.R. Luther Charitable Foundation, Fifth Third Bank, N.A., Trustee  
The Kroger Co.  
Messer Construction Co.  
PNC  
U.S. Bank

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.



# Board of Trustees

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# Dear Friends,

The Cincinnati Art Museum in 2022–2023 serves as a crossroads for our community. On any given day, a visitor will find new discoveries in history and unexpected connections across time. Roberto Lugo or Kehinde Wiley might dazzle and inspire while nearby an innovative look at Pablo Picasso expands and challenges our perception.

Through artistic and historical insights, visitors to the art museum also find and see one another. Encounters at 953 Eden Park Drive and in outreach programs build empathy, connection, and understanding. These qualities, in turn, form a stronger and more cohesive Cincinnati.

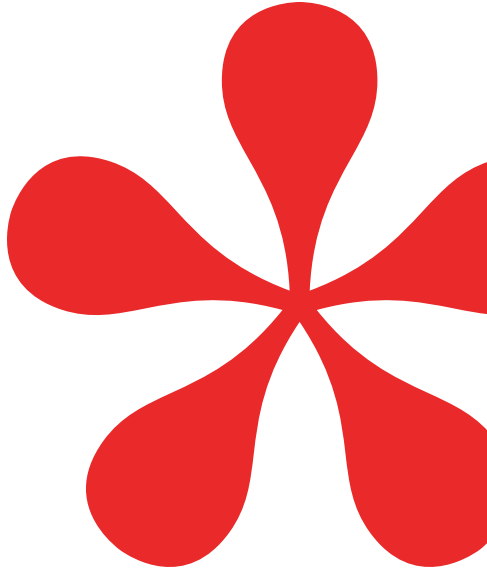
Consider the Cincinnati Art Museum—in our 142nd year—as an alchemist. By combining and blending art and people, we forge a better citizenry and a more aspirational future together. As visitors see and listen in our exhibitions *Natural World* or *Beyond Bollywood: 2000 Years of Dance in Art*, they share experience. In these moments, community is made.

We see Georgia O'Keeffe in a new light through photography; we also marvel when a newly conserved Jain Shrine from the Taft Semple Collection returns to view, and when we see a digital X-ray image of a portrait concealed behind our beloved Cézanne still life. *Galloping Through Dynasties* brings history closer with the universality of equine imagery; *Creating Connections: Self-Taught Artists in the Rosenthal Collection* amplifies individual expression with curatorial wonderment.

2022–2023 also marks the 20th anniversary of an extraordinary gift from the Rosenthal Family Foundation to establish free general admission, a defining characteristic of our museum. This year and every year, the power of art in its many dimensions makes Cincinnati more vibrant, more connected, and more inspirational to all.

Sincerely,

Cameron Kitchin  
Louis and Louise Dieterle Nippert Director



\*Deceased



Picasso Landscapes: Out of Bounds

## Highlighted Exhibitions



Roberto Lugo: Hi-Def Archives



Creating Connections: Self-Taught Artists in the Rosenthal Collection

### NATURAL WORLD

SEPTEMBER 30, 2022–JANUARY 15, 2023

Sara M. and Michelle Vance Waddell Gallery and the Manuel D. and Rhoda Mayerson Gallery with additional installations throughout the museum

A commissioned collaboration between the museum's photography department and artists John Edmonds and David Hartt, *Natural World* explored the concepts of nature and naturalness that are embedded in museum collections and the history of art. Working in dialogue with our collections, the artists presented striking new bodies of work that visualized a more inclusive conversation about the nature of our world.

### ROBERTO LUGO: HI-DEF ARCHIVES

MARCH 17–SEPTEMBER 24, 2023

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

Puerto Rican-American artist Roberto Lugo created ceramics in our galleries as part of a two-week residency while the exhibition juxtaposed his recent work with historical examples of Rookwood Pottery, calling out intersections of community, place, and identity. Lugo recontextualized the impact of ceramics as cultural objects that can honor all of us.

### CREATING CONNECTIONS: SELF-TAUGHT ARTISTS IN THE ROSENTHAL COLLECTION

JUNE 9–OCTOBER 8, 2023

The Thomas R. Schiff Gallery

Showcasing the collection of Richard Rosenthal and his family, this exhibition celebrated a promised gift to the museum and featured 40 works by self-taught artists from diverse cultures who share a desire to communicate through art making. The exhibition included drawings, paintings, sculpture, and needlework made from conventional and repurposed materials. A display of work from Cincinnati's Visionaries + Voices accompanied *Creating Connections*.

### PICASSO LANDSCAPES: OUT OF BOUNDS

JUNE 23–OCTOBER 15, 2023

Western & Southern Galleries

The first exhibition to focus on Pablo Picasso's foundational engagement with landscape throughout his 75-year career presented how the artist pushed the bounds of representative art in this genre through his evolving styles and approach. The exhibition brought together more than 40 works by Picasso from some 25 public and private collections in Europe and the United States. *Picasso Landscapes* was organized by the American Federation of Arts with guest curator Laurence Madeline and the exceptional support of the Musée national Picasso-Paris.

## Exhibitions

The Cincinnati Art Museum's galleries are ever-changing and rotate unique, powerful, and diverse exhibitions throughout the year. During 2022–2023, we curated and brought to fruition seven exhibitions: five organized by the museum and two in collaboration with other institutions. Curatorial also assisted with several smaller installations throughout the museum, including those highlighting prints, drawings, photographs, and fashion. Finally, we renovated and reinstalled the Anu and Shekhar Mitra Gallery of South Asian Art.

Major exhibitions included:

### **NATURAL WORLD**

SEPTEMBER 30, 2022 – JANUARY 15, 2023

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

### **GALLOPING THROUGH DYNASTIES**

OCTOBER 7, 2022 – JANUARY 1, 2023

*The Thomas R. Schiff Gallery*

### **BEYOND BOLLYWOOD: 2000 YEARS OF DANCE IN ART**

NOVEMBER 11, 2022 – FEBRUARY 5, 2023

*Western & Southern Galleries*

### **GEORGIA O'KEEFFE: PHOTOGRAPHER**

FEBRUARY 3, 2023 – MAY 7, 2023

*The Thomas R. Schiff Gallery*

### **ROBERTO LUGO: HI-DEF ARCHIVES**

MARCH 17, 2023 – SEPTEMBER 24, 2023

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

### **CREATING CONNECTIONS: SELF-TAUGHT ARTISTS IN THE ROSENTHAL COLLECTION**

JUNE 9, 2023 – OCTOBER 8, 2023

*The Thomas R. Schiff Gallery*

### **PICASSO LANDSCAPES: OUT OF BOUNDS**

JUNE 23, 2023 – OCTOBER 15, 2023

*Western & Southern Galleries*



Natural World



Beyond Bollywood: 2000 Years of Dance in Art

# Acquisition Highlights



(Left to right)  
Graham Smith (English, b. 1947), *New Years Eve, the Princess Alice, South Bank, Middlesbrough*, 1984–85, printed 2008, gelatin silver print, Museum Purchase: Carl Jacobs Foundation, 2023.6, © Graham Smith

Hamra Abbas (Pakistani, b. 1976 in Kuwait), *Garden 2*, 2022, marble, lapis lazuli, serpentine, jasper, pink calcite, Alice Bimel Endowment for Asian Art, 2022.83

Kehinde Wiley (American, b. 1977), *The Two Sisters*, 2012, oil on linen, Gift of the Ragland Family, 2023.1, © Kehinde Wiley

Martin Johnson Heade (American, 1819–1904), *Jersey Meadows (with Ruins of a Haycart)*, circa 1881, oil on canvas, Museum Purchase: Thomas P. Atkins Fund for American Art, 2023.51

# Conservation

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



Detail of coating removal during treatment, *Devotional Shrine Used in a Jain Household (ghar derasar)*, 1700–1899, India (Gujarat), wood, polychrome paint, gold leaf, tin leaf, The William T. and Louise Taft Semple Collection, 1962.459

## HIGHLIGHTS OF OBJECTS CONSERVATION

- Conservation and installation of *Devotional Shrine Used in a Jain Household (ghar derasar)*, 1700–1899, India (Gujarat), wood, polychrome paint, gold leaf, tin leaf, The William T. and Louise Taft Semple Collection, 1962.459
- Conservation of *Covered Vase*, circa 1713, Italy (Majolica), Attributed to Carlo Antonio Grue (Italian, 1655–1723), pottery, Lent by William Hooper, L1.1886 and *Covered Vase*, circa 1713, Italy (Majolica), Attributed to Carlo Antonio Grue (Italian, 1655–1723), pottery, Lent by William Hooper, L2.1886
- Analysis of *Buddhist Praying Mirror*, 14th–15th century, China or Japan, bronze, Source Unknown, x1961.2



before conservation

after conservation

## HIGHLIGHTS OF PAINTINGS CONSERVATION

- Unidentified Artist (British, 17th century) *Portrait of a Lady*, circa 1624–34, oil on canvas, Source Unknown, 1889.851. Above.
- Conservation of Edward Hopper (American, 1882–1967), *Sun on Prospect Street (Gloucester, Massachusetts)*, 1934, oil on canvas, The Edwin and Virginia Irwin Memorial, 1959.49
- Conservation of Pierre Auguste Renoir (French, 1841–1919), *Fog on Guernsey*, 1883, oil on canvas, John J. Emery Endowment and The Edwin and Virginia Irwin Memorial, 2004.46



## HIGHLIGHTS OF PAPER CONSERVATION

- Conservation of Emil Klauprecht (American, 1815–1896), *Galt House*, 1837–38, lithograph, Gift of Virginius C. Hall, 2022.304. Above.
- Conservation of Yōshū Chikanobu (Japanese, 1838–1912), *Tomoe Gozen*, 1899, color woodcut, Gift of Shore-McCready Family in memory of Joseph and Rita Shore, 2022.11
- Conservation of Unidentified Artist, after Zhang Hong 張宏 (Chinese, 1610–1650), *Portfolio of Paintings*, ink and colors on silk, Source Unknown, x1963.4a-h



before conservation

after conservation

## HIGHLIGHTS OF TEXTILE CONSERVATION

- First installation of the large textile display board in the reinstated Anu and Shekhar Mitra Gallery of *Palampore*, 1750, India, Coromandel Coast, hand-painted and resist-dyed cotton, Museum Purchase: Carl and Alice Bimel Endowment for Asian Art, 2019.188
- Conservation and packing of burgundy velvet Chanel dress for loan: Gabrielle “Coco” Chanel (French, 1883–1971), *Dress*, 1924–25, silk, Gift in memory of Helen Rentschler Waldon, 1991.221
- Conservation of *Dress*, circa 1922, United States, silk, Gift of Caroline and Herbert Marcus, 1972.430a-b Above.

# Learning & Interpretation

Learning & Interpretation (L&I) designs the museum’s immersive, interpretive, and interactive learning experiences, that provide opportunities for visitors of all ages and abilities to explore world cultures, engage with artworks, and contemplate big ideas. In 2022–23, L&I welcomed 60,892 museum visitors to 759 programs and tours. This figure includes the annual attendance in the Rosenthal Education Center.

### COMMUNITY ENGAGEMENT STANDING COMMITTEE

We developed a new permanent community committee at the museum in 2023 to build additional opportunities for increased community voice and input into operational decision making. The committee consists of 12 external community members and six cross-departmental staff representatives whose input has provided invaluable feedback on a range of topics from membership expansion to exhibition interpretation. *Pictured to the right.*



### FLORENCE KOETTERS CPS FOURTH GRADE PROGRAM

The Florence Koettters Cincinnati Public Schools (CPS) Fourth Grade Program introduces CPS students to the Queen City’s rich history of art by focusing on the humanities and social studies-themed Cincinnati Wing galleries. Students enjoy a docent-led tour and art-making experience. The program ties in with the Ohio History unit covered in the 4th grade curriculum. In the past year, the museum welcomed 442 students onsite in 18 programs.

### NEW DOCENT RECRUITMENT

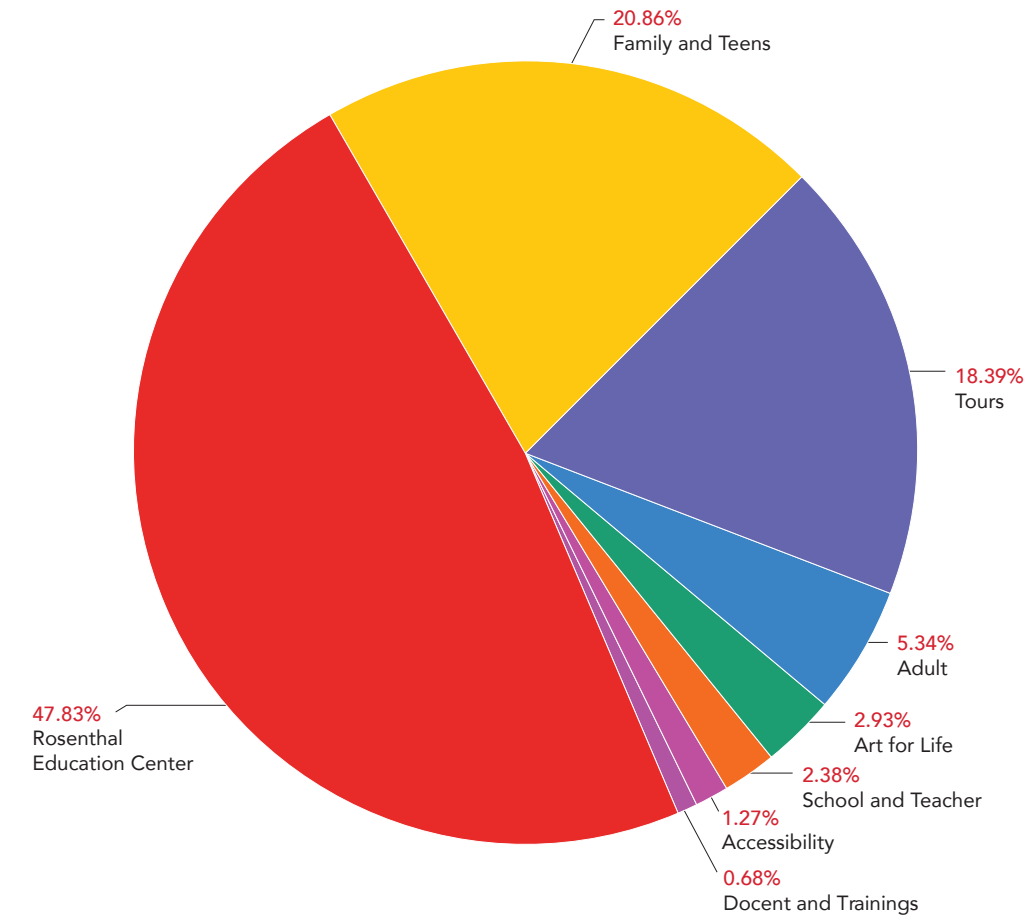
Docents are a critical part of the museum and there has been a significant reduction in our docent corps during the past few years. In response to this loss, we developed a recruitment plan with Marketing & Communications, aggressively promoting this volunteer opportunity to a broad swath of our community. With this effort, we received 92 applications, interviewed 60 potential candidates, and selected 35 people for the class. This class comprises 14 men and 21 women, has strong BIPOC representation, and includes one high school student and recent college graduate. The addition of this class will increase our overall docent corps by more than 50 percent.

### SUMMER CAMP

Our 2023 Summer Art Camp had a record-breaking year after selling out all camper spots in under seven minutes! We held camp from June 12–August 11 for 30 campers weekly. Campers created two to four projects a day and hosted an end of the week art show for their families. We look forward to hosting another great Summer Camp program in 2024!

Total Summer Camp Attendance: 236.

# Attendance





## Marketing & Communications

From landmark exhibitions and exciting discoveries to historic announcements and acquisitions, the Marketing & Communications department told a wide range of stories across our owned, earned, paid, and shared channels.

### MEDIA RELATIONS AND SOCIAL MEDIA HIGHLIGHTS

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

CAM appeared in several national consumer and art-trade media throughout 2022–23. Importantly, the Marketing & Communications team worked with CNN.com to break the story about Chief Conservator Serena Urry’s amazing discovery of a hidden portrait behind Paul Cézanne’s *Still Life with Bread and Eggs*, which has been in our collection since 1955. Afterward, this incredible story appeared in outlets across the globe, including *Hyperallergic*, *The Art Newspaper*, and more, featuring interviews with Ms. Urry and Peter Jonathan Bell, PhD, curator of European paintings, sculpture, and drawings.

Extensive coverage continued, from *Wall Street Journal* placements—a review of *Georgia O’Keeffe, Photographer* and an “Arts Calendar” inclusion about *Picasso Landscapes: Out of Bounds*—to a *New York Times* mention of the latter.

f +4.4%

📷 +5.94%

🎵 Launched  
January 2023!

### ART AFTER DARK

The Marketing & Communications Department plans, promotes, and executes our monthly “Final Friday” event, which successfully completed its first full length season (September, October, January, February, March, April, May, June, July, and August) since 2019.

We saw record-breaking attendance at some of our events including the Beyond Bollywood, Georgia O’Keeffe, and “Pablo”-themed parties. We worked with local organizations such as Asianati, Cincinnati Recycling & Reuse Hub, AfroChine, and Volaré Dance. Importantly, our 10 events welcomed more than 13,000 visitors to the museum.



**\$34,786.25**

generated from digital marketing efforts

(148% increase YOY)



**145**

memberships sold

(45% increase YOY)



**13,770,259**

impressions on Facebook  
and Instagram

(112% increase YOY)



# Mary R. Schiff Library & Archives

This fiscal year, 4,312 people visited the Mary R. Schiff Library and Archives. Throughout the year, visitors utilized 5,309 of our resources in the form of books, periodicals, files, online databases, and archival materials.

## ACQUISITIONS & GIFTS

- 950 materials were added to the Library's collection.
- 13,040 materials were added to the Archive's collection, 12,014 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. Twelve gifts of materials and funds were received from September 1, 2022, through August 31, 2023.

## REQUESTS & LOANS

- Staff members helped with 5,329 research requests and questions, 506 of them for the Archives.
- The Library borrowed 78 materials and loaned 30 through Interlibrary Loan.

## DIGITAL PROJECTS

- 324 images from the Archive's collection were digitized.

## EVENTS

- During 2022–23, the Library hosted Book Signing: An Evening with CAM Curators, attended by 35 people.

## Museum Staff Committees

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

### ACCESSIBILITY COMMITTEE

During the fifth year of the staff Accessibility Committee's inclusion efforts, 15 staff members worked with our ten-person Accessibility Community Advisory Council to create a contact free resource hub. They also worked toward welcoming the disability community-focused exhibition *Accessible Expressions Ohio* in partnership with Art Possible Ohio. Both efforts will come to fruition in 2024.

### DIGITAL COMMITTEE

This cross-divisional committee examines the museum's digital practices and suggests creative and strategic improvements. This year the committee focused its attention on improving database search capabilities and website guidelines. The committee also worked collaboratively to identify areas for potential growth in the digital realm. In the coming year, the committee will focus attention on a major project: transitioning from our current internal database and digital asset management system to Gallery Systems. A small working group drawn from the committee's members will support the Registration Department in the collections data migration and implementation of the new systems.

### GREEN COMMITTEE

In November 2022, CAM received the Cincinnati 2030 District Impact Award, recognizing our progress towards water reductions. CAM partnered with Blue Ocean Solids to upgrade our water treatment systems. We were able to reduce our carbon footprint, eliminate hazardous chemical drums, and reduce the wear and tear on the mechanical equipment that is critical for the safety of our collections. These facility upgrades save an impressive 10,000 gallons of water a day. This project, along with other initiatives spearheaded by the Green Team, carries forth our commitment to the environmental wellness of our community through reducing our carbon footprint.

## Highlight: Cincinnati Art Museum and the Art Bridges Cohort Program

In 2022, the Cincinnati Art Museum welcomed Jessica Spradling as an Art Bridges Fellow, a three-year appointment. Over the past year, Miss Spradling worked with the directors of the Division of Learning & Interpretation and the Curatorial Division, managing the Research and Development Phase of the Art Bridges Cohort Program. This program, funded by the Art Bridges Foundation, allows us to partner with institutions in the Ohio River Valley, including the West Virginia University Art Museum, the Kennedy Museum at Ohio University, Denison Museum at Denison University, the University of Kentucky Art Museum, Southern Ohio Museum and Cultural Center, and the Huntington Museum of Art.

Through these partnerships, we plan to provide loans to four of these six museums, create a collaborative exhibition shared at each partner museum, provide professional development opportunities for all staff and student interns involved at each institution, and create lasting alliances that will allow for continued collaboration after the traveling exhibition has closed. These museums will also receive funding for learning and engagement opportunities to increase public engagement with their communities.

This partnership seeks to expand access to American art by bringing works from the Cincinnati Art Museum to new communities through loans and by showcasing the incredible collections of partner museums through a collaborative theme-based exhibition. Additionally, the professional development provided to all participants intends to expand access to museum careers both for those already working at a museum and student staff at university museums who may be seeking experience in the art or museum field.

We hosted our First Annual Convening for our museum partners in June of 2023 to discuss exhibition themes, loans, and to allow all partners to meet each other and create new connections. Having recently submitted our application for the next phase of this project, we look forward to bringing art to new communities in the coming years.



# Finance Report August 31, 2023

## STATEMENT OF FINANCIAL POSITION

| ASSETS  |                      |
|---|----------------------|
| Cash and cash equivalents                                 | \$9,641,688          |
| Accounts receivable                                       | \$38,672             |
| Pledges receivable, net                                   | \$8,597,011          |
| Note receivable   | \$3,406,400          |
| Interest and dividend receivable                          | \$64,664             |
| Prepaid expenses  | \$656,114            |
| Inventories   | \$282,682            |
| Investments   | \$183,566,219        |
| Cash surrender value of life insurance                    | \$32,944             |
| Beneficial interest of perpetual trusts                   | \$16,107,992         |
| Building and equipment, net                               | \$41,066,725         |
| <b>Total Assets</b>                                       | <b>\$263,461,111</b> |
| LIABILITIES AND NET ASSETS                                |                      |
| Line of credit  | —                    |
| Accounts payable  | \$404,054            |
| Accrued liabilities                                       | \$1,807,779          |
| Notes payable, net  | \$4,551,919          |
| Charitable remainder trusts and charitable gift annuities | —                    |
| <b>Net Assets</b>   | <b>\$256,697,359</b> |
| <b>Total Liabilities and Net Assets</b>                   | <b>\$263,461,111</b> |

## STATEMENT OF ACTIVITIES

|  | WITHOUT DONOR RESTRICTIONS | WITH DONOR RESTRICTIONS | TOTAL                |
|--|----------------------------|-------------------------|----------------------|
| OPERATING REVENUE                                |                            |                         |                      |
| Contributions and revenues                       | \$18,633,180               | \$3,673,276             | \$22,306,456         |
| Net assets released from restrictions            | \$12,378,519               | (\$12,378,519)          | —                    |
| Total contributions and revenue                  | \$ 31,011,699              | (\$8,705,243)           | \$22,306,456         |
| EXPENSES   |                            |                         |                      |
| Expenses   | \$24,521,753               | —                       | \$24,521,753         |
| Operating income (loss)                          | \$6,489,946                | (\$8,705,243)           | (2,215,297)          |
| NON-OPERATING REVENUE                            |                            |                         |                      |
| Investment return, net                           | \$4,581,228                | \$12,086,075            | \$16,667,303         |
| Change in beneficial interest in perpetual trust | —                          | \$552,205               | \$552,205            |
| <b>Change in Net Assets</b>                      | <b>\$11,071,174</b>        | <b>\$3,933,037</b>      | <b>\$15,004,211</b>  |
| <b>Net Assets at Beginning of Year</b>           | <b>\$78,656,969</b>        | <b>\$163,036,179</b>    | <b>\$241,693,148</b> |
| <b>Net Assets at End of Year</b>                 | <b>\$89,728,143</b>        | <b>\$166,969,216</b>    | <b>\$256,697,359</b> |

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



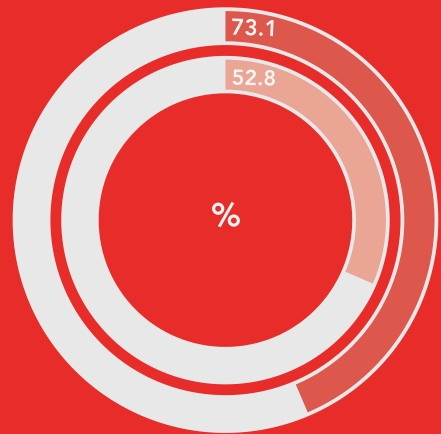
## STATEMENT OF FUNCTIONAL EXPENSES

| EXPENSE   | PROGRAM SERVICES    | MANAGEMENT & GENERAL | FUNDRAISING        | TOTAL               |
|---|---------------------|----------------------|--------------------|---------------------|
| Salaries and benefits                               | \$7,221,494         | \$1,837,352          | \$889,525          | \$9,948,371         |
| Supplies  | \$211,579           | \$51,442             | \$8,697            | \$271,718           |
| Services and professional fees                      | \$975,954           | \$441,720            | \$124,090          | \$1,541,764         |
| Travel and entertainment                            | \$143,066           | \$31,733             | \$7,224            | \$182,023           |
| Event cost and hospitality                          | \$127,430           | \$38,401             | \$193,996          | \$359,827           |
| Shipping, exhibition fees, installation and framing | \$1,643,048         | \$1,325              | \$1,483            | \$1,645,856         |
| Museum shop and food services cost of goods sold    | \$472,849           | \$231,608            | —                  | \$704,457           |
| Advertising and promotion                           | \$319,063           | —                    | \$4,100            | \$323,163           |
| Printing and design                                 | \$160,703           | \$5,511              | \$58,290           | \$224,504           |
| Occupancy   | \$787,350           | \$171,037            | \$12,270           | \$970,657           |
| Building maintenance, equipment and technology      | \$728,522           | \$158,941            | \$6,569            | \$894,032           |
| Interest  | —                   | \$141,860            | —                  | \$141,860           |
| Depreciation  | \$1,810,605         | \$427,379            | \$18,503           | \$2,256,487         |
| Other   | \$167,826           | \$168,816            | \$48,746           | \$385,388           |
| Purchase of art                                     | \$4,671,646         | —                    | —                  | \$4,671,646         |
|   | <b>\$19,441,135</b> | <b>\$3,707,125</b>   | <b>\$1,373,493</b> | <b>\$24,521,753</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.

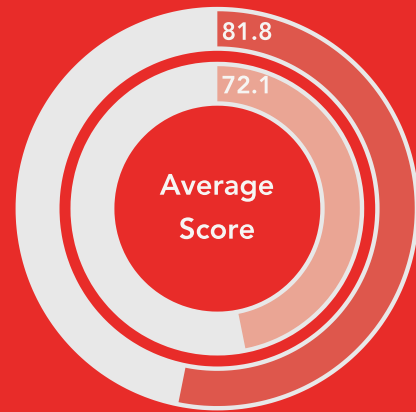
Museums contribute positively to their communities. 73.1% of our visitors believe CAM contributes to the quality of life in their communities.



● CAM ● Art Museums

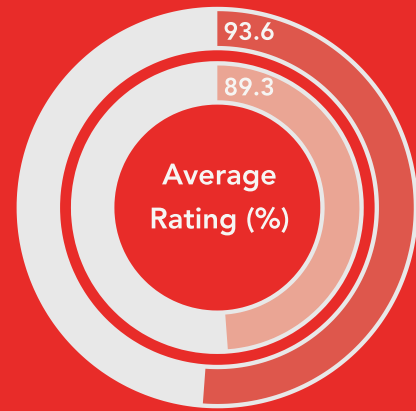
## CAM VISITORS REPORT AN EXCEPTIONAL EXPERIENCE

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



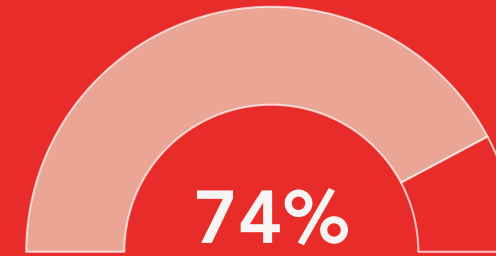
● CAM NPS ● Art Museum NPS Average

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.

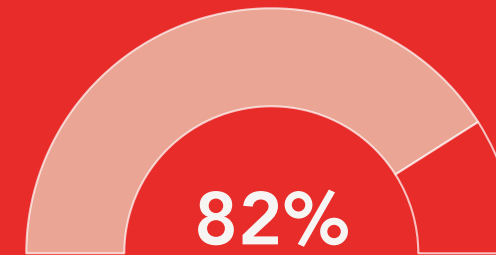


● CAM OER ● Art Museum OER Average

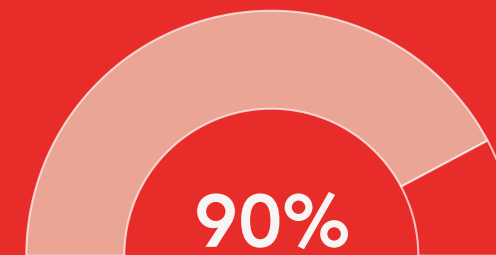
74% learned something new in the *Georgia O'Keeffe, Photographer* exhibition.



82% were inspired by the *Roberto Lugo: Hi-Def Archives* exhibition.



90% learned something new in the *Picasso Landscapes: Out of Bounds* exhibition.



68%

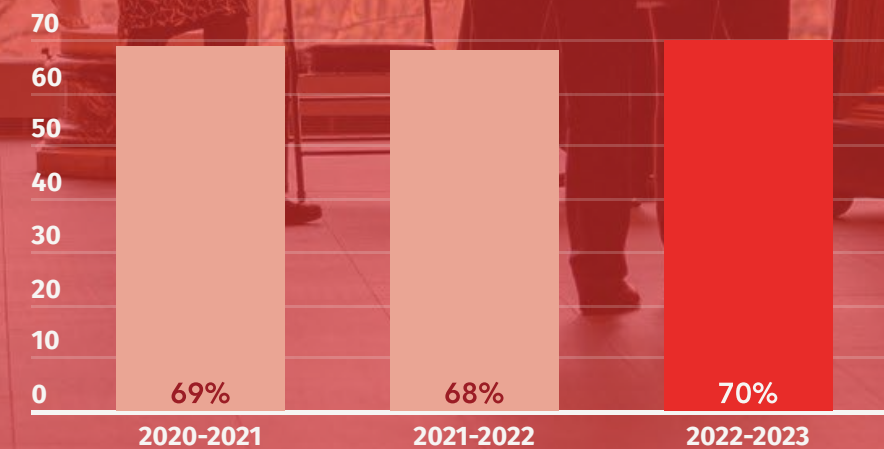
feel the Cincinnati Art Museum's engaging exhibitions contribute in part to what the museum does well.

63%

of visitors view the Cincinnati Art Museum's permanent collection during their visit.

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

70% of general visitors were returning visitors during 2022-2023.



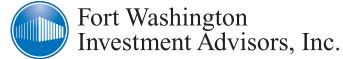
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The Cincinnati Art Museum thanks our Corporate Partners for their generous financial support between September 1, 2022, and August 31, 2023.

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The following donors supported specific projects and initiatives to strengthen the Cincinnati Art Museum's work as a collecting, exhibiting, and educational institution. This listing includes contributions of \$5,000 and above made between September 1, 2022, and August 31, 2023.

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## A New View

This year, the Cincinnati Art Museum surpassed the \$65 million fundraising goal of our visionary *A New View* campaign, the most ambitious undertaking of its kind in our history. We designed *A New View* to elevate the museum through three primary investment areas: enhancing visitor experience and scholarship, expanding community impact and outreach, and growing organizational capacity. These priorities and corresponding projects have served as a map to grow our service to the community. Next up: the renovation of our fully accessible ground level, to open in 2024. We are grateful to all those who have made a commitment to this historic 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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This group of museum supporters, formerly known as the New Century Society, is comprised of those individuals and families who have made the decision to leave an enduring legacy with the museum through a will, trust, IRA, or other designation.

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

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Since its inception in 1987, the Founders Society has been a key element in the support and revitalization of the Cincinnati Art Museum. The generous gifts of the Founders Society provide annual unrestricted support for the development of new exhibitions, the establishment of quality educational programming, and ongoing maintenance of the permanent collection and facilities. The museum expresses its gratitude to the Founders listed below for their gifts from September 1, 2022, through August 31, 2023.

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Through the power of art,  
we contribute to a more vibrant Cincinnati  
by inspiring its people  
and connecting our communities.

Diversity is integral to the power of art;  
Equity is central to a vibrant future Cincinnati region;  
Inclusion is a path to inspiring people;  
Accessibility is a core of connected communities.

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