



2026

# Annual Report

Cincinnati Museum Association

FOR FISCAL YEAR SEPTEMBER 1, 2024–AUGUST 31, 2025

cincinnati  art museum

# Operating Support

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



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

**\$2 million+**  
P&G

**\$1 million to \$1,999,999**  
Fifth Third Bank and  
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**\$500,000 to \$999,999**  
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**\$100,000 – \$249,999**  
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and Scripps Howard Foundation  
The Enquirer | Cincinnati.com  
Great American Insurance Group  
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PNC

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. Support for our extended Thursday hours is provided by Art Bridges Foundation's Access for All program.



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## Cover image, from left to right:

*Suit of Armor*, Japan, 16th century and 18th century, metal, leather, Museum Purchase, 1892.2784

*Suit of Armor*, Japan, 19th century, metal, leather, Gift of Mrs. Enoch T. Carson through the Women's Art Museum Association, 1881.152

*Suit of Armor*, Japan, late 18th century, metal, leather, Museum Purchase, 1892.2783

## Dear Friends,

2024–2025 was a year of inspiration and connection at the Cincinnati Art Museum. Museum visitors and lifelong learners from near and far gathered together at 953 Eden Park Drive and in surprising places around the region, finding wellbeing and joy in artistic excellence. Through the power of art and artists, the museum led a shared spirit and sense of community for all.

Whether found in iconic images of the American West or agriculture and identity in French Impressionism, art that drew from voices across history and cultures linked together in the museum this year. Visitors responded in noteworthy numbers and affirmed their experiences through memberships, affinity, and civic influence. Museum learning reached new heights with burgeoning volunteer and professional teams of educators leading the way for Cincinnati.

This year also marked the realization of our strategic vision to expand the museum to four integrated levels, opening the ground level to the public as entirely new spaces. From art classrooms to a dedicated works-on-paper research center, the museum broadened its service to the field and to our city. Vertical integration of the first floor with the ground level came via a grand public staircase on axis with the original 1886 entrance. The museum also grew in important collection acquisitions spanning all eight curatorial departments and through endowments bequeathed in trust with our community.

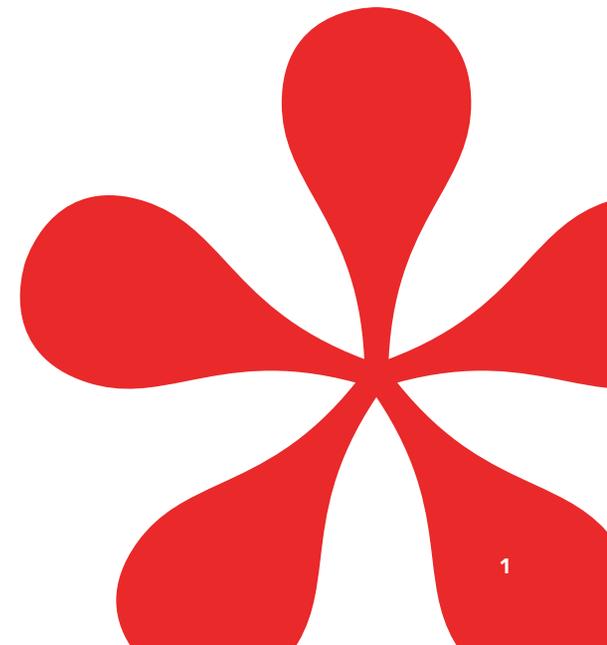
Over the course of 2024–2025, the museum convened Cincinnatians across the city with museum shareholders, trustees, and staff to embrace the role of art in community and individual wellness. The innovative founding premise of our museum reinforces Elizabeth Williams Perry’s charge to strive for an art museum beyond its walls. Her aspirational words ring true in this year: a Cincinnati Art Museum that seeks “the advancement and happiness of our city and our homes.”

Sincerely,



**Cameron Kitchin**

Louis and Louise Dieterle Nippert Director





**BOUNTY OF THE SEA**  
In 1840, the merchant ship *Bounty* in  
Boston carried a cargo of live turkeys to  
Hawaii. The birds were a gift from the  
United States to the Hawaiian people.  
The story of the *Bounty* and its cargo  
is a tale of adventure and discovery.  
The *Bounty* was the first ship to  
bring live turkeys to Hawaii. The  
birds were a gift from the United  
States to the Hawaiian people. The  
story of the *Bounty* and its cargo  
is a tale of adventure and discovery.

# Exhibition Highlights



## DISCOVERING ANSEL ADAMS

September 27, 2024–January 19, 2025

The Thomas R. Schiff Gallery

*Discovering Ansel Adams* offered a new opportunity to explore the early career of Ansel Adams (1902–1984), demonstrating how Adams developed from a 14-year-old tourist with a camera into America’s most celebrated photographer. Drawn from the definitive Adams collection at the Center for Creative Photography, Tucson, the exhibition featured virtuosic photographs together with unique ephemera, including the artist’s handwritten correspondence, snapshots, and photographic working materials.

## CYCLE THRU! THE ART OF THE BIKE

April 4–August 24, 2025

The Thomas R. Schiff Gallery

Spanning the 1860s to today, *Cycle Thru!* presented more than 20 bicycles from The Bicycle Museum of America in New Bremen, Ohio—including Pee-wee Herman’s customized 1953 Schwinn DX Cruiser—and showcased developments in the vehicle’s design over time. The museum’s curators also selected contemporary artworks by Jarbas Lopes, Bas Jan Ader, and Bari Kumar—as well as photographs, fashion, posters, and paintings from the museum’s collection—that represent the bicycle as an evolving icon, a connector of cultures, and a symbol of autonomy.

## CAMARADERIE: ARTISTS OF THE CINCINNATI ART MUSEUM

November 8, 2024–January 5, 2025

Western & Southern Gallery

*CAMaraderie* showcased 68 artworks by 36 talented artists on staff at the Cincinnati Art Museum. Displaying works in various mediums, this exhibition encapsulated both our employees’ individual creativity and the collaborative spirit that powers all we do here at CAM. In addition to the exhibition, *CAMaraderie* offered opportunities for staff artists to engage with the community through weeklong residencies in which selected artists performed demonstrations and live art making in the gallery, giving an up close and personal look at their unique creative processes.

## FARM TO TABLE: FOOD AND IDENTITY IN THE AGE OF IMPRESSIONISM

June 13–September 21, 2025

Western & Southern Gallery

*Farm to Table: Food and Identity in the Age of Impressionism* explored the intersections of art, gastronomy, and national identity in fin-de-siècle France. The exhibition showcased more than 60 paintings and sculptures, including the work of Claude Monet, Eva Gonzalès, Victor Gilbert, Paul Gauguin, Jules Dalou, and Vincent van Gogh, artists who examined the nation’s unique relationship with food.



## Exhibitions

The Cincinnati Art Museum is an ever-changing art venue, rotating unique, powerful, and diverse exhibitions throughout the year. During 2024-2025, CAM curated and installed eight exhibitions. Of these, five were organized by the museum and three in collaboration with outside institutions. CAM also presented *From Shanghai to Ohio: Woo Chong Yung (1898-1989)* at the Frank Museum of Art, Otterbein University, Westerville, Ohio.

In addition, the Curatorial and Collections & Exhibitions teams installed several special features throughout the museum, including prints, drawings, photographs, and fashion.

Major exhibitions included:

### **DISCOVERING ANSEL ADAMS**

**September 27, 2024–January 19, 2025**

The Thomas R. Schiff Gallery

### **TINTORETTO'S GENESIS**

**April 18–August 31, 2025**

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

### **GEORGE BELLOWS: AMERICAN LIFE IN PRINT**

**October 25, 2024–February 9, 2025**

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

### **FARM TO TABLE: FOOD AND IDENTITY IN THE AGE OF IMPRESSIONISM**

**June 13–September 21, 2025**

Western & Southern Gallery

### **CAMARADERIE: ARTISTS OF THE CINCINNATI ART MUSEUM**

**November 8, 2024–January 5, 2025**

Western & Southern Gallery

### **FROM SHANGHAI TO OHIO:**

**WOO CHONG YUNG (1898–1989)**

**January 15–April 25, 2025**

Frank Museum of Art, Otterbein University, Westerville, Ohio

### **SHAHZIA SIKANDER: COLLECTIVE BEHAVIOR**

**February 14–May 4, 2025**

Western & Southern Gallery

### **CYCLE THRU! THE ART OF THE BIKE**

**April 4–August 24, 2025**

The Thomas R. Schiff Gallery







## Acquisition Highlights

Left to right:

Tanaka Rankoku 田中蘭谷 (Japanese, 1884–1959), *Beauty with Hibiscus Flowers*, (detail), 20th century, hanging scroll, ink and color on silk, Gift of Dr. Toshihide Hirose, 24/25.77

Shirin Neshat Shirin Neshat (Iranian, lives and works in New York City, b. 1957), *Offerings*, 2019, nine photogravures with black foiling, Museum Purchase: Carl and Alice Bimel Endowment for Asian Art, 2025.6.1–9

Cecil de Blaquière Howard (American, 1888–1956), *Leaning Figure*, 1923, Burgundy limestone, Museum Purchase: Thomas P. Atkins Fund for American Art, 2024.99

*Aunt Fran's Blanket Basket*, 2024, Dan Friday (Lummi, b. 1975), glass, Museum Purchase: Gift of Joseph and Marilyn Hirschhorn and Friends of Decorative Art & Design, 2024.119

# Conservation

The Conservation Department treated artworks from CAM's collection, highlighted in exhibitions both domestically and abroad, and continued to ensure the long-term safety of the artworks through preventative conservation practices and outreach. Participation in the museum's blog and presentations given at the Midwest Regional Conservation Guild annual symposium contributed to our ever-growing body of knowledge surrounding the care and preservation of the artists represented in our collection.



Silk ensemble with pink ruffle before treatment (left) and after treatment (right).



Detail of cleaning test on cloisonné tray.

## TEXTILE CONSERVATION HIGHLIGHTS

- *Two-Piece Dress*, circa 1893–1894, United States, silk, Gift of Mary L. Griggs, 1966.1143ab (pictured above)
- Jean-Philippe Worth (French, 1856–1926), House of Worth (1858–1952, France), *Dress: Bodice and Skirt*, 1897, silk, cotton, gelatin sequins, Gift of Mr. and Mrs. Oliver Lippincott Baily, 2018.282a-b
- *Wedding Dress: Bodice, Skirt, and Overskirt*, circa 1880–81, cotton, Gift of Mr. and Mrs. Milton Kornmann, 1986.1118a-c

## OBJECTS CONSERVATION HIGHLIGHTS

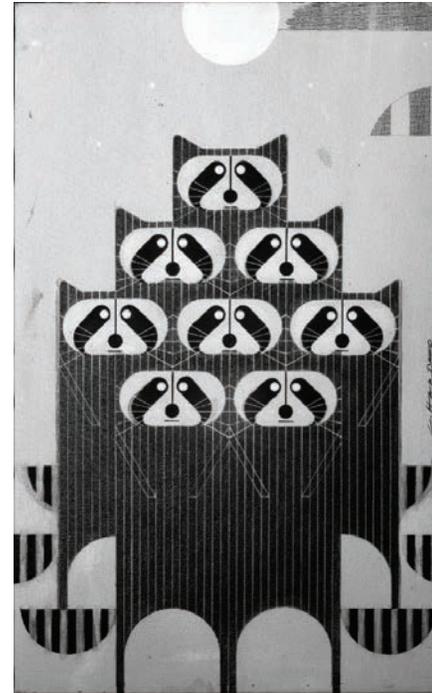
- *Cloisonné Tray*, China, Qing dynasty (1644–1911), enamel, by George W. Lewis, Estate of Anna Lewis, 1928.244 (pictured above)
- *Incense Burner*, China, Ming dynasty (1368–1644), wood and cloisonné metal, Gift of Mrs. Benjamin Moore, 1955.542
- *Incense Burner*, China, late 17th century, cloisonné enamel and gilt copper, Gift of Mrs. Benjamin Moore, 1955.543
- *Mirror* from the Groesbeck House Ballroom, 1872, Herman Fersenheim (American, b. Germany, circa 1821–1893), gilt wood, plaster, mercury mirror, Gift of Mrs. Daniel Riker and Mrs. Hartwell Cabell, 1941.229
- Preventive conservation cleaning of objects in A-Level storage to prevent damage from residual construction dust and debris.



Francis Picabia *Lampe Cristal* after cleaning and mending.

### PAPER CONSERVATION HIGHLIGHTS

- Prepared prints and drawings from the Alice F. and Harris K. Weston Collection of Post-World War II Modern and Contemporary Art for display in Gallery 105, including Francis Picabia, *Lampe Cristal*, 1922, pen and black ink, watercolor, Alice F. and Harris K. Weston Collection of Post-World War II Modern and Contemporary Art, 2020.285 (pictured above).
- Completed conservation treatments of prints and drawings for *George Bellows: American Life in Print*. Presented to Midwest Regional Conservation Guild "Treatment of an Early George Bellows Lithograph: Changing Priorities and Modifying Expectations," about conservation of *Cupid and a Satyr*, which uncovered a previously unknown drawing, *Sacred and Profane Love*.
- Contributed content to *Rediscovered Treasures* catalog. Oversaw conservation treatment of Japanese and Chinese paintings displayed in the exhibition.



Digital Infrared Reflectogram of Charley Harper painting, highlighting artist changes, most notably in the upper right quadrant.

### PAINTINGS CONSERVATION HIGHLIGHTS

- Examined Charley Harper's *Raccpack* using infrared reflectography (IRR) to learn more about the artist's working methods and materials and revealed changes to artwork no longer visible under normal viewing conditions. Charley Harper (American, 1922–2007), *Raccpack*, 1975, acrylic and possibly ink on canvas mounted on plywood, Bequest of Virginia W. Brooks, 2021.143
- Serena Urry retired as the Head of Conservation; Julie Ribits hired as successor to lead the Conservation Department.

# Learning & Interpretation

Learning & Interpretation designs the museum's immersive, interpretive, and interactive educational experiences, which provide opportunities for visitors of all ages and abilities to explore world cultures, engage with artworks, and contemplate big ideas. In 2024–2025, we welcomed 86,987 museum visitors to 1,092 programs and tours onsite, online, and in the community. This figure includes 37,395 visitors to the Rosenthal Education Center.

## FAMILY PROGRAMS IN THE ROSENTHAL EDUCATION CENTER

Our REC Reads and RECreate programs give families visiting the Rosenthal Education Center (REC) more opportunities to engage. Designed for toddlers and preschoolers, REC Reads introduces young children to the world of art through themed storybooks, sensory play, and hands-on art making. RECreate is an all-ages program designed to foster community connection through hands-on art making. Offered year-round, visitors can meet a local artist, explore their creative process, and create original artwork to take home.

## ENGAGING TEENS AT CAM

CAM is a place where teens want to be! Our annual 10x10 Teen Art Expo exhibition featured work from teen artists from the greater Cincinnati region. In 2024–2025, the theme for the expo was “Whimsy.” We received over 410 entries, from which 120 works were selected for display in the new Marek-Weaver Family Commons. We had 10 teen volunteers on the planning committee, who, in addition to choosing the theme and artwork, planned a fun and engaging opening celebration.

The museum also engages teens through the Weyand High School Program, which welcomes CPS students to visit twice a year. Students attend a docent-guided tour of a special exhibition, then participate in an art-making experience inspired by its content. Students are also provided with transportation, lunch, and a sketchbook and pencil set to keep.

## ACCESSIBLE EXHIBITIONS

The museum works diligently to ensure accessibility for all visitors. In our exhibitions, this takes the form of braille and large-print labels, 3D-printed models for hands-on exploration, added seating, wall text at a size and length that is easy to read, and accessible audio recordings of select wall text and highlighted works. Located in the Accessibility Hub in every exhibition, these tools enable all visitors to engage with the artistic content on display.

## PROGRAMMING OUR NEW SPACES

New spaces mean new program opportunities. In 2024–2025, the museum welcomed over 300 children into the Carol and Bill Eckerle Classroom and the Koettters Family Classroom for week-long, art-themed summer camps. Campers took part in daily gallery visits and hands-on art making, using the new ground-floor spaces as a comfortable and convenient home base.

The Marek-Weaver Family Commons also debuted its first Flash Canvases program, featuring local tattoo artists. Fifty participants received tattoos inspired by the museum's collection. The event sold out in under 15 minutes, highlighting Cincinnati's intense interest in the creative connection between art and personal expression.

## COMMUNITY ENGAGEMENT IN YOUR NEIGHBORHOOD

The museum's CAM Cruiser is a mobile resource focused on community art engagement through creativity, increased accessibility, and fun. In 2024–2025, with the generous support of Art Bridges, CAM's Community Engagement team reached more communities in Cincinnati and Northern Kentucky than ever before. With more than 4,300 people served over the fiscal year, we look forward to even more connections in the new year!

## ART AND WELLBEING WITH HOSPICE OF CINCINNATI

Art and Wellbeing is a Cincinnati Art Museum initiative offering immersive art-making and wellness experiences. In partnership with Lilac and Indigo and The Well, the museum supported Hospice of Cincinnati workers with authentic, healing programming that fostered personal discovery and community care through creative and mindful practices.

## Attendance

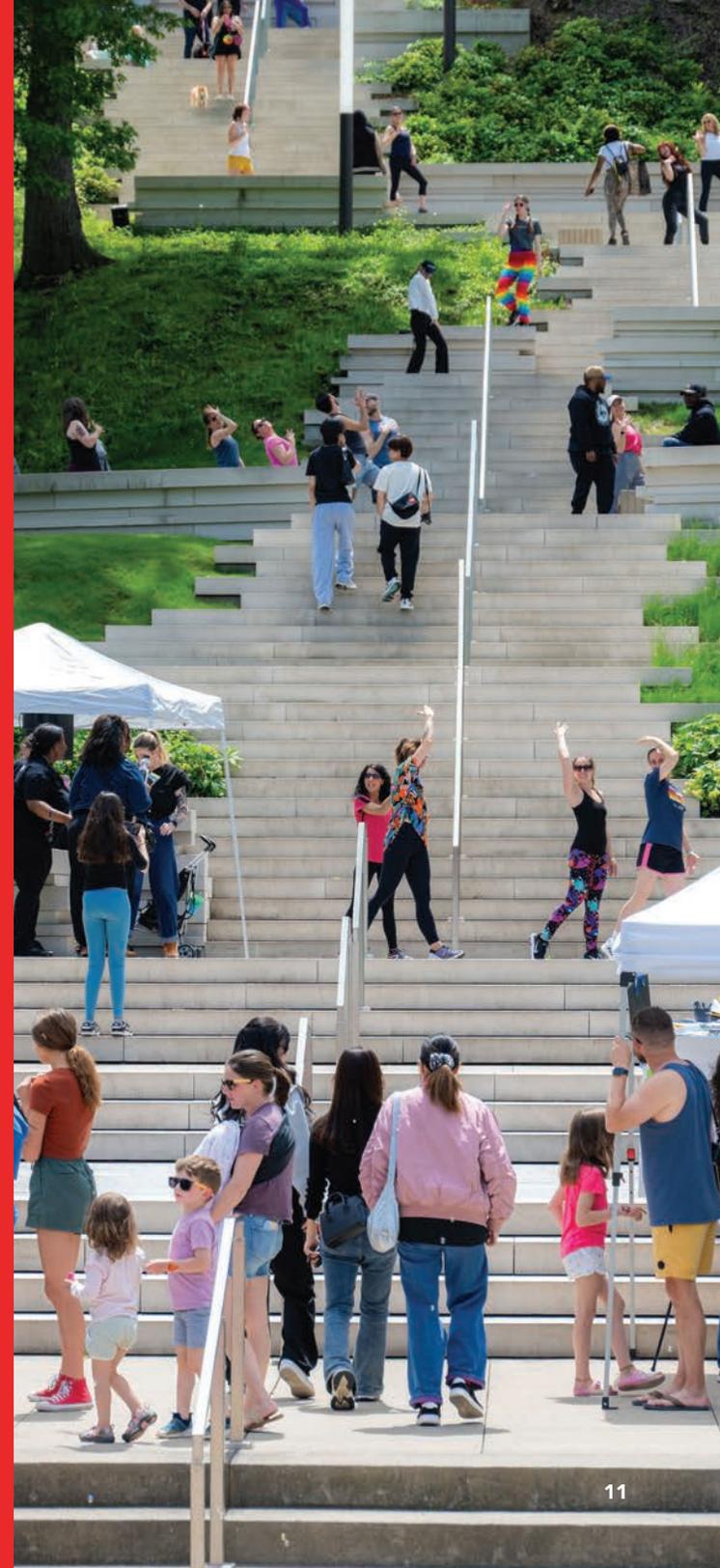
Type of Program	Number of Programs	Total Attendance
Accessibility	55	1,075
Adult	38	2,671
Art After Dark	10	14,892
Art for Life	62	2,384
Docent and Trainings	21	762
Family and Teens	69	11,718
REC	28	37,395
School and Teacher	66	2,353
Tours	743	13,737



**1,092**  
total programs offered



**86,987**  
people attended





# 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

A smart media relations strategy not only helps the museum reach potential visitors—it elevates CAM's profile. Three stand-out earned media results are:

- A substantial review in the Wall Street Journal about *Discovering Ansel Adams*.
- Hyperallergic's thorough overview of *Shahzia Sikander: Collective Behavior*.
- Extensive local and regional coverage across print, digital, and broadcast media about exhibitions and the museum's renovated ground level.

Museum-wide, a meaningful national achievement was being named the country's #3 Art Museum in the USA Today/10 Best poll. Locally, the museum was honored to be named the #1 Museum and #1 Art Museum, among other accolades, in CityBeat's "Best of Cincinnati" readers poll. Upon notice from both polls that CAM was a finalist, the Marketing & Communications team developed robust "get-out-the-vote" campaigns to encourage supporters to cast their ballot for their museum.

**f +35.7%**

**@ +11.97%**

## ART AFTER DARK

Marketing & Communications plans, promotes, and executes the museum's monthly "Final Friday" event. Not only does Art After Dark welcome new audiences, it also provides opportunities for the museum to collaborate with community partners and celebrate Cincinnati's creative talent.

In April, the Art in Bloom-themed event once again drew record-breaking crowds, becoming CAM's third highest attended Art After Dark in history.

In September, an Art After Dark originally planned as a block party in the museum's parking lot was moved indoors due to Hurricane Helene—but the energy didn't waver. The evening still delivered an unforgettable experience, featuring acclaimed hip-hop artist and DJ Talib Kweli.

## Paid Social Media Results for Facebook and Instagram\*



**23,787,964**

**impressions**

(7% increase YOY)



**\$141,052**

**generated from digital marketing efforts**

(29% 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, Art on the Rise, and Art in Bloom. Excluded are metrics for smaller paid post boosts and organic social media numbers.

# Mary R. Schiff Library & Archives

During the fiscal year, 4,837 people visited the Mary R. Schiff Library and Archives, utilizing 6,750 resources in the form of books, periodicals, files, online databases, and archival materials.

## ACQUISITIONS & GIFTS

- 1,025 materials added to the library's collection.
- 885 materials added to the archive's collection, 415 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. Eighteen gifts of materials and funds were received during the fiscal year.

## REQUESTS & LOANS

- Staff members helped with 4,779 research requests and questions, 759 of them for the archives.
- The library borrowed 77 materials and loaned 34 through Interlibrary Loan.

## DIGITAL PROJECTS

- 412 items from the archive's collection were digitized.

## CONSERVATION PROJECTS

- Funded by an ILMS grant, a scrapbook about artist Elizabeth Nourse's life and career was restored by a professional paper conservator.

# Museum Staff Committees

## ACCESSIBILITY COMMITTEE

The committee implemented the Welcome Cart, a contact-free visitor resource hub. This project was a collaboration between the committee and the Accessibility Community Advisory Council. It features the museum's Accessibility Guide, fidgets, sensory headphones, See Play Learn Kits, audio, braille, and large print resources.

## CULTURAL PROPERTY COMMITTEE

This year, the committee crafted the museum's communications strategy regarding issues of provenance, cultural property, and NAGPRA materials, and updated that of Nazi-era artworks. Objects that incorporate human remains stewarded by the museum were identified and methods to research, care for, and, when appropriate, return such materials were developed and are being implemented.

## DIGITAL COMMITTEE

Led by the Registration Department with support from Curatorial, Conservation, Marketing, and Photo Services, the committee completed a multiyear project to migrate our collections data to Gallery Systems. The committee also wrote an Artificial Intelligence policy that was ratified by museum leadership and implemented by all staff.

## GREEN COMMITTEE

In partnership with Hamilton County ReSource (HCR), CAM hosted a Southwest Ohio Pollution Prevention Intern who analyzed historical data on waste and emissions. This information provides a benchmark that enables us to set clear goals and measure future successes.

## STANDING COMMUNITY COMMITTEE

The 2025 Community Committee included community members: Cynthia Collins, MoPoetry Phillips, Julie Desai, Missy Spears, Jimmy Baker, Mary Barr Rhodes, Homer Shadowheart, Kick Lee, Mona Jenkins, Jenni Cullen, John Lanzador and Arlene de Silva. The Community Committee played a critical role in providing input and feedback on projects including programming and exhibition planning as well as support and insight on current issues affecting our communities.



Mary R. Schiff Library reading room (left)



Terrace outside Mary R. Schiff Library and Archives.



## Transformative \$5 Million Gift from Mary W. Baskett

The Cincinnati Art Museum received a remarkable \$5 million gift in 2025 from Mary W. Baskett, collector, scholar, and longtime champion of fashion arts. Her generosity combined a significant financial commitment with an extraordinary collection of works, ensuring that fashion will have a permanent and celebrated home at the museum. The gift will endow the Curator of Fashion Arts and Textiles position, marking the museum's first endowed curatorial role, and will lead to the opening of CAM's first dedicated fashion gallery, expanding the stewardship and exhibition of the collection.

Equally inspiring is the collection of fashion Mrs. Baskett has entrusted to the museum. Built with knowledge and care, it brings new depth and distinction to the museum's holdings and will serve as a source of wonder for visitors and researchers alike. Mrs. Baskett's collection of fashion from Japan—featuring pieces by designers Issey Miyake, Rei Kawakubo, and Yohji Yamamoto, among others—and her compilation of art history research will accompany the gift. The fashion gallery will exhibit these pieces and other works from CAM's fashion arts and textiles collection on rotation. This gift elevates the Cincinnati Art Museum into the company of only a handful of institutions nationwide with dedicated resources for the study and display of fashion.

CAM has 15,000+ works in its fashion arts and textiles collection, including dress, accessories, and fiber arts from around the world.

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Mary W. Baskett (left) and Curator of Fashion Arts and Textiles Cynthia Amnéus (right)



# Museum Shop Renovations

After a four-month long renovation led by the retail design firm Charles Sparks + Company, the Museum Shop reopened in April 2025. New display cases and enhanced lighting systems better showcase merchandise. Light-colored cabinetry and fixtures replace the previous dark wood, giving the retail space a lighter and brighter feel. The new shop also boasts improved integration of utilities and upgraded accessibility for all visitors.

"Visitors have had a very positive reaction to our reimagined space," said Museum Gift Shop Manager Fiona Vieh. "With great input from many internal departments, Charles gave us a space that is a success both functionally and aesthetically. It looks as modern and cool as the merchandise we carry."

Shop merchandise includes jewelry and accessories from small artisans and local makers; modern home goods and artful clothing; and coffee table-worthy art books and engaging exhibition catalogs.

# Finance Report: August 31, 2025

## STATEMENT OF FINANCIAL POSITION

<b>ASSETS</b>	
Cash and cash equivalents	\$12,134,907
Pledges receivable, net	\$3,206,870
Notes receivable	\$3,406,400
Prepaid expenses	\$491,954
Inventories	\$272,970
Other assets	\$162,034
Investments	\$239,328,520
Beneficial interest in perpetual trusts	\$19,286,391
Building and equipment, net	\$47,234,384
<b>Total Assets</b>	<b>\$325,524,430</b>
<b>LIABILITIES AND NET ASSETS</b>	
Line of credit	—
Accounts payable	\$864,404
Accrued liabilities	\$2,645,529
Notes payable, net	\$4,566,585
Charitable remainder trusts and charitable gift annuities	0
<b>Net Assets</b>	<b>\$317,447,912</b>
<b>Total Liabilities and Net Assets</b>	<b>\$325,524,430</b>

## STATEMENT OF ACTIVITIES

	<b>WITHOUT DONOR RESTRICTIONS</b>	<b>WITH DONOR RESTRICTIONS</b>	<b>TOTAL</b>
<b>OPERATING REVENUE</b>			
Contributions and revenues	\$14,601,541	\$5,895,669	\$20,497,210
Net assets released from restrictions	\$11,510,777	(\$11,510,777)	—
Total contributions and revenue	\$26,112,318	(\$5,615,108)	\$20,497,210
Expenses	\$24,798,244	—	\$24,798,244
Operating income (loss)	\$1,314,074	(\$5,615,108)	(\$4,301,034)
<b>NON-OPERATING REVENUE</b>			
Investment return, net	\$7,904,027	\$20,098,928	\$28,002,955
Change in beneficial interest in perpetual trust	—	\$1,198,803	\$1,198,803
<b>Change in Net Assets</b>	<b>\$9,218,101</b>	<b>\$15,682,623</b>	<b>\$24,900,724</b>
<b>Net Assets at Beginning of Year</b>	<b>\$100,384,719</b>	<b>\$192,162,469</b>	<b>\$292,547,188</b>
<b>Net Assets at End of Year</b>	<b>\$109,602,820</b>	<b>\$207,845,092</b>	<b>\$317,447,912</b>

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

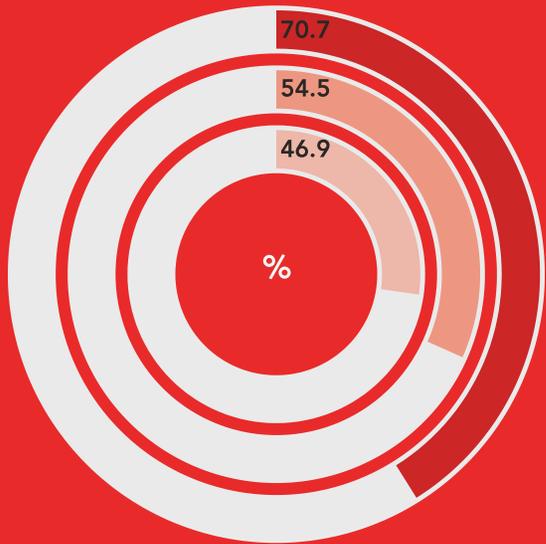
STATEMENT OF  
FUNCTIONAL EXPENSES

EXPENSE	PROGRAM SERVICES	MANAGEMENT & GENERAL	FUNDRAISING	TOTAL
Salaries and benefits	\$7,817,866	\$1,998,910	\$958,020	\$10,774,796
Supplies	\$268,532	\$47,728	\$5,770	\$332,030
Services and professional fees	\$1,157,048	\$446,935	\$119,041	\$1,723,024
Travel and entertainment	\$148,606	\$30,022	\$3,558	\$182,186
Event cost and hospitality	\$190,394	\$45,278	\$248,106	\$483,778
Shipping, exhibition fees, installation, and framing	\$1,456,683	\$1,246	\$0	\$1,457,929
Museum shop and food services cost of goods sold	\$513,261	\$265,341	\$0	\$778,602
Advertising and promotion	\$388,557	\$0	\$12,165	\$400,722
Printing and design	\$141,329	\$6,971	\$55,999	\$204,299
Occupancy	\$827,344	\$180,762	\$12,625	\$1,020,731
Building maintenance, equipment, and technology	\$668,207	\$140,747	\$5,794	\$814,748
Interest	\$0	\$71,801	\$0	\$71,801
Depreciation	\$1,990,891	\$469,934	\$20,346	\$2,481,171
Other	\$196,524	\$311,108	\$56,081	\$563,713
Purchase of art	\$3,518,714	\$0	\$0	\$3,518,714
	<b>\$19,283,956</b>	<b>\$4,016,783</b>	<b>\$1,497,505</b>	<b>\$24,798,244</b>

# By the Numbers

According to visitors, the Cincinnati Art Museum plays an important role in the community and contributes to a better quality of life. CAM does this by enhancing the visitor experience through engaging exhibitions and providing a public space for learning, curiosity, and respite.

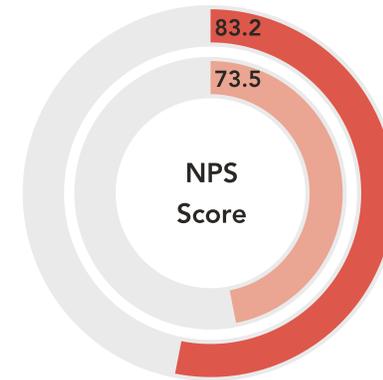
70.7% of CAM visitors believe the museum contributes to the quality of life in their communities.



● CAM ● Art Museums ● All Museums

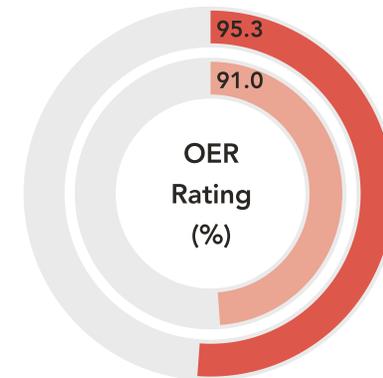
## CAM VISITORS REPORT AN EXCEPTIONAL EXPERIENCE

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



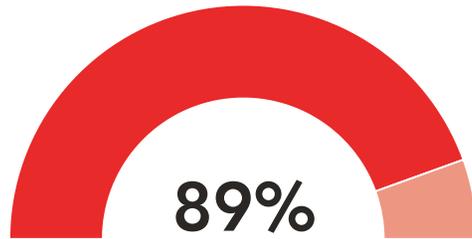
● CAM NPS ● Art Museum NPS Average

The Overall Experience Rating (OER) combines the outstanding and excellent ratings for a visitor's overall experience at the Cincinnati Art Museum.



● CAM OER ● Art Museum OER Average

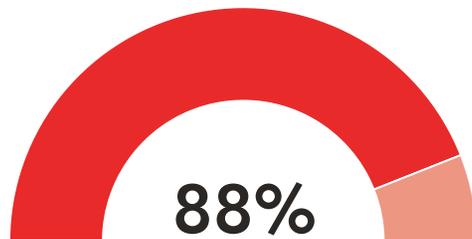
89% learned something new in the *Shahzia Sikander: Collective Behavior* exhibition.



90% were inspired in the *CAMaraderie: Artists of the Cincinnati Art Museum* exhibition.



88% learned something new in the *Discovering Ansel Adams* exhibition.



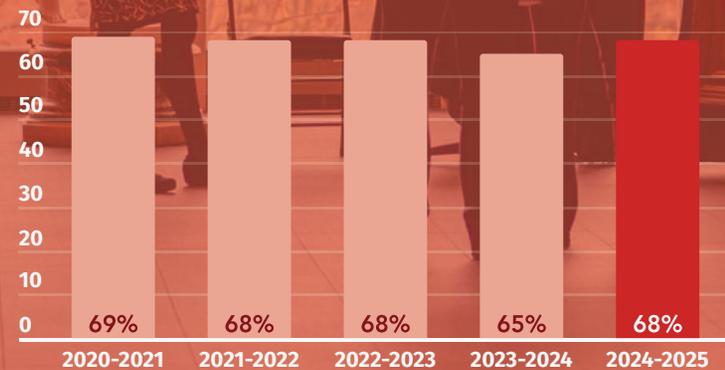
The community visits the museum for learning, curiosity, and respite.

71%

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

CAM VISITORS ARE INSPIRED TO COME BACK AGAIN AND AGAIN.

68% of general visitors were returning visitors during 2024-2025.



# Major Project & Program Support

The following donors supported 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, 2024 and August 31, 2025.

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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 services 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, 2024 through August 31, 2025.

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we contribute to a more vibrant  
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