Dear Friends,

Only a year into our second century, the CMA welcomed nearly 280,000 visitors with exhibitions ranging from The Jazz Age: American Style in the 1920s to Beyond Angkor: Cambodian Sculpture from Banteay Chhmar, from Eyewitness Views, which featured panoramic paintings of historical events in 18th-century Europe, to photographs of Bert Stern and works by contemporary Clevelanders. Raskind and Jarrell. Recent Acquisitions 2014–2017 highlighted some of the 2,000 works of art the museum had acquired over the previous three years.

Third as we see past accomplishments, it is time to follow a fresh roadmap with a new strategic plan- “Making Art Matter” infusing new energy and purpose into our endeavors, the plan calls for us to initiate a series of gallery reinstallations, beginning in spring 2018 with the relaunching of two of our earliest and most beloved galleries of work by Tiffany and Fabergé. It stipulates that we become a teaching museum for audiences of all ages. And it led to the creation of our first Diversity, Equity, and Inclusion Plan—an effort that coincided with our joining a select group of institutions nationwide in museum parades, welcoming 86,183 visitors to the exhibition during its fifteen-week run.

ArtLens App visitors

Over 106,000+
attendees and participants in museum parades and festivals

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APRIL

Dana Schutz: Eating Atom Bombs opens, featuring 29 highlights of the 2,000 works of art acquired since 2014. The CMA announces its Diversity, Equity, and Inclusion Plan, outlining a comprehensive and concrete series of initiatives that will advance “Making Art Matter” as the museum activated and strengthens its commitment to all audiences. Britany Salsbury begins as Associate Curator of Prints and Drawings.

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DECEMBER

The Jazz Age: American Style in the 1920s opened to great appreciation, welcoming 44,363 visitors to the exhibition during its fifteen-week run. Also opening this month, Eucharistic Holy and Sacred Status from the Altporphoven, the boardapproved “Making Art Matter: A Strategic Framework for Our Second Century,” The CMA acquires a portrait of Colonel Charles J. Hesba by British artist Joseph Wright of Derby, a drawing by German Expressionist Oskar Kokoschka, and a 14th-century Japanese hanging scroll featuring the Buddhist deity Aizen Myōo.

OCTOBER

Beyond Angkor: Cambodian Sculpture from Banteay Chhmar opens featuring an unprecedented loan from the National Museum of Cambodia of a section from the sculptured enclosure wall of the great royal temple at Banteay Chhmar.

SEPTEMBER

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**Financial Summary**

*July 1, 2017, to June 30, 2018 ($ in thousands)*

### REVENUE

**Endowment and Other Revenue**
- Endowment Revenue: 14,586
- Trust Revenue: 14,389
- Other Miscellaneous: 2,094

**Total Endowment and Other Revenue**: 31,069

**Contributed Revenue**
- Annual Appeal: 989
- Membership and Circles: 4,425
- Government Support: 1,640
- Sponsorship and Grants: 6,451

**Total Contributed Revenue**: 13,505

**Earned Revenue**
- Special Exhibition Ticket Revenue: 565
- Program Revenue: 1,458
- Retail, Parking, and Food Service: 2,484

**Total Earned Revenue**: 4,507

**Total Revenue**: 49,081

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### EXPENSES

**Operating Expenses**
- Curatorial, Conservation, Registrar, Programs, and Special Exhibitions: 18,067
- Art Acquisitions: 9,081
- Facilities and Protection Services: 8,019
- General and Administrative: 6,006
- Philanthropy and External Relations: 3,483
- Depreciation: 2,025
- Retail, Parking, and Food Service: 1,786

**Total Expenses**: 48,467

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Revenue and Expenses are for ongoing operations and excludes building-related income and expenses and capital projects.

*To view full financial statement visit cma.org/annualreport.*