



2023-2024 ANNUAL REPORT

CONTENTS

Mission & Vision	4
Board of Directors & Museum Staff	
List of Board Members	7
List of Museum Staff	7
Letter from the Director	9
Impact/Outreach	
Our Story	10
Community Partners & Economic Impact	11
Exhibitions, Programs, Education & Collections	
Exhibitions Highlights	16
Educational/Community Program Highlights	18
Collection (Selected New Acquisitions)	20
Future Plans & Initiatives	23
Staff Acknowledgments	25
Volunteer and Donor Recognition	
Volunteer Contributions	26
Donor Recognition	28
Financial Summary	
Earned Revenue & Overhead	31
Financial Summary Charts for FY 2024	32
Vision for the Future	35



Participants in the Art Enhances Health program, an outreach program at CAM, take a tour of *Place of Encounters/Lugar de Encuentros* exhibition, a partnership with the Zimmer Cancer Center.

MISSION STATEMENT

The Cameron Art Museum (CAM) provides a cultural gathering place that enriches the lives of museum visitors and the community through high-quality exhibitions, lifelong learning in the arts, dynamic public programs, and stewardship and interpretation of the collection.

HISTORY

Cameron Art Museum was formerly St. John's Museum of Art, operating 1962-2001 in a cluster of historic buildings located in downtown Wilmington. In the late 1990s, Bruce Barclay Cameron made an extraordinary commitment to the museum in memory of his wife Louise, who had been a longtime volunteer and constant in the local arts community. This visionary gift allowed St. John's Museum of Art to move from downtown Wilmington to a new state of the art facility. In 2002, Louise Wells Cameron Art Museum opened in a new 40,000 square foot facility designed in 2002 by the renowned architectural firm Gwathmey Siegel and Associates (NYC). CAM has been the premier art museum in southeastern NC for over 62 years. CAM serves an 8-county region in southeastern NC, offering high-quality art programming for all ages.

VISION STATEMENT

We believe that visual art is essential to understanding one another, the world, and our place in it. Cameron Art Museum (CAM) ignites the human connection with art through high-quality multidisciplinary programming that interprets and enhances the visual arts.

We believe that CAM creates a cultural gathering place that brings people of different cultures and backgrounds together, honors both our shared humanity and our diversity, and nurtures a deep lifelong curiosity about the world. CAM is dedicated to inspiring critical thinking, fueling creativity, challenging pre-conceptions, and fostering open and accessible conversation for everyone. CAM is a catalyst for transformation whose various elements create a synergy that define CAM as a dynamic cultural destination.



Flow ILM event in October of 2023



School students tour *Boundless*
by Stephen Hayes with Cultural
Curator, Daniel Jones

BOARD OF DIRECTORS

Gregory C. Miller, *Chair*
Frances H. Goodman, *Vice Chair*
Michael Cain, *Treasurer*
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Dr. Bill E. Lawson
Kathy Lindenmayer
Isabela Lujan
John D. Messick, II
Jeffrey Schragger
Katharine Sullivan
Scott Sullivan

MUSEUM STAFF

Heather Wilson, *Executive Director*
Andy Alvarez, *Museum Tour Guide*
Andrea Anselmi, *CAM Caf  Front of House Manager*
Matt Budd, *Director of Marketing*
Doris Clifton, *Human Resources/Administrative Assistant*
Mary Edwards, *Accounting and Administrative Assistant*
Melissa Hindle-Sherman, *Museum Shop Manager*
Daniel Jones, *Cultural Curator*
September Krueger, *Director of Lifelong Learning*
Jean Lozada, *Visitor Services Director*
Georgia Mastroieni, *Deputy Director of Operations*
Elizabeth Overton, *Director of Development*
Chip Pridgen, *Executive Chef/Caf  Manager*
Jinna Sakkijha, *Development Associate*
Liz Shafer, *Membership and Database Administrator*
Bob Uncheater, *Director of Exhibitions & Collections*
Kenda Walter, *Chief Financial Officer*
Susan Whisnant, *Registrar of Collections and Exhibitions*
Kevin Wilson, *Facilities Manager*

“CAM is a vital part of the fabric of southeastern North Carolina and the state. One aspect of CAM’s work that is so important is the way that CAM uses art as a tool to spark community conversations, to encourage dialogue, and to promote resiliency throughout the community.”

– Mayor Bill Saffo



LETTER FROM THE DIRECTOR

Dear Friends,

I am delighted to present to you the Annual Report for Cameron Art Museum (CAM) for the year 2023–2024. As we reflect on the past year, we are filled with gratitude for the unwavering support of our volunteers, donors, community, and staff who have made our achievements possible. This year has been one of transition, as legacy leader Anne Brennan retired. I am honored to step into her shoes and serve our community as Executive Director of southeastern North Carolina's premiere art museum.

In 2023–2024, CAM continued its mission to provide a cultural gathering place that enriches the lives of museum visitors and the community through high-quality exhibitions, lifelong learning in the arts, dynamic public programs, and stewardship and interpretation of the collection for our entire community. We are thrilled to share with you the highlights of our accomplishments, financial performance, programs, exhibitions, educational outreach efforts, and more. It has been an extraordinary year for our museum, with record visitation and membership.

We invite you to explore this report and learn about the impact of your philanthropic investments on our museum and the communities we serve. Together, we are shaping a vibrant cultural landscape for generations to come.

Thank you for your ongoing support and dedication to Cameron Art Museum.

Warm regards,



Heather D. Wilson
Executive Director, Cameron Art Museum

Save the date for a not-to-be-missed exhibition, *The Game-Changers: Diebenkorn, Frankenthaler, and Rauschenberg*, which opens March 20, 2025.



ABOVE

Helen Frankenthaler

(American, 1928–2011)

Aerie, 2009

Color silkscreen in 93 colors

Collection of Cameron Art Museum,

Belden Collection

© Artists Rights Society

(ARS), New York



LEFT

Robert Rauschenberg

(American, 1925–2008)

Gamble, 1968

Color lithograph

Collection of Cameron Art Museum,

Belden Collection

© Artists Rights Society

(ARS), New York

OUR STORY

The museum's origin story is one of passionate vision. It all began in 1922, when artist Elizabeth Chant moved to Wilmington to set up her studio. Chant was fervent about building a civic art center in Wilmington, advocating for “Wider horizons for the young. New interests for the mature. For visitors and tourists, a place of intellectual enjoyment.”

Four decades later in 1962, St. John's Museum of Art opened its doors in downtown Wilmington where it operated for nearly 40 years. After his beloved wife Louise Wells Cameron passed away, philanthropist Bruce B. Cameron Jr. initiated a fundraising campaign for a new museum in her memory.

What began as a museum focused on North Carolina artists has blossomed into a celebration of the diversity of the human experience. CAM houses over 4,400 pieces from creators around the globe, each one a window into a different perspective.

The museum is more than just exhibits. It's a space brimming with activity and opportunities to engage. Whether you're seeking inspiration, new ideas, or simply a place to connect with friends, old and new, we welcome you. This is your museum— a place to explore, learn, and be ignited by the transformative power of art.



ABOVE Students learn about the art of quilt making in *The Work of Their Hands*

“As contemporary art collectors, we have traveled to many countries, visited numerous art galleries and museums, and have participated with art schools. It became apparent to us that it was time to find a home for our collection. We have found a home with CAM and will dedicate ourselves to serving this wonderful museum as they fulfill a commitment to serve their community and enhance the wonderful world of art.”

— Glen and Florence Hardymon,
Collectors, Donors, Volunteers, and Compass Members

BENEFICIARIES

People from all walks of life visit CAM to learn, to be inspired, and enjoy the artistic and cultural experiences the museum offers. CAM serves a broad 8-county radius in southeastern North Carolina, including Bladen, Brunswick, Columbus, Duplin, New Hanover, Pender, Onslow, and Sampson counties. Targeted programming serves families, teachers, students, under-served populations, and community partners. CAM is fully accessible and offers American Sign Language and Spanish Language Tours, as well as accommodations for those living with disability.

In FY23-24, CAM served:

- ▲ 70,959 visitors, up 11% from the year before. This is the museum's highest attendance in 62 years.
- ▲ 8,105 children

FY23-24 Growth:

- ▲ Member admission (10% increase)
- ▲ Student/Educator admission (9% increase)
- ▲ Local student admission (5% increase)
- ▲ Museums for All (7% increase)
- ▲ North American Reciprocal Museum Association / Southeastern Reciprocal Membership Program (103% increase)

CAM paid \$190,918 to artists, underscoring the museum's powerful contribution as an economic driver and a contributor to the local creative gig economy. According to Americans for the Arts, CAM's impact on New Hanover County is \$6,934,000, the equivalent of 167.2 full time jobs.

COMMUNITY PARTNERS

CAM works with a variety of partners including, but not limited to, Access of Wilmington, Brunswick County Schools, Cape Fear Community College, Coastal Buds, Columbus County Schools, Cape Fear Latinos, Department of Health and Human Services, Duplin County Schools, Dreams Center for Arts Education, GLOW Academy, Good Shepherd, Harrelson Center, New Hanover County Schools, North Carolina Statewide Independent Living Council, Nourish NC, Pender County Schools, Resiliency Task Force of New Hanover County, Smart Start, Theater for All, University of North Carolina at Wilmington, Wilmington Housing Authority, and Zimmer Cancer Center.

Linda & Ross Highsmith

“We’ve been active members for more than 15 years and support CAM in multiple ways, including being a member of the CAMbassadors volunteer outreach committee. CAM provides high quality art exhibitions, immersive art and cultural programs, and children and adult art classes that reach every group within the greater Wilmington community. We particularly enjoy the outstanding “Meet the Artist” grand opening events where the artists explain what inspired them and helped them envision and generate their state-of-the-art work. We also enjoy the fabulous jazz and other music concerts. Finally, dining at the CAM Café is always a delicious experience. We thoroughly enjoy meeting new friends at CAM events and always cherish bringing our friends and neighbors to tour this amazing art museum.”



Daniel Nathan Terry

“In the *Love* exhibition, which included contemporary works by well-known artists and familiar locals alike, I found my own story reflected back at me in a way I’d never felt at the Cameron before. Among the wonderfully diverse and inclusive selections, I encountered a work by the conceptual artist Felix Gonzalez-Torres, a man who lost his lover to AIDS and chose to express his love and loss in a piece that invited everyone—regardless of sexual orientation, gender, age, or race—to share in that love and loss through, of all things, the eating of candy. Having lost a lover of my own to this dreadful disease in 1994, I—for the first time in all my years of coming to the Cameron—felt seen and understood and included in the ongoing dialogue that only an art museum can properly hold with its community.

That’s the real power of an art museum—its ability to include and transform us as we encounter works, not only from its permanent collection, but from the challenging and sometimes unfamiliar work of the wider art world in its temporary exhibitions. I have always felt that way whenever I have visited better known museums, such as the Art Institute of Chicago and Hirschhorn in DC, and now I feel that way here at home. I couldn’t be happier.

And, since that exhibition, I have found myself going back to Cameron more frequently than I have in the past, and I’ve noticed something profound that moves me and makes me more hopeful than ever about the Cameron’s future and its role in Wilmington and the region: the presence of more young people, of more racial diversity across the board, and of people from varied incomes and education levels—all joining

those of us who’ve been patrons and supporters of Cameron and its growing collection for decades. Those people have joined us because you and your staff have truly opened the museum doors to the entire community and welcomed us all. Please continue the great work.”

BELOW

Local artist Fritzi Huber spends time with Felix Gonzalez-Torres’s “Untitled”(L.A.) 1991.



**Ewa Matyczyk, PhD,
Assistant Professor of Modern & Contemporary Art History,
Art & Art History Department, University of North Carolina Wilmington**

“As a newcomer to Wilmington, it became immediately clear to me that this city and its cultural institutions play an outsized role in Southeast North Carolina. As the only art museum in the region, the value of the CAM cannot be overstated.

CAM offers its visitors access and exposure to arts programming that is essential to cultivating a dynamic and growing community. Without it, the residents would have to travel as far as Raleigh for this level of intellectual engagement with art - a commute that would pose a significant barrier for many of us. In addition to the high caliber of shows like *Love, Place of Encounters/Lugar de Encuentros*, and *Monument*, CAM offers regular programming that balances education, enrichment, and community.

As professor of Art History at UNCW I have found the CAM to be instrumental in the applied learning opportunities I've been able to offer my students. In one short year I've had three cohorts of students visit the museum and attend tours, lectures, and openings. For some this was their first exposure to an art museum, making such opportunities all the more essential ... I'm most thankful for this irreplaceable institution and for the hard-working individuals that give it fuel and bring it to life.”



Gloria M. Brown

"I just wanted to express how much I have enjoyed the exhibits at CAM over the past few years ... I also wanted to give kudos to the staff. People at the front always greet my son and I with friendly smiles. He has profound autism and loves the museum. He enjoys the echoes he can make in the large room with the piano, and loves touching the knick knacks in the gift shop. His favorite display was the musical umbrellas. He calls the Cameron the "Umbrella Museum". The staff ask me "Where's your son?" when I go there alone!"

RIGHT

Diane Landry's kinetic sculpture
Flying School at CAM.



EXHIBITIONS, PROGRAMS, EDUCATION, AND COLLECTIONS

Exhibitions Highlights

Exhibitions are at the center of the work done at CAM. The work featured in CAM's exhibitions impacts people in different ways; sometimes artwork awes, illuminates, teaches, challenges, unsettles, confounds, provokes, or inspires. This is the work of art museums—and artists—across the world.



In FY23–24, CAM presented ten exhibitions, 9 of which were organized in-house. *Love*, an adaptation of *What Is Left Unspoken*, *Love*, a 2022 exhibition at the High Museum of Art in Atlanta, examined this sometimes intense, often elusive emotion and featured work by Ghada Amer, Thomas Barger, Andrea Galvani, Jeffrey Gibson, Felix Gonzalez-Torres, Fritzi Huber, Rashid Johnson, Felicita Felli Maynard, Dixon Stetler, and Lien Truong.

Work from *Place of Encounters / Lugar de Encuentros* delved into the variety of migrant experiences, offering a space for connection, a chance to encounter another's experience through art and included work by artists Nico Amortegui, Cornelio Campos, Rodrigo Dorfman, Mario Marzan, Renzo Ortega, and Rosalia Torres-Weiner.





Monument, which was funded by the National Endowment for the Arts, explored the contemporary artistic response to commemoration in the built environment of the United States through work by Radcliffe Bailey, Stephen Hayes, Juan Logan, Alison Saar, and Kara Walker.

Thomas Sayre: Four Walls, sponsored in part by Robert E. Zaytoun, featured new work by North Carolina artist Thomas Sayre that speaks to his own spiritual journey.



The Work of Their Hands explored the continuing legacy of quilt-making and the evolution of textile art, starting with traditional quilts made for bedcoverings to contemporary fabric artworks by artists including Brittney Boyd Bullock,



Celeste Butler, Robin Cowley, Michael Cummings, Gee's Bend quilters, Michael James, Precious Lovell, Katie Pasquini Masopust, Carolyn Mazloomi, Mary Pal, Beverly Smith, The Advocacy Project, and others.



The community building holiday exhibition *Illumination* once again featured the work of local artists, and *5: Five Years of Acquisitions* told the story of the last five years of additions to the permanent collection with work by Rick Beck, Elizabeth Bradford, Marc Chagall, Willie Cole, Clarence Heyward, Henri Matisse, and others.

Programs

CAM presented 76 multi-disciplinary public programs including Jazz@CAM, gallery tours, community days, concerts, spoken word, dance, film, and concerts. Public programs explore the cross-pollination among the arts and take inspiration from exhibitions on display. Public programs are for all ages—and bring a variety of people together from different backgrounds. Programs like Fam Fest, Resiliency Day, Floating Lanterns, the Sunset Concert Series, and Flow ILM bring the community together at CAM.





Education

CAM presented a variety of education programs—from Art Explorers for our youngest visitors, to classes for adults, to summer camps, to workshops for teachers in arts integration, to the Connections program for those living with Alzheimer’s and dementia, and the Art Enhances Health program for cancer patients.

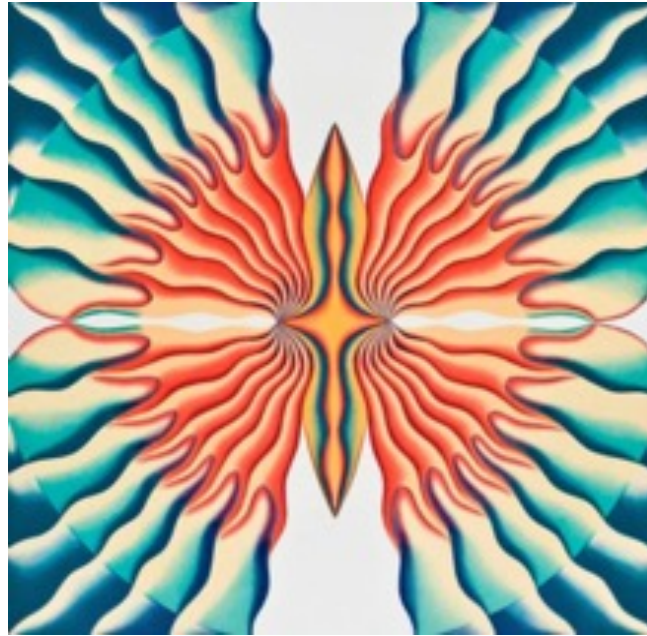


Education Programs at CAM:

- ▲ 125 tours for visitors of all ages and abilities, including American Sign Language tours and Spanish Language Tours
- ▲ 131 classes, camps, and workshops in the Museum School for all ages
- ▲ 28 children’s programs
- ▲ 2 Closing the Gap professional development workshops for educators
- ▲ 2 Educator Nights at CAM for teachers
- ▲ 1 new STEAM lesson plan based on Vollis Simpson’s whirligig, *Caroline*, on the museum’s grounds
- ▲ 12 Connections Mondays for those living with dementia and Alzheimer’s
- ▲ 4 Art Enhances Health cohorts for those being treated for cancer at the Zimmer Cancer Center
- ▲ 2 art programs at the Good Shepherd Center

Collections (Selected New Acquisitions)

In FY23–24, CAM's collection continued to grow in new and exciting ways thanks to the generosity of our donors and the Compass giving society. CAM's collection has evolved and expanded since our inception in 1962. The collection started with strong roots in the Cape Fear region, its people, its art collectors, and its artists and has evolved to include three decades of American art with a growing focus on contemporary art. The collection, the core of which are North Carolina artists, considers themes and ideas relevant to our community and that reflect the cultural heritage of our region, as well as artwork by renowned artists that demonstrates the art patronage of our donors.



Judy Chicago

(American, b. 1939)

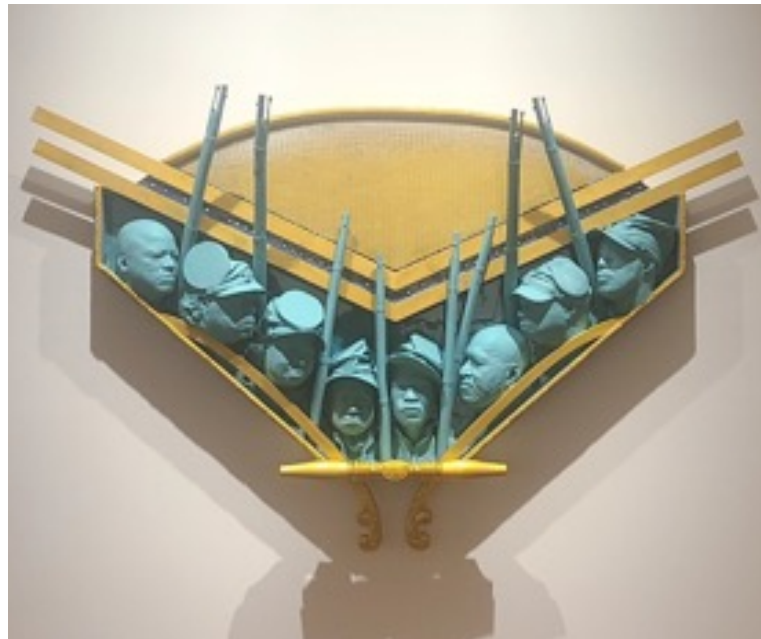
Return of the Butterfly, 2012

Lithograph, 35/50

Dimensions:

©Judy Chicago/Artists Rights

Society (ARS), New York



Stephen Hayes

(American, b. 1983)

He Who Would Be Free, 2023

Mixed Media

Gift from Stephen Hayes



Clarence Heyward
(American, b. 1983)
Proceed with Caution, 2022
Acrylic with variegated leaf
on canvas
The Claude Howell Endowment
for the Purchase of NC Art



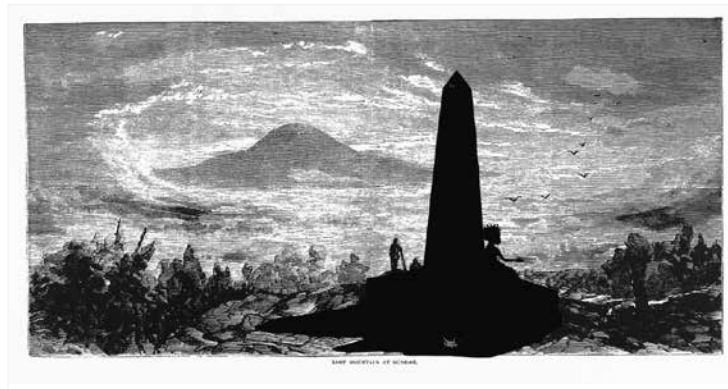
Robert Rauschenberg
(American, 1925–2008)
Vamp, 2000
Silkscreen print in color on
paper
Gift from Glen and
Florence Hardymon



Andrew Wyeth
(American, 1917–2009)
Beauty Mark
c. 1984
Collotype Series,
number 22 of 300
Gift in Memory of Walter Pancoe



Robert Motherwell
(American, 1915–1991)
Je T'aime, 1987
Lithograph, edition 43/50
Gift from Glen and
Florence Hardymon



Kara Walker
(American, b. 1969)
Lost Mountain at Sunrise,
Harper's Pictorial History
of the Civil War
(Annotated), 2005
Offset lithograph and
screenprint on paper
Purchased with the 2024
Compass Acquisitions Funds

Rob Zapple, Commissioner, New Hanover County

“I’ve long held that Cameron Art Museum plays a crucial role in enriching the cultural landscape of our entire community. By showcasing an extensive and diverse collection of artwork that highlights the rich artistic heritage of North Carolina and Wilmington, the museum not only preserves our region’s history but also inspires future generations.

I am particularly proud of the recent installation of *Home in the Cape Fear* at the New Hanover County Government Center, which features selected works from CAM’s permanent collection. It serves as a prime example of CAM’s commitment to making art accessible to all. This exhibit has brought a renewed sense of inspiration and pride to our public servants and visitors, underscoring the profound impact that art can have on our daily lives.

CAM’s dedication to supporting local artists and promoting their work is equally commendable. Through initiatives like the Claude Howell Endowment for the Purchase of North Carolina Art, the museum continues to add significant works by North Carolina artists to its collection, ensuring that the legacy of our region’s artistic talent is preserved and celebrated. Moreover, their outreach efforts, including exhibitions and community events, play a vital role in fostering a sense of unity and cultural vibrancy in our community.

The presence of CAM in southeastern North Carolina elevates our quality of life by providing a space where people can come together to appreciate and engage with art. The museum’s educational programs, exhibitions, and public installations offer enriching experiences that cultivate a deeper understanding and appreciation of the arts.

I truly feel that CAM’s contributions are indispensable to our community. As the premier art museum in southeastern North Carolina, CAM not only enhances the cultural fabric of our region but also serves as a beacon of creativity and inspiration. I am grateful for the invaluable contributions that the Cameron Art Museum makes to our community and am proud to support their mission.”

BELOW

Home in the Cape Fear exhibit
at the New Hanover County
Government Center



FUTURE PLANS

FY24–25 will continue the museum’s strong tradition of providing high-quality exhibitions, programs, and educational opportunities to our region.



Claude Howell (American, 1915–1997)

Sorting Fish, 1957

Ceramic tile mosaic

Gift of Henry Burbank Rehder in loving memory
of Barbara Beeland Rehder

Upcoming exhibitions include *Close to Home* (November 17, 2024–March 23, 2025), a celebration of CAM’s extensive collection, featuring works by artists with a connection to our state, our region, our home. Join us as we explore images of people and places that evoke the varied spirit of our community. Beloved familiar works are joined by hidden treasures in a showcase of artistic voices, a collective search for the meaning of home. Features work by Josef Albers, Romare Bearden, Mary Cassatt, Diego Camposeco, Elisabeth Chant, Minnie Evans, Maud Gatewood, Claude Howell, Hiroshi Sueyoshi, and others. *Close to Home* opens November 16, 2024 with a gala celebration.

The Game-Changers: Diebenkorn, Frankenthaler, and Rauschenberg, (March 20–October 5, 2025) centers on three prints from CAM’s collection: *Ochre* (a 1983 woodcut on paper, published by Crown Point Press) by Richard Diebenkorn, *Aerie* (a 2009 silkscreen, published by Lincoln Center) by Helen Frankenthaler, and *Gamble* (a 1968 lithograph, published by ULAE) by Robert Rauschenberg.



Richard Diebenkorn (American, 1922–1993)

Ochre, 1983

Color woodcut on Mitsumata paper

Collection of Cameron Art Museum, Belden Collection

© Artists Rights Society (ARS), New York

FUTURE PLANS

The Game-Changers expands viewers' appreciation of prints in the permanent collection with the generous inclusion of works by Frankenthaler, Diebenkorn, Rauschenberg and their contemporaries from renowned American museum collections.

CAM is currently at work on an accessibility plan funded by the Institute of Museum and Library and Services, which will continue to expand accessibility to the museum for all, and a fully accessible exhibition, *Spacemakers*, will open in June 2025.

Programs for FY24-25 include the 14th season of the popular Jazz@CAM series, an intimate concert in *Thomas Sayre: Four Walls* with Grammy-nominated artist Tift Merritt, openings, artist talks, films, and so much more.



ABOVE
Artist Thomas Sayre

LEFT
Musician Tift Merritt

STAFF ACKNOWLEDGMENTS



In FY23–24, CAM promoted Deputy Director **Heather Wilson** to Executive Director, following the retirement of Anne Brennan and a national search. Wilson had been serving as deputy director since 2019 and started at the museum in 2006, when she was hired as a development officer. In recent years, Wilson led a needs assessment for CAM's programming and was the project director for the PNC USCT Park and Stephen Hayes's sculpture *Boundless*. She has also procured many grants for Cameron Art Museum, notably including grants from the National Endowment for the Arts, Z. Smith Reynolds Foundation, Institute of Museum and Library Services, and PNC Bank. She has presented about the Cameron Art Museum's work at several national and regional conferences, including the American Alliance for Museums Conference and the Southeastern Museums Conference. Wilson served on the Public Arts Advisory Council for the Z. Smith Reynolds Foundation. She is currently working on a history book of Cameron Art Museum.

Georgia Mastroieni, CAM's Director of Outreach and Accessibility, was promoted to Deputy Director. Georgia Mastroieni joined CAM staff in 2006 and has been instrumental in planning and implementing Cameron Art Museum's youth and family programs—from Kids@CAM to Art Explorers to Kids@CAMp to Closing the Gap to Connections and CAM's ArtReach programs. Mastroieni has led the museum's Education Committee for many years, shepherding CAM's relationships with over 50 community partners, including spearheading CAM's accessibility initiatives. She is a compassionate and visionary leader who believes in the power of inclusivity, and this is articulated in her service to the community through Cameron Art Museum. Mastroieni graduated from Bard College and has worked in museums for over 20 years.



Ashley Rowland was hired as Education Assistant. Originally from Cleveland, Ohio, Ashley brings over 11 years classroom and museum education experience. She has taught the Advance Placement and International Baccalaureate Curriculum to Cleveland-area schools and internationally in the Philippines. Ashley is a proud member of the Art21 Educator Institute. Ashley has also been a member of the education and engagement staff at The Museum of Contemporary Art, Cleveland. Ashley holds a B.F.A. in Art Education from Ohio University and a M.F.A. in Studio Arts from The San Francisco Art Institute. Her studio work ranges from collage to sculpture to abstract painting. Ashley's artwork has been featured in *New American Paintings* and *Studio Visit Magazine*.

VOLUNTEER RECOGNITION

Thank you to our volunteers, the lifeblood of CAM. We currently have 150 volunteers that contributed a combined 5,485 hours this past year. We are so grateful to volunteers who give their time and talent to our community's museum.



"I've been a volunteer at the CAM for over six years. During that time, I've led tours for fifth graders and for senior citizens. I've lit candles for floating lanterns and I've served as artist-in-residence for Kids@Cam. I've volunteered as artist's assistant for CAM's summer camps. I even initiated a COVID-coping project by enlisting museum patrons to share their COVID stories. But, perhaps nearest to my heart is the time I've spent as assistant for Mary's Art Explorers.

With Mary's Art Explorers, we introduce the youngest children to the museum, but also encourage their own exploration of art through hands-on activities. The children come to understand that this is their place, that art is for everyone, and that there is always something new and exciting to discover at the museum. My involvement as a volunteer brings me such pleasure. I always feel that connecting with people through art allows you to learn about each other in the best way possible. To hear a child or adult say, "This was great. We'll be back," is all the thanks I need. I feel so lucky to be able to share the CAM with everyone!"

— **Bobbi Fitzsimmons, CAM Trustee, volunteer, donor, and Director's Circle member**





“When I first became a volunteer at CAM it was a big decision for me. I was not just looking for a place to fill my time as I was very busy. I wanted my work to be meaningful.

CAM is much more than just a place to look at art. It is a place to learn, to become excited about our world and community, and to bring joy and compassion to those who truly need it.

“Why do I support the Cameron Art Museum? Because I believe in the mission and see it as an essential part of my community.”

– Sherrod Sturrock,
CAMbassador, Compass Member, and volunteer

“I support CAM as a member and volunteer as I see it is a symbol of arts inspiration for all people.”

– Simone Mills Allen, CAMbassador, member, and volunteer

I enjoy my volunteer work at CAM for so many reasons. I feel like I’m contributing in different ways, even when I volunteer for one thing, I know it has a trickle effect throughout the museum and the community.

I have also made some of my best friends through volunteering there. It has brought me happiness, fulfillment and a sense of purpose to be a part of this. CAM and the people there are my second home!”

–Carolyn Faulkner, CAMbassador, volunteer,
Compass Member, and teaching artist



DONOR RECOGNITION

Community support makes the work at CAM possible. FY23–24 saw a growth in donations across the board. CAM membership hit 2,399, the highest number of members to date. We are grateful to our community of donors for their support.

“At PNC, we believe education can be a great unifier. We are grateful for the opportunity to collaborate with the Cameron Art Museum in bringing Boundless and the PNC USCT Park to life. We recognize the vital role the museum plays in fostering mutual understanding and shared experiences within our region, and the importance of preserving the legacy and impact of the Battle of Forks Road through art.”

– Rebecca Quinn-Wolf, Senior Vice President, PNC Bank

“Compass membership allows an opportunity to be informed about the evolution of the CAM collection. Gaining an understanding of the role new works play in developing directions for the collection as well as building insight into the ways additions enrich the bedrock of the museum’s holdings offers a backstory and an understanding of the reason for a new acquisition.”

– Daniel Kilpatrick, Compass Member

“From a donor’s perspective, I consider my financial support of the Cameron Art Museum an investment in community enlightenment. More specifically, the museum provides multiple opportunities for reflection on, in, and for expressions of art for life unbounded by socio-political challenges.”

– Dr. William Malloy, Former CAM Trustee,
Compass Member, and donor



Thank you to CAM's strong community of donors. This list includes all types of philanthropic support, including cash, grants, in-kind gifts, foundations, and businesses, stock gifts, donor advised funds and gifts of \$1,000 and up made between July 1, 2023 and June 30, 2024. Every effort has been made to credit donors correctly. Please let our development office know of any discrepancies.

Louis Belden Legacy Society

Louis Belden
 Claude Howell
 Mort and Judy Neblett
 Loleta Robinson
 Margaret Rorison
 Lucrecia A. Schneider

Platinum (\$100,000+)

Anonymous Trust
 Bruce Barclay Cameron
 Foundation

Diamond (\$50,000 - \$99,999)

Institute of Museums
 and Library Services
 North Carolina Arts Council

Gold (\$25,000 - \$49,999)

Art Bridges and Crystal Bridges
 Museum of American Art
 National Endowment for the Arts
 New Hanover County
 PNC Bank
 Beth H. Pancoe

Silver (\$10,000 - \$24,999)

Mr. Michael Cain
 Mr. Lawrence S. Craig
 Mr. & Mrs. William H. Cameron
 Ms. Charlotte Cameron
 Mr. Richard & Mrs. Hilda
 Cameron Edwards
 Ms. Mary McLean Evans
 The Honorable &
 Mrs. James H. Faison, III
 Ms. Frances H. Goodman &
 Ms. Noel Fox
 Ms. Kathy Lindenmayer
 Mr. & Mrs. Steve Malone
 Mr. & Mrs. Ronald B. McNeill
 Mr. & Mrs. Reid Murchison, III
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 Mr. Michael Weinberg &
 Ms. Jeanne Rotunda-Weinberg
 Dr. Anne York &
 Mr. Jeffrey Schrage
 Ms. Annie Gray Sprunt
 Ms. Inza Walston &
 Ms. Blair B. Both
 Mr. & Mrs. Thomas Wilson
 Mr. Robert E. Zaytoun

Champions (\$5,000 - \$9,999)

Dr. & Mrs. R. Durwood Almkuist, II
 The Honorable Deborah Butler
 Cape Fear Garden Club Azalea
 Garden Tour
 CBI Workplace Solutions
 Champion McDowell Davis
 Charitable Foundation
 Ms. Charlotte Cohen
 Dr. Bobbi Fitzsimmons
 Mr. & Mrs. Glen B. Hardymon
 Mr. Robert E. Hickman
 Janus et Cie
 Mr. & Mrs. Pembroke Jenkins
 Mr. & Mrs. Connor Keller
 Ms. Blair Kutrow & Ms. Vic Roberts
 Landfall Foundation
 Mrs. Carmel Lapa &
 Mr. Thomas Laird
 Live Oak Private Wealth
 Ms. Isabela Lujan
 Dr. William Malloy &
 Ms. Maxine Terry
 Mr. M. Ricardo McCrimmon
 Mr. John Messick, II
 Mr. & Mrs. Clint North
 Mr. Scott Sullivan
 Dr. Acquenetta Wheeler
 Capt. Jeffrey Whiting USN (Ret)

Ambassadors (\$1,000 – \$4,999)

Dr. John W. Anagnost &
Dr. Kathleen Jewell
Anonymous
Mrs. Nancy Bailey
Balloun Family Foundation
Ms. Roberta Berg-Smith &
Mr. Livingston Smith
Blue Hydrangea Interiors
Mr. & Mrs. Charles H. Boney, Jr.
Boney Decor Solutions, LLC
Mr. & Mrs. William Boyd
Mr. & Mrs. Alex Khandan Barani
Ms. Anne G. Brennan &
Mr. Steven Stansel
Ms. Claire Brothers &
Mr. Silas Thorne
Ms. Patricia Caldwell &
Ms. Sara Gray Lamm
Ms. Katherine T. Cammack
Cape Fear Development
Ms. Judith Chandler
Mr. & Mrs. William Clark
Mr. John Clark, III &
Mrs. Mary B. Clark
Mr. Billy Cone
Corning Incorporated Foundation
Mr. and Mrs. Edward J. Coyne, III
Ms. Anne Curlett
Mr. John Cutler
Dr. Michael A. Freeze &
Lenwood “Bo” Dean

Mrs. Holly Dometrorch
Mr. & Mrs. William H. Dozier
Duke Energy Foundation
Ms. Claire M. Efird
Ms. Kimberly H. Exum and Mr.
Derek MacLeod
Ms. Carolyn Faulkner
Ms. Rebecca L. Ficklen
Mr. & Mrs. Author Fitzgerald
Mr. & Mrs. Thomas Flynn
Franklin Street Partners
Ms. Kendall Fuqua
Mr. & Mrs. Huntley Garriott
Ms. Deborah Gasser
Dr. & Mrs. Alfred Gaymon
Mr. & Mrs. Ron Gunther
Gwathmey Residential Group
Mr. & Mrs. Mogens Hermansen
Ms. Lynne Herndon &
Mr. Theodor Richman
Ms. Jamye Lindsey Hickman
Mr. & Mrs. Ross Highsmith
Ms. Isabella Hinds
Ms. Hannah Holt &
Ms. Stephanie Holt
Dr. Michelle Horvath &
Dr. Candice Horvath
Hubbard Supply House
Dr. Chris Jarrett &
Dr. Lekeshia Jarrett
Mr. and Mrs. Jeff O. Jones

Dr. Coleman Burgess &
Mr. John Jordan
Mr. & Mrs. James Kennedy
Mr. Darrel Kerr
Mr. Daniel Kilpatrick
Mr. & Mrs. Curtis Krueger
Ms. Peggy R. Lindenmayer
Liz Carroll Interiors
Mrs. Ann P. Longley
LS3P Associated LTD
Mrs. Koo MacQueen
Mr. David Meffert
Mr. & Mrs. Gregory Miller
Monteith Construction Corp
Mrs. Deseree Muraglia &
Mr. Jason W. Long
Mr. William Oakley
Paysage Home
Protocol
Mr. Jacques & Mrs. Jeanne Rietzke
Dr. Loleta Robinson
Rodgers Builders Inc
Mr. & Mrs. Charles Rogalski
Romo Fabrics and Wallcoverings
Mr. & Mrs. Mike Ryan
Dr. Eleanor R. Sanders-Lawson &
Dr. Bill E. Lawson
Schumacher
Mr. & Mrs. Shawn Smith
Mr. Howard Stein
Dr. & Mrs. Alan Sturrock

Mr. & Mrs. Stephen J. Sullivan
Mr. & Mrs. Jeffrey Tarvin
Mr. & Mrs. George W. Taylor, Sr.
The Greater Cincinnati
Foundation
The Ministering Circle
Thomas Construction Group
Mr. & Mrs. Jon Vincent
Mr. & Mrs. Joseph E. Walter
Mrs. Jill B. Webb &
Mr. Bo Webb
Ms. Renée Wells
Williamson Family Foundation
Ms. Heather Wilson &
Mr. Adam Alphin
Mr. and Mrs. Wade Wilson
Dr. Angel Wright-Lanier
Mr. Landon G. Zimmer

FINANCIAL SUMMARY FY23-24

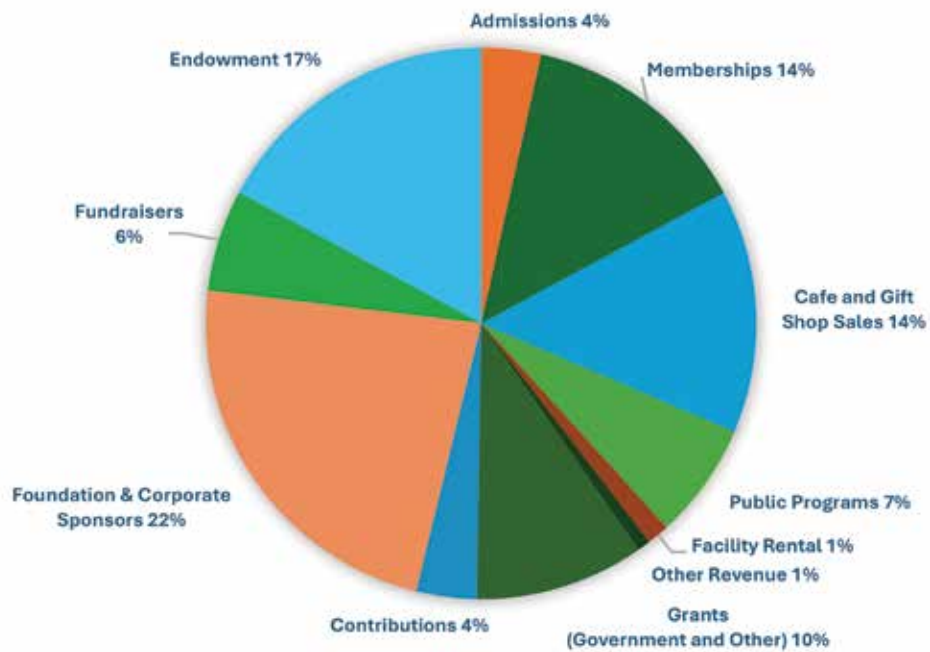
FY23-24 was a successful year for the museum financially, which saw growth in both contributions and earned income, ending the year with \$292,111 in surplus/reserves.

Earned Revenue	\$ FY 2024	\$ FY 2023
Admissions	\$124,348	\$122,252
Memberships	\$484,349	\$194,645
Café Sales	\$370,989	\$361,204
Gift Shop Sales	\$135,730	\$141,117
Museum School	\$168,179	\$156,587
Public Programs	\$73,509	\$64,990
Facility Rental	\$46,682	\$47,921
Other Revenue	\$26,298	\$54,217
Support		
Grants (Government & other)	\$352,975	\$281,577
Contributions	\$126,069	\$113,023
Foundation & Corporate Sponsors	\$819,500	\$1,180,350
Fundraisers	\$212,197	\$355,912
Endowment	\$607,175	\$506,270
Total	\$3,548,000	\$3,580,065

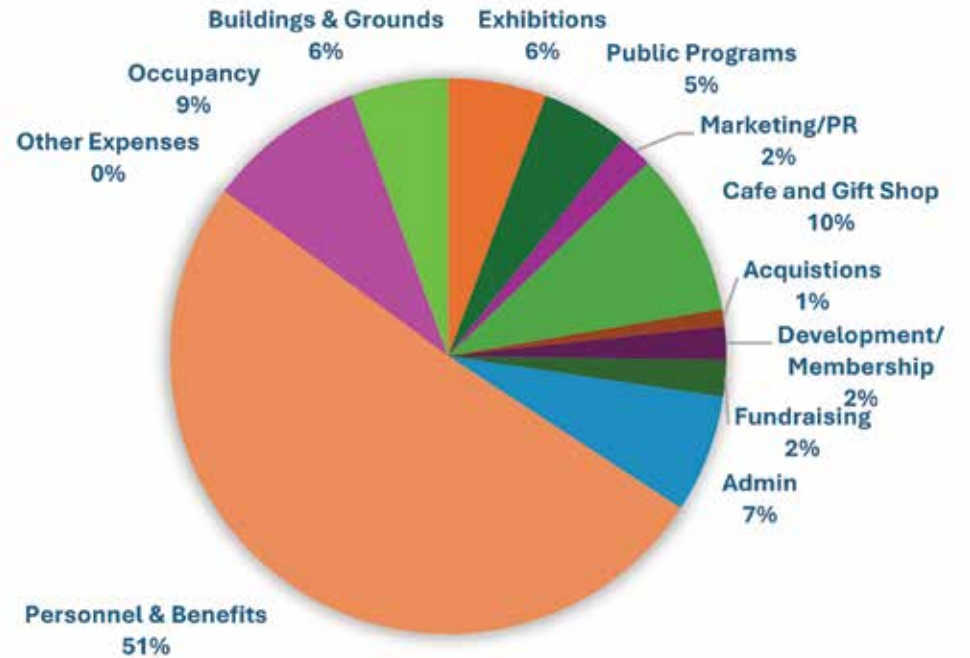
Expenses	\$ FY 2024	\$ FY 2023
Programs		
Exhibitions	\$186,168	\$175,657
Public Programs	\$59,129	\$51,311
Museum School	\$105,279	\$86,601
Marketing / PR	\$65,146	\$68,545
Cafe	\$231,539	\$242,017
Gift Shop	\$78,285	\$86,141
Acquisitions	\$32,325	\$357,833
Support		
Development / Membership	\$63,892	\$58,017
Fundraising	\$68,458	\$110,546
Administration	\$224,147	\$251,036
Personnel & Benefits	\$1,656,884	\$1,643,935
Other Expenses	\$0	\$50,000
Overhead		
Occupancy	\$300,961	\$300,400
Buildings & Grounds	\$183,676	\$211,834
Total	\$3,255,889	\$3,693,873

FINANCIAL SUMMARY FY2024

FY 2024 Revenues



FY 2024 Expenses



“For more than two decades, Bank of America has had longstanding ties with the Cameron Art Museum. Through our Museums on Us program Bank of America has offered our cardholders free general admission—during the first full weekend of every month—to more than 225 cultural institutions in cities across the United States, Bank of America is committed to strengthening our local communities, creating greater cultural understanding, and expanding accessibility to the arts.”

– **Derek Cohen, Bank of America president,
Coastal North Carolina**



“Cameron Art Museum is an import piece of the Wilmington community. From showcasing famous artists, to promoting local artists, to educational programs for the youth, CAM delivers on so many fronts. As a member, and a sponsor of the museum it is always a pleasure to walk in the museum, see the exhibits and chat with the outstanding staff who have taught me so much about the art world, and specifically the art produced in our community! What a treasure we have!”

– **Connor Keller, Director’s Circle Member and Sponsor,
Live Oak Private Wealth**



“Wells Fargo supports vital programming outreach and exhibition programming at Cameron Art Museum to bring compelling arts experiences to our community. We see the Cameron Museum as a catalyst for community engagement and learning. Art museums offer such a compelling platform for conversation, convening, and exploration, and we value this as part of CAM’s mission and work.”

– **Jay Everette, National Director of Community Relations,
Wells Fargo Foundation**



“Cameron Art Museum is a rare find – a true community gem. They have created a welcoming space where children and families are valued, where local artists and local history are celebrated, and where folk can gather, not just to see great art, but to listen to music, enjoy a meal, or take a class. They are that “third space” that is at the heart of vibrant communities.

Making art is a vital part of early childhood education – it strengthens imagination, creativity, motor skills, and social-emotional learning. The Cameron Art Museum celebrates young children and provides so many opportunities for children and their families to engage with art, to make art, to see art, to explore visual concepts, and simply have fun. As the director of a child focused nonprofit, I truly value the CAM and all it does to include young children and families.”

– **Jane Morrow, Smart Start**



VISION FOR THE FUTURE

CAM's vision is to become a premier cultural destination in North Carolina, a gathering place where art, nature, and history intersect to engage and inspire our community.



HOW CAN YOU HELP?

Join the CAM Community!

DONATION INFORMATION

To learn more about membership, sponsorships, and how to make a donation, contact Elizabeth Overton, Director of Development, eoverton@cameronartmuseum.org.

VOLUNTEER INFORMATION

To learn more about donating your time and talent at CAM and joining our community of volunteers, contact Jean Lozada, Director of Visitor Services, jlozada@cameronartmuseum.org.





CAM
CAMERON ART MUSEUM

