

CAMERON ART MUSEUM

ANNUAL REPORT FY26

(JULY 1, 2025 - JUNE 30, 2026)



MISSION

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.

The museum was accredited by the American Alliance of Museums in 2025.

HISTORY

CAM was formerly St. John's Museum of Art, operating from 1962 to 2001 in downtown Wilmington.

In 2002, Louise Wells Cameron Art Museum opened in a new 40,000-square-foot facility designed by Gwathmey Siegel & Associates.

For 64 years, CAM has connected people with art across Eastern North Carolina.

VISION

CAM's vision is to be an art and cultural destination for North Carolina and beyond — a thriving art museum, creative campus, and greenspace that serves as a beacon of creativity, connection, and cultural preservation in our region.

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COVER: Visitors at *Andy Warhol: Silver Clouds* exhibition, on view June 19 – September 27, 2026

After Andy Warhol Facsimile of *Silver Clouds* created by Andy Warhol in 1966. Mylar filled with helium. Refabricated by The Andy Warhol Museum ©2026 The Andy Warhol Foundation for the Visual Arts, Inc./ Licensed by Artists Rights Society (ARS), New York. Photograph courtesy of Day Camposeco

OPPOSITE PAGE: Maud Gatewood (American, 1934-2004). *Wisteria and Plowed Field #1 & #2* (detail), 1996 Acrylic. Gift of Billy and Jean Smith. Collection of Cameron Art Museum

CAM
CAMERON ART MUSEUM

CameronArtMuseum.org
3201 S 17th Street,
Wilmington, NC 28412
(910) 395-5999



Dear Friends,

In FY26, CAM welcomed 86,866 visitors, while presenting 13 exhibitions, 65 multidisciplinary public programs, 106 classes and workshops, and 250 registered tours. These numbers tell a story of growth, but what matters most is what they represent: *people coming together through art*.

Throughout the year, our exhibitions invited visitors to consider creativity, history, place, and community from many perspectives. *The Game Changers: Diebenkorn, Frankenthaler, and Rauschenberg* explored artists whose innovations helped reshape modern art. *From Mountains to Sea* honored the resilience of Western North Carolina following Hurricane Helene. *CAM: The Collection* brought more than 60 works from our permanent collection into the galleries, and *Rooted in Memory: The Gullah Geechee Vision of Jonathan Green* celebrated the traditions, stories, and creative legacy of the Gullah Geechee community.

Other exhibitions invited us to experience art with a sense of play and discovery. *Fresh Air: Inflatable Sculptures* and *Andy Warhol: Silver Clouds* transformed our galleries into immersive spaces and welcomed visitors of all ages to engage with contemporary art in unexpected ways.

Our reach extended beyond Wilmington. Visitors came from 88 of North Carolina's 100 counties and from across the nation. Digital engagement grew with millions of views across our social media channels, increased website traffic, and the launch of CAM's first digital audio guide through Bloomberg Connects. At the same time, partnerships with schools, artists, nonprofits, businesses, universities, and community organizations deepened our connection to Eastern North Carolina.

None of this happens without you.

CAM is a community-funded museum. The generosity of our members, donors, Giving Societies members, sponsors, foundations, volunteers, artists, educators, partners, Board of Trustees, and visitors makes this work possible. Because of your support, CAM ended FY26 with a balanced budget, no long-term debt, and a strong foundation from which to continue growing responsibly.

As we look ahead, we remain focused on the role CAM can play as a cultural gathering place. A place where people encounter exceptional art, where artists are supported, where children discover their own creativity, and where our community can come together.

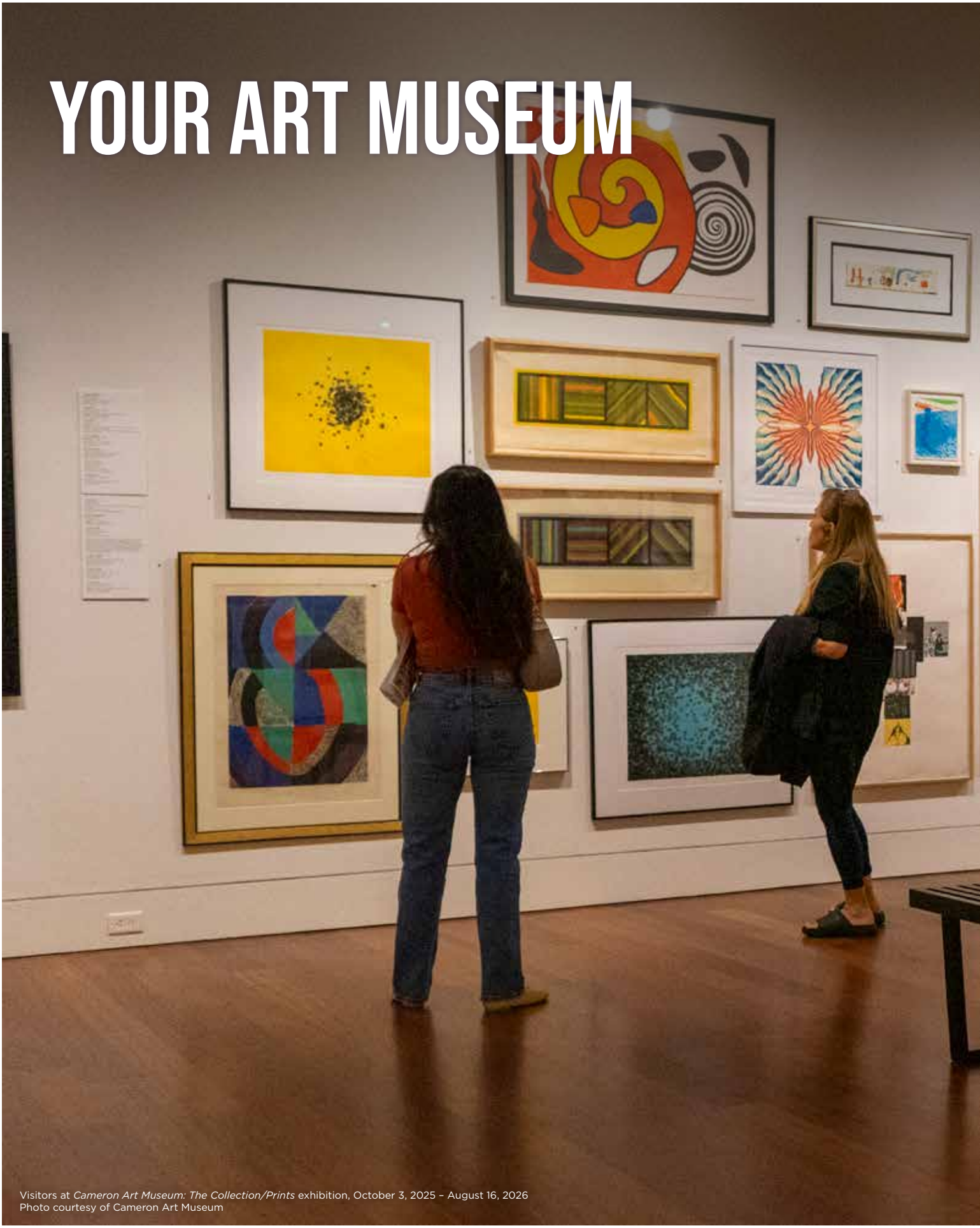
Thank you for being part of CAM and for believing in the power of art to connect us.

With gratitude,

Heather D. Wilson

Heather Wilson
CEO, Cameron Art Museum

YOUR ART MUSEUM



Visitors at *Cameron Art Museum: The Collection/Prints* exhibition, October 3, 2025 – August 16, 2026
Photo courtesy of Cameron Art Museum



CAM brings art, nature, history, and people together through exhibitions, performances, public programs, classes, community partnerships, and collection stewardship.

ATTENDANCE

86,866

VISITORS WELCOMED IN FY26

EDUCATION

6,200+

CHILDREN SERVED

ON VIEW

13

EXHIBITIONS PRESENTED

STATEWIDE REACH



88 OF 100

NORTH CAROLINA COUNTIES REACHED

94%

Rated CAM excellent or outstanding

Source: COVES Institutional Data Summary

OUR STORY

From a civic art museum founded by the community to an accredited museum serving a broad regional audience, CAM's story is rooted in community belief and sustained by philanthropy.

Founded as St. John's Museum of Art in 1962, CAM grew through the extraordinary vision and generosity of Bruce Barclay Cameron, Jr., and the Bruce Barclay Cameron Foundation. Today, CAM's 40,000-square-foot museum, education center, Art Park, CAM Café, Museum Shop, and USCT Park create a campus where art, nature, and history intersect.

The collection places the art and stories of Eastern North Carolina within a national and global context.



RIGHT: Henry Bacon (American, 1866 - 1924). *St. John's Lodge Wilmington, N.C.*, 1887
Watercolor on paper. Collection of Cameron Art Museum
Gift of Miss Elizabeth F. McKoy in honor of her uncle Mr. Henry Bacon



Photo by Daniel Terry

IMPACT & COMMUNITY

CAM deepened its commitment to Eastern North Carolina in FY26, welcoming 86,866 visitors, including more than 6,200 children. Overall attendance increased by 30%.

CAM serves an eight-county region including **Bladen, Brunswick, Columbus, Duplin, New Hanover, Onslow, Pender,** and **Sampson** counties. Programming reaches families, educators, students, under-resourced communities, and partner organizations.

63%
INCREASE IN SPECIALTY TOUR ADMISSIONS

28%
INCREASE IN NARM/ SERM ADMISSIONS*

33%
INCREASE IN FREE OR DISCOUNTED ACCESS

As an anchor institution for our region, CAM works with more than 50 community partners, including New Hanover County Schools, UNCW, CFCC, Smart Start, Cape Fear Literacy, Dreams Center for Arts Education, Good Shepherd Center, Novant Health Zimmer Cancer Institute, Wilmington Housing Authority, and local libraries.

Teachers and schools in the eight-county region are key partners in CAM's educational work. CAM partners with local artists and arts agencies across the county and state, including the local arts council, Thalian Hall Center for the Performing Arts, Cucalorus Film Foundation, and UNCW and CFCC art departments.

CAM offers grant-funded, evidence-based art programs for people living with cancer and Alzheimer's disease, and for veterans, and has received recognition from other institutions for this work.

555 guests attended the November 2025 opening, the largest exhibition opening in CAM history.

500+ students attended CAM's first College Night, exceeding projected attendance by 93%.

CAM's staff continues to demonstrate excellence and leadership both within the museum and throughout the broader community. **September Krueger, Curator of Education and Public Programs,** received the **2024–2025 North Carolina Art Education Association Museum Division Art Educator of the Year Award**, recognizing her outstanding commitment to accessible, community-centered arts education and innovative outreach programs. **Georgia Mastroieni, Chief Operating Officer**, served on the Program Committee for the **Southeastern Museums Conference,** helping shape professional development and collaboration among museum professionals across the region. **Heather Wilson, Chief Executive Officer**, was named one of the **Greater Wilmington Business Journal's WilmingtonBiz 100** in the *Connectors* category, recognizing her ability to bring together people, organizations, and resources to strengthen the community. Together, these honors reflect the dedication, expertise, and leadership of CAM's staff and their impact on the cultural vitality of Southeastern North Carolina.



September Krueger, CAM's Curator of Education and Public Programs holding her Art Educator of the Year Award

* NARM: North American Reciprocal Museum Association, narmassociation.org
SERM: Southeastern Reciprocal Membership Program, semcdirect.net/Reciprocal

NEXT PAGE: Visitors during the *Rooted in Memory and Fresh Air* openings.
Visitors at the *From Mountains to Sea* exhibition, on view November 8, 2025 – May 10, 2026.
Photos by Day Camposeco







COMMUNITY VOICES

CARMEL LAPA
CAM Development Committee Chair

For a long time, I thought that I had found CAM when I moved to Wilmington, but the reality is that CAM found me. Drawn in by the art exhibits, programs, music events, and the building itself, I couldn't help but return again and again. It is a pleasure to be surrounded by so many passionate community members who have created such beautiful synergy, and I know I am not alone.



JAN AND STEVE CAPPS
CAM Director's Circle Members

Over the past year, we've gained a deeper appreciation for the many ways Cameron Art Museum touches lives across our community — from Kids at CAMp programs for young people to the Connections program that's tailored to seniors and their caregivers living with Alzheimer's or dementia. The museum is far more than a place to view exceptional art — it's a place that actively improves the quality of life for the people who call this community home.





KYLE METZGER-GEE
nCino

At nCino, we see the same spark behind a bold brushstroke and a breakthrough idea. Art and innovation both come from asking "what if." That's why we support the Cameron Art Museum and the kids walking through its doors who might be asking that question for the first time. Who knows, the next great idea in banking might start with a paintbrush.

CHRISTOPHER LOUTIT
CAM Board Member



St. John's and CAM have inspired and played a meaningful role in my family for decades. Due to the generosity of the Cameron family and dedicated donors, staff, and volunteers, Southeastern North Carolina is fortunate to have such a cultural gem so strategically located. As with all important institutions, the real work ahead involves preserving, maintaining, and enhancing it for generations to come.

JANICE DESKUS
CAM Board Member



My family has loved being part of the Cameron Art Museum's programs — the sense of community you feel walking through those doors is something special. It's hard to imagine Wilmington without CAM; having a museum like this in our community truly enriches all of us.



Summer at CAM Community Day
Photo by Alan Cradick



Floating Lanterns Ceremony
Photo by Alan Cradick



Night of a 1000 Andys College Day



An Evening *With A Southern Accent*
Photo by Daria Amato



Rooted in Memory exhibition opening
Photo by Day Camposeco



Visitors during the *Andy Warhol: Silver Clouds* exhibition opening
After Andy Warhol Facsimile of *Silver Clouds* created by Andy Warhol in 1966. Mylar filled with helium. Refabricated by The Andy Warhol Museum ©2026 The Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), New York.
Photograph courtesy of Day Camposeco

EXHIBITIONS

In FY26, CAM presented 13 exhibitions that invited audiences to encounter major artists, regional stories, and immersive experiences.

The Game Changers: Diebenkorn, Frankenthaler, and Rauschenberg
3/21/2025 – 10/5/2025
explored three artists whose innovations reshaped modern art.

We Belong Here: The Gutierrez Collection
4/25/2025 – 9/7/2025
marked the first public exhibition of a remarkable private collection featuring works by some of the biggest names in contemporary art today. Co-organized with the North Carolina Museum of Art.

Space Makers: Art & Disability in North Carolina
6/7/2025 – 10/12/2025
uplifted the voices of artists with disabilities in our state, offering a vibrant range of visual, experiential, and experimental works.
Funded in part by the Institute of Museum and Library Services and The Endowment.

Cameron Art Museum: The Collection
10/3/2025 – 8/16/2026
highlighted more than 60 works from CAM's 4,400-object permanent collection.
CAM: The Collection/Landscapes was presented to the community by Wells Fargo.

From Mountains to Sea
11/8/2025 – 5/10/2026
told the story of the landscape of North Carolina through the voices of contemporary artists, while honoring the resilience of Western North Carolina after Hurricane Helene. Presented to the community by Wells Fargo with additional support from Renee and Ralph Snyderman.

Living Waters: an Installation by R. Stein Wexler
11/8/2025 – 5/24/2026
examined water as a source of connection amid natural and humanitarian crises. Supported by The Landfall Foundation.

Magic, Light and Sacred Geometry: Glassworks by Frederick G. Kahl
11/21/2025 – 5/24/2026
showcased glassworks and drawings by Kahl, exploring light, illusion, and sacred geometry. Presented and curated in partnership with Starworks.

Nested: Where Light Gathers and Nature Holds
11/21/2025 – 3/15/2026
inspired by North American bird nests, this outdoor installation used light and structure to explore nature, science, and the interconnectedness of living systems.
Sponsored in part by Dr. Michael A. Freeze and Mx. Lenwood "Bo" Dean.

Rooted in Memory: The Gullah Geechee Vision of Jonathan Green
6/19/2026 – 1/24/2027
paired Green's paintings with traditional crafts and cultural traditions that celebrate Gullah Geechee culture, history, and community. Sponsored by Claire Efird, Katharine & Steve Sullivan, Bessie Hanahan, and Home Plate Provisions.

Rising Stars: High School Student Art
2/7/2026 - 3/1/2026
showcased the creativity and talent of high school students across the eight-county region.

Best Foot Forward Visual Art Expo
3/21/2026 – 4/5/2026
featured artwork from New Hanover County elementary, middle, and high school students.

Fresh Air: Inflatable Sculptures
6/19/2026– 9/6/2026 and

Andy Warhol: Silver Clouds
6/19/2026 – 9/27/2026
invited playful, immersive engagement with art, air, movement, and space. *Silver Clouds* was granted by the Arts Council of Wilmington & New Hanover County, supported through The Endowment's Arts and Culture Program.

CAM BEYOND WILMINGTON

Through loans, traveling exhibitions, and institutional partnerships, CAM extends the reach of its collection and Eastern North Carolina's artistic legacy.

The Visionary Art of Minnie Evans Collection of Cameron Art Museum, Wilmington, NC in partnership with Art Bridges
continued its national journey:

Museum of Fine Arts,
Boston, Massachusetts:
5/10/2025 - 10/26/2025

KMAC Contemporary Art Museum,
Louisville, Kentucky:
4/3/2026 - 10/4/2026

The Swope Art Museum,
Terre Haute, Indiana:
2/5/2027 - 8/15/2027

Home in the Cape Fear: Selected Works from Cameron Art Museum, Wilmington, NC
New Hanover County Government Center Building, Wilmington, NC:
7/8/2024 – 4/28/2028
highlights works in CAM's collection that explore how artists draw inspiration from their communities and the places they call home.

COLLECTION & ACQUISITIONS

In FY26, CAM's collection continued to grow thanks to the generosity of donors and Giving Societies members. In addition to procuring historically significant prints by major artists including Marc Chagall and Pablo Picasso, the museum acquired works by major North Carolina artists Maud Gatewood and Claude Howell. The acquisition of works by Patrick Dougherty, Carmen Neely, Ayana V. Jackson, and others broadens the scope of the museum's collection of contemporary North Carolina art and positions major regional works within a global context. The generous patronage of donors ensures that CAM's collection includes works by renowned artists that reflect themes and subjects relevant to our vibrant community.



Ayana V. Jackson (American, b. 1977)
Judgement of Paris, 2018
Archival pigment print on German etching paper.
Collection of Cameron Art Museum. © Ayana V. Jackson

GIVING SOCIETIES ACQUISITION

CAM's Giving Societies selected Ayana V. Jackson's *Judgement of Paris* at the annual Acquisitions Dinner. This image was featured in the *We Belong Here* exhibition and drew widespread attention. The piece explores identity, class, and self-image through an art historical lens. As in many of her works, the artist used herself as a model to further emphasize these themes. Jackson's work is held by major museums, including the Museum of Fine Arts, Boston, and the National Gallery of Victoria in Melbourne, Australia.
Ayana V. Jackson (American, b. 1977)
Judgement of Paris, 2018
Archival pigment print on German etching paper. Collection of Cameron Art Museum. © Ayana V. Jackson

FEATURED ACQUISITIONS

The patronage of Dr. R Frerichs and Tony Harrelson permitted the acquisition of *Summer Winds* by world-renowned North Carolina sculptor Patrick Dougherty. Created from saplings and sticks, the work elevates the museum's sculptural holdings and highlights a distinctive approach to materials in contemporary sculpture.

Patrick Dougherty
(American, born 1945)
Summer Winds, 2025
Saplings and sticks. Gift of Dr. R Frerichs and Tony Harrelson. Collection of Cameron Art Museum. © Patrick Dougherty

Maud Gatewood frequently returned to familiar scenes and created new variations in different media. Gatewood revisited the theme of fields and wisteria in at least one other canvas from 1995. While the painter did create individual works spanning multiple separate panels, this beautifully designed diptych is a rather unique addition to the museum's collection, and it's the gift of longtime patrons of the museum, Billy and Jean Smith.
Maud Gatewood
(American, 1934-2004)
Wisteria and Plowed Field #1 & #2, 1996. Acrylic. Gift of Billy and Jean Smith. Collection of Cameron Art Museum.

Celebrated North Carolina photographer **Susan Harbage Page** gifted two portfolios of her work to the museum in honor of Betsy Bilger. ***The Peter's World Portfolio*** consists of 10 photographs of Page's nephew, Peter Gallion, who is autistic. They join Page's Peter with ***Batman Mask***, acquired in 1996 as a gift of Juan Logan. The ***Borders and Belonging portfolio*** of 25 photographs expands

the museum's collection to include important examples of the artist's more recent work.
Susan Harbage Page
(American, born 1959)
Borders and Belonging Portfolio, 2008-2015
25 photographic prints. Gift of the artist in honor of Betsy Bilger. Collection of Cameron Art Museum.
Peter's World Portfolio, 1985-1999
10 photographic prints. Gift of the artist in honor of Betsy Bilger. Collection of Cameron Art Museum.

Joan Miró's *Night Watchman*, a gift of Margaret and Scott Armstrong, expands CAM's collection of mid-century modernist prints by major 20th-century artists. This piece is unique in Miró's overall body of work because it incorporates recognizable real-world imagery along with his signature abstract shapes. The print is marked "H.C.," or "Hors Commerce," meaning "out of trade." It was not intended for sale but was given as a gift by the artist, making this acquisition even more remarkable.

Joan Miró (Spanish, 1893-1983)
Night Watchman, 1971
Color lithograph on Arches paper. Gift of Margaret and Scott Armstrong. Collection of Cameron Art Museum.

Carmen Neely was born in Charlotte, North Carolina. She holds a Master in Fine Arts from the University of North Carolina at Greensboro and is currently an adjunct professor at the School of the Art Institute of Chicago. Neely creates visual narratives based upon memories and phrases taken directly from her daily journal.

Lush Sanctuary / Portland Parish references the remarkable natural beauty of the northeast coast of Jamaica. Blue Mountain peak, Jamaica's highest mountain, is situated at the border of the Portland and Saint Thomas parishes. The green marks in Neely's painting explore both the height and width of the canvas, intertwined with lines of many colors, evoking not only the landscape but the various cultures, native and colonial, that constitute the complex social history of Jamaica.

This remarkable work was purchased by a group of donors from CAM's Giving Societies.
Carmen Neely
(American, b. 1987)
Lush Sanctuary / Portland Parish, 2025
Oil and charcoal on linen
Collection of Cameron Art Museum.

DEEDS OF GIFT

Marc Chagall
(Russian, Belarusian, French, 1887-1985) ***L'Offrande (The Offering)***, 1960. Lithograph. Gift of Erik and Julie Simes. Collection of Cameron Art Museum.

Patrick Dougherty
(American, born 1945)
Summer Winds, 2025
Saplings and sticks. Gift of Dr. R Frerichs and Tony Harrelson. Collection of Cameron Art Museum.

Continued on page 18



Patrick Dougherty (American, b. 1945)
Summer Winds, 2025
Saplings and sticks. Gift of Dr. R Frerichs and Tony Harrelson. Collection of Cameron Art Museum.
© Patrick Dougherty



Carmen Neely (American, b. 1987)
Lush Sanctuary / Portland Parish, 2025
Oil and charcoal on linen. Collection of Cameron Art Museum



The Game Changers: Diebenkorn, Frankenthaler, and Rauschenberg - 3/21/2025-10/5/2025



From Mountains to Sea
11/8/2025-5/10/2026



Space Makers: Art & Disability in North Carolina - 6/7/2025-10/12/2025



Magic, Light and Sacred Geometry: Glassworks by Frederick G. Kahl
11/21/2025-5/24/2026



Best Foot Forward Visual Art Expo
3/21/2026-4/5/2026



Fresh Air: Inflatable Sculptures
6/19/2026-9/6/2026



We Belong Here: The Gutierrez Collection
4/25/2025-9/7/2025



Living Waters: an Installation by R. Stein Wexler
11/8/2025-5/24/2026



Cameron Art Museum: The Collection - 10/3/2025 – 8/16/2026



Nested: Where Light Gathers and Nature Holds - 11/21/2025-3/15/2026



Andy Warhol: Silver Clouds
6/19/2026-9/27/2026





Rising Stars: High School Student Art
2/7/2026-3/1/2026



Rooted in Memory: The Gullah Geechee Vision of Jonathan Green
6/19/2026- 1/24/202

William Dunlap
(American, born 1944) ***Untitled***
Oil on paper. Gift of the Estate of Jesse Lamar White, Jr. Collection of Cameron Art Museum.

Maud Gatewood
(American, 1934-2004)
Wisteria and Plowed Field #1 & #2, 1996
Acrylic. Gift of Billy and Jean Smith. Collection of Cameron Art Museum.

Jackie Haliburton
(American, born 1957)
Untitled (Woman in white blouse with yellow skirt, fabric)
Mixed media. Gift of Julia Stuart and Thomas Garrett. Collection of Cameron Art Museum.

Claude Howell
(American, 1915-1997)
Untitled (Figures at a party, sketch)
Ink on paper. Gift of the Estate of Jesse Lamar White, Jr. Collection of Cameron Art Museum.

Joan Miró
(Spanish, 1893-1983)
Night Watchman, 1971
Color lithograph on Arches paper. Gift of Margaret and Scott Armstrong. Collection of Cameron Art Museum.

Carmen Neely
(American, born 1987)
Lush Sanctuary / Portland Parish, 2025
Oil and charcoal on linen. Gift of Mr. Jack Clark and Mrs. Mary D. Clark, Ms. Janice Deskus, Ms. Frances H. Goodman and Ms. Noel Fox, Mr. Glen B. Hardymon and Mrs. Florence Hardymon, Dr. Christopher Jarrett and Dr. Lekeshia Jarrett, Mrs. Carmel Lapa and Mr. Thomas Laird, Mrs. Lee T. Malone and Mr. Steve Malone, M. Ricardo McCrimmon, and James A. Triandiflou. Collection of Cameron Art Museum.

Susan Harbage Page
(American, born 1959)
Borders and Belonging Portfolio, 2008-2015
25 photographic prints. Gift of the artist in honor of Betsy Bilger. Collection of Cameron Art Museum.
Peter's World Portfolio, 1985-1999
10 photographic prints. Gift of the artist in honor of Betsy Bilger. Collection of Cameron Art Museum.

Pablo Picasso
(Spanish, 1881-1973)
Marlborough: Galleria d'Arte, Rome, 1961
Color lithograph. Gift of the Ezratty Family. Collection of Cameron Art Museum.

OBJECTS ACQUIRED

Bill Green
Diptych: A Remarkable Capacity for Missives - Before & A Remarkable Capacity for Missives - After, before 2021, after 2024
Photograph, diptych. Collection of Cameron Art Museum.

Ayana V. Jackson
(American, born 1977)
Judgement of Paris, 2018
Archival pigment print on German etching paper. Collection of Cameron Art Museum.

Greg Lindquist
(American, born 1979)
How Could Hell Be Any Worse? (Red Aurora), 2024
Oil, metallic and iridescent pigment on linen on panel. In memory of Georgeann Haas, The Claude Howell Endowment for the Purchase of NC Art. Collection of Cameron Art Museum.

THIS PAGE L-R: 2026 Acquisitions Dinner
CAM's Ben Billingsley, Heather Wilson, and donors Margaret and Scott Armstrong in front of Joan Miró's *Night Watchman*, which they donated.







Design NC Cocktails in the Courtyard



From Mountains to Sea exhibition opening



Design NC Cocktails in the Courtyard



CAM After Dark artist talk with Mel Chin



Design NC Cocktails in the Courtyard



Design NC Forum & Luncheon



Design NC Cocktails in the Courtyard



CAM Cafe's Executive Chef Chip Pridgen



An Evening *With A Southern Accent*
Photo courtesy of Cameron Art Museum



Design NC Cocktails in the Courtyard

MARKETING & DIGITAL ENGAGEMENT

CAM strengthened its position as Eastern North Carolina's premier art museum through engaging storytelling, strategic partnerships, and expanded digital access. These efforts increased the museum's visibility, connected with new audiences, and supported record attendance and fundraising success.

2.634M
INSTAGRAM + FACEBOOK VIEWS

2,961
NEW INSTAGRAM FOLLOWERS

147K
ACTIVE WEBSITE USERS, UP 40%

37K
INSTAGRAM INTERACTIONS

107K
FACEBOOK VIDEO VIEWS, UP 300%

485
TIKTOK FOLLOWERS IN TWO QUARTERS

CAM SURPASSED 10,000 INSTAGRAM FOLLOWERS IN JANUARY 2026

STRATEGIC PARTNERSHIPS

Creative collaborations helped CAM reach new audiences and build community connections. Partnerships with the Richard Diebenkorn Foundation, Helen Frankenthaler Foundation, Boombalatti's Handmade Ice Cream, and Wilmington Convention and Visitors Bureau expanded the museum's visibility and supported record attendance and fundraising efforts.



Boombalatti's Handmade Ice Cream celebrated the opening of *Fresh Air* with "Art of the Bubble," a custom flavor inspired by CAM's summer exhibitions

ACCESSIBILITY & AUDIENCE CONNECTION

Understanding Our Visitors

Art Bridges

In January 2026, CAM launched the COVES visitor research study with support from Art Bridges, gathering insights into visitor experiences, motivations, and awareness of CAM.

186 Visitor surveys completed

81.2 Net Promoter Score — visitors would recommend CAM

WHAT WE LEARNED

01 Spending time with friends and family is a leading reason people visit CAM.

02 Word-of-mouth and social media are the primary ways visitors learn about the museum.

Bloomberg Connects

Bloomberg Connects

2,500+
Users engaged with CAM's first digital audio guide

Launched November 2025 with multilingual content and features for visitors with hearing and vision impairments.

WHAT VISITORS ARE SAYING

"CAM is such a fantastic resource for knowledge, education, and joy!"

"Diverse selection of interactive art and sculptures (better than our art museum in Raleigh)"

"VIBES ARE IMMACULATE"



We Belong Here, April 25, 2025 – September 7, 2025
Photo by Alan Cradick



We Belong Here, April 25, 2025 – September 7, 2025
Photo by Alan Cradick



Magic, Light and Sacred Geometry: Glassworks by Frederick G. Kahl, November 21, 2025 – May 24, 2026
Photo by Sherman Hayes



Cameron Art Museum: The Collection/Prints, October 3, 2025 – August 16, 2026. Photo by Alan Cradick



Museum School
Photo by Alan Cradick



Summer at CAM Community Day



From Mountains to Sea, November 8, 2025 – May 10, 2026.
Photo by Bradley Pierce

EDUCATION & PROGRAMS

4,400+
MUSEUM SCHOOL STUDENTS

106
CLASSES AND WORKSHOPS

25
SUMMER CAMPS

65
PUBLIC PROGRAMS

250
REGISTERED TOURS

$128,999
PAID TO ARTISTS

MUSEUM SCHOOL OFFERINGS INCLUDED POTTERY, PHOTOGRAPHY, PAINTING, WRITING, FIBER ARTS, AND MORE.






Photo by Day Camposeco


Photo by James Farley

LEARNING THROUGH ART

College Night
More than 500 students from UNCW and CFCC participated in CAM's first College Night, a multicounty program inspired by *The Game Changers* and supported by Art Bridges.

STEAM Learning
Twenty-nine sixth graders from New Hanover County explored the longleaf pine ecosystem, while 95 middle school students from Robeson County considered questions of place through *From Mountains to Sea*.

Family Learning
Twenty-one Mary's Art Explorers sessions served 649 young children and caregivers. Ten Kids@CAM programs served 325 children and families.

Educator Support
Two Educator Nights welcomed 72 guests, while Closing the Gap offered STEAM classroom strategies inspired by *From Mountains to Sea*.

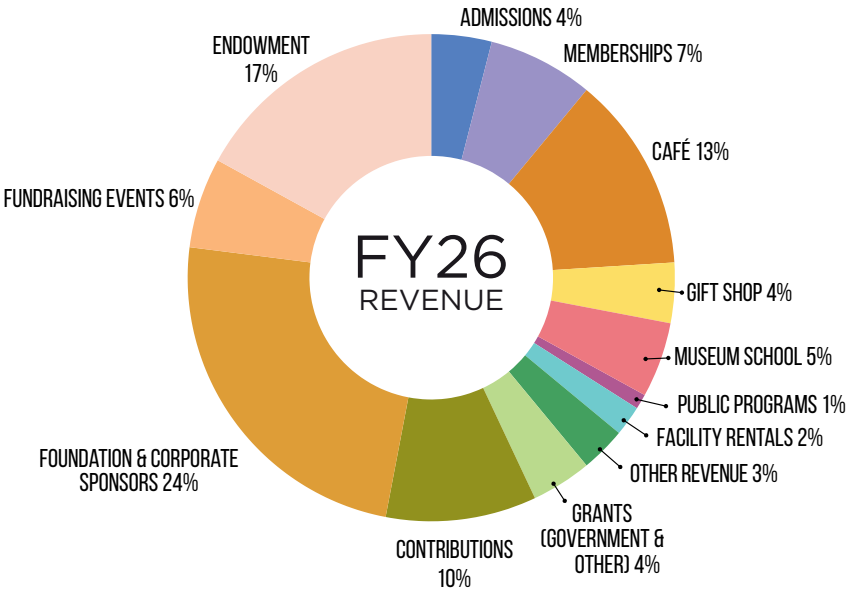
Music & Interpretation
Chelsea Loew, UNCW Assistant Professor of Music Theory and Composition, created *The Game Changers,* a two-movement work responding to Helen Frankenthaler's *Tiger's Eye* and Richard Diebenkorn's *Cityscape #3*. The internationally acclaimed Galan Trio performed the work in the gallery.

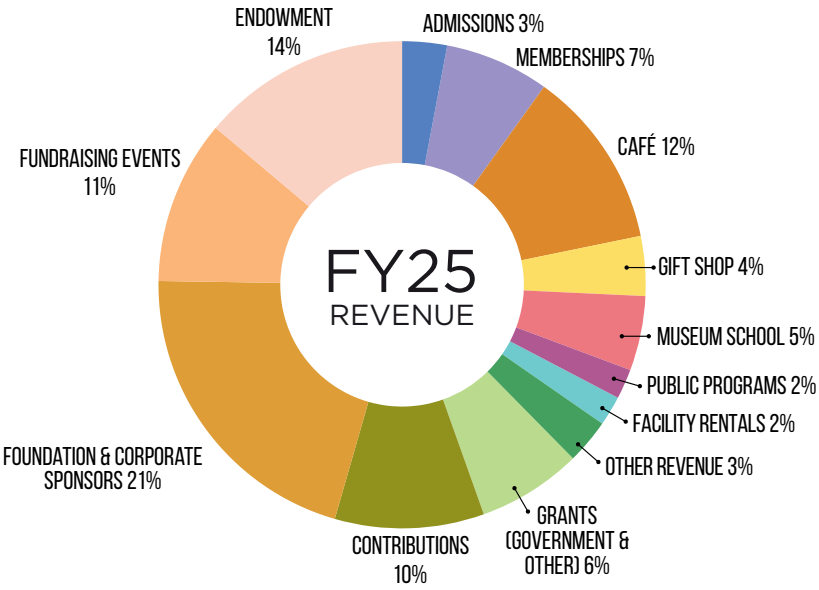
Sunset Concert Series
The fifth and sixth seasons of the Sunset Concert Series at *Boundless* drew 453 attendees.

FINANCIAL SUMMARY

REVENUE

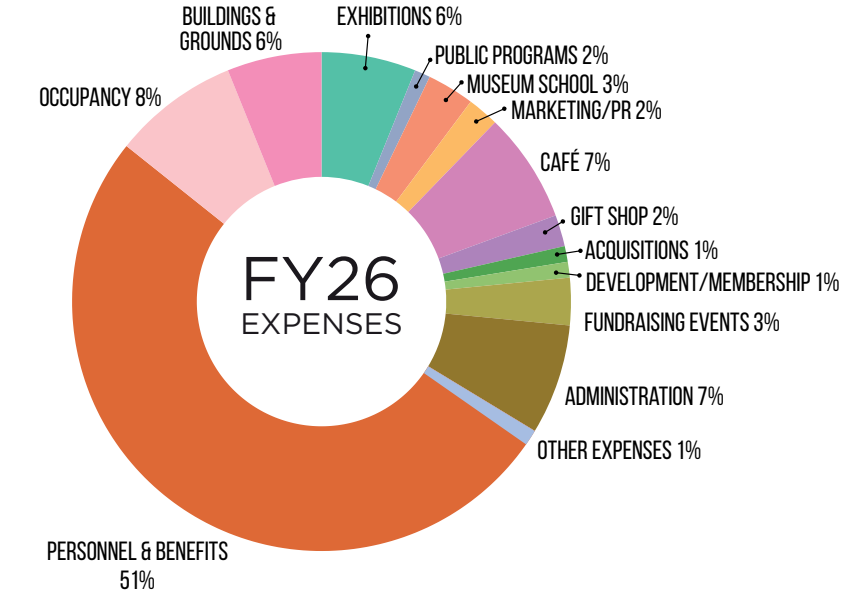
Revenue	FY26	FY25
Earned Revenue		
Admissions	$139,909	$118,339
Memberships	$287,105	$280,555
Café	$518,057	$456,266
Gift Shop	$149,707	$144,671
Museum School	$197,455	$178,004
Public Programs	$50,795	$71,567
Facility Rentals	$78,654	$71,759
Other Revenue	$133,031	$126,825
Total Earned Revenue	**$1,554,713**	**$1,447,986**
Support		
Grants (government & other)	$166,580	$254,714
Contributions	$396,606	$370,070
Foundation & Corporate Sponsors	$949,500	$813,200
Fundraising Events	$225,139	$414,093
Endowment	$654,449	$537,285
Total Support	**$2,392,274**	**$2,389,362**
Total Operating Income	**$3,946,987**	**$3,837,348**

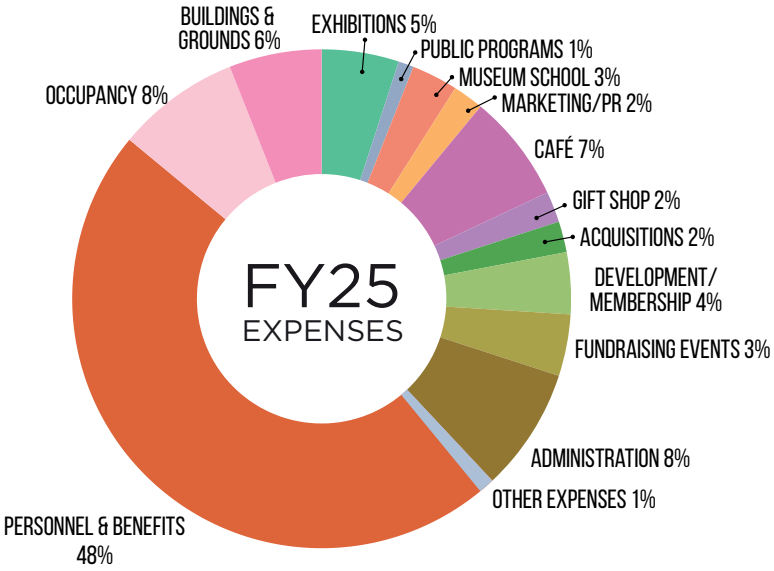




EXPENSES

Expenses	FY26	FY25
Programs		
Exhibitions	$251,092	$166,103
Public Programs	$56,223	$45,858
Museum School	$118,687	$112,214
Marketing / PR	$90,466	$76,487
Cafe	$258,407	$253,013
Gift Shop	$90,456	$77,366
Acquisitions	$51,013	$80,250
Total Programs	**$916,344**	**$811,291**
Support		
Development / Membership	$51,853	$145,786
Fundraising Events	$96,857	$131,366
Administration	$271,270	$287,786
Personnel & Benefits	$1,981,281	$1,779,545
Other Expenses	$1,518	$1,846
Total Support	**$2,402,779**	**$2,346,329**
Overhead		
Occupancy	$317,466	$297,493
Buildings & Grounds	$229,427	$235,084
Total Overhead	**$546,893**	**$532,577**
Total Operating Expenses	**$3,866,017**	**$3,690,197**





FY26 DONORS

Thank you to CAM's strong community of donors. Individuals, businesses, foundations, institutes, councils, associations, and government organizations supported the museum through cash, stock, and in-kind gifts as well as grants. Every effort has been made to credit donors who contributed $1,000 or more between July 1, 2025 and June 30, 2026 in this report. Please contact CAM's development office if you identify any recognition discrepancies.

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Design NC Cocktails in the Courtyard



Acquisitions Dinner

Drew Rosen

Jeanne Rotunda-Weinberg & Michael Weinberg

Jed Sayre & Thomas Sayre

Renee Snyderman & Ralph Snyderman

Katharine Sullivan & Stephen Sullivan

Maxine Terry & William Malloy

Jeffrey Whiting

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THIS PAGE: Acquisitions Dinner













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VOLUNTEER RECOGNITION

Thank you to our volunteers—the lifeblood of CAM. Volunteers serve as trustees, committee members, community ambassadors, visitor services desk assistants, and children's program facilitators.

In FY26, 103 volunteers contributed 3,499 hours to the museum, volunteering their time for a total of 1,346 appearances. We are so grateful to those who give their time and talent to our region's art museum.



Volunteer Recognition Luncheon

LOOKING FORWARD

CAM enters FY27 with record momentum and a clear commitment to responsible growth. Rising attendance and expanded programming create opportunities to deepen community impact and continue to evolve as Eastern North Carolina's premier art museum.

SUPPORT YOUR ART MUSEUM

Your support makes exhibitions, education, access, artist payments, collection growth, and campus stewardship possible.

VISIT

Experience exhibitions, programs, CAM Café, Museum Shop, Museum School, Art Park, and USCT Park.

GIVE

Make a gift, join a Giving Society, sponsor a program, or include CAM in your planned giving.

CONNECT

Share CAM with friends, bring a group, volunteer, become a member, and help create a museum where everyone belongs.







SCAN TO SUPPORT

For more information, please contact

Megan Gorham
Chief Philanthropy Officer
at (910) 726-9498



or visit:
CameronArtMuseum.org/Donate

OPPOSITE PAGE L-R: Visitors at the *From Mountains to Sea* gallery, Community Day, *Fresh Air* exhibition.
THIS PAGE: School tour at the *Fresh Air* exhibition
BACK COVER: Visitors at the *Andy Warhol: Silver Clouds* exhibition.
After Andy Warhol Facsimile of *Silver Clouds* created by Andy Warhol in 1966. Mylar filled with helium.
Refabricated by The Andy Warhol Museum ©2026 The Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), New York. Photograph courtesy of Day Camposeco.



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