

JUNE 2022



# FOR THE BENEFIT OF ALL THE PEOPLE

NEW OPPORTUNITIES  
FOR OUR SECOND CENTURY  
2023-2027





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# FROM THE CHAIR OF THE BOARD AND THE DIRECTOR

## DEAR FRIENDS OF THE CLEVELAND MUSEUM OF ART,

We are pleased to introduce *For the Benefit of All the People*, a thoroughly revised and updated version of the museum's 2017 strategic plan, *Making Art Matter*.

It has been five years since we announced the previous iteration of the plan, and during that period we have accomplished many of the goals it laid out. We have made significant additions to the museum's collection, launching a new International Council, securing the largest gift of art to the museum since 1958 (the Keithley Collection), and diversifying our holdings with the acquisition of hundreds of works by women and artists of color. We have reimagined multiple galleries, incorporating new works and new interpretive approaches, while such exhibitions as *Yayoi Kusama: Infinity Mirrors* (2018) and *Revealing Krishna: Journey to Cambodia's Sacred Mountain* (2021–22) have enthralled audiences—the latter show breaking new ground in the application of technology to the museum experience.

We have completed and begun to implement a Grounds Master Plan, creating a new public park to the west of the museum (the Smith Family Gateway), and another, in collaboration with Case Western Reserve University, to the east. The Community Arts Center contemplated in the 2017 plan is now fully operational. Additionally, in 2018, the CMA completed the first comprehensive Diversity, Equity, and Inclusion Plan ever published by a major art museum in this country.

Attendance reached a new record in 2018, and we seemed well on our way to achieving our goal of one million visitors, when in March 2020, the museum abruptly had to close due to the pandemic. There followed a period of social unrest sparked in part by the murder of George Floyd. With it came a shift in the public's expectations of institutions of all kinds, including museums. The passage of five years since the creation of our last plan—together with our accomplishments to date and all the aforementioned changes—prompted us to take a fresh look at our opportunities as well as our challenges, and to craft new approaches to amplifying our impact throughout the community that we serve and beyond.

Our mission, vision, and values have not changed. Nor has the conceptual framework we developed in connection with the first iteration of the plan, which asserted that the role of the museum is to bring together art, place, and audience to create engagement and inspire wonder. We could not hope to achieve that fundamental goal without the human and financial resources that are critical components of this as well as the previous version.

For our current strategic plan refresh, we engaged the whole board and every member of staff. What is remarkable is the degree of consensus that rapidly emerged among the members of this diverse group. The new plan takes the audience-centered approach that was foundational to *Making Art Matter* one step further, arguing that we must be more directly responsive to the needs of all those whom we serve, both on-site and in the virtual realm.





We must extend the scope of our world-class collection, in order that all audiences may at once see themselves and discover the art and culture of others when they explore our galleries or visit online. We must augment our capacity to study, care for, and present the works we hold in trust for the public. We must adopt new approaches to communicating the relevance of the museum's holdings, using cutting-edge technology to bring art to life for the broadest possible audience. We must continue to enhance the visitor experience, affirming the welcome we extend to everyone who walks through our doors and providing joyful and enriching encounters with art for schoolchildren, teens, college and university students, families, and older adults. We must engage the entire community, within and outside our walls, leveraging such assets as our Community Arts Center, Transformer Station, and Education Art Collection, while assiduously diversifying our exhibitions and programs, staff, audience, and field. Finally, we must nurture our staff and, at the same time, secure the financial resources we need if we are to safeguard the CMA's future, so that we may remain a community anchor, a beacon for the visual arts, and one of the world's foremost museums.

Thank you for your support of the Cleveland Museum of Art.

Scott C. Mueller, Chair, Board of Trustees  
William M. Griswold, Director and President



# VISION, MISSION, AND PROMISE

## OUR VISION

To be a global leader among museums.

## OUR MISSION

The Cleveland Museum of Art creates transformative experiences through art, for the benefit of all the people forever.

## OUR PROMISE

The Cleveland Museum of Art offers dynamic experiences that illuminate the power and enduring relevance of art in today's global society. The museum builds, preserves, studies, and shares its outstanding collection of art from all periods and parts of the world, generating new scholarship and understanding, while serving as a social and intellectual hub for its community.







# OUR ORGANIZATIONAL VALUES

## COMMUNITY.

Be a community anchor and a beacon for the visual arts.

## RESPECT.

Communicate openly and hold ourselves accountable to one another and our audiences.

## EQUITY.

Recognize and celebrate the value of diversity.

## AUDIENCE.

Build an audience-centered culture.

## TEAMWORK.

Value constructive inquiry and embrace diversity of thought.

## ENGAGEMENT.

Seek knowledge and generate new scholarship in the service of humanity.



## STRATEGIC PLANNING FRAMEWORK

The museum brings together art, place, and audience to create engagement and inspire wonder. The goals of the plan are designed to activate each of these three essential components of the museum experience, as well as to strengthen the financial underpinnings and organizational culture of our institution.





**Guided by the CMA's historic commitment to artistic excellence, we will amplify the impact of our permanent collection and create new models for the acquisition, exhibition, and interpretation of outstanding works of art.**

Strengthen the CMA's world-class collection, extending its scope so that all audiences may see themselves as well as discover the culture of others when they explore the museum's galleries and online resources.

Augment the museum's holdings with:

- works by women artists;
- works by Black and Indigenous artists, as well as those by other people of color;
- select Judaica and works produced in Latin America during the colonial period;
- and global contemporary art, including works that are born digital.

Leverage the knowledge and passion of collectors within and outside our region, making the case for the gift, promised gift, and bequest of significant works to the museum.

Enhance the CMA's capacity to study, care for, and present its collection, adding expertise in:

- ancient Egyptian art and the arts of the Islamic world;
- the preventative care and treatment of photographs and bound materials;
- and research pertaining to artists' methods, materials, and practices, with a conservation scientist and the creation of an analytical lab.

Expand access to the collection:

- on-site, with a publicly accessible art study room;
- off-site, through the Education Art Collection and community programs;
- and online, with expanded digital resources related both to the collection and to works held in the Ingalls Library and Museum Archives.

Enliven the galleries dedicated to the CMA's permanent collection with visually and intellectually exciting interventions that integrate historical and contemporary art, as well as fashion.

Craft engaging new interpretative approaches calibrated to reach the broadest possible audience, incorporating community-voice labels in select galleries, while working with Indigenous advisors to create new didactics for CMA works by Native American artists.

Leverage the museum's international connections to make the CMA a hub for cultural exchange, developing partnerships with institutions worldwide, while simultaneously expanding the representation in its exhibition schedule of works by Black, Indigenous, Latin American, and other artists from historically underrepresented groups.

Building on the success of such groundbreaking projects as *Revealing Krishna: Journey to Cambodia's Sacred Mountain*, develop a program of innovative, experiential exhibitions incorporating mixed reality and/or other new technologies.

Further reinforce the CMA's position as a trailblazer at the intersection of art and technology by reimagining ARTLENS Gallery, using cutting-edge technology to inspire creativity and more deeply engage audiences in the museum's collection.





## KRISHNA

The lobes are elongated with holes for gold earrings.

## HARIHARA

EXPLORE

# PLACE

**We will use the power of place to help our audiences—wherever they live—to engage with and find meaning in our global collection. Leveraging our extended campus, while expanding our presence through new digital initiatives, we will extend our reach, impact, and reputation.**

Further enhance the visitor experience, refurbishing the Horace Kelley Art Foundation Lobby, establishing new vehicle access from Wade Oval to the top level of the parking garage, and introducing an outdoor dining option overlooking the Fine Arts Garden.

Fully integrate Transformer Station into CMA operations, ensuring it offers a distinctive and engaging program of contemporary art exhibitions, performances, and artist residencies.

In collaboration with Case Western Reserve University, develop plans for the long-term future of the East Bell Commons site.

Position the CMA as a leader with respect to accessibility and environmental sustainability practices.

Further elevate the museum's stature as a leader in the virtual world, creating and launching a new CMA website, incorporating the museum's collection and content on emerging technology platforms, and extending the life of select programs in partnership with "the metaverse" and online spaces.







# AUDIENCE

**We will make art come to life for the benefit of all the people, embracing an audience-centered approach to everything we do, growing and diversifying our audience locally, regionally, and globally.**

Launch a new visitor experience model, ensuring that everyone who enters or interacts with the CMA feels truly welcome, that encounters with those who represent the museum are consistently friendly and positive, and that each visit is comfortable and enriching.

Understand the needs of our many audiences, aligning our programs with their expectations, while nurturing strong relationships for the future.

Make the CMA a regional hub for pre-K through grade 12 students and teachers, increasing participation in on-site and virtual visits to 100,000 students per year by FY27.

Strengthen relationships with teen audiences from diverse racial and economic backgrounds, expanding opportunities for engagement across the museum.

Amplify the CMA's partnership with Case Western Reserve University and the range of programs it offers to other graduate and undergraduate students, increasing the number of available fellowships, while deepening the museum's connections with historically Black as well as tribal colleges and universities.

Make visiting the museum a "must" for all families in Northeast Ohio, offering monthly large-scale family programs free of charge and creating a permanent hands-on learning space or family room for those visiting the CMA with children.



Expand access to the CMA's Education Art Collection, increasing its visibility throughout the museum and creating more opportunities for the public to interact with original works of art.

Leverage partnerships within and outside our region, working in particular with local artists.

Fully activate the Community Arts Center, making it a locus for the CMA's signature community arts programs and an anchor for all those who live and work in the Clark-Fulton neighborhood.

Leverage the passion, expertise, and social media presence of the CMA's employees, making all staff brand ambassadors.

# RESOURCES

**We will strengthen the museum’s financial position through sustainable growth and diversification of revenue streams to advance our strategic goals. We will expand capacity by means of capital, endowment, and legacy funding, engaging the board, staff, and volunteers in a culture of philanthropy. We will reinforce and expand the technology infrastructure that fosters internal efficiency, enables data-driven decision-making, and supports our efforts to engage a broad range of audiences.**

Launch a comprehensive fundraising effort to secure resources for CMA priorities and safeguard the museum’s long-term financial needs.

Engage new donors and be exemplary stewards to those whose long-standing support has helped make the CMA one of the leading museums in the world.

Double the number of new and lapsed members who join the museum every year.

Increase contributed revenue to \$15 million per year.

Double earned revenue to \$4 million per year.

Be effective stewards of the endowment, outperforming applicable benchmarks, while gradually reducing the amount that the CMA uses annually for operations.









# **ORGANIZATIONAL CULTURE**

**We will create an exemplary organizational culture to fuel every aspect of our work. The museum’s work culture will inspire every staff member, whether working individually or in collaboration with others, to achieve their goals, while fostering innovative approaches to the pursuit of the museum’s mission.**

Amplify the museum’s commitment to diversity, equity, and inclusion, further activating its 2018 DEI Plan and onboarding an experienced chief diversity officer.

Instill the museum’s organizational values in every aspect of the employee experience and ensure that those values inform our interactions both with one another and with the public.

Increase employee engagement, promoting teamwork, collaboration, and data-driven decision-making.

Establish a culture of openness and continuous learning, offering robust professional-development opportunities for all employees.



# SUCCESS MEASURES

## BY 2027 . . .

### ART

Acquisition of \$1 billion in art by purchase, gift, promised gift, and bequest

100% digitization of permanent collection, 1,000 photogrammetry images, and availability of artworks in Open Access on 100 non-CMA platforms

Fully operational analytical lab in Nord Conservation Center

### PLACE

Renovation of Horace Kelley Art Foundation Lobby

Financially sustainable satellite location at Transformer Station

Establishment of environmental sustainability baselines and targets; reduction in carbon footprint

Representation of collection and exhibitions on emerging technology platforms





## AUDIENCE

1 million on-site visits each year

Attendance demographically similar to that of the Cleveland-Elyria Metropolitan Statistical Area

300,000 annual visits to ticketed exhibitions

Increase in on-site and online participants in K-12 school programs from 69,000 students per year in FY19 (16,000 in FY22, due to COVID) to 100,000 by FY27

25 million virtual visitors each year

Net promoter score of 90 or higher

## RESOURCES

Completion of \$200-million fundraising campaign

Outperformance of endowment portfolio relative to applicable benchmarks

Increase in contributed revenue from approximately \$10 million per year in FY22 to \$15 million by FY27

Twice as many new members per year as in FY22

Twice as much earned revenue per year, increasing from \$2 million in FY22 to \$4 million by FY27

## ORGANIZATIONAL CULTURE

Upper quintile in employee engagement among Northeast Ohio nonprofits

NB: Unless otherwise specified, the success measures articulated under each objective are based on FY22 baselines and will be achieved within five years.

# ART

Guided by the museum's long-standing commitment to artistic excellence, we will amplify the impact of our permanent collection and create new models for the acquisition, exhibition, and interpretation of outstanding works of art.

## I. THE COLLECTION

The collection is our greatest asset and the foundation for everything else that we do. We will expand access to great works of art for a broad and increasingly diverse audience, ensuring that all visitors may see themselves in the museum's holdings, in addition to discovering the art and culture of others.

**STRATEGY 1** Strengthen the museum's comprehensive collection with significant works representative of the artistic heritage of humankind, with particular emphasis on groups historically underrepresented at the CMA.

### OBJECTIVES

1. Further expand the CMA's holding of works by women, as well as by Black, Indigenous, Latin American, and other artists from historically underrepresented groups.

#### SUCCESS MEASURE

- Purposeful diversification of the collection, with significantly increased representation of Black, Indigenous, and Latin American artists

2. Working with specialist dealers and adjunct curators, as required, extend the scope of the collection to include select Judaica and representative examples of colonial Latin American art, filling important gaps in the museum's holdings and enriching the narrative of global art history presented in its galleries.

#### SUCCESS MEASURE

- Representative holding of select works of Judaica and colonial Latin American art, two fields with connections to the CMA's existing collection and the diverse community that the museum serves







3. Assiduously augment the CMA's holding of global contemporary art, including the work of emerging and midcareer artists, as well as art that is born digital. (See also ART III, Strategy 1.)

SUCCESS MEASURE

- A collection that represents the full range of contemporary practice

4. Leverage the Director's Discretionary Fund to enable the museum to more nimbly acquire works at auction, as well as to act more quickly in other competitive situations, such as international art fairs.

SUCCESS MEASURE

- Fewer missed opportunities and the presentation to the Collections Committee of fewer works recently acquired by dealers at auction

5. Take full advantage of the knowledge and passion of collectors within and outside our region, making the case for the gift, promised gift, and bequest of significant works of art to the museum.

SUCCESS MEASURES

- Expansion of International Council of Collectors to 100 active members over five years
- Yearly ICC meetings at the museum, as well as targeted programs in conjunction with events outside Cleveland
- ICC members are ambassadors for the CMA
- Gift, promised gift, and bequest of works from ICC members and other museum supporters



**STRATEGY 2** Ensure the museum has the capacity to generate exemplary scholarship, organize compelling exhibitions, and engage audiences in every major collecting area, bolstering the curatorial staff with new positions, as needed.

#### OBJECTIVES

1. Acquire new expertise with the addition of curatorial staff dedicated to such parts of the collection as the art of ancient Egypt and of the Islamic world.

#### SUCCESS MEASURE

- Appointment of one or two new curators within five years

2. Engage adjunct (or consulting) curators to lend their specialized knowledge to helping the museum build, display, and interpret parts of the collection for which it may not be feasible to hire a full-time curator. (See also RESOURCES, Strategy 4).

#### SUCCESS MEASURE

- Sufficient expertise to research and engage audiences with the entire collection

**STRATEGY 3** Enhance the museum's capacity to manage and care for the collection, as well as to contribute to, teach, and share best practice in conservation.

#### OBJECTIVES

1. Ensure the CMA has conservation expertise in every area in which it collects and exhibits, establishing two new positions: a conservator of photographs and a conservator of bound materials/rare books.

#### SUCCESS MEASURES

- Appointment of full-time conservator of photographs
- Appointment of part-time conservator of bound materials/rare books

2. Establish a fully staffed analytical lab to augment the museum's capacity to care for its collection and conduct meaningful research about methods, materials, and processes.

#### SUCCESS MEASURES

- Appointment of conservation scientist and establishment of postdoctoral fellowship in conservation science
- Operational analytical lab by FY27

3. Increase public awareness of conservation through exhibitions and programs. (See also AUDIENCE I, Strategy 4.)

#### SUCCESS MEASURES

- At least one exhibition per year that illuminates materials, techniques, recent treatments, and other issues in conservation
- Select conservation imaging assets publicly accessible by means of the CMA's website and Collection Online
- Print and online publication of scientific research carried out by CMA conservators
- Monthly conservator-led tours and periodic public access to Nord Conservation Center

4. Address art and nonart storage requirements to meet museum needs, allowing for growth of the collection. (See also PLACE, Strategy 3.)

#### SUCCESS MEASURE

- Art storage needs met for ten years

**STRATEGY 4** Expand public access to the collection, both within the museum and outside its walls.

#### OBJECTIVES

1. Create a publicly accessible art study room, facilitating access to the entire collection and in particular to such light-sensitive objects as photographs, prints, drawings, textiles, and Asian paintings.

#### SUCCESS MEASURE

- Operational study room accessible by appointment to students, scholars, and the general public





2. Expand and maintain digital resources related to the CMA's holdings, making its permanent collection fully accessible to global audiences.

#### SUCCESS MEASURE

- 100% digitization of the collection and 1,000 photogrammetry images

**STRATEGY 5** Promote understanding and appreciation of the museum's collection through the generation and dissemination of new scholarship by means of print and digital publications.

#### OBJECTIVES

1. Expand distribution of CMA publications; maximize revenue.

#### SUCCESS MEASURES

- Prominence of CMA titles in seasonal listings of national and international publishing partners
- Critical acclaim for design, production, and content of CMA titles, particularly as it is reflected in regional and national book awards and academic recognition in scholarly journals
- Increased on-site and online sale of CMA-published exhibition catalogues, with catalogue sales to 3% of on-site visitors to each exhibition

2. Evaluate and implement digital options to print, especially for publications that must continuously be updated (e.g., collection catalogues) and those with a relatively small, scholarly audience.

#### SUCCESS MEASURES

- Digital publications policy within two years
- Program of digital publications within plan period

**STRATEGY 6** Augment capacity of the Ingalls Library and Museum Archives to support the study, understanding, and appreciation of the CMA, its collection, and the history of art and culture in Northeast Ohio. (See also ART I, Strategy 3, for appointment of a conservator of bound materials / rare books, and PLACE, Strategy 3, for off-site storage.)

#### OBJECTIVES

1. Implement plans to increase access to library and archival collections through the systematic digitization of historical CMA publications, artists' papers, and other unique research materials.

##### SUCCESS MEASURES

- Needs assessment to optimize access
- Digitization of all analog CMA publications from 1970 to 2017, comprising about 200 titles
- Digitization of John Paul Miller's sketchbooks; the August Frederick Biehle collection of drawings; 30 binders of Potter & Mellen jewelry designs datable from 1899 to 1992; the École de Montmartre manuscript collection composed of correspondence, journals, and other documents; and 30 damaged folio titles too fragile for patron use

2. Be a leader among museums in the field of provenance research.

##### SUCCESS MEASURE

- Detailed record of ownership history of all European and American painting, as well as all African art in the collection believed to have left its source country during a period of colonial occupation

**STRATEGY 7** Develop, implement, and promote strategies to engage local artists, including but not limited to:

- the acquisition of outstanding works by important figures who should be represented in the collection;
- the presentation of select works by local artists in the museum's permanent collection galleries and exhibitions at the CMA's University Circle main campus, Transformer Station, and the Community Arts Center;
- the creation of teaching opportunities and incorporation of artists' voices in conversations about art and museums;
- and serving as a resource and gathering place for artists throughout Northeast Ohio. (See also AUDIENCE I, Strategies 4 and 6; AUDIENCE II, Strategy 1.)

**STRATEGY 8** Be a global leader among museums in forging ties with source countries and international institutions, establishing new connections and helping to develop and support models for addressing archeological issues and controversies involving works that may have been removed from their place of origin during periods of colonial rule. (See also AUDIENCE II, Strategy 2.)





## II. THE GALLERIES

We will activate the galleries dedicated to the museum's permanent collection, expanding access to the works of art we hold in trust for the public, and inspiring visitor engagement with objects from diverse periods and cultures.

**STRATEGY 1** Introduce new works, themes, and interpretive approaches, engaging visitors with the breadth and depth of the museum's collection.

### OBJECTIVES

1. Inspire visitors to discover the relevance of the entire collection, nimbly crafting provocative in-gallery interventions of historical and contemporary art as well as fashion, in order to connect art from diverse periods and places with events and issues that impact people's lives.

### SUCCESS MEASURE

- Program of thoughtful and compelling interventions in the museum's permanent collection galleries no later than early FY24

2. Foreground the thematic rotation of light-sensitive materials in the galleries dedicated to Chinese, Japanese, Korean, Indian, Native North American, and Pre-Columbian art, introducing visitors to masterpieces that can be shown only for a short period every few years.

#### SUCCESS MEASURE

- Greater awareness of the breadth and depth of the museum's collection and that our galleries are dynamic spaces that change from one week to the next

3. Consistently highlight new acquisitions, demonstrating their significance in the context of the museum's existing collection.

#### SUCCESS MEASURE

- Increased foot traffic, increased number of virtual visitors, and greater understanding of parts of the collection with which audiences may previously have been unfamiliar

**STRATEGY 2** Develop and implement a plan to reimagine one or two of the museum's permanent collection galleries each year, transforming the visitor's experience of the collection, while incorporating new acquisitions and new interpretive strategies.

#### OBJECTIVE

1. Establish a five-year schedule for the comprehensive reinstallation of one or two galleries each year, allowing adequate time for planning, fundraising, and project completion.

#### SUCCESS MEASURE

- One or two reimaged permanent collection galleries per year





### III. SPECIAL EXHIBITIONS

Thematic exhibitions engage the public and tell stories the galleries dedicated to our permanent collection cannot. They draw new audiences to the museum, while advancing scholarship in the history of art.

**STRATEGY 1** Organize, co-organize, or bring to Cleveland outstanding exhibitions with the capacity to excite the interest of a broad audience, advance scholarship, and draw attention to our museum and our city.

#### OBJECTIVES

1. With each major show, advance the museum's stature as a premier producer, partner, and venue for major international loan exhibitions, utilizing new and existing audience research data to broaden appeal and deepen engagement.

#### SUCCESS MEASURES

- Increased exhibition attendance and meaningfully higher conversion rates (the percentage of museum visitors who, during their visit, see a particular show) than in FY22
- At least one blockbuster exhibition with attendance of 100,000 or more every year



2. Demonstrate the CMA's commitment to diversity, expanding the representation in its exhibition program of historical as well as contemporary works by Black, Indigenous, Latin American, and other artists who are underrepresented in the museum's collection.

SUCCESS MEASURE

- Expanded narrative of global art history and greater audience diversity

3. Building on the success of *Revealing Krishna: Journey to Cambodia's Sacred Mountain* and the popularity of such experiences as *Immersive Van Gogh*, develop a program of innovative, experiential exhibitions incorporating mixed reality and/or other new technologies.

SUCCESS MEASURES

- Streamlined workflow for creating digital experiences in exhibitions, cementing the CMA's position as an industry leader
- By FY25, at least one exhibition per year incorporating new technologies, inspiring wonder and increasing understanding
- Increased attendance, with at least 300,000 visitors to ticketed exhibitions per year by FY27



4. Pilot a program of community-curated exhibitions of objects from the museum's permanent collection.

SUCCESS MEASURE

- One community-curated exhibition by the end of FY25

5. Further strengthen the CMA's internal exhibition planning processes, optimizing staff collaboration around each project from ideation through deinstallation.

SUCCESS MEASURE

- Seamless implementation of CMA exhibitions and attainment of associated attendance and revenue goals

## IV. INTERPRETATION

It is the role of the museum to make its collection and exhibitions relevant and exciting to a broad audience and to enhance visitors' understanding of art from all periods and cultures.

**STRATEGY 1** Develop strategies that encourage a wide range of audiences to engage with the CMA's collection.

### OBJECTIVE

1. Craft new interpretive approaches calibrated to reach the broadest possible audience, integrating multiple perspectives to achieve a more inclusive visitor experience.

### SUCCESS MEASURES

- By the end of FY23, select labels featuring community voices in galleries dedicated to parts of the CMA's permanent collection
- Revision of didactics related to the museum's collection of Native American art
- All text concerning Community Arts Center available in both English and Spanish

**STRATEGY 2** Strengthen the museum's position as a world leader and trailblazer in the intersection of art and technology by using cutting-edge technology in groundbreaking, awe-inspiring new ways.

### OBJECTIVE

1. Reimagine ARTLENS Gallery, juxtaposing the innovative application of new technologies with original works of art from the museum's permanent collection, strengthening the CMA's reputation for best practice within the museum field.

### SUCCESS MEASURES

- Concepting for reimaged ARTLENS Gallery in 2023
- Comprehensive reinstallation of ARTLENS Gallery in FY24







# PLACE

We will use the power of place to help our audiences—wherever they live—to engage with and find meaning in our global collection. Leveraging our extended campus, while expanding our presence through new digital initiatives, we will extend our reach, impact, and reputation.

**STRATEGY 1** Improve access and amenities throughout the museum to ensure that all visitors feel welcome, safe, and engaged.

## OBJECTIVES

1. Complete renovation of the Horace Kelley Art Foundation Lobby to create a positive first impression and address current visitor needs, introducing digital elements, while beautifying one of the museum’s most heavily used and architecturally significant public spaces.

### SUCCESS MEASURE

- Refurbishment of the Horace Kelley Art Foundation Lobby complete

2. Undertake independent assessment of existing security and crisis management plans; implement recommended upgrades.

### SUCCESS MEASURE

- External assessment and requisite changes in place soon thereafter

3. Prioritize visitor comfort with additional seating in the Ames Family Atrium, galleries, and other public spaces, as well as ready access to data, internet, and power.

### SUCCESS MEASURE

- Assessment of options for additional seating and enhanced access to data in FY24; implementation contingent on relative priority and cost

**STRATEGY 2** Implement key elements of the Grounds Master Plan to better serve museum audiences.

## OBJECTIVES

1. Improve the visitor arrival experience and facilitate access to parking, enhancing visibility of existing garage entrance and establishing new vehicle access from Wade Oval to top level of parking garage.

### SUCCESS MEASURE

- Project completion and operational entrance to garage from Wade Oval

2. Create outdoor gathering space(s) for dining and special events.

SUCCESS MEASURE

- New dining options and increased revenue from food service and events

3. Create a curated outdoor sculpture experience with addition of new works to the Kohl Sculpture Garden, Fine Arts Garden, and/or Smith Family Gateway.

SUCCESS MEASURES

- Installation of additional works of outdoor sculpture
- Increased use of outdoor spaces

**STRATEGY 3** Address on- and off-site storage needs. (See also ART I, Strategy 3.)

OBJECTIVE

1. Eliminate unneeded inventory of items currently stored at the museum's University Circle main campus; ascertain remaining unmet art and nonart storage needs; and secure appropriate off-site storage, as required.

SUCCESS MEASURE

- Sufficient on- and off-site storage to allow for growth of the collection and other institutional needs for a ten-year period

**STRATEGY 4** Fully integrate Transformer Station into CMA operations, establishing a new satellite location for museum exhibitions and programs.

OBJECTIVE

1. Establish Transformer Station as a CMA-branded venue offering a distinctive and engaging program of contemporary art exhibitions, performances, and artist residencies in Ohio City.

SUCCESS MEASURES

- Program director appointed
- CMA-branded Transformer Station operational
- Significant public participation in Transformer Station exhibitions and other events
- Permanent funding in place



**STRATEGY 5** In collaboration with Case Western Reserve University, develop vision for an architecturally significant building on the East Bell Commons site to serve as a locus for the CMA/CWRU Joint Program in Art History and Keithley Institute. (For CMA/CWRU Joint Program in Art History and Keithley Institute, see also AUDIENCE I, Strategy 2.)

#### OBJECTIVE

1. Assess feasibility and timeframe for construction of a new building on the East Bell site.

#### SUCCESS MEASURE

- Recommendation for future of East Bell site to board of trustees

**STRATEGY 6** Develop long-term operational, financial, and transition plan for the transfer to CMA of Rowdy Meadow Sculpture Park.

#### SUCCESS MEASURE

- Completion of detailed plan by FY27





**STRATEGY 7** Ensure that the museum, its grounds, and all satellite locations are fully accessible.

#### OBJECTIVES

1. Review existing accessibility audit, as well as NEA accessibility checklist, identifying needed improvements.

#### SUCCESS MEASURES

- Completion of review and implementation of changes
- Adherence to highest accessibility standards for all new and renovated CMA facilities

2. Implement accessibility improvements to the Fine Arts Garden.

#### SUCCESS MEASURE

- Completion of improvements that are described on pages 110–11 of the Grounds Master Plan

**STRATEGY 8** Position the CMA as a leader among museums with respect to environmental sustainability practices.

#### OBJECTIVE

1. Develop and, as funding permits, start to implement a comprehensive sustainability plan.

#### SUCCESS MEASURES

- Baselines and targets established
- Sustainability plan for board review by FY24

**STRATEGY 9** Position the CMA as a leader among museums with regard to its digital presence, extending the reach of its collection and programs.

#### OBJECTIVES

1. Create and launch an engaging new CMA website.

##### SUCCESS MEASURES

- New CMA website in FY23
- Increase in number of virtual visitors per year from 11 million in FY22 to 25 million in FY27
- Increase in e-commerce, greater visibility, and amplification of the museum's digital reputation

2. Develop and implement strategy for incorporating CMA collection and content on emerging technology platforms.

##### SUCCESS MEASURES

- Increased engagement with CMA website and Collection Online
- Images and data for works in Open Access available in 100 repositories by FY27

3. Explore opportunities to extend the life of select exhibitions in partnership with “the metaverse” and online spaces, to amplify the museum's reach and reputation.

##### SUCCESS MEASURE

- Execution and assessment of pilot project by FY25



# AUDIENCE

We will make art come to life for the benefit of all the people forever by embracing an audience-centered approach in all that we do, growing and diversifying our audience locally, regionally, and globally.

## I. ENGAGING AUDIENCES

We will embrace an audience-centered approach to every aspect of our work, extending our welcome to all people and empowering them to develop and share new ideas through joyful encounters with art and the creative process. We will strengthen existing relationships with the museum while reaching new audiences by inspiring participation, transforming audiences' understanding of the artistic legacy of humankind, and transcending preconceived ideas about the correlation between life and art.

**STRATEGY 1** Ensure that each point of contact with our visitors is welcoming and increases their connection with the museum.

### OBJECTIVES

1. Launch new visitor experience model, including staff training and updated uniforms for frontline staff, ensuring a seamless, consistently positive, friendly, and enriching experience for all those who visit or interact with the CMA.

#### SUCCESS MEASURE

- 95% visitor satisfaction rating

2. Prioritize audience research in making decisions about program content.

#### SUCCESS MEASURE

- Track and document connections between data and decisions

3. Ensure that CMA programs address the needs of people with disabilities, benchmarking activities against NEA Arts Accessibility Checklist. (See also PLACE, Strategies 6 and 8.)

#### SUCCESS MEASURE

- Compliance with best practices





**STRATEGY 2** Be a leader in object-based learning for all students, from pre-K through college.

#### OBJECTIVES

1. Make the CMA a regional hub for pre-K through grade 12 students and teachers, increasing participation in on-site visits and virtual lessons to 100,000 students within five years.

##### SUCCESS MEASURE

- On-site and online participation of 100,000 pre-K through grade 12 students per year by FY27

2. Expand support for pre-K through grade 12 classroom teachers.

##### SUCCESS MEASURES

- Double number of teachers who participate in CMA programs from 400 to 800 within five years
- Satisfaction rating of 90% or higher for all teacher programs and resources

3. Strengthen relationships with local teen audiences from diverse racial and economic backgrounds, creating an intentional pathway to deeper engagement.

##### SUCCESS MEASURES

- Increased participation in teen programs across all four years of high-school experience, retaining one-third of all teens beginning as freshmen through their senior year
- Formal assessment in FY27 to evaluate success of program and sustained engagement in arts and culture



4. Deliver robust support of the museum’s historic partnership with Case Western Reserve University.

SUCCESS MEASURE

- Enriched partnership with CWRU and measurable progress toward activation of 2022 five-year strategic plan for CMA/CWRU Joint Program in Art History

5. Amplify offerings for other college and university audiences.

SUCCESS MEASURES

- Additional fellowship opportunities for college and university students
- National recognition for Art & Insight program dedicated to using art as a springboard for overcoming implicit bias, fostering empathy, and strengthening teams

**STRATEGY 3** Create a welcoming experience for families through innovative programming that makes the CMA a “must” for families throughout Northeast Ohio.

OBJECTIVES

1. Remove all barriers to participation in CMA family programs.

SUCCESS MEASURES

- At least one free, large-scale family program each month
- Family visits account for 10% of total museum attendance, more than double the number in FY22
- Family Play Day participation of 1,500 per event within five years

2. Create a new hands-on learning space, apart from the interactive ARTLENS experience.

SUCCESS MEASURE

- Fully operational family room or hands-on learning space

3. Establish recognizable brand identity for all CMA family resources and programming.

SUCCESS MEASURE

- New design template for CMA family resources in FY24

**STRATEGY 4** Deepen public engagement with the arts, offering an exciting slate of adult programs that use the collection as a lens through which to understand today's world.

#### OBJECTIVES

1. Activate the museum as a trusted place to engage in important conversations about art and its relevance to the issues of our time.

##### SUCCESS MEASURES

- Double program participation within five years
- Increase diversity of audience for CMA public programs (race, age, gender)

2. Expand learning opportunities for adults, reimagining the museum's continuing education and Distance Learning programs.

##### SUCCESS MEASURE

- Within five years, twice as many participants and twice as much revenue from Distance Learning as in FY22

3. Articulate and implement criteria for decision-making as it pertains to all public programs, including Public and Academic Engagement (PAE) offerings; stewardship events; and performing arts, music, and film.

##### SUCCESS MEASURE

- Fewer and better-attended programs than in FY19

**STRATEGY 5** Elevate the visibility of the Education Art Collection, expanding the public's direct interaction with objects.

#### OBJECTIVES

1. Leverage the Education Art Collection to support learning for K-12, teen, college, family, and adult audiences.

##### SUCCESS MEASURES

- Education Art Collection utilized across PAE
- At least one on- or off-site, community-curated, temporary installation of objects from the Education Art Collection per year
- Expansion of participation in the Art to Go program, which takes works from the Education Art Collection to schools throughout Greater Cleveland, from 3,000 to 5,000 students per year

2. Make the Education Art Collection more accessible, both physically and virtually.

##### SUCCESS MEASURES

- Consistent public display of a selection of objects from the Education Art Collection at the CMA
- At least half of the Education Art Collection fully documented, with the associated information fully accessible on-site and online, within five years



**STRATEGY 6** Leverage the Community Arts Center (CAC) to better serve new and existing audiences through a wide range of dynamic community arts programs.

#### OBJECTIVES

1. Recalibrate signature community arts programs to take full advantage of the new Community Arts Center.

##### SUCCESS MEASURES

- Three-quarters of preprogram workshops for Parade the Circle, Chalk Festival, Winter Lights Lantern Festival, or their successors held at new Community Arts Center within five years
- Half of all artists taking part in community arts programs are new to working with CMA within five years
- Rebranded Studio Go art van and materials in FY23

2. Strengthen relationships, activating the Community Arts Center as a resource for local artists and all those who live and work in the Clark-Fulton neighborhood.

##### SUCCESS MEASURES

- Sustainable partnerships with three Clark-Fulton neighborhood schools
- Regular use of CAC by community groups
- Monthly artist networking events

**STRATEGY 7** Offer vibrant performing arts programs and dynamic social experiences responsive to the needs of our community.

#### OBJECTIVES

1. Articulate guiding principles and devise, promote, and implement cohesive programs of performances with the capacity to inspire new and existing audiences.

##### SUCCESS MEASURE

- Diverse programs of well-attended musical performances at both the CMA and its satellite locations on the west side

2. Make creative use of CMA facilities and content, encouraging dynamic social interaction on-site and in the virtual world.

##### SUCCESS MEASURES

- Regular schedule of exciting, well-attended monthly programs that bring people together for a social experience, deepening their connection to the museum
- At least four interactive social media moments per year by FY24



## II. CREATING AND LEVERAGING PARTNERSHIPS

The CMA will create strategic partnerships locally and outside our region to develop and implement outstanding programs with the capacity to reach a broad and diverse audience.

**STRATEGY 1** Be a nexus for collaborative, arts-based programs that contribute to the quality of life of all Clevelanders, working in partnership with civic, cultural, and educational organizations throughout Northeast Ohio.

### OBJECTIVES

1. Celebrate creativity, identifying opportunities for partnering with regional artists and artist groups to support the vibrancy of the local arts community and establish stronger connections with the museum. (See also ART I, Strategy 7, and AUDIENCE I, Strategy 6.)

#### SUCCESS MEASURES

- Greater visibility of regional artists in our galleries than in FY22
- Increased participation of regional artists in educational programming

2. Strengthen partnerships with local and regional institutions to reach new audiences and amplify the impact of our collective work. (See also AUDIENCE I, Strategy 7.)

#### SUCCESS MEASURES

- Shared understanding of desired outcomes for all partnerships
- Internal system to track and share partnership participation and impact established
- Deeper engagement with community partners, measured through qualitative research

**STRATEGY 2** Seek out opportunities for institutional collaboration on the national and international level.

#### OBJECTIVES

1. Advance the museum's stature as a premier producer, partner, and venue for important international loan exhibitions. (See also ART III, Strategy 1.)
2. Be a global leader among museums in forging ties with source countries and international institutions. (See also ART I, Strategy 8.)
3. Pursue strategic partnerships with nonprofit and for-profit makers across industries to support innovation and drive engagement with the museum's collection.

### III. COMMUNICATING WITH NEW AND EXISTING AUDIENCES

We will cultivate new audiences, building the CMA brand and investing in marketing to promote the museum's collection and programs.

**STRATEGY 1** Grow audiences and achieve maximum market penetration.

#### OBJECTIVE

1. Develop a multiyear marketing plan, utilizing the mission and vision articulated in the museum's strategic plan to grow audiences both on-site and online.

#### SUCCESS MEASURES

- Annual marketing plan drafted, presented, and finalized for presentation to CMA trustees and staff
- Budget proposal and rationale for staff and other investments tied to multiyear plan
- Incremental increase in attendance toward goal of 1 million visitors per year by FY27

**STRATEGY 2** Conduct brand audit and develop brand strategy.

#### OBJECTIVES

1. With a brand consultant, conduct a comprehensive brand audit to assess and understand perceptions, attitudes, and barriers to participation among current and potential target audiences.

#### SUCCESS MEASURE

- Completed audit by FY24





2. Define brand strategy, positioning, personality, visual identity, and voice in alignment with the CMA's programmatic and audience goals, as well as its aspiration to be a leader among museums and a place that is welcoming, vibrant, and fun.

#### SUCCESS MEASURES

- High rates of visitor satisfaction and high net promoter scores
- High brand awareness
- Map of brand associations to identify competitors and ideal partners

**STRATEGY 3** Engage CMA staff in expanding the museum's social media presence.

#### OBJECTIVE

1. Leverage staff passion, expertise, and social media presence to extend the CMA brand and build audiences. (See also ORGANIZATIONAL CULTURE, Strategy 1.)

#### SUCCESS MEASURES

- Social media guidelines for all staff in FY23
- Increased staff participation and engagement in support of the CMA on social media
- Increased social media friends and followers and greater public engagement
- Increased on-site attendance and favorable brand perceptions

# RESOURCES

We will strengthen the museum's financial position through sustainable growth and diversification of revenue streams to advance our strategic goals. We will expand capacity by means of capital, endowment, and legacy funding, engaging the board, staff, and volunteers in a culture of philanthropy. We will reinforce and expand the technology infrastructure that fosters internal efficiency, enables data-driven decision-making, and supports our efforts to engage a broad range of audiences.

**STRATEGY 1** Launch a comprehensive fundraising effort to secure resources for CMA priorities and safeguard the museum's long-term financial position.

## OBJECTIVE

1. Undertake and complete a major fundraising campaign to meet capital and operational needs.

## SUCCESS MEASURE

- Conclusion of campaign

**STRATEGY 2** Expand donor base and increase contributed revenue.

## OBJECTIVES

1. Engage new donors.

## SUCCESS MEASURES

- Significant expansion of contact information held by the museum, with the acquisition of contact information from an additional 120,000 on-site and 90,000 online visitors
- Twice as many new members per year as in FY22
- Twice as many mailings to prospective members as in FY22
- Increased conversion of lapsed members
- 20% increase in membership in 35-55 age bracket
- Development of potential board members, including prospective regional, national, and international trustees, with emphasis on collectors, entrepreneurs, and representatives of the technology sector









2. Increase donor loyalty through stewardship excellence.

SUCCESS MEASURES

- Increase in overall average annual-giving retention rate, from 65% in FY19 to 75% within five years
- Increase in renewal rate for first-year annual givers, from 41% in FY19 to 51% within five years

3. Enhance donor cultivation and increase level of contributions.

SUCCESS MEASURES

- Revitalization of Museum Masters (or comparable program)
- 10% increase in average amount of gifts to the annual fund and to support museum programs
- 10% average increase in portfolio returns of the major gifts team
- Gift of works of art targeted by curatorial staff (see also ART I, Strategy 1)

**STRATEGY 3** Increase earned revenue.

OBJECTIVES

1. Optimize revenue from retail sales.

SUCCESS MEASURES

- Double rate of conversion of on-site visitors to retail customers within next five years
- Significant increase in conversion of online visitors to online retail customers within next five years
- 10–15% increase in average spending per customer within next five years
- Significant increase in net revenue within next five years

2. Maximize revenue from food service and special events.

SUCCESS MEASURES

- 20–25% increase in revenue from restaurant and café within five years
- 15–20% increase in revenue from venue rental within five years
- Increase in average number of rental events per year

3. Rethink ticketing strategy for exhibitions and programs.

SUCCESS MEASURE

- Significant increase in ticket revenue over five years

4. Explore and, as appropriate, implement new sources of earned revenue, including increased use of CMA spaces for events held in partnership with other cultural organizations. (See also AUDIENCE I, Strategy 7.)

SUCCESS MEASURE

- Earned revenue from new sources





**STRATEGY 4** Refine and enhance the museum’s budget process, encouraging cross-functional engagement and collaboration, while anticipating potential challenges.

#### OBJECTIVES

1. Build an integrated financial model to better predict revenue and expenses.

##### SUCCESS MEASURES

- Integrated financial model in use
- Consistently reliable financial projections

2. Enhance the museum’s annual budget process, implementing a multiyear model with scenario analysis. (See also ORGANIZATIONAL CULTURE, Strategy 2.)

##### SUCCESS MEASURE

- Annual presentation of multiyear budget to Finance Committee

3. In concert with departments throughout the museum, implement a periodic RFP schedule for CMA vendors to remain informed of the latest technology, systems, and processes; recalibrate fees; and ensure diversity of suppliers.

##### SUCCESS MEASURES

- Systematic review of vendor relationships
- At least 30% of CMA vendors qualify as diverse enterprises



4. Gradually reduce operating draw and develop a financial contingency plan, securing the museum's long-term financial future. (See also RESOURCES, Strategy 1.)

#### SUCCESS MEASURES

- Incremental reduction in endowment draw to 5% or less within next five years
- Reduction in ratio of endowment draw to operating expenses within five years

**STRATEGY 5** Acquire, develop, and maintain hardware, applications, and systems needed to support institutional goals.

#### OBJECTIVES

1. Upgrade and leverage current systems to support growth of contributed and earned revenue.

#### SUCCESS MEASURES

- Enhanced capacity to communicate with museum visitors
- Increase in membership and contributed revenue
- Increased revenue from venue rental

2. Ensure that infrastructure, virtual hosts, and servers are up to date and secure.

#### SUCCESS MEASURE

- Annual review of cybersecurity measures with Audit and Risk Committee



# ORGANIZATIONAL CULTURE

We will create an exemplary organizational culture to fuel every aspect of our work. The museum’s work culture will inspire every staff member, whether working individually or in collaboration with others, to achieve their goals, while fostering innovative approaches to the pursuit of the museum’s mission.

**STRATEGY 1** Increase engagement and accountability among all members of CMA staff.

## OBJECTIVES

1. Each year, establish and communicate to all staff five to seven strategic imperatives for the entire museum.

### SUCCESS MEASURES

- Annual accomplishment of strategic imperatives
- Implementation of compensation increases tied to institutional values and achievement of key strategic objectives

2. Ensure that all CMA staff are brand ambassadors.

### SUCCESS MEASURE

- Increased visibility for the museum on social media and throughout the community

**STRATEGY 2** Promote effective teamwork and collaboration across all CMA functions.

## OBJECTIVES

1. Nurture a shared understanding of the CMA’s mission, business model, and the essential role of every member of staff in creating a welcoming experience for our visitors. (See also RESOURCES, Strategy 4.)

### SUCCESS MEASURE

- Enhanced decision-making based on familiarity with the big picture and a more profound understanding of the museum’s financial condition and specific role in the community

2. Enhance internal communication and develop vehicles for cross-functional collaboration, emphasizing information sharing and greater transparency.

### SUCCESS MEASURES

- Greater organizational efficiency
- New intranet by FY24



3. Educate staff to use analytical thinking as individuals and in teams, empowering them to use data and information to inform planning and implementation.

SUCCESS MEASURE

- Data-driven decision-making and increased attendance, impact, and revenue

4. Bring staff together on a regular basis, utilizing workshops, group problem-solving sessions, idea generation meetings, and social events to create greater cohesion and nurture organizational culture.



**STRATEGY 3** Amplify the museum’s commitment to diversity, equity, and inclusion, further activating its 2018 DEI Plan and onboarding an experienced chief diversity officer reporting to the director.

#### OBJECTIVES

1. Hire and onboard a chief diversity officer, to reinforce the momentum the museum has already achieved, and to advocate for its DEI efforts both internally and outside the museum.

#### SUCCESS MEASURE

- Chief diversity officer in place and a member of the museum’s executive leadership team

2. Implement new strategies to attract, develop, and retain high-performing employees and volunteers with diverse backgrounds and perspectives.

#### SUCCESS MEASURE

- CMA staff consistently more diverse than that of peer institutions

3. Embed accessibility into all program planning, whether it pertains to visitors, staff, or volunteers. (See PLACE, Strategy 6, and AUDIENCE, Strategy 1.)





**STRATEGY 4** Optimize people management practices to improve the culture of the museum and ensure that all employees are respected, valued, included, and encouraged to reach their fullest potential.

#### OBJECTIVES

1. Establish a culture of openness and continuous learning, enhancing the employee experience from hiring through career development.

##### SUCCESS MEASURE

- Upper quintile in employee engagement within five years

2. Ensure that all staff feel their contribution is recognized.

##### SUCCESS MEASURE

- Positive direct feedback from employees

3. Calibrate compensation and benefit practices to ensure competitiveness and alignment with market.

##### SUCCESS MEASURE

- Annual completion of benchmarking against peer organizations or local market, as appropriate

4. Evaluate options for and develop a policy on flexible work arrangements.

##### SUCCESS MEASURE

- Flexwork policy in place before the end of FY23

## BUDGET AND HUMAN RESOURCE IMPLICATIONS

While numerous objectives in the refreshed plan may be achieved without additional resources, through the reallocation of existing funds in the museum's operating, capital, or acquisitions budgets, many others will require additional investment. These are called out in the version of the plan that includes tactics, and they undergird the museum's planned fundraising campaign, as they do other portions of the Resources section.

## THE PROCESS

This new iteration of the CMA's 2017 strategic plan represents the outcome of a streamlined, three-month process that took as its starting point the museum's accomplishments of the past five years. The plan also responds to the impact of such environmental factors as the COVID-19 pandemic, as well as audiences' evolving expectations of museums in particular and public institutions in general. In addition, we have woven into the plan the long-term goals of the Diversity, Equity and Inclusion Plan that the CMA published in 2018.

Museum leadership again worked with Organizational Performance Group (OPG), the consulting firm with which it created the first version of the plan, *Making Art Matter*. A strategic plan working group composed of a subset of the board of trustees and all eight members of the museum's executive team undertook a series of meetings including two two-day retreats. OPG also conducted a half-day meeting with a representative, cross-functional subset of staff, while the director facilitated an exchange with the entire staff, in about twenty meetings, the results of which informed the plan in many ways. These inputs resulted in a first draft, which was the subject of staff review and a half-day board retreat.

The plan is thus the expression of some five hundred voices, which—despite differences in specific areas of focus—exhibited a remarkable consensus around several key points. These include the importance of being ever more responsive to the needs of our community; the prioritization of engaging real and virtual visitors in an experience that is both enriching and joyful; the imperative of leveraging technology in the service of creating transformative experiences through art; the diversification of our collection, programs staff, audience, and field; and the securing of our financial position, in order that we may continue to bring art to life for future generations of Northeast Ohioans.

## WITH GRATITUDE

The following groups made this plan possible:

- Board of Trustees, chaired by Scott Mueller
- Executive team and entire staff of the museum, led by William M. Griswold
- Strategic Plan Working Group, facilitated by Laura Freebairn-Smith and Leah Hancock (OPG)
- Organizational Performance Group consulting team



Cover  
Kathryn Dike, Pickled Pin-Up  
Photography

2  
Robert Muller

5, 6  
David Brichford

8  
Robert Muller



12  
*Why Born Enslaved!*, 1867.  
Jean-Baptiste Carpeaux  
(French, 1827–1875). Plaster,  
original polychromed surface;  
h. 67 cm. Leonard C. Hanna Jr.  
Fund, 2022.2

15  
Dome Collective

17  
David Brichford

19  
Robert Muller



21  
*The Fourth King of Hell*, late  
1300s. Korea, Goryeo dynasty  
(918–1392). Hanging scroll,  
ink, color, and gold ink on silk;  
136.2 x 58.9 cm. Leonard C.  
Hanna Jr. Fund and museum  
purchase from various donors  
by exchange and Partial Gift  
of The Honorable Joseph P.  
Carroll and Roberta Carroll  
M.D., 2019.224

22  
McKinley Wiley © 2022 The  
Dark Room Company

24  
David Brichford



27  
*Gouise*, 1966. Joan Mitchell  
(American, 1925–1992).  
Oil on canvas; 194.6 x 113.7  
cm. Nancy F. and Joseph  
P. Keithley Collection Gift,  
2020.172. © Estate of Joan  
Mitchell



28  
*Hope Is the Thing with  
Feathers (The Little Bird)*,  
2021. Amy Sherald (American,  
b. 1973). Color screenprint;  
104.8 x 94 cm. Norman O.  
Stone and Ella A. Stone  
Memorial Fund, 2021.173.  
© Amy Sherald



30  
*Balaam and the Ass*, 1583.  
Hans Bol (Flemish, 1534–  
1593). Opaque watercolor  
or tempera and gold on  
parchment laid down on  
panel; 13.7 x 19.6 cm. John L.  
Severance Fund, 2022.3



31  
*Early Morning Coffee, Harlem*,  
1974, printed c. 1992–93.  
Chester Archer Higgins Jr.  
(American, b. 1946). Gelatin  
silver print; 50.3 x 60.7 cm.  
Dudley P. Allen Fund, 2021.136



31  
*Looking for Justice, Civil  
Rights Rally, Montgomery,  
Alabama*, 1968. Chester  
Archer Higgins Jr. (American,  
b. 1946). Gelatin silver print;  
19.3 x 21.9 cm. Dudley P. Allen  
Fund, 2021.135



33  
*Las Meninas* (installation  
view), 2019. Simone Leigh  
(American, b. 1967).  
Terracotta, steel, raffia,  
porcelain; 182.9 x 213.4 x 152.4  
cm. Purchased with funds  
donated by Scott Mueller,  
2019.175. © 2019 Simone  
Leigh. All rights reserved.



34  
*Male figure (nkisi nkondi)*  
(installation view), late 1800s–  
early 1900s. Kongo artist and  
*nganga* (priest). Democratic  
Republic of Congo or Cabinda  
(Angola). Wood, metalized  
glass, iron, organic material,  
ivory or plastic, and natural  
fiber; 46 x 25.7 x 19.2 cm.  
René and Odette Delenne  
Collection, Leonard C.  
Hanna Jr. Fund, 2010.432



35  
*The Magic Hour* (detail)  
(installation view), 2022.  
Stylist: Jermaine Daley;  
sculpture: Marcus Manganni;  
clothing: Brandon Murphy;  
jewelry: Bernard James

36  
Fusion Filmworks

38, 41  
David Brichford

42  
Kamron Khan

43  
Jessica Williams

45  
Robert Muller

46  
McKinley Wiley © 2020 The  
Dark Room Company

49  
© 2018 Kenny Mathieson

50  
Julie Hahn | Sugarbush  
Design



53  
*The Nest* (installation view),  
1994. Louise Bourgeois  
(American, 1911–2010).  
Steel; 332.7 x 477.5 x 340.4  
cm. The Doris and Donald  
Fisher Collection at the San  
Francisco Museum of Modern  
Art, FC.555.A-J

54  
McKinley Wiley © 2020 The  
Dark Room Company

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© 2017 Scott Shaw

56  
Kamron Khan

57, 59  
David Brichford

60  
Julie Hahn | Sugarbush  
Design

61  
David Brichford

64  
John Brown VI

