



Canton Museum of Art



Exciting Exhibitions ...

Engaging Community ...

Expanding Reach.

2015 ANNUAL REPORT

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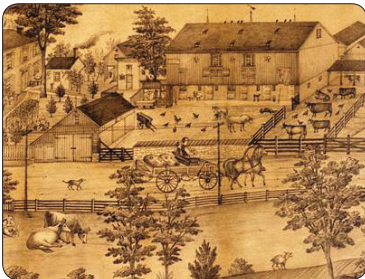
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(From left)
A rich, American history is told in the 1881 drawing, *The Property of Jacob G. and Hannah Hertzog*, by Ferdinand Brader.

Creativity abounds in the Museum's Pottery Studio.

Children engage in many hands-on activities and gallery experiences in CMA Summer Art Camps.

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White Houses (Gloucester Street), 1916. Alice Schille (American, 1869-1955). Watercolor on paper, 17 1/2 x 20 1/2 in. Canton Museum of Art Permanent Collection.



Baseball Glove. Richard Newman (American, b. 1948). Stoneware clay, 11 x 9 x 4 in. Canton Museum of Art Permanent Collection.

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Rachel Vought

Canton Museum of Art

1001 Market Avenue North • Canton, Ohio 44702
330.453.7666 • www.cantonart.org

MUSEUM HOURS & REGULAR ADMISSION

Tuesday - Thursday: 10 am – 8 pm

Friday - Saturday: 10 am – 5 pm

Sunday: 1 – 5 pm

Closed Mondays and major holidays

Regular Admission:

Adults - \$8

Seniors (60+) & Students (with ID) - \$6

Children 12 & under - Free

Museum Members & ORMP Members - Free

Get Connected to CMA on ...



Canton Museum of Art is one of only two
Stark County museums accredited by the
American Alliance of Museums (AAM)



ABOUT THE CANTON MUSEUM OF ART

As Stark County's home for an exceptional visual arts experience, the Canton Museum of Art is recognized for dynamic exhibitions and related educational programming that engage and “connect art to life” in meaningful ways—centered around American artworks and themes that allow patrons to explore innovation, social themes, history, and cultural heritage through art.

Established in 1935, CMA has grown into a cultural destination and asset for the city and region. Today, CMA is evolving as a community space for art—drawing on exciting exhibitions, an acclaimed Permanent Collection, popular education programs, vibrant local and regional artist resources, and new programming visions to make art and its inspiration accessible to diverse audiences throughout Canton, Stark County, and the Northeast Ohio region.

Mission

The Canton Museum of Art provides opportunities for people to be **entertained, excited, and educated** through the discovery and exploration of art. This includes dynamic exhibitions and related programming; a growing Collection of watercolors and ceramics; and comprehensive education and outreach programs.

Vision

- Produce exhibitions and programming that entertains, excites, educates—and engages—diverse audiences throughout our city, county and the surrounding region.
- Collaborate with other arts organizations and community service organizations to promote CMA and the region as a destination for cultural enrichment.
- Grow as a vibrant and supportive member of the regional economic community.

Exhibitions & Collections

- CMA presents an ever-changing schedule of dynamic exhibitions in 10,000 square feet of gallery space. Museum galleries, classrooms, and collections are housed in the Cultural Center for the Arts.
- The Museum's Permanent Collection is comprised of 19th, 20th, and 21st century American works on paper—with a primary focus in watercolors—and American ceramics from the 1950s forward. The Collection includes nearly 1,200+ works featured in changing exhibitions throughout the year, with a total value at nearly \$25.0 million.

Education Programs

- CMA offers 20 - 30 studio art classes and workshops for children, teens and adults in three sessions per year. Classes include watercolor and oil painting, ceramics, and more.
- Free tours are provided to area schools, as well as in-School and in-Museum arts education programs.
- The Museum annually hosts the Stark County High School Art Exhibition, which provides financial awards for college to high school juniors / seniors in a juried competition.

EXECUTIVE DIRECTOR'S REPORT

Dear Members, Donors, and Friends ...

What an exciting year for the Canton Museum of Art with programming that expanded our reach and truly engaged our audiences. I am pleased to report very successful operating performance for fiscal year ended June 30, 2015, a year in which your Museum grew both financially and meaningfully—helping audiences “connect art to life.” Throughout 2015, more than 29,500 participants benefitted from our exhibitions, programs, and outreach.

Financial Performance

Operating income for the year, excluding in-kind contributions and net realized and unrealized investment gains and losses, was \$1.07 million. This includes:

- Grants and contributions, including the Museum's Annual Fund and individual donations, increased 16 percent to \$653.0 thousand compared to \$561.3 thousand in 2014. This is primarily due to a strong line-up of exhibitions and related sponsorships, a strong Annual Fund campaign, increased focus on targeted fundraising, and one time contributions from individual donors.
- Investment income for operations with interest and dividends was \$159.6 thousand compared with \$153.3 thousand in 2014.
- Membership income increased by approximately 25 percent, from \$29.0 thousand to \$36.3 thousand. Membership units, in numbers, were 660 at the end of the fiscal year, compared to 563 in 2014, an increase of 17 percent. This is primarily due to the Museum's heightened focus on

engaging both long-time members and new audiences through programming and revitalized membership benefits that deliver greater value.

- Admissions income for the year was \$34.0 thousand compared with \$41.8 thousand in 2014—a decline primarily the result of greater attendance from free admissions under the Ohio Museum Reciprocal Program and discounted tours for admission to the *Intent to Deceive* exhibition, on view in a two-month time slot. Indeed, with strong programming for the year, exposure and attendance for CMA increased as museum members from across the tri-state region arrived in Canton for the features of *Intent to Deceive* and *The Legacy of Ferdinand Brader*.

- Education income was \$56.1 thousand last year, compared to \$33.9 thousand in 2014, an increase of 65 percent related to expansion of classes, new offerings, and growth in the *CMA Uncorked!* painting events.
- Museum sales, including the Museum Shop, were \$38.2 thousand, comparable to the prior year's \$40.3 thousand, which included extensive merchandising sales from *The Saint John's Bible* exhibition.

Operating expenses for 2015, excluding in-kind expense, were \$1.04 million. This included certain non-recurring items such as



2014 - 15 Exhibition Season Engaging & Connecting...

August 28 - October 26, 2014

FEATURED | *Intent to Deceive: Fakes & Forgeries*
Patterns of Nature: Ceramics of Rebecca Hutchinson
Paul Linhares — The Art of Connection
Who's Who in the Vault — Treasures from The Permanent Collection

December 4, 2014 - March 15, 2015

FEATURED | *The Legacy of Ferdinand Brader: 19th Century*
Ferdinand Brader: An Historical Perspective
By the Water — Meditations from The Permanent Collection

March 28 - April 12, 2015

24th Annual Stark County High School Art Exhibition

April 3 - May 10, 2015

FEATURED | *April Assemblage — Canton Artists League*
Canton Ceramic Artists Guild May Show — May 1, 2015

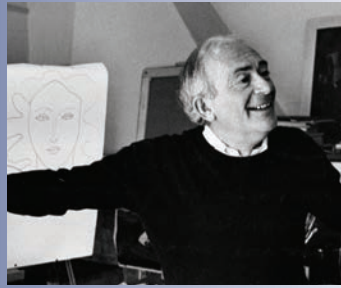
April 24 - July 19, 2015

FEATURED | *Allied Artists of America — 100 Years*
FEATURED | *Mystery & Magic: Gary Erbe's Trompe l'Oeil Vision*
Take a Closer Look — Discoveries Inside The Permanent Collection



(CW, from top left): Visitors on opening night of the Ferdinand Brader exhibition located farms across the area. • Detail of Brader's drawing of the Yoder property in Stark County, 1885. • *Intent to Deceive* curator Collette Loll is interviewed by Dee Perry on Cleveland WCPN-ideastream *The Sound of Applause*. • Gary Erbe's *Subway Series*, 2008, from the *Mystery & Magic* exhibition.

“If my work hangs in a museum long enough, it becomes real.”
— Elmyr de Hory



INTENT TO DECEIVE

Fakes and Forgeries in the Art World

Blending art, science, and CSI-like plot twists, *Intent to Deceive: Fakes and Forgeries in the Art World* let audiences explore the lives of five of the world’s greatest forgers and their impact on the art world in America and worldwide. It left audiences questioning—while creating a forgery to sell is a crime, is an “authentic fake” any less art than the real thing?

Intent to Deceive drew audiences from all over Ohio and beyond, as we reached into Cleveland, Toledo, Cincinnati, and Pittsburgh, to name a few. Just as our own members, many new patrons came as members from other museums under the Ohio Reciprocal Museums Program and received free admission to our galleries. The net result was an amazing show that exposed our Museum throughout Northeast Ohio and surrounding regions.

Exposure for *Intent to Deceive* was thanks in part to an increased, targeted marketing campaign, which helped to drive major media coverage that included Cleveland’s WCPN-ideastream (NPR), Fox-8 and ABC-News, WKSU, and features in the *Canton Repository* and *Akron Beacon Journal*.

Once audiences were engaged with the exhibition, a strong line up of related programming took them inside the shadowy world of forgery. Programs included presentations from the FBI’s art crimes expert and an art recovery expert, an evening with a forger’s life-long assistant, and a film festival at the Canton Palace Theatre. As one patron commented: “Thank you, Canton for this tremendous show. It was fascinating to learn about the crime of forgery—such talent, gone horribly wrong.” That’s a true example of audience engagement!

(CW, top right) Masters of deception: notorious forgers Elmyr de Hory, John Myatt, and Eric Hebborn were unmasked in *Intent to Deceive*. • (Bottom) De Hory’s 1974 creation, *Odalisque*, in the style of French painter Henri Matisse (1869-1954).

approximately \$78 thousand in pre-paid rental expenses “paid” out in prior years for the *Intent to Deceive* exhibition, but only recognized in the 2015 fiscal year.

The Museum finished the year with an operating deficit of \$36.1 thousand, compared with a deficit of \$58.7 thousand in 2014 and \$64.2 thousand in 2013. Excluding depreciation expense of \$24.9 thousand, the Museum finished the year with an operating deficit of \$11.2 thousand—our strongest operating performance in four years.

On a reported basis, including in-kind contributions of \$406.3 thousand and net investment loss of \$59.9 thousand, income was \$1.3 million on expenses of \$1.4 million, for a reported change in net assets deficit of approximately \$96 thousand. This is compared with reported income of \$1.6 million in 2014, driven by \$294.0 thousand in investment gains, on expenses of \$1.4 million, for a reported change in net assets gain of \$234.9 thousand. The change in investment performance impacting reported results for 2015 was primarily due to the sharp decline in the markets throughout the last quarter of the

fiscal year. While the Museum’s investment portfolio is well diversified to protect assets and income, U.S. equities fell sharply with global market volatility, and most major indices remained in negative territory through September 2015.

The Museum’s strong operating performance in 2015 was the result of an enhanced focus on contributed and earned income support for exhibition programming, including creation of new related programming to enhance the patron experience and appeal to a greater diversity of audiences. These elements, along with new classes and an expanding focus on community events such as First Friday and arts experience days, are all contributing to an evolution at the Canton Museum of Art to increase community engagement—advancing *your* Museum as a destination to discover and explore art through dynamic exhibits, inspiring education programs, and fun special events.

All of us at the Museum take pride in the strength of our 2015 season . . . growth, change, and solid execution producing measurable results. And there’s more to come.

Exciting, Engaging, Expanding: Changing Perceptions

Our mission is clear: to provide powerful programming of exhibitions and related programs that entertain, excite, and educate through the visual arts. Through a strategic focus on connecting people—individuals, families, our community, our region—we are evolving to make the Canton Museum of Art a vibrant resource for excellence in American art, comparative themes, and arts experiences that integrate artistic excellence, history, cultural heritage, and social awareness, while igniting creativity and innovation.

To be sure, our exciting 2015 brought more people in connection with the Museum and the visual arts, nearly 2,000 more

participants than the prior year at more than 29,500 people. But performance to our mission, our vision, is more than just bringing people through the door. Clearly we did that, but we did more.

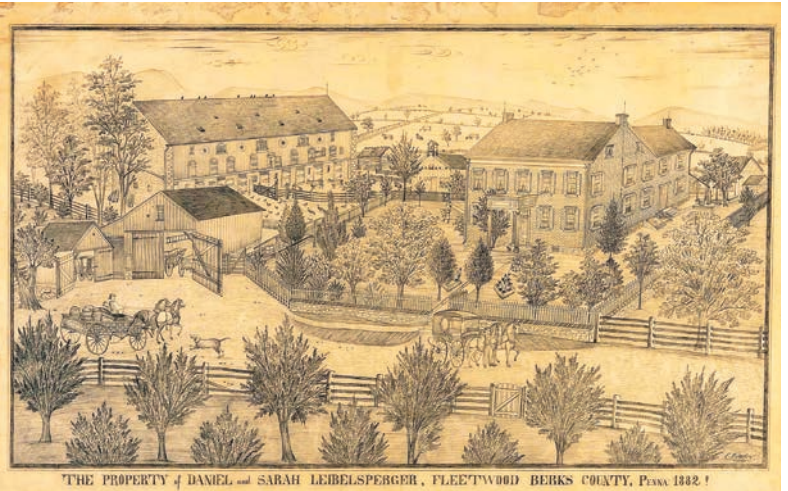
We engaged them with powerful, relevant exhibitions—we told stories, we educated, we thrilled! We did that last season ... we're doing it this season. And we will do it next season. It's our commitment to you—our audience, our community—and it's not taken lightly.

Our exhibition programming is inspiring, entertaining, educational, and on point in our mission and the showcasing of the

(continued on page 8)

THE LEGACY OF FERDINAND A. BRADER

19th Century Drawings of the Ohio and Pennsylvania Landscape



(CW, right) *The Property of Daniel and Sarah Leibelsperger*, 1882. Ferdinand A. Brader (Swiss, 1833-1901). Graphite on wove paper, 30 3/8" x 51 1/4." Collection of Jonathan and Karin Fielding. • *George Dilger's Brewery and Residence* (detail), an 1885 Brader drawing in the CMA's Permanent Collection. • More than 250 guests attended the opening of the exhibition, getting lost in the details of each drawing. • Detail of a wagon in a Brader work, with owner name on the rear gate.



In 2015, we engaged audiences in a home-produced, original exhibition three years in the making, and it was the break-out hit—**The Legacy of Ferdinand Brader**. Brilliantly guest-curated by Brader scholar Kathleen Wieschaw-Voss, Brader's monumental pencil drawings filled our galleries and pulled audiences into the countryside to explore a true look into post-Civil War America. Visitors were invited to step back in time and find the farms—many in existence today—and find historical context to their own lives.

In addition to the exhibition at CMA, there were satellite exhibitions at The McKinley Presidential Library and Museum, and the Little Art Gallery in North Canton. A five-part lecture series, envisioned by CMA Curator Lynnda Arrasmith, brought audiences behind the stories of the farms and the way of life in our region during the 19th century. The story of Brader reached through all of Stark County, and audiences came from everywhere. The opening night celebration for members, attended by more than 250 people, had Brader drawing owners and fans from New York and Pennsylvania to Indiana and Illinois—and beyond.

The Brader exhibition(s) won high praise with coverage in *The New York Times*, *Antiques and the Arts Weekly*, *Akron Beacon Journal*, *Canton Repository*, and more. The detail of exhibition led one of its major funders, Ohio Humanities, to state: "The Canton Museum of Art consistently produces remarkable exhibitions, rich in content, and very worthy of our support." In a recent letter Ohio Humanities noted: "It exposed the region to an underappreciated artist and source of material culture history." High praise, indeed, for your Museum.



This exhibition was sponsored in part by funds from Ohio Humanities, a state affiliate of the National Endowment for the Humanities. Any views, findings, conclusions or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

ALLIED ARTISTS OF AMERICA — 100 YEARS

A Dazzling Celebration of Contemporary American Art



(CW, top left) Featured in the *Allied Artists of America* exhibition—*After the Game*, Thomas Torak; *The Milliner's Shop*, Gabriela Gonzalez Dellosso; and *Mixed Emotions (detail)*, James Toogood.



THE MYSTERY & MAGIC: Gary Erbe's Trompe l'Oeil Vision

Our final exhibitions of the season, *Allied Artists of America* and *The Mystery & Magic*, both produced rave reviews from attendees saying “it was a pleasure to experience such contemporary art so beautifully arranged,” and “your Gary Erbe show is something I would expect to see at a museum in New York, not Canton.”

Reactions like these from our audience mean a great deal to our staff, all of whom are involved in the exhibition process. A major strength of the Canton Museum of Art is that staff from all functional areas participate in reviews for exhibitions and programming, whether we are booking a touring show like this season's *Intent to Deceive*, or creating an original like *Ferdinand Brader*. It is a team effort: curatorial designs the installation ... marketing creates exhibition graphics, related programs, and promotional programs ... education develops collateral art experiences for all ages ... development matches sponsors to shows for the best visibility ... and more. Every time the galleries open on a new exhibition, that team effort is creating an engaging experience for our audiences.

With *Allied Artists* and *The Mystery & Magic*, audiences let us know we were doing it right with programs they enjoyed—escaping into the richness and diversity of contemporary American art that illuminated your Museum.

(Left, from top) Gary Erbe's *76 Special*, a gift by the artist to CMA's Permanent Collection, and *Art, Craft and Leisure*, a standout in the trompe l'oeil “trick of the eye” works that entranced viewers.

DIRECTOR'S REPORT (cont)

visual arts that give our audience the opportunity to connect art to their own lives. In 2015, that happened through four featured exhibitions (each profiled on these pages): a crime and art history thriller in *Intent to Deceive: Fakes and Forgeries in the Art World*, which was a national touring exhibition with Canton as one of three exclusive venues; a walk through 19th life and history in Ohio and Pennsylvania with *The Legacy of Ferdinand Brader*, an original exhibition that also allowed owners of existing farms documented in the Brader drawings to celebrate their own heritage, introduced numerous others to the importance of these monumental drawings, and set forth a new system for documenting the drawings from this underappreciated itinerant folk artist; and a celebration of contemporary American art with *Allied Artists of America* and *The Mystery & Magic*.

In addition to these featured works were five exhibitions of local, regional, and national artists showcasing talent and beauty and artistic themes in various mediums. As our season started July 1, audiences were entranced by the mind of Erin Mulligan in her *Symphony of Life* and travels to fanciful worlds of time and space. Massachusetts-based artist Rebecca Hutchinson's large-scale ceramic installation showed us *Patterns in Nature* with exquisite detail in plant, animal, and human architecture and systems. George Raeder and the late Patricia Raeder delighted us with phenomenal art in woodworking as we showcased their respective *Turning Wood* and *Earthly Creatures* exhibitions.



Nadine's Curtains, 2012. Erin Mulligan. Oil on clay board, 9½ x 14 in.

“In my experience, life is never only one thing at a time. My happy times are also sad, and when I am angry, that anger is tainted by self-loathing. It is always difficult for me to try to figure out what my own paintings mean, but I think they are trying to say ‘life.’”

– Erin Mulligan

Ohio's own Paul Linhares inspired us with color and imagery in original ceramic works drawn from influences spanning western culture to the Silk Road of China in *The Art of Connection*.

Showcasing treasures of our Permanent Collection, with nearly 1,300 objects valued at approximately \$25 million, were exhibitions created by CMA curators drawing on watercolors and other works on paper from American masters such as Edward Hopper, Thomas Hart Benton, Winslow Homer, Clyde Singer, and Alice Schille, as well as ceramics from Viktor Schrekengost, Toshiko Takaazu, Jack Earl and many others. Last year's *Take A Closer Look*, *Who's Who in the Vault*, *By the Water*, and *Does It Speak To You* exhibitions introduced audiences to brilliant works that are a source of pride for Canton from a collection that ranks among the finest in Ohio—and indeed, around the country.

Education Reaches Out, Makes Connections, Transforms CMA

Outside of the exhibitions and their connected programming, however, we made even more strides to connect art with our community and expand the reach of CMA. Education and outreach continued to the Canton City School District with in-school programs and Museum tours; programs at other Stark County Schools; and in-Museum programs and classes for both adults and children. In teaching and inspiring audiences, including more than 600 students in the Canton City visiting artist program and 1,000 students through participation



All To Center, 2014. George Raeder. Bubinga/Macassar Ebony woods, 1¼ x 20% x 20% in.



Untitled (High Explosives), 1950. Clyde Singer, American (1908 - 1999). Oil on masonite, 23 x 41 in. Gift of Mr. & Mrs. John Duerr, Canton Museum of Art Permanent Collection.

as a partner in The Artful Living Program, CMA is helping to fuel creative thinking and innovation in our community's young minds.

In late spring, we formed a new educational partnership with St. Thomas Aquinas High School focused on expanding the role of the visual (and performing arts) within the Louisville school's programs. The partnership with the Museum brings artists and our curators into the school setting to talk about exhibitions and related programs as part of their curriculum, grades 6 through 12. It also brings students (and their families) into the Museum for exclusive tours and "art experience" classes, enriching creative thinking as part of their academic experience. This new program directly impacts approximately 378 students. We look forward to an exciting partnership.

We recently completed installation of a new custom kiln in our pottery studio—through the support of \$32,000 in funding provided from the Hoover, Silk, and Orr foundations. The studio services our Ceramic Artists Guild and classes from Kent State University, as well as our own extremely popular pottery classes. Our commitment to ceramics education with an on site studio and as part of our Permanent Collection focus distinguishes us from other regional museums.

Thanks in part to a special \$25,000 gift from one of our Volunteer Angels, in June we transformed several classrooms into

vibrant new learning facilities. Working with Diane Belfiglio, one of our talented local artists whose work is held in the Museum's Permanent Collection and assistant professor of art at Walsh University, each room's color scheme was redesigned around a work selected from the Museum's Permanent Collection with visual documentation explaining the inspiration inside each classroom. With one room left to complete into a community art gallery and gathering space, the education wing of the museum will be renamed the Volunteer Angels Education Wing in fall 2015. And, remaining funds from that gift are being restricted to work on other vital education and operational changes that will inspire our students, families, and staff. Gifts like this can truly transform learning, and we are most appreciative.

CMA has placed a greater emphasis on creating a more inclusive First Friday focus—a free day event that reaches out to more diverse populations. This has been accomplished by incorporating new ideas such as the Arts District Passport to collaborate with over 15 Arts District businesses to encourage visitors; the inclusion of Crafty Mart makers market, a venture out of Summit County and Summit Artspace featuring new artists and art in our community; and the addition of more educational "make and take" projects developed for families with young children. The new focus expands the Museum's reach in our community for this monthly celebration of the arts—which brings us all together for fun and family time.

650
4000
65%



Education and art outreach is an integral part of the CMA experience and mission. From our Visiting Artist Program with the Canton City Schools and The Artful Living Program, to free family days and art experiences in the Museum, to corporate learning programs and university partnerships, CMA's education and outreach is touching lives near and far in our region. In 2015, a greater focus on community desire for new classes, our highly popular *CMA Uncorked!* painting events, and interactive children's classes nearly doubled class enrollment to 650 adults and children. In-school and in-Museum art experiences, special events, behind-the-exhibition presentations at companies like American Greetings, and more touched approximately 4,000 participants. And Education program income increased 65 percent—allowing for critical investment in our programs and the participants we are engaging.

Museum Moments



(CW, top right) Fun for all ages, including a pottery demonstration to Laural Lake Community residents by ceramics instructor Bill Shearrow; Akron's Crafty Mart hosted a First Friday pop-up with more than 400 visitors; Clare Kreuzwieser (center, pictured with director Max Barton and education manager Erica Emerson) from Hoover High School was our second place winner in the annual Stark County High School Art Exhibition; families enjoyed a scavenger hunt through the Museum galleries during the annual ArtsInStark SmArtSplash event.

DIRECTOR'S REPORT (cont)

A Renewed Commitment to Our Membership

As members, you invest your dollars with us to support programming and other functions inside the Museum. Each year, this is a significant investment, and we want you to share in the benefits from it. That means a renewed focus on the needs and wants of our valued members, which is what we did last year. We removed admissions charges for opening night celebrations to a resounding spike in audience. We also restored higher-level member benefits, such as Director's Circle private events and special tours. Plus, we are reaching out more directly to our corporate community, providing corporate members with a selection of benefits tailored to their business and their employees.

These changes have garnered wide support—and there's more to come. Through programming evolution and our communications about CMA, we are committed to enriching benefits for our long-time members and appealing to a wide range of new audiences to join us!

Museum Volunteers and Affiliates Strengthen CMA

Our affiliate groups are strong resources of volunteers and fundraising power. Each participate in a wide range of activities—from annual fundraisers to creating an informative and fun exhibition tour experience.

In 2015, the **Canton Fine Arts** fundraiser for the Museum—the annual Christkindl Markt, now in its 45th year—produced a new, well-rounded slate of artisan vendors that attracted more than 4,500 visitors to the Museum and Cultural Center, while raising significant operating funds for the Museum. This dedicated group of volunteers/members supports the Museum throughout the year with monthly arts luncheons and events. Likewise, our **Volunteer Angels**—a group of supporters some 45 strong last year—sponsored in part the *Intent to Deceive* exhibition through their generous contributions. Our **Museum Docents** provided more than 100 tours, introducing more than 1,000 visitors, both adults and children, to artworks through engaging stories behind the art and artists. In addition to classes in our studio, the **Canton Ceramic Artists Guild** also supports the Canton community, participating annually in the “Empty Bowls for Hunger” program. This year marked the 18th consecutive year that the Guild has sold “Empty Bowls” with sales exceeding \$1,500, all donated to the Stark County Hunger Taskforce. And throughout the community, our **Canton Artists League** continued to raise awareness about CMA, while enhancing visual arts education and resources for local artists, which this year, including the League's exhibition in our galleries. To all of our volunteer groups, for all of your service ... we say “thank you.”

A new volunteer group was formed in 2015—**The Canton HeART Guild**—comprised of 28 dynamic young professionals and community leaders who are dedicated to promoting participation in CMA programs and creating special openings and fundraising events. Their first event, *In the gARTen of Good & Evil*, premiered on August 15 to wide-reaching praise around the community! *In the gARTen of Good & Evil* (see feature on page 12) brought many local businesses and artists together for a magical evening and party on the rooftop of the Cultural Center for the Arts. The gARTen was the CMA's first major fundraiser in years, and it exceeded expectations.

Looking to the Future

One year ago, the Board entrusted me with the leadership of the Canton Museum of Art. As a team, we have made significant strides in evolving the Museum and connecting with our community. Much has been done, all under the guidance of five critical operating principles: 1) Innovation, 2) Patron Satisfaction, 3) Operations Excellence, 4) Organizational Development, and 5) Financial Strength. These drive our decision making and set the stage for a strong future:

- We are focusing on *innovation* in programming, including new exhibition themes and stories that greater connect art to life, plus “Artists in Conversation” programs that connect artists to the community.

- As a community, regional museum, *patron satisfaction* is our first priority. We are committed to an excellent experience each time you visit the Museum—delivering programs that appeal to a wide range of the community, including new contemporary exhibits in our lobby and more social events and art workshops that bring people together.

- We are continuing to strengthen our *operations excellence*. We have a visionary new marketing director, a new finance director strongly rooted in financial analysis, and a staff committed to advancing our goals and being our best every day. For certain, we could not do

what we do without this great team—and I thank them each for their contributions to our growth and your patron experience.

- We are seeking out collaborations with other organizations for a more rounded experience of the arts in our community. That includes programs planned with our friends at the Massillon Museum, Canton Symphony Orchestra, Canton Ballet, Voices of Canton, Canton Palace Theatre, Players Guild Theatre, the Pro Football Hall of Fame, and more!

- *Financial strength* is the goal for any organization. In 2015, we significantly decreased the operating deficit margin from past years, and increases in our contributed income from individuals, businesses, foundations, and grants speaks to the belief everyone has in our direction. While I caution that each year will be different based on programming and funding availability, we are enacting measures that, over the long term, will help to ensure our operating results remain strong year to year.

To our exhibition sponsors, our members, our Annual Fund donors, our dedicated and talented Board of Trustees—to anyone who contributed your time, your money, your efforts to the Canton Museum of Art, thank you! You are our shareholders, and I am pleased to report our 2015 performance and our vision to ensure that the Museum remains a place of thrilling discovery ... of wonderful education ... of exciting entertainment ... for many years to come. Don't miss what's coming up at your Museum—and the opportunities for you to *connect art to life*.

Sincerely,



Max R. Barton II
Executive Director

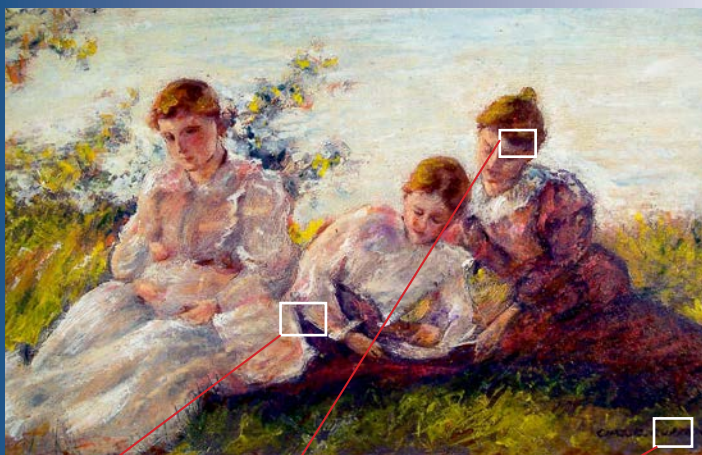


Fig. 1

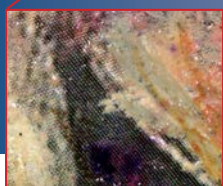


Fig. 2



Fig. 3

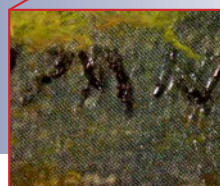


Fig. 4

R eal or fake? That was the question posed in the 2014 exhibition *Intent to Deceive*. And as this graphic shows, there's more than meets the eye! Forger Mark Landis visited the Paul and Lulu Hilliard University Art Museum in Lafayette, Louisiana, dressed as Father Arthur Scott, claiming he wished to donate a painting in honor of his deceased mother. The painting was *Three Women* (Fig. 1) by 19th century artist Charles Courtney Curran. Landis submitted as provenance a copy of a Sotheby's sales catalogue from 2000, showing the work had sold for \$98,500. Landis' discomfort talking about himself as a priest and lack of substantial provenance made museum staff suspicious.

When staff inspected the painting, they noticed the use of a ballpoint pen and what appeared to be an underlying inkjet printer label, materials clearly inconsistent with the supposed time period of the painting. In addition, under ultraviolet light, fluoresced areas of the painting signified that new paint had been used. When the painting was examined by microscope, digitized pixels appeared under the paint layer (Figs. 2, 3, and 4), clearly indicating the painting was a fake (and revealing Landis' technique of painting over a printed image). Museum staff alerted colleagues about the fraudulent donation and the story was carried in *The New York Times* and *The Art Newspaper*. Exhibition images courtesy of Paul and Lulu Hilliard Museum of Art, Lafayette, Louisiana.

IN THE gARTen OF GOOD & evil

An evening like no other ... *In the gARTen of Good & Evil* was an absolute success thanks to our sold-out crowd, our 11 wonderful local restaurant sponsors for delicious food, 11 local artists who filled the gARTen with creative works of art, and our incredible event sponsors. What a terrific party on the rooftop of the Cultural Center for the Arts dedicated to the Canton Museum of Art!

Audiences started the evening mesmerized by a Living Sculpture, performances by the Canton Ballet and Jerusalem Baptist Gospel Praise Choir—and the lush sounds of a harp! As the sun set, exotic surprises surfaced, including a Fire Dancer, Dora the Snake, and fiery beats on the dance floor from Pulse Entertainment.

From luxury raffles—including a Costa Rican getaway, diamond bracelet from Gasser Jewelers, Chanel bag, and a Cavs package—to a silent auction of local artworks, to delightful culinary creations, this new event sparked raves from the community like never before. Thank you, Canton, for supporting this special night with the Canton Museum of Art!

Congratulations to the Canton HeART Guild co-chairs Lindsay Zimmerman and Maranda Saling, our Board, and staff. We can't wait to plan the hottest party of the summer again for 2016!



Culinary Delights Generously Donated by:



SPONSORED BY



The George H. Deuble Foundation	Mark and Beverly Belgya
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Dee and Bill Kelleher	Amy and Randy McGill



Images provided by Chris Rutan Photography.



THE MUSEUM'S PERMANENT COLLECTION

Gifts, Purchases & Loans

Treasures of the Museum ... the Canton Museum of Art's Permanent Collection is comprised of nearly 1,200 objects, focused on works on paper from the 19th century forward—with an emphasis on watercolors—and contemporary ceramics from the 1950s forward. Valued at nearly \$25 million, the Permanent Collection is showcased in four to five changing exhibitions throughout the year, with about five percent on display at any time. Among the celebrated artists represented are: Winslow Homer, Andy Warhol, Clyde Singer, Andrew Wyeth, Toshiko Takaezu, Ken Ferguson, John Singer Sargent, Maurice Prendergast, Viktor Schreckengost, Julian Stanczak, and many others. Each year, the Museum acquires new works to enhance its diverse holdings.

Gifts: July 1, 2014 through June 30, 2015

Le Printemps II, 1989. Joseph Raffael (American, b. 1933). Watercolor on paper, 69 x 44 in. Gift of Dr. Leon & Barbara Rosenberg 2014.8

Sketch of Marsh at the Whitney. Clyde Singer (American, 1905 - 1999). Ink on paper, 11 ¾ x 8 ¾ in. Gift of Christian & Ashley Harwell 2014.9

Noah's Ark. Patricia Raeder (American, 1935 - 2012). Clay/wood, 23 x 24 x 6 ½ in. Given in loving memory by George Raeder & family 2014.10

Nested Vase, 2014. Rebecca Hutchinson (American, b. 1962). Clay/paper. Gift of the artist 2014.11

Untitled (Baltimore Oriol with Pine Boughs). Stow Wengenroth (American, 1906 - 1978). Watercolor/gouache on illustration board, 16 ½ x 11 ¾ in. Gift of Charles & Carole Rosenblatt 2015.2

Untitled (Outdoor wooded scene). Robert Laessig (American, 1913 - 2010). Acrylic on batik, 15 ¼ x 20 ¼ in. Gift of Charles & Carole Rosenblatt 2015.3

Schwabelweis, 1879. Otto Bacher (American, 1856 - 1909). Etching on paper, 3 ½ x 8 ½ in. Gift of Charles & Carole Rosenblatt 2015.4

Rally in Cathedral Square, c. 1907. Joseph Pennell (American, 1857 - 1926). Graphite on paper, 18 ¼ x 9 ¾ in. Gift of Charles & Carole Rosenblatt 2015.5

The Guard Gate: Gatun Lock. Joseph Pennell (American, 1857 - 1926). Etching on paper, 12 ½ x 9 ½ in. Gift of Charles & Carole Rosenblatt 2015.6

Evening, Apache Trail, Arizona, c. 1927. George Elbert Butt (American, 1859 - 1939). Etching on paper, 4 ¾ x 6 ¾ in. Gift of Charles & Carole Rosenblatt 2015.7

Evening, Apache Trail, Arizona, c. 1927. George Elbert Butt (American, 1859 - 1939). Graphite on paper, 5 x 7 ½ in. Gift of Charles & Carole Rosenblatt 2015.8

Branch Bottle #6, 1953. Jane Parshall (American, 1916 - 1993). Stoneware, 24 ¼ x 12 x 12 in. Gift of the Arden Riddle Museum and Gallery 2015.9

Lace, 2014. Nancy Hagin (American, b. 1940). Watercolor on paper, 30 x 42 in. Gift of the American Academy of Arts & Letters, New York: Hassam, Speicher, Betts & Symons Funds 2015.10

Purchases: July 1, 2014 through June 30, 2015

Baseball Glove, circa 1990. Richard Newman (American, b. 1948). Stoneware, 10 x 9 x 4 in. Purchased with funds from the Doran Foundation & in Memory of Edward & Rosa J. Langenbach 2015.1

The Permanent Collection represents the *Treasures of the Museum*—the treasures of our community. Part of our mission is to build an exceptional collection of art that showcases American contemporary ceramics and watercolors. Our pieces are in constant demand for exhibitions at other museums across the country, and our Collection ranks as one of the finest and most select across Ohio. Through our Collections Management Committee, we study, add to, and occasionally remove works from the Permanent Collection. We are in the process of re-digitizing each piece in our Collection and creating a new gallery database for the CMA website.



Le Printemps, II, 1988. Joseph Raffael (American, b. 1933). Watercolor on paper, 69 x 44 in. Gift of Dr. Leon and Barbara Rosenberg.

Loans to Temporary Exhibitions July 1, 2014 through June 30, 2015

On loan to Southern Ohio Museum, Portsmouth, Ohio, and the Riffe Gallery, Columbus, Ohio, for the exhibition *From River to Lake: 100 Years of Ohio Watercolor*, from January 15, 2015 – June 30, 2015, were the following watercolors: August Biehle, *Wheatfield in Zoar*, 1920; Charles Burchfield, *September Afterglow*, 1949; Emerson Burkardt, *Street Scene (Columbus)*, c. 1940; Martha Burlingham, *Pymatuning Lake Boat Landing*; Jim Dine, *Untitled (Hearts)*, 1976; Joseph O'Sickey, *Studio Still Life with Clothes Tree*, 1992; Alice Schille, *White Houses*, 1916; Viktor Schreckengost, *Untitled (UN Building)*; Clyde Singer, *On Lookers*, 1937; Hughie Lee Smith, *Industrial Scene*, 1953; William Sommer, *US Mail* (diptych), 1938; Nancy Krehl Stillwagon Roman, *Girls on 42nd Street*, 1974; and Richard Treaster, *Basket & Ribbon*.

On loan to The Ross Museum, Delaware, Ohio, for the exhibition *Edmund Kuehn: A Retrospective (1937 - 2011)*, from March 1, 2015 – April 5, 2015 was the following watercolor: Edmund Kuehn, *The Pomegranate*, 1981.

Volunteer Angels

of the Canton Museum of Art



Volunteer Angels, a group passionate about the arts and connecting art to life in our community, was formed in 1992. Each year they provide matching dollars to the thousands of hours worked by Museum volunteers at special events and more.

The Angels meet once a year for a sumptuous luncheon and Museum presentation about upcoming exhibitions and events that will impact our community. Their generous donations provide *unrestricted operating funds* for Museum programming and for direct operations—and they honor the efforts of Museum volunteers throughout the year. In the last 23 years, the Angels have provided nearly \$750,000 in operating funds to the Museum.

Pictured above are the Volunteer Angels at the 2014-15 luncheon, held in the home of David and Laura Grabowsky.

The continued dedication of our Volunteer Angels enables so much each year. You are vital to the Museum—you are valued, and deeply appreciated, beyond measure. A most heartfelt “thank you” to our Volunteer Angels!



Angel Donation Brings Bold Color!

New colors appeared in the classrooms of the Education Wing of CMA, in make-over made possible through a generous \$25,000 donation from one of the Volunteer Angels. Several classrooms were transformed into color-luminous learning facilities, which have already been enjoyed by Summer and Fall students! Each room was designed around a work from the Museum's Permanent Collection, thanks to artist Diane Belfiglio. Remaining funds from this gift are earmarked for other education-related activities.



Platinum Angels

Pamela Burkhardt
Judy Cebulko
Tanya Harroff
Donna Leibensperger
Rachel Schneider
Marie Wilkof

Gold Angels

Barbara Belden
Kathleen Brauchler
Michele Goff
Margaret Howley
Judith Barnes Lancaster
Louise Gibbs Lilly
Louise Mahoney
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Cynthia Rosedale
Rita Schaner
Sally Sorenson
Lisa Warburton-Gregory
Ruthanne Wilkof
Susan Wise
Patricia Zinsmeister-Parker

Silver Angels

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Beverly Belgya
Candee Bishop
Jane Bishop
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Marilyn B. Croasdaile
Linda DeHoff
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Sherry Fulmer
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Judith S. Gibbs
Laura Grabowsky
Faye Heston

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Sharon L. Luntz
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2014 – 2015

Volunteer Angels Exhibition Sponsorship

*Intent to Deceive: Fakes & Forgeries
in the Art World* — August 28 – October 26, 2014



THANK YOU TO OUR COMMUNITY OF SUPPORTERS!

2015 Operations, Exhibition Sponsors, Gallery Donors & Annual Fund

OPERATIONS

ArtsInStark
Ohio Arts Council
The J. M. Smucker Company *

EXHIBITIONS & PROGRAMS

Intent to Deceive: Fakes & Forgeries in the Art World

Canton Fine Arts Associates
The George H. Deuble Foundation **
E.J. Thomas Hall — The University of Akron
Gasser Fine Jewelers *
Larry & Nancy Hoover
Stark Community Foundation **
Volunteer Angels (of the Canton Museum of Art)

Christkindl Markt — Canton Fine Arts Associates

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CSE Federal Credit Union *
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Mr. Mike's Catering *
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Dr. Elizabeth Soto
Waikem Auto Family *
Ron & Ruthanne Wilkof
Bill & Sue Wise

The Legacy of Ferdinand A. Brader (2014-15)

Mark & Beverly Belgya
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Dominion Foundation of Cleveland **
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Mr. & Mrs. Robert Leibensperger
McKay Lodge Fine Arts Conservation Laboratory *
Ohio Humanities
Rachel Davis Fine Arts *
Rich Industries, Inc. *
Frank Tosto
Mary Renkert Wendling Foundation **
Ervin & Marie Wilkof Foundation **

24th Stark County High School Art Exhibition (2015)

Kent State University Stark
Malone University
Myers School of Art — The University of Akron
Walsh University

Allied Artists of America (2015)

Albert W. & Edith V. Flowers Charitable Foundation **
The Timken Family Charitable Fund **

Mystery & Magic: The Trompe l'Oeil Vision of

Gary T. Erbe (2015)

David Band
Jerry A. Berger
Dr. & Mrs. Michael Friedman
Mr. & Mrs. David Rago
Manuel de Torres

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Ron & Amanda Van Horn
Walter & Mary Wagor
Ruth Wenderoth
The Rossetta Wilkof Trust
Stark Industrial, LLC *
Susan Wise
Brian & Lindsay Zimmerman

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Brian & Lindsay Zimmerman

* Corporate ** Foundation



Christkindl Markt



Canton Fine Arts Associates

Canton Fine Arts Associates, Inc., founded in 1952, is a non-profit, membership affiliate of the Canton Museum of Art. Canton Fine Arts sponsors monthly luncheons (held the second Wednesday of the month, September - April) with presentations and demonstrations on CMA exhibitions and a wide range of art-related topics. The group's annual Spring Fashion Show, featuring national retailers like Saks Fifth Avenue and Chicos, is held every April in the Museum's Wilkof Courtyard.

Dedicated to furthering participation in the visual fine arts in Canton and our community, Canton Fine Arts organizes and presents an annual fundraiser for the Museum—*Christkindl Markt* (held the second weekend of November). Now in its 44th year, this premier juried fine arts and fine crafts show, held at the Canton Cultural Center for the Arts and Canton Museum of Art, draws more than 100 acclaimed artists from across the country—offering unique and handcrafted artworks to nearly 4,000 visitors each year.

Canton Fine Arts also sponsors Museum featured exhibitions and other activities throughout the year, including providing support for openings and special events, and each Fine Arts member is also a dedicated member of the Museum. To learn more about the group's activities and *Christkindl Markt*, or to become a member, visit www.cantonart.org/canton-fine-arts.



**STATEMENTS OF FINANCIAL POSITION • CANTON MUSEUM OF ART
FOR THE YEARS ENDED JUNE 30, 2015 & 2014**

INDEPENDENT AUDITOR'S REPORT

**Board of Trustees and Members • Canton Museum of Art
Canton, Ohio**

We have audited the accompanying financial statements of Canton Museum of Art (a nonprofit organization), which comprise the statements of financial position as of June 30, 2015 and 2014, and the related statements of activities and cash flows for the years then ended, and the related notes to the financial statements.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Canton Museum of Art as of June 30, 2015 and 2014, and the changes in its net assets and its cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.

Hall, Kistler & Company, LLP

Certified Public Accountants • Canton, Ohio • September 9, 2015

ASSETS

	2015	2014
CURRENT ASSETS		
Cash and cash equivalents	\$ 162,632	\$ 31,729
Receivables:		
Grants	28,147	26,455
Other	—	3,113
Inventory	3,974	4,694
Prepaid expenses	12,367	89,939
TOTAL CURRENT ASSETS	207,120	155,930
Art collections (see Notes A and E)	—	—
IMPROVEMENTS AND EQUIPMENT		
Improvements	393,340	393,340
Office furniture, fixtures and equipment	155,683	155,530
Assets not placed in service	26,650	—
	575,673	548,870
Less accumulated depreciation	469,425	444,532
	106,248	104,338
OTHER ASSETS		
Investments	3,806,125	3,958,160
	3,806,125	3,958,160
TOTAL ASSETS	\$4,119,493	\$4,218,428

LIABILITIES AND NET ASSETS

CURRENT LIABILITIES		
Accounts payable	\$ 42,589	\$ 35,370
Accrued expenses	35,175	39,868
TOTAL CURRENT LIABILITIES	77,764	75,238
NET ASSETS		
Unrestricted	2,734,146	2,853,853
Temporarily restricted	661,857	643,702
Permanently restricted	645,726	645,635
	4,041,729	4,143,190
TOTAL LIABILITIES AND NET ASSETS	\$4,119,493	\$4,218,428

See Independent Auditor's Report and Notes to Financial Statements



Canton Ceramic Artists Guild (CCAG)

Artists of the Canton Ceramic Artists Guild, a professional group founded in 1974, are dedicated to supporting ceramic education at the CMA. The 12 active members and 2 apprentices promote pottery education by volunteering their time and talent to fire students' artwork, maintain the pottery studio, and demonstrate techniques to children and adults. They also support the CMA's pottery program financially: through sales of their artwork at the annual *Christkindl Markt* and the Guild's May Sale, 30 percent of their proceeds are donated to the Museum for pottery studio maintenance and upgrades, special workshops, and purchases for the CMA Permanent Collection.

Not only does this group provide the skills, knowledge, and time critical to making CMA pottery classes successful, but the CCAG also supports the community by participating annually in the "Empty Bowls for Hunger" program. This year marked the 18th consecutive year that the CCAG has sold "Empty Bowls," with sales exceeding \$1,500, all of which was donated to the Stark County Hunger Task Force. We thank our CCAG members for all they do for the Museum and our community.

STATEMENTS OF CASH FLOWS • CANTON MUSEUM OF ART FOR THE YEARS ENDED JUNE 30, 2015 & 2014

CASH FLOWS FROM OPERATING ACTIVITIES

	2015	2014
Change in net assets	\$ (101,461)	\$ 206,734
Adjustments to reconcile change in net assets to net cash provided by (used in) operating activities:		
Depreciation	24,892	24,889
Accession of art	5,175	28,170
Net realized and unrealized (gain) loss on investments	59,902	(293,627)
Changes in assets and liabilities:		
Receivables	1,422	13,757
Inventory and prepaid expenses	78,292	(28,705)
Accounts payable and accrued expenses	3,027	25,409
Net cash (used in) operating activities	<u>71,249</u>	<u>(23,373)</u>

CASH FLOWS FROM INVESTING ACTIVITIES

Purchase of improvements and equipment	(26,803)	(948)
(Deaccession) of art	(5,175)	(28,170)
Purchase of investments	(83,097)	(555,028)
Proceeds from sale of investments	<u>174,729</u>	<u>596,137</u>
Net cash provided by investing activities	59,654	11,991

INCREASE (DECREASE) IN CASH AND CASH EQUIVALENTS 130,903 (11,382)

CASH AND CASH EQUIVALENTS - BEGINNING OF YEAR 31,729 43,111

CASH AND CASH EQUIVALENTS - END OF YEAR \$ 162,632 \$ 31,729

See Independent Auditor's Report and Notes to Financial Statements

Canton Museum of Art Docents

Docents at the Canton Museum of Art provide a vital service to our patrons, taking children and adults on tours of CMA exhibitions and other programs. Our Docents are an all-volunteer group, dedicating their time at monthly meetings to learn about each new exhibition and the artwork, providing tours, leading studio art projects, and answering questions at exhibition openings, Family Days, and other special events. In addition to training time, our Docents take field trips to other museums to attend major exhibitions and to “shadow” their counterparts and learn more about best practices for audience engagement and storytelling during museum tours.

In 2014-15, our volunteer Docents provided over 100 scheduled group tours, benefiting more than 500 adults and nearly 900 of the youngest Museum patrons. More than 200 of these students came from the Canton City Elementary Schools in our area.

CMA docents consistently receive praise for their tours and are valued for their knowledge and insight of the featured exhibitions and the CMA Permanent Collection. We are grateful that they are dedicated to providing this service to the Museum and make a positive impression with our audiences—helping to grow and enrich the arts and humanities experience that we deliver.



(CW, Top Left)

Sharon Frank Mazgaj, *Shiny Things*, Colored Pencil, 20 x 24 in.

Michele Tokos, *Little Knitter*, Oil, 17 ½ x 25 in.

Wanda J. Frease, *Waiting for Incoming Tide*, Watercolor, 20 x 26 in.



First place winners from the Canton Artists League exhibition *April Assemblage*, on view April 3 through May 10, 2015. The media represented in *April Assemblage* ranged from watercolor, oil, and acrylic to pottery, wood, mixed media, and more.

Canton Artists League

Founded in 1996, the mission of the Canton Artists League is to “provide enriched opportunities and encouragement for professional, semi-professional, and amateur visual artists and individuals with a sincere interest in supporting art.” This is accomplished through a combination of exhibits, educational workshops, field trips, and community support programs.



Canton Artists League is a welcome forum for all artists, photographers, and craftsman to meet and help further their creativity through exhibits, workshops, and a shared bond of talent and imagination. The League presents a biennial full exhibition in the galleries of the Museum, and artwork from League members is featured monthly in the Museum lobby. All Artists League members are also valued members of the Canton Museum of Art, thereby helping to support our mission in advancing the understanding of art. **Visit www.cantonartistsleague.org for membership information.**

**STATEMENTS OF ACTIVITIES • CANTON MUSEUM OF ART
FOR THE YEARS ENDED JUNE 30, 2015 & 2014**

REVENUES, GAINS AND OTHER SUPPORT

	2015				2014			
	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
Grants and contributions	\$ 441,538	\$211,439	\$ —	\$ 652,977	\$ 408,302	\$ 152,951	\$ —	\$ 561,253
In-kind contribution - use of facilities	406,300	—	—	406,300	406,300	—	—	406,300
Memberships	36,345	—	—	36,345	29,079	—	—	29,079
Investment income:								
Interest and dividends	139,207	20,240	145	159,592	133,905	19,285	138	153,328
Net realized and unrealized	(67,445)	7,597	(54)	(59,902)	256,121	37,239	267	293,627
Special events and benefits	5,800	—	—	5,800	7,711	—	—	7,711
Educational fees	56,147	—	—	56,147	33,983	—	—	33,983
Admissions	34,051	—	—	34,051	41,786	—	—	41,786
Rent	10,358	—	—	10,358	9,938	—	—	9,938
Sale of books, prints, clay and miscellaneous	38,258	—	—	38,258	40,262	—	—	40,262
Other	13,202	—	—	13,202	31,879	—	—	31,879
TOTAL REVENUES, GAINS AND OTHER SUPPORT	1,113,761	239,276	91	1,353,128	1,399,266	209,475	405	1,609,146
NET ASSETS RELEASED FROM RESTRICTIONS	221,121	(221,121)	—	—	179,750	(179,750)	—	—

EXPENSES

Program services:								
Exhibits and general gallery	681,065	—	—	681,065	611,144	—	—	611,144
Curatorial and conservation	—	—	—	—	2,307	—	—	2,307
Education	267,022	—	—	267,022	258,168	—	—	258,168
Special events	839	—	—	839	10,897	—	—	10,897
Cost of sales	19,232	—	—	19,232	5,817	—	—	5,817
Fundraising	83,486	—	—	83,486	82,627	—	—	82,627
Supporting services:								
General and administrative	296,575	—	—	296,575	306,539	—	—	306,539
Operation and maintenance of facilities	101,195	—	—	101,195	96,743	—	—	96,743
TOTAL EXPENSES	1,449,414	—	—	1,449,414	1,374,242	—	—	1,374,242
CHANGE IN NET ASSETS BEFORE COLLECTION OF ART NOT CAPITALIZED	(114,532)	18,155	91	(96,286)	204,774	29,725	405	234,904
COLLECTION OF ART NOT CAPITALIZED (Accession) of art	(5,175)	—	—	(5,175)	(28,170)	—	—	(28,170)
CHANGE IN NET ASSETS	(119,707)	18,155	91	(101,461)	176,604	29,725	405	206,734
NET ASSETS - BEGINNING OF YEAR	2,853,853	643,702	645,635	4,143,190	2,677,249	613,977	645,230	3,936,456
NET ASSETS - END OF YEAR	\$2,734,146	\$ 661,857	\$ 645,726	\$4,041,729	\$2,853,853	\$ 643,702	\$ 645,635	\$4,143,190

NOTES TO FINANCIAL STATEMENTS • CANTON MUSEUM OF ART FOR THE YEARS ENDED JUNE 30, 2015 & 2014

NOTE A - ORGANIZATION AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Organization

Canton Museum of Art (Museum) is a non-profit entity organized under the laws of the State of Ohio and fully accredited by the American Alliance of Museums. The community-oriented Museum provides art services which include maintenance and exhibit of a permanent collection of fine art, presentation of a diversified schedule of both original and rental exhibitions, a wide variety of educational opportunities, and collaborations with many other community agencies.

Basis of Presentation

The Museum applies FASB ASC 958-205. Under FASB ASC 958-205, the Museum is required to report information regarding its financial position and activities according to three classes of net assets described as follows:

Unrestricted net assets – Net assets which are not subject to donor-imposed restrictions.

Temporarily restricted net assets – Net assets subject to donor-imposed restrictions that may or will be met either by actions of the Museum and/or the passage of time.

Permanently restricted net assets – Net assets subject to donor-imposed restrictions that they be maintained permanently by the Museum. Generally, the donors of these assets permit the Museum to use all or part of the income earned on related investments for general or specific purposes.

Use of Estimates

The preparation of financial statements in conformity with U.S. generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses including functional allocations during the reporting period. Actual results could differ from those estimates.

Concentration of Credit Risk

Financial instruments which potentially subject the Museum to concentrations of credit risk consist of cash, temporary investments, investment securities, and contributions receivable. The Museum places its cash and temporary investments with creditworthy, high quality financial institutions.

The Museum has significant investments in equity securities and other types of investments and is therefore subject to concentrations of credit risk. Investments are managed by investment advisors who are supervised by the Trustees. Though the market value of investments is subject to fluctuations on a year-to-year basis, the Trustees believe that the investment policy is prudent for the long-term welfare of the Museum.

Cash and Cash Equivalents

For purposes of the statements of cash flows, the Museum considers all highly liquid debt instruments purchased with a maturity of three months or less to be cash equivalents.

The Museum's cash accounts are maintained at high quality financial institutions and may at times exceed Federally insured amounts.

Grants and Contributions

Grants and contributions are recognized when the donor makes a promise to give to the Museum that is, in substance, unconditional. Grants and contributions that are restricted by the donor are reported as increases in unrestricted net assets, if the restrictions expire in the fiscal year in which the grants and contributions are recognized. All other donor-restricted contributions are reported as increases in temporarily or permanently restricted net assets depending on the nature of the restrictions. When a restriction expires, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities as net assets released from restrictions.

Contributions of property and equipment are recorded as support at their estimated fair value. Such contributions are reported as unrestricted support unless the donor has restricted the contributed asset to a specific purpose. Assets contributed with explicit restrictions regarding their use and contributions of cash that must be used to acquire property and equipment are reported as restricted support.

Absent donor stipulations regarding how long those contributed assets must be maintained, the Museum reports expirations of donor restrictions when the donated or acquired assets are placed in service as instructed by the donor. The Museum reclassifies temporarily restricted net assets to unrestricted net assets at that time.

Inventory

Inventories of merchandise purchased for resale or used for classes are stated at lower of cost or market determined by the first-in, first-out (FIFO) method.

Investments

Investments in equity securities with readily determinable fair values and all investments in debt securities are reported at fair value, based on quoted prices in active markets (all Level 1 measurements), with gains or losses included in the statement of activities. Interest and dividend income, net of applicable management fees, and net realized and unrealized gains or losses on fair value of investments are each reported in the period earned as increases or decreases in unrestricted net assets.

FASB ASC 820, established a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value into three broad levels. The level in the fair value hierarchy within which the fair value measurement in its entirety falls is determined based on the lowest level input that is significant to the measurement in its entirety.

Level 1 inputs are quoted prices (unadjusted) in active markets for identical assets or liabilities that the reporting entity has the ability to access at the measurement date. A quoted price in an active market provides the most reliable evidence of fair value.

Level 2 inputs are inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly, and include:

Quoted prices for similar assets or liabilities in active markets, quoted prices for identical or similar assets or liabilities in markets that are not active, inputs other than quoted prices that are observable for the asset or liability, and inputs that are derived principally from or corroborated by observable market data by correlation or other means.

Level 3 inputs are unobservable inputs for the asset or liability, that is, inputs that reflect the reporting entity's own assumptions about the assumptions market participants would use in pricing the asset or liability (including assumptions about risk) developed based on the best information available in the circumstances.

For the years ended June 30, 2015 and 2014 the Museum engaged solely in Level 1 inputs.

Improvements and Equipment

Improvements and equipment are recorded at cost or fair value in the case of donated property at the date of acquisition. Expenditures for maintenance and repairs are expensed as incurred, while expenditures for additions and improvements are generally capitalized. Depreciation is computed using the straight-line method over the estimated useful lives of the assets. Depreciation expense amounted to \$24,892 and \$24,889 for the years ended June 30, 2015 and 2014, respectively.

Donated Facilities and Services

The Museum entered into an agreement with Arts in Stark (formerly the Cultural Center for the Arts) (AIS) of Canton, Ohio for the use of facilities at 1001 Market Avenue North. The agreement is automatically renewed from year to year, unless notification to the contrary is made by either party 120 days prior to the end of the calendar year. Under the agreement, no rental payments are made to AIS. However, the Museum is responsible for maintenance and repair of the facilities, as well as its pro rata share of certain utility costs.

Contributed facility income and expense for the special purpose facilities has been reflected in the financial statements under the heading "In-kind contribution – use of facilities" and within various expenses, respectively, in the amount of \$406,300 for the years ended June 30, 2015 and 2014.

The value of contributed services is not included in the financial statements since no objective method of measuring their value is available. However, there are a number of volunteers who have donated a considerable amount of time to the Museum's programs and activities.

Art Collections

The Museum's art collections, which were purchased or donated, are not included as assets in the statement of financial position. Each of the items is cataloged, preserved, and cared for, and activities verifying their existence and assessing their condition are performed continuously. The collections are subject to a policy that requires proceeds from their sales to be used to acquire other items for collections. Purchases of collection items are recorded as decreases in net assets in the year in which the items are acquired. Contributed collection items are not reflected on the financial statements. Proceeds from deaccessions are reflected as increases in net assets.

Functional Allocation of Costs

Costs of providing various programs and other activities have been summarized on the statement of activities on a functional basis as determined by management.

Advertising Costs

Advertising costs, which are expensed as incurred, totaled \$61,570 and \$66,338 for the years ended June 30, 2015 and 2014, respectively.

Income Taxes

The Museum is a non-profit entity and has been granted an exemption from income taxes under the provisions of Internal Revenue Code Section 501(c)(3).

Uncertain Tax Positions. The Museum complies with the provisions of FASB ASC 740-10, Accounting for Uncertainty in Income Taxes. The provisions prescribe a two-step process for recognizing and measuring income tax uncertainties. First, a threshold condition of "more likely than not" should be met to determine whether any of the benefit from an uncertain tax position should be recognized in the financial statements. If the recognition threshold is met, FASB ASC 740-10 provides additional guidance on measuring the amount of the uncertain tax position. The Museum may recognize a tax benefit from an uncertain tax position under FASB ASC 740-10 only if it is more likely than not that the tax position will be sustained on examination by taxing authorities based on the technical merits of the position. The tax benefit recognized in the financial statements from an uncertain position should be measured under FASB ASC 740-10 based on the largest benefit that has a greater than 50% likelihood of being realized upon ultimate settlement. FASB ASC 740-10 also provides guidance on derecognition, classification, transition and increased disclosure of uncertain tax positions. The Museum recognized no liability for unrecognized tax benefits resulting from FASB ASC 740-10 as of June 30, 2015 and 2014.

Reclassifications

Certain 2014 amounts have been reclassified to conform with the 2015 financial statement presentation.

Subsequent Events

The Museum has evaluated subsequent events through September 9, 2015, the date which the financial statements were available to be issued.

NOTE B - INVESTMENTS

Assets held in the investment account as of June 30 are as follows (all amounts are stated at fair value based on quoted market prices in active markets and are considered Level 1 measurements):

	2015		2014	
	COST	MARKET VALUE	COST	MARKET VALUE
Money funds	\$ 78,828	\$ 78,828	\$ 83,057	\$ 83,057
Common stocks	2,343,433	3,116,171	2,258,849	3,079,643
Corporate bonds and notes	111,594	122,888	212,738	228,887
Mutual funds	422,020	488,238	444,716	566,573
	<u>\$2,955,875</u>	<u>\$3,806,125</u>	<u>\$2,999,360</u>	<u>\$3,958,160</u>

The Museum has no concentrations in its holdings as of June 30, 2015 and 2014.

NOTE C - GRANTS RECEIVABLE

Grants receivable are expected to be collected in:

	2015	2014
Less than one year	\$ 28,147	\$ 26,455
One to five years	—	—
	<u>\$ 28,147</u>	<u>\$ 26,455</u>

NOTE D - OPERATING LEASE

The Museum leases office equipment under a five-year noncancelable operating lease expiring in June 2018. Future minimum rental payments required under the lease amount to \$3,577 per year through June 30, 2018. Lease expense for each of the years ended June 30, 2015 and 2014 was \$3,577.

NOTE E - ART COLLECTIONS

The Museum's collections are made up of art objects that are held for educational and curatorial purposes. Each of the items is cataloged, preserved, and cared for, and activities verifying their condition are performed continuously.

The cost of all objects purchased or repaired, less the proceeds from deaccessions of objects, is reported as a separate program expense. Purchased accessions amounted to \$5,175 and \$28,170 for the years ended June 30, 2015 and 2014, respectively. There were no sold deaccessions for the years ended June 30, 2015 and 2014.

The estimated fair value of the collection for insurance purposes was approximately \$20,519,233 and \$20,452,923 at June 30, 2015 and 2014, respectively. The Permanent Collection is broken down into six (6) categories: 3D, Ceramics, Drawings, Oils, Prints & Watercolors. Each category of artwork is appraised once every ten (10) years, as suggested by professional appraisers.

NOTE F - RESTRICTIONS ON NET ASSETS

Restrictions on net assets as of June 30 are as follows:

	2015	2014
Temporarily restricted net assets are available for the following purposes:		
Purchase of art, conservation, and exhibits	\$ 441,539	\$ 468,674
Scholarships and education	8,093	3,693
Other	212,225	171,335
	<u>\$ 661,857</u>	<u>\$ 643,702</u>
Permanently restricted net assets, income restricted to:		
Operations	\$ 586,139	\$ 586,061
Purchase of art	38,368	38,363
Education	21,219	21,211
	<u>\$ 645,726</u>	<u>\$ 645,635</u>

NOTE G - RETIREMENT ANNUITY PLAN

The Museum has in effect a defined contribution retirement annuity plan covering substantially all of the Museum's full-time employees. Under the plan, contributions made by the employees through salary reduction agreements are matched by the Museum. Since the annuities are owned individually, each participant is fully vested. The expense to the Museum was \$7,522 and \$11,619 for the years ended June 30, 2015 and 2014, respectively.

See Independent Auditor's Report

**SCHEDULES OF SUPPORTING SERVICE EXPENSES • CANTON MUSEUM OF ART
FOR THE YEARS ENDED JUNE 30, 2015 & 2014**

GENERAL & ADMINISTRATIVE

	2015	2014
Salaries and wages	\$ 96,151	\$ 103,521
Office Supplies	10,991	8,950
Telephone	732	633
Postage	6,045	3,967
Advertising and promotion	61,570	66,338
Potters Guild (Canton Ceramic Artists Guild)	10,304	9,125
Subscription service and membership	5,269	4,087
Legal and accounting	17,482	16,390
Investment fees	25,195	22,252
Insurance	4,523	4,868
Payroll taxes and employee benefits	21,554	27,243
Depreciation	24,892	24,889
Miscellaneous	11,867	14,276
	<u>\$ 296,575</u>	<u>\$ 306,539</u>

**OPERATION & MAINTENANCE
OF FACILITIES**

Contributed use of facilities	71,102	71,102
Utilities and maintenance	28,168	24,768
Supplies and material	1,925	873
	<u>\$ 101,195</u>	<u>\$ 96,743</u>

See Independent Auditor's Report on Other Financial Information

**INDEPENDENT AUDITOR'S REPORT
ON OTHER FINANCIAL INFORMATION**

**Board of Trustees and Members • Canton Museum of Art
Canton, Ohio**

We have audited the financial statements of Canton Museum of Art as of and for the years ended June 30, 2015 and 2014, and have issued our report thereon dated September 9, 2015, which contained an unmodified opinion on those financial statements.

Our audit was performed for the purpose of forming an opinion on the financial statements as a whole. The schedule of supporting service expenses is presented for the purpose of additional analysis and is not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. The information has been subjected to the auditing procedures applied in the audit of the financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the financial statements or to the financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States of America.

In our opinion, the information is fairly stated in all material respects in relation to the financial statements as a whole.

Hall, Kistler & Company, LLP

Certified Public Accountants • Canton, Ohio • September 9, 2015



CMA Uncorked!



These popular painting events create a perfect social and artistic atmosphere for friends to gather, couples to have a date night, and companies to have team-building activities or private parties. A CMA art educator leads the group in creating their own masterpieces from the evening's featured painting. Wine, snacks, music, and paint fuel the creativity and the fun. CMA Uncorked! is held monthly in the evening with a new painting featured at each class. Come out and experience the fun!



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Kids. Jobs. Communities.

Canton Museum of Art is one of Stark County's seven largest arts organizations who receive operating grants from ArtsInStark, thanks to the generosity of our community during the Annual Arts Campaign. ArtsInStark, the County Arts Council, is a 45-year old non-profit organization that provides arts grants, manages the Cultural Center for the Arts—and much more, including the Canton Arts District, First Friday, SmArts Program for schools, The ELEVEN sculpture project. ArtsInStark's annual budget of \$3 million comes entirely from the private sector, and they receive no government support. Each spring during the Annual Arts Campaign, ArtsInStark raises money from individuals, companies, and foundations. In May 2015, the Campaign raised the highest amount in 45 years—\$1,775,000—to become the only united arts fund drive in America to ever make goal for 10 years in a row. Visit www.artsinstark.com to learn more!



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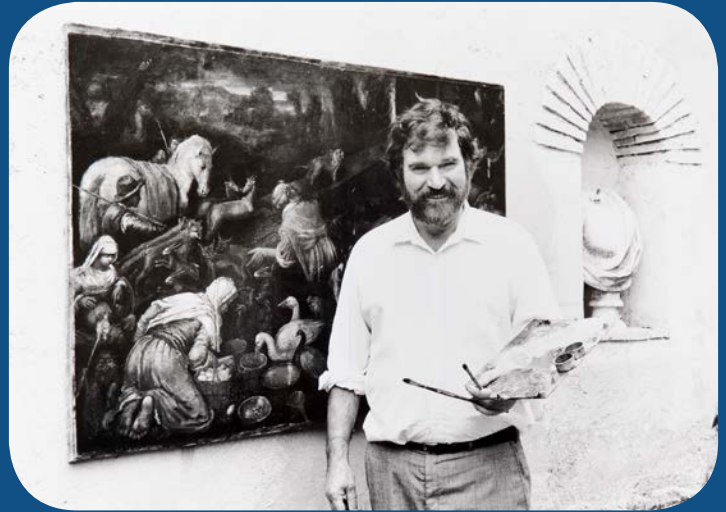
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