



**North Carolina  
Museum of Art**

# *Impact Report*

**FOR THE 2023 FISCAL YEAR**

The North Carolina Museum of Art 2023 Impact Report, covering the period from July 2022 through June 2023, highlights programming, exhibitions, and initiatives and details the impact the NCMA has on its community and beyond.

## Collection Growth and Care

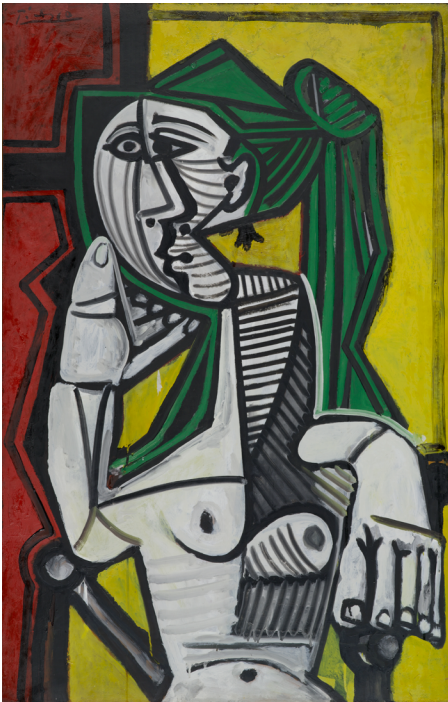
Curators continued to work on diversifying the People's Collection. In the last year, the Museum added 32 works of art by North Carolinian, American, and international artists. The European painting collection expanded with the significant gift of five major 19th-century and early 20th-century paintings, including the first painting by Pablo Picasso to enter the collection.

Contemporary acquisitions included mixed-media works by North Carolina artists Kirsten Stolle, Clarissa Sligh, Stacy Lynn Waddell, and Elliott Hundley; a painting by North Carolina artist Ernie Barnes; and sculptures by North Carolina artists Bob Trotman and Stephen Hayes. The collection of contemporary American Indian art was expanded with three glass vessels by Preston Singletary (Tlingit). Contemporary sculptures and mixed-media works by Tomás Saraceno, Aaron Fowler, Willie Cole, and Karen LaMonte were also added to the collection.

A contemporary masquerade costume by Chief Ekpenyong Bassey Nsa was commissioned and acquired for the African art collection. The Museum also continued to build its nationally recognized Judaic collection with a contemporary commission of a Miriam's cup by Amy Reichert, a 19th-century Algerian Torah crown, and two 18th-century textiles: a Torah ark curtain and a Torah mantle.

The conservation team worked diligently to maintain the art installed across the campus, including East and West buildings and the Museum Park.

## GROWING THE PEOPLE'S COLLECTION



Pablo Picasso, *Femme assise, fond rouge et jaune* (*Seated Woman, Red and Yellow Background*), 1952, enamel on composition board, 49¼ × 31⅞ in., Gift of Julian and Josie Robertson



Kirsten Stolle, *Chemical Bouquet II*, 2016, hand-cut collage on paper, 27 × 30 in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art



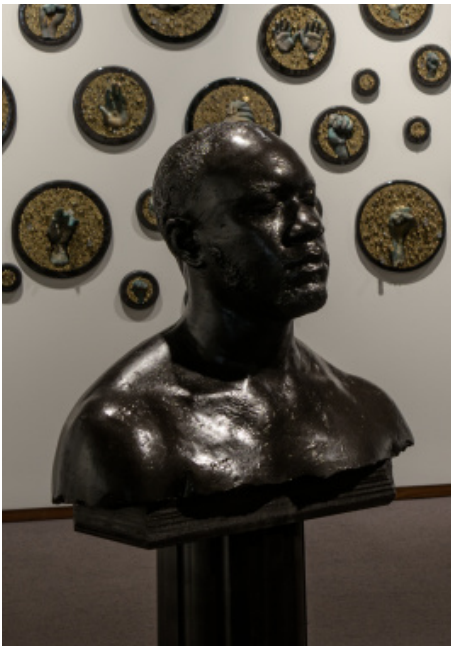
Stacy Lynn Waddell, *Untitled (for Beulah and her Baby)*, 2023, 22-karat gold leaf on prepared Belgian linen, H. 48 × W. 36 × D. 1¾ in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art



Amy Reichert, *Miriam's Cup*, 2023, sterling silver, brushed limestone, black Vermont slate, brass, copper, and aluminum leaf, dimensions variable, Given in loving memory of Evelyn Jacobs Levin



Preston Singletary (Tlingit), *Tlingit Basket*, 2012, blown and sand-carved glass, H. 18 × W. 18½ × D. 18½ in., Gift of Mr. and Mrs. G. Wallace Newton



Stephen Hayes, *Voices of Future's Past*, cast 2017, 2023, plaster, Hydro-Stone, ceramic, wood, spray paint, oil-rubbed bronze, and audio, H. 58 x W. 24 x D. 13 in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art



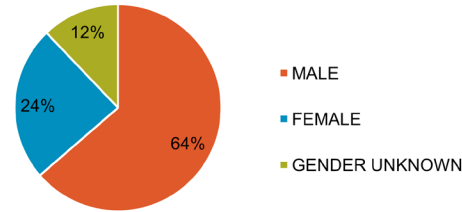
Karen LaMonte, *Semi-Reclining Dress Impression with Drapery*, 2005, cast glass, H. 42½ x W. 27½ x D. 39¼ in., Gift of Lisa Shaffer Anderson and Dudley Buist Anderson



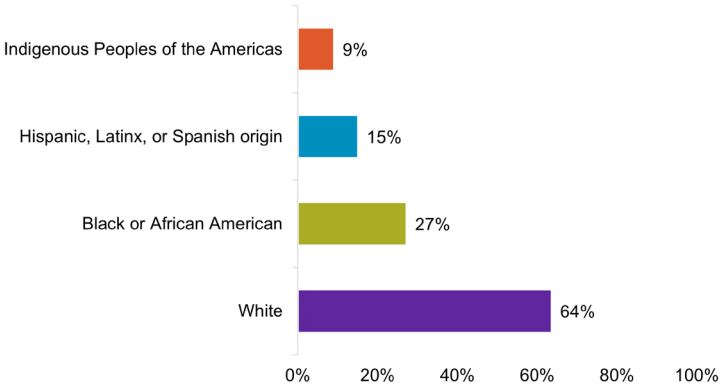
Chief Ekpenyong Bassey Nsa, *Idem Ikwo of the Ekpe Society*, 2022, nylon cord, dyed raffia, cardboard, cloth, polyester, sequin trim, rubber cement, caning, foam, glue, dyed feathers, wood, and ostrich feathers, dimensions variable, Purchased with funds provided by the William R. Kenan Jr. Endowment for Educational Exhibitions

The People's Collection grew to 4,353 objects. North Carolina artists created 25% of the new acquisitions. Black and African American artists created 28% of the objects, and women artists created 25%. Artwork from American Indian, Alaska Native, and other Indigenous peoples of the Americas artists increased from 3% in FY21 and FY22 to 9% in FY23. Artwork acquired from artists of Hispanic, Latinx, and Spanish origin continued to grow from 0% in FY21 to 8% in FY22 to 16% in FY23.

**FY2023 ACQUISITIONS BY ARTIST GENDER**



**FY2023 ACQUISITIONS BY ARTIST RACE AND ETHNICITY**





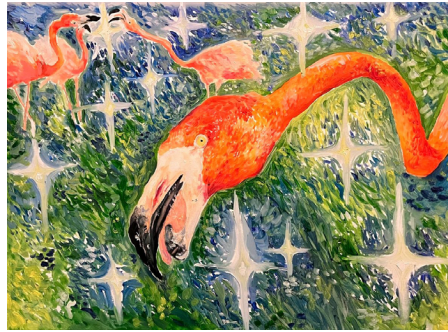
Additionally, in FY23 the NCMA showcased 10 temporary exhibitions that spanned time, cultures, and artistic genres. Seven exhibitions were originated by Museum curators, conservators, and exhibition designers, and three resulted from partnerships with national arts organizations. The latter featured European masterworks as well as contemporary art and costumes by Michael Richards and Ruth E. Carter. While the Michael Richards exhibition was free, the other two sold over 60,000 tickets.

## Outlandish: Photographs by Ralph Burns from the Collection of Hedy Fischer and Randy Shull/ Photographs from the Collection of Allen G. Thomas Jr.



Kerry Skarbakka, *Reflected*, 2003, chromogenic print, 24 × 20 in., Gift of Allen G. Thomas Jr. in honor of Lawrence J. Wheeler; © 2022 Kerry Skarbakka

## Teens, Inspired: Multifaceted



Kiara Gantt, *Fixation*, 2022, oil and acrylic paint pens on canvas, 18 × 24 in., Courtesy of the artist

## Michael Richards: Are You Down?



Michael Richards, *Tar Baby vs. St. Sebastian*, 1999, resin and steel, H. 90 × W. 36 × D. 24 in., © 2022 The Michael Richards Estate; Photograph by Oriol Tarridas, Courtesy of the Museum of Contemporary Art, North Miami and The Michael Richards Estate

## A Modern Vision: European Masterworks from The Phillips Collection



Vincent van Gogh, *The Road Menders*, 1889, oil on canvas, 29 × 36½ in., The Phillips Collection, Washington, DC, Acquired 1949

## Ruth E. Carter: Afrofuturism in Costume Design



Ruth E. Carter, *Costume for Queen Ramonda in Black Panther* (2018); Photo: Courtesy of Colin Gray and SCAD FASH Museum

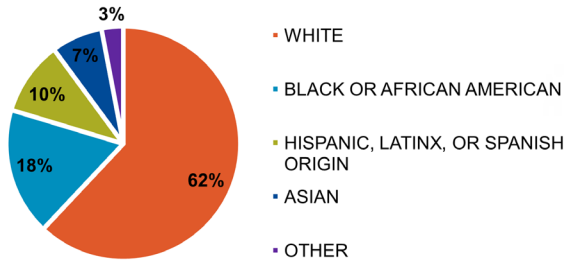


## Campus Visitors

For the third year in a row, the NCMA welcomed over one million visitors to its Raleigh campus. Visitors to the Museum represent the diversity of people living in the state. In particular, Hispanic, Latinx, and Caucasian visitors attended at rates within <1% of the state population. African American and Black and Asian visitors attended at rates within <5% of the population, 4.6% below and 3.9% above state census proportions respectively. The percent of families (households with children) visiting the campus was 3% higher than the state census reports.

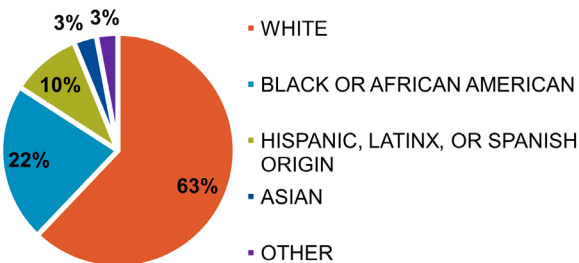
Audience research continues to yield increases in visitor feedback, rising from 29,000 survey responses in FY22 to over 55,000 responses in FY23. Feedback from Museum visitors indicates most people feel welcome, have an excellent experience, and would recommend the NCMA to others.

NCMA VISITORS BY RACE AND ETHNICITY



*This museum is absolutely my favorite art museum in the Triangle area. The most welcoming, engaging, and interesting collection of art in this region and the state. The temporary exhibits are must-sees regardless of their content!*

STATE OF NORTH CAROLINA POPULATION BY RACE AND ETHNICITY



*Thank you for this gorgeous space and sharing thoughtful and meaningful art that gives viewers an opportunity to learn and reflect. And of course for keeping it admission free!!*

*We just moved to Raleigh a year ago and have been here to the Museum several times. We now have membership. We have not ever come here when we haven't been enthralled with your [exhibitions].*

*It's always so magical whenever I visit. I always come back to show my friends what's in store. I simply love it.*

85%

of visitors  
feel  
welcome

72%

of visitors rate their  
experience as **excellent**  
or **superior**

65%

of visitors would  
**recommend the**  
**NCMA** to others

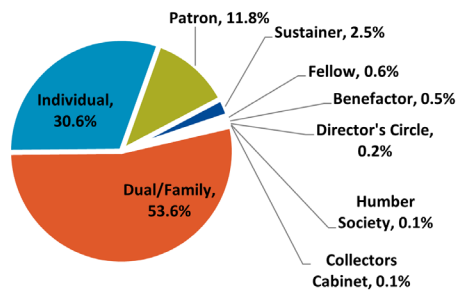
## Partners

In FY22 the NCMA collaborated with 416 partners—174 ongoing partnerships and 240 new partnerships. While FY23 organizational partners are still being verified, essential partners include the 14,774 NCMA members who contributed over \$1.8 million in operational support. Ninety-eight percent of memberships were purchased by people across 82 North Carolina counties, with the remaining 2% purchased from supporters from other US states and countries. In addition to special invitations to events, free access to exhibitions, and discounts on concerts, food, merchandise, members receive the good feeling of knowing they are providing important support for the Museum's mission.

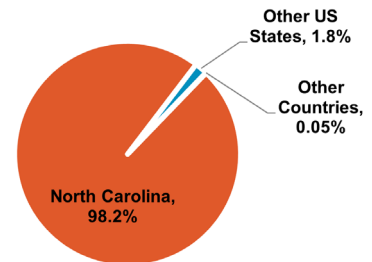
*The NCMA programs are amazing!*

*It has only deepened my appreciation of the NCMA and my membership there.*

**NCMA MEMBERSHIPS PURCHASED BY LEVEL**



**NCMA MEMBERSHIPS PURCHASED BY LOCATION**



## Statewide Engagement and Beyond

The NCMA continues to serve as a significant resource for families, educators, youth, and adults of all ages across the state. In FY23 797 programs, including tours, school programs, family and adult programs, teacher professional development, statewide outreach, concerts, performing arts programs, and digital resources engaged over 220,000 people across all one hundred North Carolina counties and beyond.

*I have been to many museums over the years, however, did not enjoy it as much as I did today. The reason is that [the Museum docent] was able to convey the information via [American Sign Language]. Not only is [the docent] well versed in [the art] field, she is a natural storyteller.*

*I can tell the NCMA takes great care in cultivating these [camp] experiences for our kids. Your staff are kind and friendly, with always positive things to say. We signed up for another week this summer, and my child is already looking forward to it! Thank you for all you do!*

*I'm always amazed at how excited the kids are by the NCMA [to Go Activity Kit] projects, and they learn so much. The brief write-ups pack so much useful information into a short paragraph or two (perfect to provide context and pique curiosity) and also allow for so many directions of expanding the lesson.*

*This was so wonderful! I'm fairly new to the area and thrilled to be an NCMA member and take advantage of these great [Mindful Museum] programs! I've even made three new friends!!*



**1,076** educators received professional development through 30 educational events

**334** on-site tours engaged **10,176** visitors

**4,067** students attended **176** virtual field trips

**7,150** bilingual activity kits were distributed across the state via NC Cardinal Libraries and other community organizations

**208** youth in rural areas of the state received **3,744** hours of arts enrichment through outreach

**1,978** visitors participated in **72** Park programs

**14** concerts and dance events in the Joseph M. Bryan, Jr., Theater in the Museum Park engaged **21,160** visitors

**9** film and lecture offerings served **1,311** visitors (virtually and on campus)

**148,000** learners of all ages engaged with artwork virtually through the NCMA Learn website

## NCMA Staff

Goal 4 of our 2020–25 Strategic Plan invites us to “create inclusive systems, processes, and capacity for operational excellence,” and as a team NCMA staff work toward this goal in myriad ways each day. In FY23 we made significant strides, implementing our first annual staff culture and climate survey and responding directly to the feedback shared. Over 60% of employees responded to the survey, giving feedback on four topics, including 1) communication and engagement, 2) professional development and growth opportunities, 3) institutional values and actual practice, and 4) overall workplace environment.

Using both quantitative and qualitative items, results from the survey indicate that communication strongly influences all workplace factors. As a result, we prioritized professional development in individuals’ annual goal setting and the Museum budget; we reinvigorated our Culture and Climate Committee with a focus on responding to survey feedback and implementing requested changes, such as weekly wellness tips and the implementation of a food pantry; we built our staff meetings around relationship and community building; and we focused our IDEA work on service to internal partners and our local community.

