

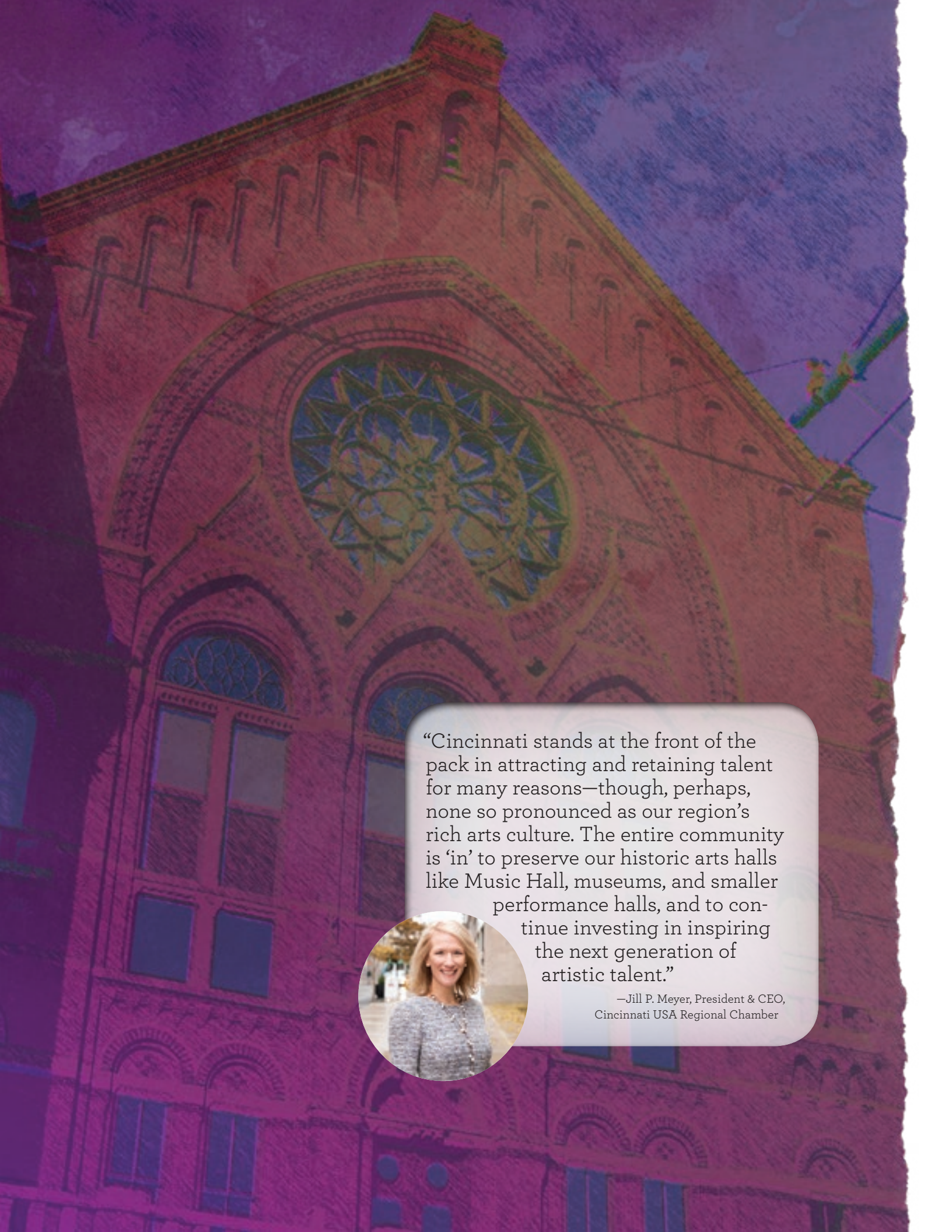


ARONOFF CENTER  
MUSIC HALL

2018 REPORT TO THE COMMUNITY

# ARTS MATTER





“Cincinnati stands at the front of the pack in attracting and retaining talent for many reasons—though, perhaps, none so pronounced as our region’s rich arts culture. The entire community is ‘in’ to preserve our historic arts halls like Music Hall, museums, and smaller performance halls, and to continue investing in inspiring the next generation of artistic talent.”



—Jill P. Meyer, President & CEO,  
Cincinnati USA Regional Chamber





# Dear Friends of the Arts,

Arts advocate and former president John F. Kennedy once said: “The life of the arts, far from being an interruption, a distraction, in the life of the nation, is close to the center of a nation’s purpose—and is a test to the quality of a nation’s civilization.”

The life of the arts has always been an important thread in the fabric of Cincinnati’s rich history, and our region’s exceptional arts and culture scene continues to be one of its greatest assets. The arts have the ability to create dialogue, to provide unique perspectives, and simply to entertain. The arts bring diverse groups of people together for a shared experience. The arts help define the quality of life in our great City.

The Grand Opening of Cincinnati’s beloved and iconic Music Hall in October 2017 is a testament to the rich history and emotional power of the arts to capture the imagination of a city and its people. The five-week opening celebration featured the acclaimed resident arts groups of this extraordinary venue and was experienced by tens of thousands of enthusiastic subscribers, fans, and first-time guests, as well as media from around the world.

We are proud of the remarkable success of the revitalized Music Hall and are grateful to the many organizations and individuals who made this dream a reality, many of whom are named in the Music Hall Grand Opening section of this report.

At the Aronoff Center, we had an eye toward the future with various capital projects, such as the replacement of carpeting and dimmer systems. We also began initial preparations for perhaps the most anticipated Broadway tour in the venue’s history—*Hamilton*.

The 2017–18 Season marked the twenty-third year of the combined operations of the Aronoff Center and Music Hall. It takes an enormous team of individuals and organizations to bring the arts to life in our venues—our board of trustees, resident companies, artists, designers, technicians, sponsors, donors, members, administrative staff, volunteers, subscribers, and audience members—and we are grateful to all who were part of another very successful season.

We are pleased to present to you our 2018 Report to the Community, which includes testimonials from stakeholders and City leaders about why the arts, the Aronoff Center, and Music Hall are important to our region. As you read through this report, we hope that you will be reminded why the arts are important to you.

Thank you for your support of the Cincinnati Arts Association and the work that we do each season. We remain committed to the ongoing stewardship of our iconic venues, the presentation of exceptional visual and performing arts, and the engagement of the community through our arts education and Arts in Healing programs.

We are fortunate to live in a city where the arts are more than a mere interruption or distraction, but are rather a core element of its identity, history, and purpose. We are proud to play a part in making Cincinnati USA one of the nation’s premiere arts and culture destinations.

See you at the theatre!



**Stephen A. Loftin**  
President  
Cincinnati Arts Association



**Dudley S. Taft**  
Chairman, Board of Trustees  
Cincinnati Arts Association



“The arts challenge us to move forward in safe, sane dialogue as we learn how to view and listen to others’ interpretations of our exciting, yet fragile, human condition. I applaud CAA for its courage and for presenting events that are both entertaining and thoughtful, giving us an opportunity to respectfully share our differences and celebrate what we have in common.”

—Patrick Murphy Welage, CAA Member;  
Retired Professor of Theology, Philosophy, and Theatre Arts

# Presenting

**2017-18 SEASON**

The Cincinnati Arts Association’s 2017-18 Presenting Season offered diverse audiences a variety of entertainment options including theatre, music, dance, science, magic, acrobatics, and family fun. These intriguing national tours continued CAA’s long-standing mission of presenting an eclectic mix of alternative entertainment choices to compliment another exciting arts season in the Tri-state.



## **ALTON BROWN LIVE: EAT YOUR SCIENCE**

October 21 • Aronoff Center–  
Procter & Gamble Hall

Food Network star Alton Brown delighted more than 2,500 of his appreciative fans with an all-new evening of songs, multimedia presentations, talk-show antics, bigger-and-better-potentially-

dangerous food demonstrations, and protective gear for folks in the first few rows (for when things got a bit messy!).

## **BRAIN CANDY LIVE!**

November 30 • Aronoff Center–  
Procter & Gamble Hall

Adam Savage (former co-host of the Emmy-nominated Discovery series *MythBusters*) and Michael Stevens (creator of the award-winning YouTube Channel “Vsauce”) brought their crazy toys, incred-



## **BLACK VIOLIN**

October 17 • Aronoff Center–  
Procter & Gamble Hall

Classically-trained musicians Wil B. (viola) and Kev Marcus (violin) brought their unique and high energy style called ‘Classical Boom’—a blend of classical, hip-hop, rock, R&B, and bluegrass—to a diverse, sold-out audience. The show-stopping finale included more than thirty local string students playing on stage with the popular duo.





ible tools, and mind-blowing demonstrations for a celebration of curiosity that was an interactive, hands-on, minds-on theatrical experience like no other.



### **RAIN: A TRIBUTE TO THE BEATLES**

February 27 • Music Hall–Springer Auditorium

This popular Beatles' tribute show returned for its record-breaking eighth *CAA Presents* engagement and its debut at Music Hall. *RAIN*'s electrifying band members once again delivered a totally live, note-for-note performance that was as infectious as it was transporting for a near sold-out audience of all ages.

### **GOLDEN DRAGON ACROBATS**

March 6 • Aronoff Center–Procter & Gamble Hall

The spellbinding artistry and amazing athletics of the world's leading Chinese acrobatic troupe wowed adults and children alike.



The awe-inspiring show combined award-winning acrobatics, traditional dance, spectacular costumes, ancient and contemporary music, and theatrical techniques.



### **THE MAGIC OF ADAM TRENT**

March 13 • Music Hall–Springer Auditorium

Direct from Broadway, Adam Trent, the break-out star of the world's best-selling magic show, *The Illusionists*, brought his "futuristic" brand of magic, comedy, and music to this immersive, interactive entertainment extravaganza that left the audience mesmerized.



### **MENOPAUSE THE MUSICAL**

March 22–31 • Aronoff Center–Jarson-Kaplan Theater

Inspired by a hot flash and a bottle of wine, this celebration of women who find themselves at any stage of "The Change" was seen by more than 4,400 audience members, many of whom sang along to parodies from classic

pop songs of the '60s, '70s, and '80s; danced on stage; and shared their own menopause stories in solidarity with one another.



### **MEN ARE FROM MARS–WOMEN ARE FROM VENUS LIVE!**

April 13–14 • Aronoff Center–Jarson-Kaplan Theater

This one-man fusion of theatre and stand-up comedy based on *The New York Times* #1 best-selling book of the last decade by John Gray covered everything about the battle of the sexes, from dating and marriage to the bedroom, and had couples laughing and elbowing each other all evening as they saw themselves on stage.



### **DANCE THEATRE OF HARLEM**

May 11–12 • Aronoff Center–Procter & Gamble Hall

Founded in 1969 as a beacon of hope for Harlem youth, this thrilling sixteen-member, multi-ethnic dance company performed treasured classics, neoclassical works, and contemporary dance at the Aronoff, and shared their talents in the community through a variety of master classes and workshops with students and adults.



“It’s time to call out the fine folks at the Weston Art Gallery for the amazing work they do on behalf of local and regional artists, giving them first-class treatment and exposure. I’m so grateful for the Weston and its presence in our fair city.”

—Denise Burge, Professor of Art, University of Cincinnati’s College of Design, Architecture, Art & Planning

**THE WESTON ART GALLERY** had record-breaking attendance in the 2017–18 season with more than 42,000 visitors enjoying its outstanding exhibitions, workshops, public talks, and performances. Gallery patrons experienced a stimulating, provocative, and powerful series of exhibitions that showcased an eclectic cast of talented artists and curators offering pertinent and creative observations of our world. To enhance the shows and provide greater

understanding of their contents, the Weston also presented gallery talks, public tours, *Families Create!* workshops, and the acclaimed and award-winning youth docent program *Docentitos Academy*.

Independent curator Maria Seda-Reeder assembled a creative cast of local and regional artists that challenged traditional notions of functional object and fine art in the season opener *UnFunction*. Frank Herrmann’s evocative primordial worlds enticed viewers through lush and colorful large-scale abstract paintings. Doug McGlumphy’s iconic obelisks created from salvaged materials honored labor and the working class, while the complete transformation of the gallery’s exhibition spaces in Kathy Y. Wilson’s exhibition *Sanctuary* and Malcolm Cochran’s *Requiem* offered poetic and provocative observations on difficult and challenging social issues of race relations, genocide, and human exploitation. Tom Bacher’s wondrous world of gigantic phosphorescent acrylic paintings awed viewers as they literally illuminated the darkened gallery space. C. Jacqueline Wood’s multimedia installation in the street-level space provided a compelling self-portrait and an intriguing investi-



gation of information gathering in the digital age. In the summer season finale, Matt Lynch and Curtis Goldstein paid tribute to Winold Reiss's monumental worker murals through the creation of a new suite of laser-cut Formica murals featuring Cincinnati companies and the workers who make them successful, providing a historical link between Cincinnati's past and present.

Throughout the season were offerings such as intimate live concerts that filled the gallery with music by Southbank Quartet and Salon 21, as well as three special performances: Kathy Y. Wilson's inspired reading with Dr. David Pilgrim's powerful lecture on race relations (presented in January in the Jarson-Kaplan Theater), Malcolm Cochran's solemn and moving performance *Requiem* (presented in March within his installation in the Weston), and the Cincinnati premiere of the silent film classic *A Page of Madness* with live musical accompaniment by Little Bang Theory (presented in the Fifth Third Bank Theater in May).



## UNFUNCTION

September 8–November 19

A group exhibition curated by writer and independent curator Maria Seda-Reeder (Cincinnati, OH), *UnFunction* examined the intersection of functional object and fine art. Participating artists included Denise Burge, Terence Hammonds, Emily Hanako

## DOUG MCGLUMPHY: REGULAR GUY MONUMENTS

December 1–January 28

Using contemporary and salvaged architectural materials, Doug McGlumphy (Stone Creek, OH) created large-scale sculptures that paid tribute to the working class.



## FRANK HERRMANN: NEW WORKS

December 1–January 28

In his first solo exhibition at the Weston Art Gallery, Guggenheim Fellowship award-winning painter Frank Herrmann (Cincinnati, OH) presented a new series of large-scale acrylic paintings and watercolor works on paper that explored mysterious bulbous forms suspended in primordial landscapes.

Momohara, and Sean Mullaney (all Cincinnati, OH); Tracy Featherstone and Elizabeth Runyon (Oxford, OH); Chris Vorhees (Indianapolis, IN); Leslie Baum, Dan Devening, Emily Moorhead, and Allison Wade (all Chicago, IL); and Daniel Bare (Central, SC).





### **SANCTUARY: KATHY Y. WILSON LIVING IN A COLORED MUSEUM**

December 1-January 28

Independent curator Emily Buddendeck (Cincinnati, OH) borrowed extensively from acclaimed Cincinnati writer Kathy Y. Wilson's highly personal, provocative, and museum-like collection of locally made art, racist objects, and antebellum era collectibles assembled to recreate a sense of Wilson's home environment in an installation in the Weston's East Gallery, revealing the depth of character of this exceptionally talented writer and performer.

### **MALCOLM COCHRAN: REQUIEM**

February 9-April 8

A powerful and provocative installation by Malcolm Cochran (Columbus, OH) memorializing victims of genocide, massacres, warfare, and human suffering from social and economic injustices and exploitation, *Requiem* featured installation, video projection, and a live vocal performance.



### **CANSTRUCTION® 2018**

April 10-29

The international design/build competition of the architecture and engineering industry that unites the love of design, art, creative thinking, competition, and public service, *Canstruction®* benefits the Freestore Foodbank and featured eight structures at the Aronoff Center in 2018.



### **TOM BACHER: PER-4-MING TRANS-4-MING PHOS-4-S-CENT PAINTINGS**

April 13-June 10

Returning to the Weston for his second solo exhibition, Tom Bacher (Cincinnati, OH) continued his exploration of large-scale luminous paintings depicting city, landscape, and abstract imagery through his mastery of phosphorescent pigments combined with acrylic medium.





## **C. JACQUELINE WOOD: WHAT MAKES A LIFE**

May 4–June 10

C. Jacqueline Wood, artist and director of the Mini Microcinema in downtown Cincinnati, presented a multi-channel installation utilizing various digital and analog formats to examine memory, both personal and technological, and the influence it has on our daily life.

## **WINOLD REISS: STUDIES FOR THE UNION TERMINAL WORKER MURALS**

June 22–August 26

A series of photographic, gouache, and crayon studies of the worker murals created by German-born American artist and designer Winold Reiss for Union Terminal in the 1930s was presented in collaboration with Cincinnati Museum Center. The exhibition also featured a series of color photographs by Gregory Thorp who documented the fourteen murals when he first encountered them on a trip to Cincinnati in 1971.



## **MATT LYNCH & CURTIS GOLDSTEIN: WORK/SURFACE**

June 22–August 26

Inspired by the monumental mosaic Worker Murals series created by Winold Reiss for Cincinnati's Union Terminal opening in 1933, Matt Lynch (Cincinnati, OH) and Curtis Goldstein (Columbus, OH) combined their respective backgrounds in alternative applications for industrial materials and collage and mural painting to create *Work/Surface*, a suite of laser-cut Formica high-pressure laminate mosaics representing a range of Cincinnati industries and its workforce.





# Season Highlights

**WHAT'S GOING ON: LIFE,  
LOVE AND SOCIAL JUSTICE**  
November 3-4 • Aronoff Center



Dance Place's (Washington D.C.) *What's Going On*, presented by Contemporary Dance Theater, was a multi-media work created by three choreographers, interweaving jazz, modern, and African dance into a work honoring the music and social movements of Marvin Gaye and the '60s and '70s. During the Dance Place residency, the company's director included nine theater and dance students from the community in the performance.

**ALL-CITY BOYCHOIR  
FESTIVAL**  
November 4 • Aronoff Center

The Cincinnati Boychoir welcomed more than three hundred boys from around the Tri-state area to sing, play musical games, and put together a public concert all in just

one afternoon. The festival featured a guest conductor from Chicago Children's Choir, who taught the boys South African music and the country's rich culture and challenging history in anticipation of the Boychoir's choral trip to Africa later in the year.







**AMERICAN ORIGINALS: 1918**  
November 10-12 • Music Hall

John Morris Russell led the Cincinnati Pops' second installment of *American Originals*, this time exploring music from around 1918 and the beginning of a new era of American music. Guests included Rhiannon Giddens, Pokey LaFarge, and the Steep Canyon Rangers.

"Having a first-class facility to host Broadway touring shows is an incredible asset to our city, and we are proud that our series at the Aronoff Center contributes significantly to the Cincinnati economy. Attending performances at Music Hall and the Aronoff can inspire, ignite discussion, and bring people together in unique ways, and I'm proud to share those experiences with my fellow Cincinnatians."

—Genevieve Miller Holt, General Manager, Midwest;  
Broadway Across America



**JA RULE & ASHANTI**  
November 26 • Music Hall

Chart-topping R&B and rap sensation Ja Rule and American pop and R&B singer, songwriter, and actress Ashanti mesmerized their fans with fast-talking rap and soulful anthems. The duo were the first pop/R&B performers to headline at the newly renovated Music Hall.

an employee of Lachey's Bar (the Over-the-Rhine bar owned by local 98° members Drew and Nick Lachey) who was seriously injured in a random act of violence on Thanksgiving morning.



**CLIMB**  
January 5-6 • Aronoff Center

MamLuft&Co. Dance premiered one of two works funded by the

National Endowment for the Arts: *Climb*, based on choreographer Elena Rodriguez Moore's experiences as the bi-racial daughter of a Colombian immigrant.

**WAITRESS**  
January 9-21 • Aronoff Center

CAA and Broadway in Cincinnati were honored to receive a grant from the Broadway League for a



**98° AT CHRISTMAS**  
December 15 • Aronoff Center

Popular vocal group 98° came home for the holidays with a concert of their greatest hits and songs from their new Christmas album. A 4:00 PM performance was added to benefit Ellie Richardson,



special program related to the popular Broadway musical *Waitress*. Women participating in a residential treatment program with City Gospel Mission took part in a sixteen-week residency focused on writing and movement to express their life stories, and all participants were able to see



*Waitress* and meet two of the stars. The themes of the residency tied in with the themes of the musical, relating to women-focused stories and empowerment.



### **CHOREOSCOPE**

January 13 • Aronoff Center

Exhale Dance Tribe's Artistic Directors and Founders, Missy Lay-Zimmer and Andrew Hubbard, presented choreographic works which premiered ten new full-length concerts celebrating a wide range of styles, themes, and emotional, human connections.



### **CARMINA BURANA + SERENADE**

February 8-11 • Music Hall

*Carmina Burana* was brought to life by the Cincinnati Ballet and world-renowned choreographer Nicolo Fonte, complete with live music and the voices of the May Festival Chorus. His iconic work was coupled with the beauty and elegance of George Balanchine's *Serenade*.



### **CINCINNATI MUSIC THEATRE CABARET SERIES**

February 9-17 / June 8-16 • Aronoff Center

*Love is Love: A Cabaret of Broadway Songs About Love* and *Nothing Like a Dame: A Cabaret of Broadway's Leading Ladies* were the premiere productions of a partnership between CAA and Cincinnati Music Theatre to produce Broadway-style cabarets in the intimate Fifth Third Bank Theater. Both engagements sold out, and each added an additional show due to popular demand.

restaurant, and the romantic mutual attraction that develops between them.



### **AN EVENING WITH NEIL GAIMAN**

March 8 • Aronoff Center

Presented by the Public Library of Cincinnati & Hamilton County, Neil Gaiman, one of the most celebrated and bestselling writers of our time (*Neverwhere*, *Coraline*, *American God*, *Good Omens*) told stories and read stories, answered questions, and amazed, befuddled, and generally delighted a sold-out audience.

### **HUMBLE PIE**

February 20 • Aronoff Center

Presented by Cincinnati Playwrights Initiative, this staged reading of a first play by Barbara Timmins featured the owner of an Italian restaurant whose food is as good as its ambience is lacking, an attractive food critic who pans the





## ARTEMIS QUARTET

April 11 • Aronoff Center

The Aronoff's newest resident company—Chamber Music Cincinnati—presented one of the world's greatest string quartets, which tours regularly in the U.S., Europe, South America, and Japan. The Artemis Quartet is a favorite of Cincinnati audiences and performed on the CMC series for a record seventh time.



## MAY FESTIVAL

May 18-26 • Music Hall

Juanjo Mena's inaugural season as Principal Conductor of the May Festival was a triumph start to finish. Especially memorable was the once-in-a-generation performance of Leonard Bernstein's *Mass*, conducted by Robert Porco, and featuring hundreds of performers including a full chorus, a street chorus, an orchestra, two rock bands, and a marching band.



## DISNEY'S ALADDIN

May 29-June 10 • Aronoff Center

Disney's *Aladdin* was a near sell-out hit, and the large scale, exquisite production had Broadway in Cincinnati audiences in awe. During the run of the show, guests generously donated an exceptional number of non-perishable lunchbox food items for the Freestore Foodbank to give to kids for summer meals, with the total donations tipping the scale at a whopping 2,187 pounds of food.

## ANOTHER BRICK IN THE WALL BY ROGER WATERS & JULIEN BILODEAU

July 20, 21, 26, 28 & 31 • Music Hall

Cincinnati Opera presented the U.S. premiere of *Another Brick in the Wall*, based on Pink Floyd's



legendary album *The Wall*. It was the highest-grossing production in the company's 98-year history.



## AS ONE BY LAURA KAMINSKY, MARK CAMPBELL & KIMBERLY REED

July 25, 27, 28, 29 & 30 • Music Hall

Music Hall's brand-new Wilks Studio saw its first public performances with *As One*, presented by Cincinnati Opera. This intimate 2014 opera followed the coming-of-age experiences of a transgender protagonist.





# Music Hall Grand Opening



“It is said that ‘Art washes away from the soul the dust of everyday life’ and the renovation of Music Hall, this iconic city treasure, will be the arts cornerstone inspiring audiences for generations to come.”

—Otto M. Budig, Jr., Chairman,  
Music Hall Revitalization Company

**THE GRAND OPENING CELEBRATION** of Music Hall spanned five weekends in October and early November, each of which featured one of the venue’s acclaimed resident companies: Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, Cincinnati Opera, Cincinnati Ballet, and May Festival. Opening Day for Music Hall on October 6 included a ribbon cutting in the morning, and a Gala dinner and concert by the CSO that evening. In addition, on October 7, ArtsWave presented a free community open house that marked the official opening of Music Hall to the general public.

Renewed Celebration: Music Hall + More, presented by ArtsWave

The acclaimed Grand Opening events were not only well attended by thousands of guests, but received an outpouring of positive response from the community, as well as local, regional, national, and international media. The long-awaited revitalization of Music Hall was a resounding success, re-establishing this historic arts destination as one of Cincinnati’s greatest treasures.

We are grateful to the renovation project team, whose members gave new life to this historic building—Otto Budig and the Music Hall Revitalization Company; 3CDC (project manager); Messer (construction manager); Perfido, Weiskopf, Wagstaff + Goettle and Martinez + Johnson (architects); Akustiks (acousticians); Schuler Shook (theatre consultants); Music Hall’s resident companies; the Society for the Preservation of Music Hall; and countless craftsman, technicians, and workers. We are also thankful for the generosity of the City of Cincinnati, the State of Ohio, and hundreds of corporate and individual donors, who gave gifts both large and small which made this remarkable renovation possible.





### **MUSIC HALL GRAND OPENING** October 6-7

Louis Langrée and the CSO christened renovated Music Hall with a program that showcased the full sonic splendor of the Orchestra and of Springer Auditorium, from the youthful energy of Beethoven's *Piano Concerto No. 1* to the epic vision of Scriabin's *Poem of Ecstasy*. *Short Ride in a Fast Machine*, one of John Adams' most celebrated orchestral masterpieces, as well as a world premiere by Jonathan Bailey Holland—commissioned by the CSO especially for the opening of Music Hall—capped this glorious moment in history.

### **RE(NEW)ED CELEBRATION: MUSIC HALL + MORE** October 7

ArtsWave gifted the community with a free Music Hall open-house event that featured self-guided tours, performances by Music Hall's resident companies, hands-on activities, and more. Neighboring Washington Park was alive with performances and activities, and Over-the-Rhine's other new and restored cultural venues—Memorial Hall, Cincinnati Shakespeare Company, and Ensemble Theatre—joined the celebration with tours and live performances at their theaters.

### **THE MUSIC OF JOHN WILLIAMS** October 13-15

The majesty of the renovated Music Hall was revealed through the musical genius of John Williams' greatest hits, as performed by John Morris Russell and the Pops. The concerts included the

world premiere of *Schindler's List* arranged for cello.



### **DEBUSSY'S PELLÉAS ET MÉLISANDE** October 20-21

Led by Music Director Louis Langrée, this collaboration between the Cincinnati Opera and CSO featured staging by directing sensation James Darrah, projection design by Adam Larsen, scenic design by Adam Rigg, costume design by Mattie Ullrich, and lighting design by Pablo Santiago.



### **ROMEO & JULIET** October 26-29

With a cast of thirty-four dancers and Prokofiev's score performed by the CSO, the Cincinnati Ballet brought this beloved tale to life with a spectacularly brilliant fusion of dance and drama. *Romeo & Juliet* was the perfect production to herald the Ballet's return to the newly-renovated Music Hall.



### **THE STORM THAT BUILT MUSIC HALL** November 4-5

Reuben Springer was inspired to support the construction of Music Hall by a thunderstorm—a tempest that pounded the tin roof of the temporary Saengerhalle and drowned out the voices of the May Festival Chorus. These concerts celebrated music performed during the May Festival's stormy 1875 season, including Bach's *Magnificat*, a Baroque-era treasure, and Brahms' *Triumphlied*, a celebratory reflection on the Orchestra's and the City's German roots. Looking to the future, the May Festival premiered a choral commission by composer Julia Adolphe.



“Our majestic Music Hall is a beacon in OTR, Cincinnati, and the nation to lift spirits with every form of art wrapped in contemplative architectural beauty. From the exciting façades of dancing black bricks to the renewed glistening interior, Cincinnati Music Hall is exuberant art enlivening our community around us, outside and inside from the stage, making our home joyously livable.”

—Thea Tjepkema, Board Member, Speaker, and Program Guide,  
Society for the Preservation of Music Hall



inaugural production was *Beauty and the Beast*, which extended the ballet's story-book setting into the Otto M. Budig Lobby.

CAA partnered with Cincinnati Music Theatre (one of the Aronoff's founding resident companies) to create and present a successful, sold-out series of intimate cabaret performances in the Fifth Third Bank Theater. The Flying Pig Marathon celebrated its 20th Anniversary with a show at the Procter & Gamble Hall, which was broadcast live on WLWT-TV5.

Music Hall welcomed many new and long-term clients who hosted their events in the renovated facility. The popular Music Hall Ghost Tours were resurrected to the delight and fascination of paranormal enthusiasts and history buffs. Both the Aronoff Center and Music Hall continued to be the preferred venues for a variety of memorable community events from weddings, graduations, and proms to business meetings and fundraisers.

After Music Hall's opening, a variety of post-renovation projects were completed. We are grateful to the Society for the Preservation of Music Hall, which re-installed the beautiful statues and busts that are a part of the venue's rich history.

After more than two decades since the opening of the Aronoff Center, numerous renovation projects were completed at the venue. With generous

# Operations

## THE HISTORIC 2017–18 SEASON—

marked by the much-anticipated Grand Opening of Music Hall and upgrades to the Aronoff Center—brought new excitement and energy to the operations of both venues, and reminded us of the importance of our ongoing stewardship of these iconic buildings. The newly renovated Music Hall re-established itself as the home for the region's premiere classical arts organizations, and the Aronoff continued to be the preferred destination for more contemporary performances, from modern dance to the best of Broadway.

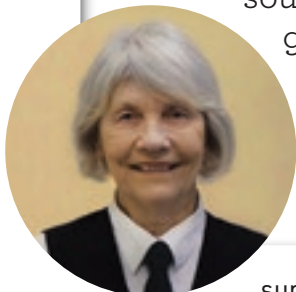
At the Aronoff Center, new productions included the Cincinnati Ballet's launch of an annual two-week family series. The





"In a world of haste, confusion, and sometimes darkness, the arts at the Aronoff Center bring truth and beauty and rest to the soul. That wonder is a great motivation to volunteer there."

—Marg Theurer, Founding  
Aronoff Center Usher and  
Music Hall Usher



support from the State of Ohio capital fund, we upgraded the venue's carpet, dimming and lighting controls, and building automation system.

As a result of increased activity at both the Aronoff Center and Music Hall, we have realigned the structure of our Operations team by adding new staff and refocusing the duties of other staff members. This increased staff capacity has allowed us to better serve our guests and create a more consistent quality experience at both venues.

Part of this realignment resulted in the Aronoff and Music Hall's front-of-house teams merging into one collective group. Expanding our volunteer ushers across our two venues created more opportunities for them to engage the public. During the 2017-18 Season, approximately 912 volunteers served as ushers, assisting guests at 658 public and private events in our facilities. They graciously welcomed the community to our theaters, creating a warm, friendly, and safe atmosphere for our guests (many of whom were joining us for the first time) to experience the performing and visual arts.

An additional 70 volunteers welcomed Aronoff Center guests

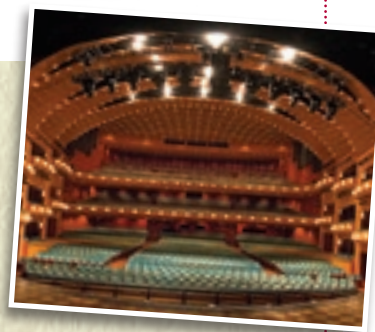
to the Weston Art Gallery, provided tours to individuals and school groups, placed posters in the Aronoff's kiosks, and maintained the flowers outside the Aronoff and Music Hall. Beyond these venues, CAA's volunteers continued to be enthusiastic ambassadors for

the organization, taking their appreciation of the arts into the broader community.

The generous donation of time and talents by our 980 volunteers is an invaluable asset to our operations. During the 2017-18 Season, their work provided 89,000 hours of service, influencing our guests to become more thoughtful, inspired, and connected through the arts.

## Resident Companies

The Aronoff Center and Music Hall are home to more than one dozen world-class resident companies, which bring the arts alive in our venues each season with their acclaimed performances. We are proud to support the work of these remarkable arts organizations, and we applaud their contributions to the quality of life in our region. BRAVO!



### ARONOFF CENTER

Chamber Music | Cincinnati

CINCINNATI  
BOYCHOIR

CMT  
CINCINNATI MUSIC THEATRE

CPI  
CINCINNATI  
PLAYWRIGHTS  
INITIATIVE

contemporary  
DANCE theater  
moving bodies moving souls

EXHALE  
DANCE TRIBE

FIFTH THIRD BANK  
BROADWAY CINCINNATI  
PRESENTED BY  
TriHealth

MAMLUFT & CO. DANCE

### MUSIC HALL

CINCINNATI OPERA

POPS CINCINNATI  
POPS ORCHESTRA  
with Martin Roth as conductor

CSO CINCINNATI  
SYMPHONY ORCHESTRA  
Louis Langrée, Music Director

May  
Festival  
AMERICA'S PREMIER  
CHORAL FESTIVAL

### ARONOFF CENTER / MUSIC HALL

cincinnati  
BALLET





“In a time of hypercompetitive academics, the arts and the Overture Awards provide students with a creative outlet and a unique way to express their own individuality.”

—Kash Sewel, Senior, Beechwood High School;  
Overture Awards 2018 Instrumental Music Winner

# Education & Community Engagement

**THE DRIVING PURPOSE** of the Cincinnati Arts Association’s Education & Community Engagement programs is to serve Greater Cincinnati through engaging arts experiences that expand the region’s creative community, provide personal and community expression, improve quality of life, and build awareness of Cincinnati’s rich heritage. During the 2017–18 Season, CAA connected with 106,248 youth and adults through master classes, performances, arts residencies, art-integrated instruction, and support services.

CAA’s Education & Community Engagement programs are organized into six major areas: The Overture Awards Scholarship Competition, SchoolTime youth performances at the Aronoff Center and Music Hall, Artists on Tour programs and workshops at schools and community centers, Access Services, Special Projects, and Arts in Healing.

The Overture Awards Scholarship Competition provides an opportunity for high school students to transcend their own expectations and skills, reach for their dreams, and compete for funds to assist in their artistic training and pursuits.



The 2018 Overtures program awarded \$45,500 to its winners and finalists, and served 2,449 persons.

Through SchoolTime and Artists on Tour programs, CAA connected with 38,678 students, teachers, and parents who explored, discovered, and experienced the stories, theater, music, and movement of cultures from around the



world; social issues; books that came to life; and the excitement, imagination, and fun of interacting with talented artists.

Access Services such as the Aronoff Center Rental Subsidy, Donors on Tour, and New Audiences Ticket and Transportation grants ensured partic-



icipation in events and facilities for 32,882 persons. For more than two decades, CAA has secured funds to support schools/districts, teachers, local arts organizations, and artists to engage in the arts and build community.

Special Projects allowed CAA to offer a forum for creative conversations between arts professionals through the Emerging Arts Leaders program, provide exceptional master classes by

*“Dada Rafiki connects multi-cultural and multigenerational audiences to empowering arts and cultural experiences. Many people who have never set foot in the Aronoff Center before *Dada Rafiki* are now seeking out other arts venues to attend because of this unique partnership with the Cincinnati Arts Association. We’re transforming the city one arts patron at a time.”*

—Annie Ruth, Creator, *Dada Rafiki*



Black Violin and Dance Theatre of Harlem for local youth, showcase the area’s youngest visual artists through the Elementary Art Show, and form community partnership performances such as *Dada Rafiki: A Celebration of Sisterhood* to celebrate the rich cultures of Cincinnati. Through Special Projects both in and outside of its venues during the 2017–18 Season, CAA reached 7,551 persons with transformative experiences.

We are grateful to CAA’s Building Diverse Audiences Advisory Committee (BDAAC) for its many hours of planning and support of these Special Projects and CAA performances, and for its expert assistance in helping us connect to the larger community in a variety of ways, including the “CAA Connectors”—

a dedicated group of twenty community influencers who help us promote select CAA presenting shows.

CAA’s acclaimed Arts in

Healing programs continued to integrate the performing and visual arts into medical and

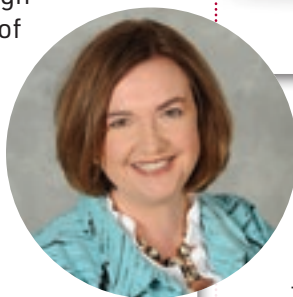
non-traditional settings to promote wellness and encourage the community to explore the arts as an active part of their healing and ongoing health. The program touched the lives of 24,588 patients, family members, care givers, students, and teachers throughout the year.

In addition, Arts in Healing was awarded The Broadway League’s 2017–18 National Education and Engagement Grant, which allowed CAA to partner with Broadway in Cincinnati and City Gospel Mission to offer a sixteen-week project aligned with the Broadway musical *Waitress*. The partnership empowered women working to move beyond abusive life situations to tell their stories.



*“As one of Arts in Healing’s first funders, ArtsWave is pleased that this vital CAA program now features over a dozen artists who provide welcome support for veterans, caregivers, foster children, and more. Impacting more than 24,000 residents a year, the program demonstrates the power of the arts to change the trajectory—offering solace, release and an effective intervention for challenging circumstances.”*

—Alecia Kintner, President & CEO, ArtsWave





# Development

During the 2017–18 Season, the Cincinnati Arts Association once again presented its two signature fundraising events: *Backstage Treasures Online Auction* and the ever-popular *Dancing for the Stars*. These events generated financial support and built awareness for our unique education and visual arts programs. In addition to these two successful fundraisers, CAA's loyal and generous sponsors, donors, and members continued to invest in our wide range of visual art exhibitions, arts educational programs, live entertainment events, and stewardship of the Aronoff Center and Music Hall. Contributed funds represent gifts from

corporations, foundations, and individuals who realize the important role CAA plays in maintaining a thriving arts community and adding to the quality of life in the Cincinnati region.



“TriHealth knows that a thriving arts culture is an important part of a healthy community. We’re proud to partner with Cincinnati Arts Association in support of projects like Arts in Healing, and education and community programs that help welcome everyone into the arts, and as a result, build a stronger, healthier community for all of Cincinnati.”

—Jeanette Altenau, Director of Community Relations, TriHealth





## BACKSTAGE TREASURES ONLINE AUCTION

November 17-December 4

The annual *Backstage Treasures Online Auction* raised more than \$38,000 for CAA's arts education programs. The auction featured a



trip to New York City on a charter jet to see a Broadway show; a twelve-carat topaz ring; beautiful work from local artists; tickets to theatre, concert, and sports events; and a cornucopia of items generously donated by local businesses and friends.

*Sponsors: Crest Graphics, Paolo A Modern Jeweler, WOW Windowboxes*

## DANCING FOR THE STARS

April 14 • Music Hall Ballroom

CAA's *Dancing for the Stars* triumphantly returned to its home at the Music Hall Ballroom (which was closed in 2017 for the venue's renovation) for a record-setting twelfth season, raising more than \$110,000 for CAA's Overture Awards and arts education programs. The popular fundraiser sold out once again with over 675 guests in attendance.

Inspired by the ABC-TV show *Dancing with the Stars*, the fundraiser featured six Cincinnati celebrities paired with some of the area's finest professional dancers in a competition program where the audience and judges chose their favorite celebrity dancers. The competitive dance style was swing/jive, which added to the fun and celebratory spirit of the event's twelfth anniversary.

This year's stars included Marcia Bowling, MD (Gynecologic

Oncology, The Christ Hospital Network), Renu Kotwal, MD (Psychiatry & Neurology, The Christ Hospital Network), Pam Kravetz (Nationally-Recognized Artist, Arts Educator, and Project Manager for ArtWorks), Ryan Messer (Regional Business Director, Johnson & Johnson; Board Member, Cincinnati Public Schools), Steve Valerius (President Individual Division, Ameritas Life Insurance), John Williams (Attorney; President, Cincinnati Bar Association). The winner of *Dancing for the Stars* 2018 was Dr. Marcia Bowling, who also received the Fundraising Champion Award.

*Sponsors: TriHealth (Title Sponsor), Arthur Murray-Cincinnati, Doreen Beatrice, Bonita Brockert, Cincinnati Ballroom, Jozsef Parragh, Phoenix Rising Ballroom, Joshua Tilford*

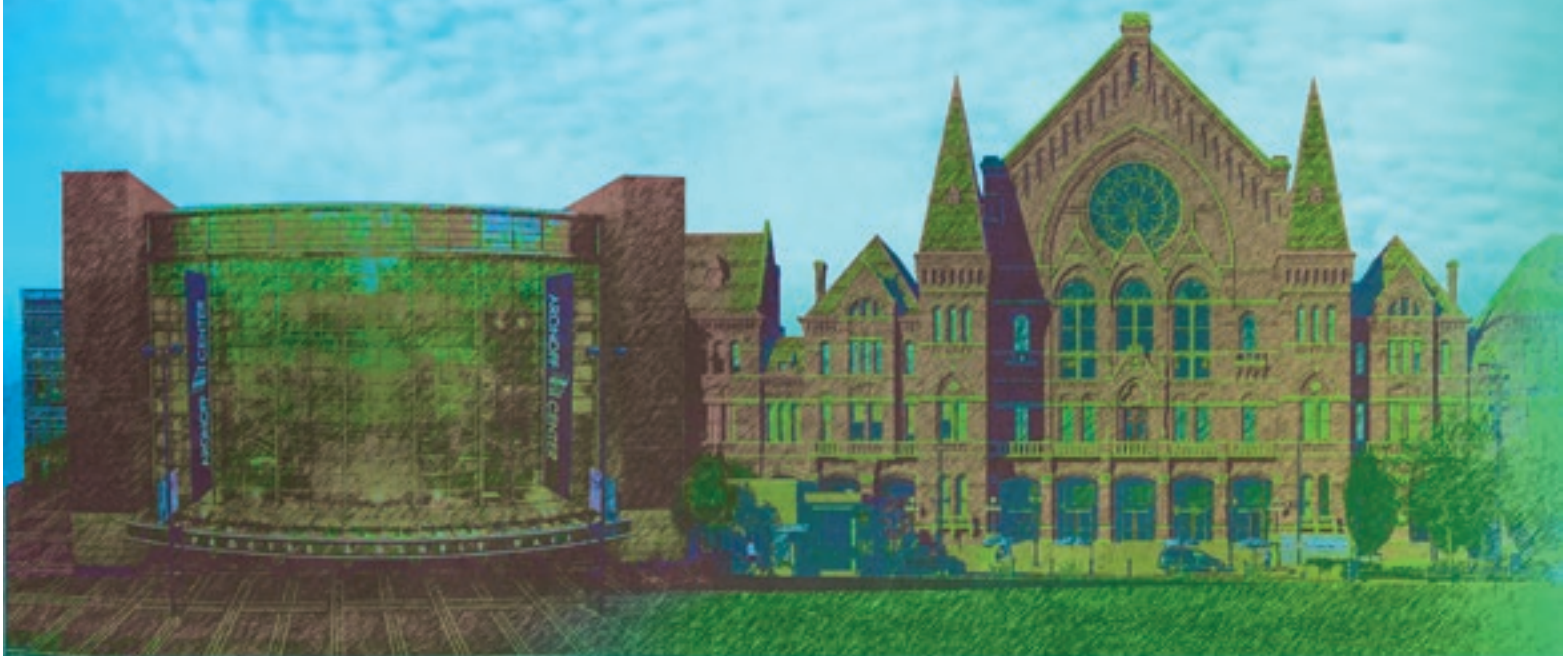


# Financials

CINCINNATI ARTS ASSOCIATION

OPERATING FINANCIAL STATISTICS

Year Ended August 31, 2018



## BY THE NUMBERS

### ATTENDANCE

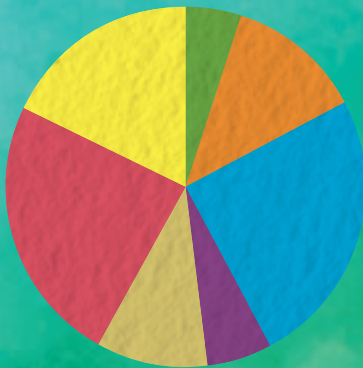
Aronoff Center .....	500,815
Music Hall.....	299,454
<b>Total.....</b>	<b>800,269</b>

### EVENTS

Aronoff Center .....	495
Music Hall.....	362
<b>Total.....</b>	<b>857</b>



## INCOME

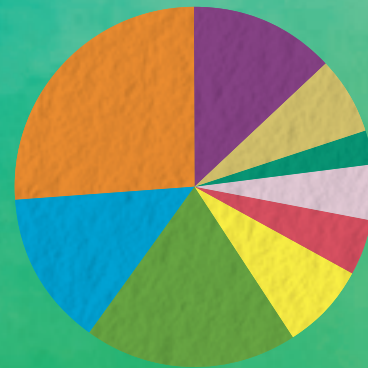


Rental: 18%
Stagehand and other reimbursements: 24%
Concessions and commissions: 10%
Ticket sales: 6%
Ticketing services: 25%
Contributions and endowment earnings: 12%
Other: 5%

Rental .....	2,630,247
Stagehand and other reimbursements .....	3,453,509
Concessions and commissions.....	1,455,297
Ticket sales .....	860,628
Ticketing services .....	3,667,943
Contributions and endowment earnings.....	1,747,428
Other .....	700,064

**Total income .....\$14,515,116**

## EXPENSES



Operational payroll: 26%
Administrative payroll: 14%
Stagehands: 19%
Building related: 8%
Administrative: 5%
Education: 5%
Weston Art Gallery: 3%
Presenting: 7%
Other: 13%

Operational payroll.....	3,502,060
Administrative payroll .....	1,921,963
Stagehands .....	2,626,393
Building related .....	1,105,731
Administrative.....	724,306
Education .....	706,372
Weston Art Gallery .....	358,138
Presenting.....	891,177
Other .....	1,750,464

**Total expenses .....\$13,586,604**

**Net operating revenue.....\$928,512**



# Support

The Cincinnati Arts Association recognizes and thanks the following individuals, corporations, and foundations for their generous support.

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(Gifts of \$5,000 and above)

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“Ameritas is proud to have been associated with the Cincinnati Arts Association for many years. We appreciate how our sponsorship with CAA has helped us deliver on our commitment to supporting the community and helping families enjoy quality time and experiences together.”

—Steven J. Valerius, President, Individual Division; Ameritas



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\* Denotes a fund of the Greater Cincinnati Foundation





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“We celebrate the lives of two of our Emeritus Trustees, who both played important leadership roles in the formation of the Cincinnati Arts Association. Tom lent his expertise during our challenging transition from the Music Hall Association to CAA, and Don was instrumental in the growth and leadership of the Society for the Preservation of Music Hall and the creation of its popular Mighty Wurlitzer Organ concert series. Both men are shining examples of how expert leadership can make a difference to the arts in our region. We are grateful for their passion, their commitment of time and talents, and the impressive legacy they leave behind. They will be greatly missed and fondly remembered.”

—Dudley S. Taft, Chairman, Board of Trustees,  
Cincinnati Arts Association

## In Memoriam



**Thomas D. Heekin**

1937-2018

*Emeritus Trustee,  
Cincinnati Arts Association;  
Former President, Cincinnati Bar  
Association; Arts Supporter*



**Donald C. Siekmann**

1938-2018

*Emeritus Trustee,  
Cincinnati Arts Association;  
Former President, Society for the  
Preservation of Music Hall; Arts Supporter*

† Deceased

Current as of December 31, 2018





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