Mobile Museum of Art

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MOBILE MUSEUM OF ART

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration

by

Glenn Bingham

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ABSTRACT

The following internship report is an investigation of the organizational structure of the Mobile Museum of Art from January 2013 to August 2013. During the internship, I was able to work in several different capacities, from volunteer coordinating, to marketing, to programming. This report analyzes several aspects within these fields, including the organization’s brand, marketing strategies, and educational structure as they shift under new management. Based on my observations, I will offer recommendations for programming, marketing, and volunteer management, and compare the current structure to best practices of other museums and similar organizations. Through this extensive analysis I will also offer thoughts about the future of this local arts environment.
INTRODUCTION

The Mobile Museum of Art was of particular interest to me because of its size and its current transitional state. Having been without a true director for over a year, the Museum has been relatively inactive and under-maintained. Since I grew up nearby in Fairhope, Alabama, I went on several field trips to this museum and not much has changed since then. It seems that with the right support, however, the Museum could provide its local community with a well-rounded visual arts experience. After the arrival of the new director, the future of the Museum is hopeful. It has undergone several changes to invigorate the suburban area of Mobile, Alabama, an area so rich in local history. By tapping into this longstanding community, the Museum can become an integral cultural arts center. Though it seems change does not come easily or quickly for most southern cities, particularly Mobile, I am hopeful that the Mobile Museum of Art will eventually become more successful in its mission to enrich the community through visual art.
CHAPTER ONE

Organization Overview

History & Structure

The Mobile Museum of Art was founded in 1963, then was renovated and expanded in 2002. It now includes six permanent exhibitions—African, Asian, European, and American galleries of historic visual art, and two sculpture galleries with extensive glass, pottery, and wood collections. Much of these collections were acquired through donation, and the now defunct Art Patrons League of Mobile. There are also three spaces designated for traveling exhibitions, ranging from regional to national and international works. The Museum serves as the official art museum of the City of Mobile. It is a 501(c)3 not-for-profit corporation.

The new director, Deborah Velders, arrived in October 2012 from the Asia Society Texas Center in Houston. She has plans to revamp the current collection and incoming exhibitions, and has already taken steps to rebrand the Museum and adjust its programming to become more successful in its mission. Her past museum experience is extensive and impressive. Prior to her position at Asia Society, she was director at the Cameron Art Museum in Wilmington, North Carolina, where she started several new programs and “rais[ed] the bar” with more high-profile projects.

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4 “New Museum Director Hired.” Mobile Museum of Art Fine Lines Member Newsletter, Fall 2012, P. 3.
exhibitions. Before this venture she was also head of Exhibitions and Public Programs at the Menil Collection in Houston (See Appendix A).

**Mission**

The Mobile Museum of Art’s mission is to provide a place where people enrich their lives through interaction with the visual arts in thought-provoking and creative ways that nourish and delight the mind and spirit. For the fundamental purpose of education, the museum collects, conserves, exhibits, interprets and researches art.

**Funding**

According to the Museum’s 2010-2011 Annual Report, the Museum receives much of its funding from the City of Mobile, supplemented by funds from grants and private donors. The total operating budget, between exhibitions and education programs, fundraising, collections, conservation, management, and artwork purchases from 2010 to 2011 was $3,290,699 (See Appendix B). Due to the absence of a director until the 2013 fiscal year, the annual report from 2011-2012 has not yet been published. The new director is refocusing the budget on acquiring essential staff for vacant positions, reinstalling the permanent exhibitions, rebranding the museum, and bringing the museum’s presentation of art to a higher standard. There have been at least two grants secured for these endeavors.

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5 “New Museum Director Hired.” Mobile Museum of Art Fine Lines Member Newsletter, Fall 2012, P. 3.
Management Structure

The Museum has a Board of Directors of 22 members, and a newly appointed Executive Director, Deborah Velders. There are eleven other full-time staff members, with a small support staff of information officers, office assistants, store clerks, security and maintenance personnel. The Assistant Director and Chief Curator, Paul Richelson, oversees the curatorial department, which includes the following positions: Curator of Exhibitions, Donan Klooz; Curator of Collections, Kurtis Thomas; and the Museum Registrar, Rachel Young. These individuals focus on researching, displaying, appraising, and acquiring works for the permanent collection and facilitating traveling shows. Marlene Buckner acts as the Operations Manager, in close coordination with Tony Potapenko, the accountant and Director of Finance. Meredith Ivy, Public Relations and Event Coordinator, manages space rentals for weddings and various events, but also takes on much of the marketing responsibilities with the help of Assistant to the Director Mary Lee Montgomery, who is in charge of membership and email marketing. The education department includes three part time museum educators, and Curators of Education, Kim Wood and Howard McPhail. While Wood is in charge of children’s curricula, and McPhail is in charge of outreach, both recruit and train volunteers for all areas, splitting the role of the Volunteer Coordinator.  

Education Programs

The Museum has a number of strong children’s education programs. The Education Department is busy daily, both at the Museum and out in the community. While Wood secures a full school year of field trips and facilitates both summer and spring break art activities, McPhail

attends various meetings, schools, and festivals with children’s art activity tents in addition to holding children’s programs at the museum.

Museum field trips occur almost every weekday from September to May, and customizable by age, time limit, and current school curriculum. Field trips, depending on the class size and the teacher’s preference, usually consist of a tour of the Museum’s exhibitions and an art activity in one of the Museum classrooms. These classrooms are also utilized for home schooled art classes, after school art classes, and spring and summer camps. The home schooled classes occur every Wednesday and Thursday afternoon and are regularly attended by a group of around 30 home schooled children, ages 4 and up. The classes are split by age group with about 10 children in each class. The after school art classes are also somewhat well attended, and occur weekly with a Fall, Winter, and Spring term. Aside from the art classes and field trips during the school year, much focus is put on providing well-rounded arts classes during spring break and summer break (See Appendix C). These activities are planned months in advance, while recruiting for high school volunteers begins at the beginning of the school year. Art Blast, the summer art camp, is one of the Museum’s top grossing programs and it is always well attended and well received by children in all age groups. The Museum also holds quarterly teacher workshops, where Museum educators show teachers from local schools how to incorporate art into their lesson plans (See Appendix C).

Also outside of the classroom, the Museum is constantly providing kids art activities at various community events. McPhail works with several organizations to provide these activities in Mobile and Baldwin counties, including but not limited to local schools, the International Festival, Mobile BayKeepers, Earth Day Mobile Bay, Bay Area Food Bank, BayFest, Providence Hospital Foundation, Mobile Convention Center, Centre for the Living Arts, the Ben
May Library, and University of South Alabama. Many of these art activities are planned and adapted to fit themes provided by the partner organization, and become staples in certain local festivals and events. This community involvement helps to maintain the Museum’s local presence, and helps to alleviate the tremendous pressure put on marketing museum programs with a virtually non-existent budget.
CHAPTER TWO

The Brand: Before & After

The Mobile Museum of Art is currently in the process of rebranding its public persona, per the request of the museum’s new director. This process is much needed and includes both cosmetic and internal changes that will help to ultimately improve its community efforts stated in its mission. The cosmetic updates include a new logo and matching marketing material, newly installed permanent collections, a newly merchandised and remodeled Museum Store, an added restaurant, redesigned website, and a renewed social media presence.

Logo

The rebranding started with the museum’s logo. The old logo was outdated, around a decade old, and not an eye-catching, recognizable, or accurate representation of the museum as a whole. The serif font accompanied by the scribbled paint splatter fades to the background in many cases. The serif font is thin, and overshadowed by the paint splatter, which lends little description to what is in the Museum (See Appendix D). The color of the text and splatter has been altered many times, changed to a pale blue in some cases, while it is a deep maroon in others. On the Museum’s Facebook page, it was a deep green. This inconsistency may have been an attempt to catch a viewer’s attention, but instead became an obstacle in creating consistent marketing material. Each department had its own brochure, and each brochure looked completely different, sometimes with the logo, sometimes not even using this logo.
The new logo is much more communicative of the museum’s purpose, and more competitive with other regional museums. Bright green was chosen for the museum’s signature color, prominent on the bold capital letters, “M,” “M,” and “A,” with a gray “of” scrawled in modern script. The text is sans serif, conveying a hip, more modern image, while the script in-between hints at the range of historic and contemporary pieces in the Museum’s collection. This logo has two forms, one square format with a black background for social media purposes, and a standard rectangular format for most marketing material, page headers, business cards, and e-blasts (See Appendix E). Marketing materials are currently being redesigned with this color scheme and logo while new programs are being implemented to bring in a wider audience.

Exhibitions & The Museum Store

The Museum is also in the midst of remodeling, reinstalling, and remerchandising its gift shop and exhibitions to coincide with the rebranding. The permanent galleries, some of which have had the same configuration for several years, are being reinstalled to provide visitors with a more cohesive experience. The new gallery arrangements will lead visitors through the space with the help of new text panels, lighting, and a more deliberate arrangement of works. The permanent galleries, many of which are currently arranged by medium and/or region, will provide more details with the new additions and offer a stronger context for audiences to enjoy. The works will tell a story, both chronologically and visually. The Asian Gallery and African Exhibition were completed in September 2013, setting a precedent for the rest of the permanent collection. Asian and African art, previously located in the same small gallery, were separated into two exhibitions, with more emphasis put on the different regions within each continent and their variation of cultures and techniques. The Museum’s visiting exhibitions have also been
reconfigured. Instead of having several small exhibitions at once for three or four months, fewer large exhibitions are scheduled for a longer period of time. For the Museum’s upcoming 50th Anniversary, major works from the Beaverbrook Art Gallery are being displayed for six months in all of the Museum’s visiting exhibition spaces.

The Museum Store was also remodeled and remerchandised. The store, previously called “Collage,” was primarily a ladies’ apparel, jewelry, and gift store that was somewhat out of place in the context of a museum. While the store did have various art books and greeting cards, the emphasis was not placed on art, but on scarves, candles, purses, accessories, and a small but expensive children’s section. It also did not help that the art books and cards that the store did have were also out-of-date and inclined toward an older, somewhat stuffy demographic. The books on French Impressionists, woodworking, and insignificant shows at the Museum from 10 years ago were gathering dust and appealed little to countless school field-trippers and occasional vacationing families. The Museum was losing money with this model. However, with the help of the new Buyer and Store Manager, Stan Hackney, the Museum was able to shift focus back to art and update the merchandise to convey a more contemporary image that would appeal to a broader audience. The Museum had a massive inventory sale and sent back a number of consigned books to their original artists. Then, it closed its doors for a quick remodel.

The walls were painted from bleak beige to classic white. The cabinets, once gold and bronze-marbled Formica laminate, were painted charcoal gray. Hackney also created two galleries for artists to sell work on consignment in the store. The door of a small, underused, and disorganized storage room was removed and the room was transformed into the “Back Room Gallery.” The large space in front of the store off of the main lobby also became a gallery called, “The Museum Store: Front & Center.” Hackney brought in several local and regional artists’
work to exhibit and sell in the store and in these additional spaces, including pottery and ceramic sculptures from Scott Bennett, Chris Gryder, Janice Kluge, and Charles Smith; jewelry by Elizabeth Haskins, Carlos Montanaro, and Robert Bantens; paintings by B’Beth Wheldon; and mixed media works from Clint Bearden and Keith Perelli. There will be rotating shows in these galleries every three months that will feature and focus on Southern contemporary art.

Also added to the store’s merchandise were various items that reflect a new contemporary image. Contemporary and modern design books are displayed next to classic reproductions of the Eames Chair, Eero Saarinen’s Tulip Chair, Starck’s Ghost Chair, and others that can be ordered and delivered to a visitor’s home. Handmade recycled jewelry and gifts were also bought from various designers to be sold in the store. Classic toys like the Etch-A-Sketch and new art-themed toys are also on the shelves for children. The Museum Store reshaped its inventory to appeal to various demographics.

Social Media & Web Presence

Appealing to a larger demographic also means utilizing social media and various web platforms. The Museum’s social media and web presence before the rebranding was minimal. The two social media sites most utilized by the Museum were Facebook and YouTube. While this is a good start, the interaction on these pages left much to be desired. The Facebook page was dedicated mostly to children’s education and outreach programs, since those were the staff members who updated the page most often. It had few photos, mostly cell phone images and promotional flyers for upcoming events. The updates were informative but sporadic. The YouTube channel is an admirable endeavor, but also one of the social media platforms that requires the most time and effort to prepare. It is also quickly being overshadowed by
smartphone apps such as Vine and Instagram. The YouTube channel is sporadic as well since there is not a dedicated staff member to maintain this platform. However, when videos are uploaded they are rather well executed.

The website is also very static. The old logo and color scheme of brown and maroon contradicts the creative atmosphere of the Museum and instead makes it feel stale and old (See Appendix F). The combination of Times New Roman font and Arial makes it look like a homemade site, rather than a city arts organization. The information present on the website is also lacking. There are five page tabs labeled General Information, Membership, Education, Exhibitions, and Contact Us. The homepage is the General Information page. This page features news like the change in hours, and recurring events like Thursday night programming and First Saturdays for Families. Down the right side of the page there is a link to buy tickets, join the mailing list, Facebook and YouTube links, and admission prices and hours. After these links, there is also a calendar of events that can only be accessed from this page. This calendar only shows the events of the current month and by clicking on it one can view the events from the months past, however, the months after the current one only have one or two dates. The calendar is also in list form, which makes it somewhat hard to follow. The exhibitions pages are outdated as well. The Permanent Exhibitions page displays images of the permanent galleries before the remodel and reinstallation. The Current and Past Exhibitions pages are kept somewhat up-to-date, but are also in list form with little description. The Past Exhibitions list is long and difficult to navigate, reaching back to 2010. Perhaps the most important exhibition information should be found on the Upcoming Exhibitions page, however this page is blank due to the recent overhaul of exhibitions. This lack of information makes it difficult to market the Museum and hard for out
of town visitors to plan ahead. Having a complete, updated website could establish a foundation for the Museum to enhance its digital marketing.

A new website is currently being redesigned with the new color scheme and logo, and should launch by the end of the year 2013. This website is intended to be easier to update. The current website requires extensive HTML coding knowledge, which none of the Museum staff members possess. This hindrance makes for slow updates with a lot of trial and error. The Museum also intends to hire a dedicated staff member to maintain its web presence and branch out across social media platforms. It has already taken strides to enhance its social media presence by obtaining Twitter, Instagram, and Flickr accounts, updating the Facebook page with various photos and the new logo and creating program event pages. This was part of what I accomplished in my internship, discussed in the next chapter.
CHAPTER THREE

The Internship

Education

During my three-month internship at the Mobile Museum of Art, I worked primarily in the Education Department then shifted to help with marketing and programming when my internship was extended through the summer. Shortly after my arrival, I was launched into an essential position in Education. A week into my internship, the Volunteer Coordinator—coincidentally, one of my supervising staff members—resigned to pursue other opportunities. This unexpected resignation left the Education Department with a full schedule of field trips and a small group of willing but uninformed docents and volunteers. Howard McPhail and Kim Wood, the Education Curators, split some of the planning duties, but enlisted me to become the point-person for volunteer contact and scheduling. This position became a great opportunity for me to experiment and gain hands-on experience in the Museum. In my work, I was able to get to know each docent and volunteer, recruit new volunteers, research and create learning materials, and facilitate various outreach programs and tours.

I first went through a crash course in being a docent, giving several school tours and assisting with the daily art activities. I then met the docents, and established an email list, planning to send a weekly, volunteer-specific e-newsletter. I created a “Volunteer” list on the Museum’s existing Constant Contact account and designed a standard form that would communicate all of the details that were requested by the volunteers. This e-newsletter consisted of scheduled school tours that needed docents or art aides called “Kim’s Calendar,” outreach
events called “Howard’s Calendar,” and various fun facts including important events coming up at the Museum, art news from around the world, and changes at the Museum (See Appendix G). In addition to the weekly communication, we had monthly docent meetings with the education curators to discuss upcoming events and provide docent training for the changing exhibitions. This training consisted of viewing artist documentaries, attending gallery discussions led by the exhibition curators, and on some occasions, attending artist-led discussions.

In assisting with volunteers, I spent much time out in the community as well. I attended the volunteer recruiting convention, Engaging the Next Generation—an annual event held at the Centre For the Living Arts for 21 to 40 year olds—to represent the Museum and recruit a younger age group of volunteers. On behalf of the Museum, I also attended a webinar on best volunteer coordinating practices held by the American Alliance of Museums to determine how our efforts could be improved. We talked mostly about keeping volunteers happy and comfortable by keeping them informed on changes in the Museum and thoroughly educated on exhibitions. I was also able to talk with other museums about the volunteer organization methods that are working well for them. Many museums suggested sufficient information sharing methods, such as creating a docent website or blog, or having an accessible and organized library of exhibition material. It seems that these other museums had experienced many of the same problems that the Mobile Museum of Art was having with a lack of staff designated to these duties, complaints from volunteers who did not feel well informed or appreciated, and/or communication gaps.

I worked closely with Howard McPhail, the primary outreach coordinator, to improve our volunteer coordinating efforts. Our job was to plan, implement, and assess museum involvement in various community festivals, conventions, and other activities. I was in charge of scheduling
and recruiting volunteers for these events and coordinating with the arts educators to discover their specific volunteer need. My first experience with one of these events was the Home & Garden Expo at the Mobile Civic Center. With the help of McPhail, I met with the arts educators to plan art activities, determine the amount of volunteers needed at each station, and gather art supplies and promotional materials. I then created a Call For Volunteers on VolunteerMatch.org and sent out the same Call For Volunteers to our existing list of docents and volunteers. I then scheduled the volunteers who responded and attended these events to oversee and help train them. For the larger events such as Earth Day, Festival of Flowers, and Family-Friendly Mardi Gras, I also communicated our need for volunteers to local college and high school clubs. This method became the standard procedure for our different community outreach activities.

**Family-Friendly Mardi Gras**

Family-Friendly Mardi Gras is one of the larger annual events that the Education Department facilitates. It is held on a Saturday morning the week before Mardi Gras to give families with small children an alternative, hassle-free way to celebrate Mardi Gras. The event is held at the Museum where we have a small parade around the grounds, several carnival games, and art activities such as mask making, float design, and sign making. This is a large event for the Museum, attendance reaching around 200 people, and requires strong support from volunteers. Aside from my volunteer coordinating duties for this event, my supervisors gave me the opportunity to be the point person on all programming for the day of the event. This position meant supervising the volunteers, delegating duties, keeping events and acts on schedule, making announcements and checking on each station, taking photos, and counting attendees. The morning was a success and had the highest attendance when compared to previous years. The
week after the event, we had a wrap-up meeting where we evaluated the program and its effectiveness and discussed possible improvements for next year.

**Festival of Flowers**

For the annual Festival of Flowers home and garden festival at Providence Hospital, I was able to function in a similar capacity to that of Family-Friendly Mardi Gras. With this event, however, my programming duties were extended beyond the day of the event. I was able to see and participate in the programming at the planning stages, which meant attending coordinating meetings with the Providence Hospital Foundation and various other participating organizations. The Museum’s primary responsibility for the festival was to provide a children’s tent with various thematic art activities. For the weekend, we planned art projects such as flower pens, paper sun hats, homemade plant markers, and en plein air painting. We also participated in a scarecrow design competition with local schools. Each school was given a scarecrow from Hobby Lobby and asked to decorate it in some Mobile theme. The scarecrows were then displayed and given awards in the children’s tent at the festival. Award winning designs included an Azalea Trail Maid, Joe Cain, a Southern Belle, and an Alabama football player. For this event, we secured at least eight volunteers per day with two art educators to lead the activities.

**Art & Autism**

Art & Autism was also an event where I was asked to facilitate the art activities and represent the Museum. For this event, we collaborated with the University of South Alabama Occupational Therapy School. We were charged with the task of offering art activities to children and families of children with autism before and after the main event, a fun run around
the University’s campus. Our art activities included the popular activity for outdoor festivals and programs, en plein air painting, and homemade puzzle piece necklaces. The puzzle piece necklaces lesson was a new creation, different from years past, and proved to be very popular because the Autism Speaks logo is a puzzle piece (See Appendix H).

**Spring Fling**

The Spring Fling at E. R. Dickson Elementary was the last outreach event that I coordinated completely on my own from start to finish. I communicated with the school’s guidance counselor and event organizer, securing two tables for our station and enlisting the help of two volunteers. By this time, I had established a good rapport with the docents and volunteers, so communicating my needs was easier. I also coordinated with one of the Museum art educators. Together, we planned three art activities for the students including flower pens, bookmarks, and a painting station. Our activities were the only free activities at the event, and became a place where children congregated. While I probably could have benefited from the help of a few more volunteers, the activities seemed to be enjoyable to the students.

**Marketing**

Upon learning that I was open to exploring other departments outside of Education, the Museum enlisted my help with other projects. Howard McPhail, the outreach coordinator with whom I had the most work experience was also exploring Adult Programming with the help of Meredith Ivy, the Events Coordinator, and with the encouragement of Velders, the new director. In the attempt to reach a larger, younger audience, they were discussing new marketing techniques and changing Museum hours. Previously, the Museum had been open seven days a
week. However, Velders and curatorial staff expressed a need for a maintenance day to start construction on exhibits, restock the Museum Store, and clean up various projects. Thus, it was decided that the Museum would close on Mondays, the day with the lowest attendance, and this would provide the opportunity to be open until 9:00 p.m. one night a week. Velders, McPhail, Ivy, and I discussed which day of the week it should be by loosely polling staff members and volunteers at the Museum, however, no one could agree on a day. So, we decided that we would give the decision to the community. We would make the day free to the public, ask them when they would most likely attend, and I was to lead the charge, while McPhail and Ivy worked on developing interested parties in providing engaging programming for these weeknights.

Thursday Nights

Upon being asked to survey the public on what night they would prefer to come to the museum, I turned immediately to the Internet. I created a survey on SurveyMonkey.com asking the simple question, “If the Museum were to offer one ‘Free Day’ per month, which day of the week would you prefer?” I then sent this survey in an e-blast to all email subscribers, posted it on the home page of the Museum website and on the Facebook page, gave paper copies to visitors for teacher workshops and various other programs to fill out and turn in. We encouraged the staff to vote if they felt strongly as well. After two weeks of voting, I tallied the votes and presented several graphs (See Appendix I-J) to the new free day planning committee, consisting of McPhail, Ivy, Velders, Velders’ assistant and Membership coordinator, Mary Lee Montgomery, and myself.

Thursday was the day that we decided upon. This was based on several factors. Though Thursday did not receive the most votes, it was still one of the higher ranking days, and also had
the most staff support (See Appendix I). This Thursday night model has been adopted at other museums such as the Ogden After Hours in New Orleans\(^8\), the San Francisco Museum of Modern Art\(^9\), the New Museum of Contemporary Art in New York\(^10\), and countless others. A benefit to having late hours on Thursday evening in Mobile was also the lack of competition with other related programs in the area. Every first Friday of the month, there is Art Walk in downtown Fairhope, Alabama, which has become so popular that a number of Mobilians attend the event as well. In fact, due to the success of this art walk, Mobile created its own in the heart of downtown on every second Friday of the month entitled “LoDa Art Walk.”\(^11\) Since these events occupy a large portion of the Museum audience on two Fridays of every month, and Saturdays and Sundays already had relatively steady attendance and conflict with weekend events, we decided to try Thursday. Once this decision was made, we began planning the nightly programming.

For each month, McPhail, Ivy, and I decided to create an overarching theme, which would encompass all programming for that month. This planning method helped to organize our many ideas and suggestions into different months and minimize the overwhelming task of starting from scratch. We decided on themes for the next year, planning each event within those themes at least for the next three months. However, since we were asked to start the programming by the next month (February), we quickly pulled together programs for February.

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March, and April (See Appendix K). Then when my internship was extended, we continued to plan events through the year. We wanted to involve different community organizations in these themed nights, and contacted several like-minded artists and not-for-profits to see if they would be interested in promoting their organizations through some sort of program at the Museum. At first, the responses were slow but good-natured. Then, they became more enthusiastic as the events started drawing crowds.

Valentine’s Benefit Sale and Beyond

In February, we launched our Thursday night programming with “Love at the Museum” to a small crowd of six people. For this program, the new director gave a guided tour of the Museum and focused on the European gallery, where there are several works painted in the age of Romanticism. She discussed the story behind these works and what they intended to convey, then related it to the upcoming Valentine’s Day. This lecture was well received by the six individuals in the audience. Our next event fell on Valentine’s Day, and was marketed and planned in advance with the hopes of reaching more individuals. We had a Valentine’s Benefit Sale, where we asked for donations of old items to sell to benefit the Museum. We received many donations of boxes of china, old music equipment, vintage cameras, Christmas decorations, old artwork, books, and various trinkets. We then had them appraised and priced to sell. After that, we added a selection of hors d’oeuvres, wine, champagne, and a harpist, and we had a Valentine’s Benefit Party.

After my demonstrated interest in marketing and online audience interaction with the Free Day surveys, I was put in charge of the Museum’s social media pages and asked to fortify and strengthen the Museum’s online presence in conjunction with promoting Thursday night
events. I was also charged with distributing flyers, taking photos during the event, handing out surveys to program attendees, and later designing flyers and posters for upcoming events. The Valentine’s Benefit Sale flyer was created by Ivy. I then created a list of local restaurants and businesses that might be willing to hang our flyers in their windows, and contacted each business before I hand-delivered them (See Appendix L). For the Valentine’s Benefit Sale and for all of the Thursday night programs after this event, I also created an event on Facebook and posted it for others to share on the Museum’s Facebook page. After the event, I posted photos taken at the program on Facebook the following Friday, encouraging tags and likes. The Valentine’s Benefit Sale had 125 visitors and the Museum sold a majority of the donations (See Appendix N).

**Social Media & New Programs**

After the success of the Valentine’s Benefit Sale, we had several smaller programs that did not draw audiences as large because we did not have a marketing budget for these programs. However, as word circulated and we continued to promote on the Internet, attendance gradually increased (See Appendix N), reaching over 200 in July and August for events led by better-known organizations and presenters. Starting in March, I also began designing flyers for the monthly programs. These flyers had the theme of the month, the dates of each event, the time, title, partner organization, and a short description of the program. We posted this flyer on Facebook, and handed them out at the admissions desk throughout the month. The first three were full-page flyers with “Mobile Museum of Art” in generic Century Gothic text to phase-out the old Museum logo (See Appendix K). Once the new logo was finished, however, we redesigned the flyer with our new logo and Frutiger font to fit a half-page. This format not only
saved ink and paper, but reflected a sleek, contemporary design that was lively and in keeping with the new brand (See Appendix O).

Also as time went on and the school year drew to a close, I was able to focus more on spreading our reach across other social media channels aside from Facebook. I not only updated the Facebook page with the new logo, hours, and photos showing various activities and programs at the Museum, but also created Instagram, Twitter, and Flickr accounts for the organization. While Flickr has only been effective for sharing photos with partner organizations, Instagram and Twitter have allowed me to provide the public with a more immediate live feed of events at the Museum, rather than uploading the photos the day after. It also provided me with various creative ways to express an idea or promote a single concept multiple times and establish that repetition that is essential for advertising. To date, the Facebook page boasts a total of 1,700 page likes, up from 1,100 since February¹², while Instagram and Twitter each have nearly 50 followers, and are steadily rising.¹³

Social media and e-blasts have helped to expand the Thursday night program and vice versa. The Museum has facilitated programs with various organizations, artists, and scholars on these weeknights. These presenters include University of South Alabama and Faulkner State professors, graffiti artist Joe Hobbs, tattoo artist C.W. Neese, Mobile BayKeepers, the Shaolin Institute, Centre for the Living Arts, artist Kenn Kotara, Mobile Bay Film Scramble, Mobile Fashion Week, ceramics artist Maria Spies, glass artist Adam Burges, and various exhibition presenters (See Appendix K, O). According to surveys given at the end of each of these programs, these various presenters and activities have engaged their audiences (See Appendix M, ¹² “Mobile Museum of Art.” Facebook. 20 September 2013. Web. <http://www.facebook.com/mobilemuseumofart>. ¹³ “Mobile Museum of Art.” Twitter. 20 September 2013. Web. <https://twitter.com/MobMuseumofArt>.
The surveys also ask how visitors heard about these programs. According to our first three-month analysis of these surveys, most visitors found out about these programs from e-blasts, Facebook, and by word of mouth (See Appendix N). These new communication platforms provide the opportunity for the Museum to reach a wider, younger audience, and work with new, rising organizations and artists.

**Happy Birthday John Cage**

In the initiative to reach a younger adult demographic, the Mobile Museum of Art partnered with a local artist collective, Rumor Union, to expand its programming. While the Museum worked with the group on various projects throughout the year, their big event was scheduled for September 5, 2013. This event was a three-day festival celebrating the 101st birthday of legendary artist and musician, John Cage. Velders, a former curator of a John Cage exhibition at the Menil Collection, and Elizabet Elliot, Rumor Union founder and friend of John Cage biographer, Frans Von Rossum, decided to bring a new unique experience to Mobile that paid tribute to this famous artist. I was able to participate in the planning of this large, community-wide festival from start to finish, and examine the many factors that contributed to such a huge event.

Throughout the planning process I attended meetings, took photographs of meetings and the weekend events, and assisted McPhail, Ivy, and Elliot with various festival tasks. The Museum and the Rumor Union partnered to bring together other arts organizations, businesses, and scholars to create this citywide festival. Participants included The Kitchen on George restaurant, the Mobile Botanical Gardens, University of South Alabama, Springhill College, the Japanese Gardens, Crescent Theater, Eastern Shore Art Center, Mobile Symphony, Mobile Arts
Council, Portal Studio, Alabama School of Math and Science Chess Club, and Centre for the Living Arts. Frans Von Rossum and Julie Lazar, famous curator and collaborator of John Cage’s last exhibition, “Rolywholyover A Circus,” for the Museum of Contemporary Art Los Angeles (1992), were the festival’s special guest lecturers and provided firsthand insight into the artist’s genius. The events were held at the organizations’ various brick and mortar facilities around the city, Langan Park, and Cathedral Square downtown (See Appendix P). This festival was meant to unite these various organizations under one common goal, and was successful in that endeavor. Though attendance was relatively low for an event of this size (around 700 for the entire weekend), participating organizations enjoyed the collaboration, and are already making plans for the next event.
# CHAPTER FOUR

Analysis

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**Strengths**

**Location in Langan Park**

Langan Park is a municipal green space in the suburban area of Mobile. The park includes not just the Museum, but also the Mobile Botanical Gardens, a community theater called Playhouse in the Park, and various playgrounds and sports complexes like the nationally competitive Mobile Tennis Center. The Museum overlooks the park’s central lake, around which there are several walking paths with scenery.
Local Reputation

The Museum has built a reputation by serving as the municipal art museum for 50 years. It is well known for its extensive glass collection, a majority of which was donated by international collectors Dr. Rhodes Haverty and Elice Haverty. The organization is well known for providing education and cultural stimulation, winning the award for Mobile’s Best Museum in the local arts newspaper, *Lagniappe*, 3 years in a row.

Children’s Education Programs

The Museum is an annual destination for a majority of local school field trips and for schools in surrounding rural towns. There is a small group of core volunteers who have supported the Museum for longer than most of the permanent staff. These volunteers are dedicated docents and art aides who assist with field trips and outreach by giving tours and helping art educators teach themed art lessons. Howard McPhail and Kim Wood, the education curators, also facilitate several family-friendly programs separate from the daily visits including, children’s art activities at local festivals such as BayFest, Festival of Flowers, Art & Autism, The American Cancer Society Chili Cook Off, Earth Day, Arts Alive!, and various school field days and library events. Also on the Museum grounds they host a variety of programs, like Family-Friendly Mardi Gras, Spring Break Art Camp, Art Blast, children’s birthday parties, and First Saturday free art activities.

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Weaknesses

Small Staff

The Museum has been short-staffed for several years. Many staff members have helped by taking on extra tasks outside of their job description. The Special Events Coordinator has assumed the Public Relations and Marketing position in the Museum. The Education Curator, who does outreach in the schools, has given as much time as he can to facilitating adult programs. The curators of exhibitions and collections also do much of the installation for each exhibition, with help from one registrar official and maintenance personnel. Volunteers also help. However, due to the recent departure of the Volunteer Coordinator, there is less time and manpower delegated to recruiting volunteers and managing them.

Volunteer Communication

The small staff must rely a lot on volunteers. Volunteers are recruited to be docents, classroom art aides, visitor greeters, Museum Store clerks, marketing assistants, birthday party helpers, curatorial researchers, and to provide community outreach, arguably the Museum’s primary means of publicity. While there is a small group of about thirty core docents and volunteers, this number is difficult to increase. Most museums similar to the Mobile Museum of Art, have docent councils or volunteer boards about this size. The Montgomery Museum of Fine Art has a core docent council of around 40 members with about 30 new applicants each year. The Birmingham Museum of Art in Birmingham, Alabama, boasts more than 500 volunteers per year. The Mobile Museum of Art’s limited number of volunteers can limit the size and type of

programs they can host. The absence of a Volunteer Coordinator also limits the Museum’s recruiting and managing capabilities. Current volunteer communication is minimal, with email as the volunteer’s primary means of gathering information on changes at the Museum, events, and exhibition information. The Museum’s library of educational materials for volunteers, students, and employees is also unorganized, however, it is currently being catalogued and will re-open soon as a more efficient information center of exhibition materials and art historical texts.

**Adult Programs**

While the Museum has strong children’s programs, the adult programs are less robust. There are occasional Friday lunch lectures that are attended and well received by faithful members and docents, but attendance rarely extends beyond these groups. There is also no one dedicated to this position to expand programming.

**Outdated Website**

The Museum’s website is somewhat outdated. It still has the old logo and color scheme, and is very static with the exception of the scrolling exhibit information on the home page. The brown and red color scheme is not visually striking, contradictory to the purpose of an art museum. Visual language in this setting is key and should be reflected in the Museum’s online presence. The website is also difficult to maintain, since it is written in HTML code. Again, there is no one with extensive experience in this field, so there is a lot of trial and error involved in the updating process. The website, however, is in the process of being redesigned and should be more user-friendly. It will launch later in the year.

<http://www.artsbma.org/about/be-a-volunteer>.
Social Media Presence

While the Museum has a Facebook page, it is primarily geared towards children’s education programs. The Museum’s presence on this site and others is minimal. Before my internship, the Museum had approximately 1,100 likes, while the contemporary arts center, Centre for the Living Arts in downtown Mobile had nearly 1,800. Currently the Facebook page has 1,700 page likes while the Centre for the Living Arts has 2,000.\(^{18}\) The Montgomery Museum of Fine Arts has approximately 3,600 page likes,\(^{19}\) and the Birmingham Museum of Art has nearly 22,000.\(^{20}\) The Mobile Museum of Art also has a YouTube channel displaying video compilations of various lectures and open receptions with a new video post about every four months,\(^{21}\) but aside from this site and the occasional updates on Facebook, there is little online interaction.

Opportunities

New Management

The new director, Deborah Velders, was hired in October 2012 and has since promised to make several changes to daily operations. Since her appointment, five new positions have been requested through the city personnel board. Three of these positions are already in the hiring process, including an additional Education Curator dedicated to adult programs, a Special Events Manager, and a Volunteer Coordinator. The other two, expected by the end of the year 2013, are

positions dedicated to social media and website maintenance, and to membership. These new positions, when filled, will help to divide these important tasks among capable and qualified individuals, and help the Museum draw more visitors with more complete programming.

**New Exhibitions**

The Museum’s permanent collection is also being reinstallled after years of minimal rotation. This change will present the Museum’s collection to the public with an entirely new narrative. This narrative will help to give the public a renewed interest in the collection, increasing membership appeal, and appeal to donors. What was previously a crowded African and Asian Gallery, is now split into two galleries, the Asian Gallery, and the African Exhibition. More focus is drawn to individual pieces, with fewer works per gallery and dramatic spotlights to highlight these works against dark walls. The Museum’s American Gallery and its European Gallery are also in the midst of reinstalllation. The addition of permanent walls, specific lighting, and thematic color schemes are being discussed to help tell a more cohesive story between works. Aside from the Museum’s permanent collection, it will also have bigger traveling shows for longer periods of time, rather than the multiple small shows that have filled the traveling exhibition spaces. This effort starts with the Museum’s 50th anniversary launch show, opening November 14, 2013, featuring a large collection from The Beaverbrook Art Gallery in New Brunswick, Canada, that will fill all of the traveling exhibition spaces.²²

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**Rebranding**

The new director has also facilitated a complete rebranding of the museum. This includes a new logo, new website, social media expansion, redesigned brochures and marketing material, and programs to reflect a more contemporary design, comparable to other museums of similar size and content. These materials will present the Museum with a fresh new look, more visually stimulating and interactive than the current museum model. This improvement will help to revive the Museum’s role in the community by increasing its public presence and creating a more youthful sustainable brand. Having a new brand will reflect and support the changes in the Museum and increase support from the community in the form of increased membership, increased admissions and store sales, and general activity in the Museum.

**Changed Hours**

Along with the fresh look, comes longer hours on Thursday nights. The Museum is now closed on Monday for weekly maintenance, and open until 9:00 p.m. on Thursday nights with free admission all day on Thursdays. There are also programs every Thursday night at 6:00 p.m. or 7:00 p.m. These programs have a monthly theme and include lectures, demonstrations, movies, classes, and everything in between for various age groups. The galleries are also open at night, enabling art students to use the Museum as an educational resource. The Museum has since increased attendance (See Appendix N) and received high praise from community members according to weekly surveys (See Appendix M). These late hours and free admission events will expand and drive attendance in the future.
New Café

The Museum already has a fully operating kitchen and dining area in the lakefront lobby, but it has been without a restaurant for over a year. However, the newly appointed Museum director has searched for a restaurant to fill that space and has decided on Kitchen on George, a local contemporary restaurant located in Mobile’s Garden District, to set up a second location at the Museum. This restaurant is operated under special circumstances too, fitting into an art museum environment. Kitchen on George, which will be the Museum Kitchen when it opens in October of 2013, “is a teaching establishment where a staff of professional chefs provides a learning lab environment for culinary and pastry arts students from Culinard, the Culinary Institute of Virginia College.”23 This addition will help tremendously to drive attendance by offering its own programming in the form of inventive menu options, theme nights, and experimental cuisine. By expressing this new form of creativity and offering sustenance for all day visits to the Museum, which is far away from other attractions, the restaurant will help increase attendance and general support from the community.

Threats

Proximity to Downtown

The Museum’s location in Langan Park is both a strength and a threat. The park is a beautiful environment for an art museum, but its distance from the busy downtown restaurant and arts scene is problematic. The distance issue will hopefully be somewhat alleviated by the addition of a restaurant in the Museum, but more restaurants, shopping, and arts venues in the area would be ideal. The Museum is located between two busy commuter roads, and is set far

away from view of drivers on these roads in the large park. Drivers do not see the Museum unless they are driving directly to the park or the Museum. Occasionally joggers and various park visitors will venture into the Museum, however, there is less foot traffic than there would be if it were located in the heart of downtown. Also due to its lack of proximity to downtown, the Museum is not included in the monthly Art Walk held downtown on the second Saturday of every month. This event has become a local nighttime hotspot, featuring local and national artists in several downtown galleries and restaurants. These monthly events draw local and out of town art enthusiasts downtown each month, due to a cohesive effort from various downtown businesses.

**Restaurants and Shopping**

The restaurants and shopping near the Museum are somewhat sparse. There are a few fast food restaurants in each direction, such as Subway, McDonalds, and Hungry Howie’s. There are also two cafés in a strip mall nearby, but these cafés are still not within walking distance of the Museum. The cuisines offered in these establishments are common in many restaurants, and since these cafés are not within a leisurely walking distance, visitors could just as easily opt to find better, unique dishes nearer to downtown. The small amount of surrounding shops and restaurants offer little incentive for visitors remain at the Museum for a long period of time, and make them less likely to return after a meal. Aside from restaurants, there are some antique shops and clothing stores in the strip mall, but only some of which are unique to the Mobile area. The park is a pretty setting, but on hot, rainy days, food and other indoor activities are essential. If there are many establishments that offer these activities nearby, visitors are less likely to think the Museum is inconvenient to their daily routines.
Public Transportation

The bus system in Mobile is a rather strange and underused phenomenon. “The Wave,” as it is called, has a somewhat confusing route to many Mobilians, and has yet to become an effective, efficient, or popular way to travel. Local reporter, Greenberry Taylor, with Mobile’s Lagniappe, claims at the end of his Wave adventure, he “exited the bus, stood in front of the Garage and looked at [his] watch - 5:45 p.m., an hour an 15 minutes past schedule.”24 Also in his article, Taylor meets a few other Wave riders, who rode the bus specifically for work or school but not for recreational travel. While some nursing homes, schools, and care facilities have their own buses to schedule trips to the Museum, the lack of public transit to and from the Museum even further diminishes the foot traffic to this suburban destination. Taxis are also infrequently used because of the long distance.

City Control and Limits

The Museum is owned and operated under the City of Mobile umbrella. This support means job security along with other benefits, however it also has its limitations. The Museum’s budget is approved and regulated through the city, so all purchases, hiring, and general spending with that budget, apart from designated grants and donations, must be approved by city officials. This process can become a long and arduous one filled with paperwork and often times delays planning. Hiring new employees also has a slow turnaround, since each job description has to be approved and posted through the city’s personnel board. Applications are then read by city officials and ranked before the top scoring candidates are sent to the Museum to start the hiring

process. Hiring new people to fill vacant, much needed positions has proven to take longer than expected.

The Museum’s Internet servers and computer updates are also controlled by the city, making it difficult for the Museum to remain on the cutting edge of creativity. Museum employees must apply for special permission to update their computers, or download new programs because they could potentially expose the city servers to corruption. Employees must also apply for special permission to access social media sites, blogs, and other various necessary functions. Because of this limitation, the Museum explored options to circumvent the system through private sources, and provide public wifi to the staff and to visitors out of pocket. While city control provides stability, it can also limit progress.
CHAPTER FIVE

Best Practices

Similar Organizations

Other Local Arts Organizations

There are other organizations in the area that have created unique programs and partnerships. Centre for the Living Arts (CLA) is one of these organizations. CLA is located in downtown Mobile and is a not-for-profit contemporary arts center that was founded in 1999. Though its specialization is contemporary art while the Mobile Museum of Art is focused more on historical pieces, the CLA is successful in several aspects that could be reshaped to fit the Mobile Museum of Art’s atmosphere. The CLA’s Internet presence is strong. The website is clean, graphic, and easy to navigate (See Appendix Q). The organization’s social media presence spans Facebook, Pinterest, Twitter, and Instagram with interesting posts and updates. The brand is clear and bold, with sans serif bold font and a simple circle for the logo that draws the eye. CLA is also present offline and in the community. The organization presents monthly outdoor films, has guest speakers from around the world, and engages children in fun arts activities such as black light painting, t-shirt screen-printing, graffiti lessons, and paper pop-up houses.

Another organization in the Mobile area that has strong community support and programs is the Eastern Shore Arts Center (ESAC) in Fairhope, Alabama. While this organization is

smaller and more focused on local contemporary artists, its educational programs are well developed and creative. The outreach programs work with all ages and all skill levels, including partnered work with the Southwest Alabama Regional School for the Deaf and Blind, local nursing and retirement homes through a program called “Silver Palette,” the Fairhope-Point Clear Rotary Youth Club, The Exceptional Foundation of the Gulf Coast for developmentally and physically challenged individuals, and other local organizations. The ESAC is also successful in creating various programs that relate to its audience and surroundings. Being on the Gulf Coast, the ESAC has done a lot of environmental art projects in collaboration with Weeks Bay Estuarine Research Center and the Dauphin Island Sea Lab to help educate students of all ages about the “fragile Gulf Coast ecosystem.”

Mississippi Museum of Art

While there are several museums and arts organizations around the world that are larger and perhaps more successful in reaching their goals, the Mississippi Museum of Art is a museum with similar goals, and of similar size and age to that of the Mobile Museum of Art. By improving the Mobile Museum of Art’s standards and building an audience to compete with smaller Southern museums like this one, the Museum can gradually look towards larger, more prestigious examples. There are many steps for the Museum to get to this point, many of which have already been taken to some extent by the Mississippi Museum of Art.

28 Ibid.
The Mississippi Museum of Art has a long calendar of events that include live music, lectures, lunches, book signings, films, openings, and education programs. These events are both free and ticketed, spanning all age groups, and some are even sponsored by big corporations like Pepsi. The Museum also has strong community support and an admirable collection of artworks that strengthen this programming. The Museum’s donor base is very supportive of new acquisitions and very involved in making the Museum a central aspect of the community. According to the Museum’s website, “Numerous private and individual donors, as well as state and federal agencies, contributed to and helped to realize the grand vision” of the newly renovated facility that was opened in 2007. Due to their support, the Museum was able to move to downtown and become a new, unique space where it can expand its programs. In 2011, it expanded again, and opened The Art Garden, a green space that has outdoor art installations, as well as the BankPlus Green, an outdoor stage for various concerts and performances.

The Museum has also improved dramatically in purpose and in mission. Though improvements to displaying the works were made, the mission was re-imagined as well, to “engage Mississippians in the visual arts,” rather than simply “collecting, preserving and exhibiting art.” The move and transformation was part of a city project to “transform the Museum’s surroundings into a cohesive cultural district in Downtown Jackson.” After these improvements were made, it blossomed as a central component to this revitalization of downtown Jackson. According to the Museum’s website, the renovated facility is between Thalia

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31 Ibid.
32 Ibid.
33 Ibid.
Mara Hall and the Jackson Convention Complex, and will help to strengthen the downtown cultural district by offering joint programming in one convenient space.\textsuperscript{34} In 2010, the Museum received the National Medal for Museum Service from the Institute of Museum and Library Services, the only art museum in 2010 to be recognized.\textsuperscript{35}

\textsuperscript{34} Ibid.
\textsuperscript{35} Ibid.
CHAPTER SIX

Recommendations

Stronger Web Presence

The Museum is on the right track with a complete redesign of the website, expected by the end of the year. However, I recommend a different outlook on this medium of communication altogether. The Museum needs to fix its existent website and social media platforms, but also needs to explore an extended web presence beyond the channels currently utilized. Through Facebook, the website, and even Pinterest, the Museum can offer virtual galleries, and online exhibitions. A museum that has a unique presence on Pinterest is the High Museum of Art in Atlanta. The High Museum uses its Pinterest page to introduce its traveling exhibitions, events, and permanent collections on different “boards” with creative names. It even has a board for staff members called, “High Life,” putting a face to the different duties within the large museum. There are also themed boards that inspire creativity, such as “Life’s Patterns,” “Mother May I,” “Welcome Home,” and “DIY.” These boards give this Atlanta museum a fun personality and allow a unique way to connect with 2,505 followers.36

Also, through Twitter, live tweeting events can engage the online audience and perhaps even persuade them to attend the next event. As a part time social media intern, I have only used Twitter as a means to convey quick messages to followers, but expanding the use of this platform to multiple employees in various departments can allow the Museum to offer the public a more

immediate, comprehensive virtual experience. The Education and Curatorial Departments can
curate daily Twitter exhibitions of artworks in the galleries, works in storage out of view of daily
visitors, or works done by students in the classrooms. Instagram and Vine art competitions can
also engage smartphone users to use their creativity and support the Museum at the same time.
Keeping audiences engaged online will help the Museum to remain current and relatable. People
are much more likely to attend the Museum if they feel stimulated by these interactive elements.
Getting the docents involved in this interaction can help to draw volunteers as well. Offering a
docent blog through the main website would be a concept worth pursuing. The Montgomery
Museum of Fine Arts in Montgomery, Alabama, has a strong volunteer program and has created
a Weebly site to keep these volunteers up-to-date. This site includes general docent information,
but also has password restricted pages that show the docent handbook, the docent schedule,
tours, scholarly resources, and even a fundraising platform for the volunteer program.37 With
information like this that is readily available at home, docents and volunteers will be more
comfortable teaching material and less likely to feel unappreciated.

Volunteer Recruiting & Training

Volunteers are important to almost any not-for-profit, especially one of this size. With
such a small staff, the Museum relies heavily on volunteers to fill crucial positions. The
volunteer program, however, is very small and geared toward retirees and high school students.
Expanding the Museum’s volunteer opportunities beyond the docent program and the children’s
art activities to include more engaging events for young adult audiences should also draw young
adult volunteers. The small group of volunteers that the Museum recruits can rarely staff a large

event like Festival of Flowers or Happy Birthday John Cage. The Museum could benefit from strong volunteer recruitment partnerships with local high schools, colleges, and organizations. To maintain these partnerships, the Museum would need to spend more time training and interviewing volunteers. Through this process, the volunteer coordinator can identify with the volunteer areas where he or she may or may not fit and identify what would best suit his or her interests. If the task itself is interesting to the volunteer, he or she is more likely to commit more time to make it interesting for others.

**Internship Program**

There are three four-year colleges in the Mobile area, two of which are minutes from the Museum. The Museum currently does not have a defined internship program, but will consider college students who approach the staff with a specific interest. Internships are then adapted to the student’s area of interest and he or she is placed under a supervisor in that department. The Museum needs interns, but they do not advertise this need. I recommend that the Museum create a better internship program by identifying needs within different departments and listing these needs on the website under the heading, “Marketing Intern,” “Development Intern,” “Education Intern,” etc. With this general outline, the Museum can reach out to various colleges, regional or beyond, to fulfill these requirements for credit hours or real world experience.

Partnering with one or all of the area colleges to provide a work-study program may also be a possibility worth pursuing. Models for this program include the History Museum of Mobile’s partnership with the University of South Alabama to employ students for either payment towards tuition or class credit, or The Ogden Museum of Southern Art’s relationship with University of New Orleans, employing graduate assistants or various interns for class credit.
or pay. Setting up an internship program will provide the Museum with the help it needs in areas that are short staffed as well as potentially draw younger volunteers while also offering local college students experience in the not-for-profit public arts realm.

Rethinking Programs

The Museum may also want to try expanding its adult programming to draw a larger and younger adult demographic. While there are currently efforts to improve this aspect of the Museum with Thursday night programming, the Museum may want to look beyond these programs in the future, and experiment by pushing boundaries of what makes a “program.” According to Carol Vogel’s article in New York Times, “From Show and Look to Show and Teach,” in the past few years, “experiential learning” has been pushed to the forefront of education methodologies, and this type of learning is one that an art museum can readily support.³⁸ Vogel interviews Kathryn Potts chairwoman of the Whitney Museum of American Art’s education department, who states, “Audiences today are more interested in participatory events, not just being talked to.”³⁹ Having events like Thursday night programs at the Mobile Museum of Art are attempts to encourage this type of learning, but have yet to really encourage extensive participation. Many of the events that occur on Thursday nights are still traditional lectures, book readings, demonstrations, and tours that more often than not become “show and look” activities, instead of participatory, “show and teach” events. Few events have really gained a dedicated interest and following from visitors. According to Vogel’s article, one must offer not

³⁹ Ibid.
just various types of programs, but types of programs that can also, “In this high-speed information age...[be] geared toward just the opposite kind of experience—slowing down.”

The Museum must offer programs that engage the visitor, and encourage them to take time with art on a tangible, participatory level. According to those interviewed in Vogel’s article, this often occurs when the individual creates something himself, without being “dependent on technology,” which is why in this increasingly technologically-driven environment, the idea of “DIY” has become so popular. This experience is thought by many in the museum field to yield the biggest return from visitors and provide the most educational value in the brick and mortar establishment and not just via a digital medium.

According to John H. Falk and Lynn D. Dierking in their book, Learning from Museums: Visitor Experiences and the Making of Meaning, families, adult groups, and school groups make up the majority of museum visitors. Since the Museum already has pretty strong family and children’s programming, engaging adult visitors is the next step. To foster their audience base, the Museum needs to ensure that these visitors are receiving a genuine experience that cannot be found at home or elsewhere. Falk and Dierking suggest that adults are the more difficult group to engage, claiming in one study that these adults, “scanned an exhibit, perhaps looking briefly, but if nothing piqued the interest of someone in the group, they quickly moved on.” Adults, however, are willing to take the time with something that catches their eye and discuss it with their friends to “ma[k]e sense of the exhibitions they encountered,” or simply share their learning experiences.

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40 Ibid.
41 Ibid.
43 Ibid, 98.
with others to “arrive at [a] shared cultural meaning.”^44 Proper programming can help to facilitate this cultural meaning.

The Thursday night programs at the Mobile Museum of Art attract visitors based on varied individual interests, and attempt to encourage different ways of viewing each exhibition. They are working to gradually draw a larger audience, however, these crowds may most likely taper off after the excitement for the new weekly programs ebb. Planning larger monthly events rather than weekly events would allow more time to promote and build excitement, as well as include a participatory element that may create a more lasting impression. The Museum may still be able to provide traditional lectures and demonstrations that are expected by their existing members, but can also focus a majority of their efforts on engaging the community participation. Currently, the Museum is focusing on one or two demonstrations or presenters each Thursday. If the Museum were to have multiple activities per night, with perhaps an early lecture followed by a workshop or DIY class or activity, it would encourage audiences to stay longer as well as provide various types of learning opportunities. The Museum could also add live music to these nights and keep the new café open for dinner so that visitors could spend the evening at the Museum. When the programs are fewer, larger, and pointed towards a specific goal with wide appeal, the Museum can then apply for grants to fund these programs and offer even better programming than the ones happening with the current budget. Then the Museum could potentially be a contender in the city nightlife, an avenue many museums are pursuing according to James Barron of The New York Times. In his article, “Staying Up Late at Museums,” Barron describes several museums’ after-hours events, one of which, The Rubin Museum of Art, even

^44 Ibid, 99.
allowed visitors to spend the night in the museum with “dream-interpreters.”\(^5\) Having this sort of large interactive program that allows visitors the chance to experience a museum in a completely different and yet intimate way is certain to create a lasting impression.

Aside from Thursdays with larger programs and live music, the Museum could still remain open at night with the café, and perhaps offer small adult classes, guided tours or programs that would take less planning. The yoga classes on March 7\(^{th}\) and June 13\(^{th}\) were well attended (See Appendix N), with several survey requests to have it recur weekly or monthly. There is also an unused classroom that art clubs or artists can use for weekly night drawing or painting classes. Other small weekly programs can continue to occur and classes like these, once established, will need less maintenance and planning than individual one-night-only programs.

**Cultural Arts and Recreation District**

While the Mobile Museum of Art is not located in the heart of the city, its location in Langan Park could offer more opportunities if minimal improvements are made and it is marketed correctly. Langan Park not only is home to the Museum, but also to the Mobile Botanical Gardens, tennis center, various recreational and sports facilities, The Japanese Gardens, and a community theater, Playhouse in the Park. It is also a short distance from the University of South Alabama and Springhill College. Marketing this area as a sort of eco-arts district could bring new life to the Museum and surrounding facilities. This endeavor would take cohesive planning and collaboration among leaders of these organizations, but could offer more to the surrounding community. Joint programming could take place as well as public art projects.

to beautify the park. The city organization, Keep Mobile Beautiful, could also get involved to help make the park more eco-friendly with creative recycling and clean-up projects. This collaboration could help unite these different city organizations and give community members a full experience and a better reason to visit the park and the Museum by extension.
CONCLUSION

The Mobile Museum of Art is a small not-for-profit city museum with a lot of promise under its new regime. Approaching its 50th Anniversary in 2014, the Museum has already made changes to its image and programming, with more improvements on the horizon. It has been rebranded, the exhibits are being reinstalled, the store has been remerchandised, and the programs re-imagined. The Museum has been functioning with a small staff, missing individuals in key positions, but when these positions are filled, these improvements are only a fraction of what can be accomplished. Being a part of this process has allowed me to play a larger role than expected in this environment and work with several different departments to enhance the visitor experience. The Museum needs to attract a larger, more diverse audience, and this means constantly thinking of creative ways to engage. The brand overhaul, new Thursday night programming, and social media expansion has allowed the Museum to interact with its audience on a more relatable, contemporary level. Increasing volunteer involvement and community involvement through the Museum’s web presence, family and adult programs, improved exhibitions, arts partnerships, and outreach will also help the Museum discover new territory and potentially become an even bigger part of Mobile.
Appendix A

New Museum Director Hired
The board of directors takes great pleasure in introducing Deborah Velders as the new director of the Mobile Museum of Art. Velders comes to us from the Asia Society Texas Center in Houston, one of eleven global centers of the Asia Society.

She served as deputy director and chief operating officer and was charged with designing and developing its strategic, staffing, and organizational plans. She also developed the organization’s community outreach and education programs, in addition to organizing its two opening exhibitions. “Deborah is a highly regarded museum professional,” noted ASTC’s Executive Director Martha Blackwelder.

Prior to her recruitment to organize and open Houston’s new Asia Society facility, Velders directed the Cameron Art Museum in Wilmington, N.C., for nearly six years. The Cameron Art Museum's Board of Trustees charged Velders with the task to “raise the bar” of the museum’s professional and aesthetic direction, in addition to overseeing the museum’s financial and administrative operations. During her tenure, Velders created an artist-in-residence program in ceramics, launched a successful endowment campaign, and increased the museum’s operating support. She also drew high marks for the creativity of the museum’s high-profile exhibitions and programs.

Upon Velders’ departure, Cameron Museum Board Chairman Frances Goodman wrote to the Wilmington Star News of Velders’ achievements, noting, “She crafted a vision for the museum as a cultural gathering place and reasserted the museum’s educational mission... The community enjoyed 35 exhibitions during Velders’ tenure, several receiving recognition in the Wall Street Journal, The New York Times and the Washington Post Magazine, and one even traveling in 2012 to the Yale School of Architecture.”

Before directing the Cameron Art Museum, Velders served as head of Exhibitions and Public Programs at Houston’s prestigious Menil Collection. Selected for that position by the museum’s founding director, Walter Hopps, Velders has credited the maverick curator Hopps, former Menil director Paul Winkler and patron Dominique de Menil as mentors in her professional development. During her work for the Menil Collection, Velders reorganized the exhibition department and retained oversight of the museum’s exhibitions and public programs, including The Artist’s Eye gallery talks and lecture series developed with Rice University’s Art History department.

Velders began her career at the Smithsonian American Art Museum in Washington, D.C. She has a bachelor’s degree in art history and a master’s degree in English and American Literature, focusing her thesis work on the art and poetry of William Blake.

“We are very pleased and fortunate to have Deborah Velders assume the position of director. She is extremely knowledgeable about art and about the administrative aspect of museum management,” said Dr. Allen Oaks, chairman of the Museum board. The six-member search committee of the board of directors, together with two representatives from the office of Mayor Sam Jones, voted unanimously to appoint Velders, who officially began September 29.

Meet the Museum’s Newest Staff Members

Left: Deborah Velders, Director, Mobile Museum of Art

49
Appendix B

SUPPORT FROM corporate, foundation, bequests and government

$10,000 and above
City of Mobile
Mobile County Commission
Alabama State Council on the Arts
National Endowment for the Arts
The Crampton Trust
The Heath – Chandler Foundation
Estate of John R. Sanders

$1,000 to $2,499
Lillian G. McGowin Foundation

$250 to $999
AT&T Alabama
Alabama Alliance for Arts Education
Aircraft Press, Inc.
BankTrust
Chevron Texaco
Friedman's Fine Jewelry
Henddon's Marketing Design
Significance Foundation

$5,000 to $9,999
Alabama Tourism Department
The C.D., Helen and Jeff Glaze Foundation

$2,500 to $4,999
Regions Bank

---

Above: Jörg Zimmermann (German born 1944), Untitled, blown glass. Gift of Ellice Haverty and Dr. Rhodes Haverty.

Left: Robert Cook (American born 1961), Senses, bronze.
73% Exhibitions, Programs and Education
$2,397,073
12% Fundraising
$398,453
11% Collections and Conservation
$370,943
3% Management and General
$109,130
0% Artwork Purchases
$15,100

TOTAL OPERATING BUDGET
$3,290,699
*Audited Financials Available Upon Request
Appendix C

Curricula-based Education

Education for curricula-based programs at the Museum encompasses a wide and exciting variety of art experiences for students of all ages. From themed tours for school groups to well-attended home school programs to the new Spring Break Art Camp and Art Blast Summer Camp, the Education Wing bustled with vitality and inspiration during the 2010 – 2011 year.

PACE
The PACE (Pursuing Academic and Creative Excellence) program this year explored the theme of World History, with the Museum’s focus being “A World of Art.” Students danced the polka, painted an impressionist-style picture, and finished with a gallery tour focusing on art from around the world. More than 1,500 students visited the Museum for this program and took home their very own masterpieces.

ART BLAST
New classes offered during Art Blast 2011 included Making and Using an Artist’s Journal, Jewelry for Anyone, Basic Drawing: Fun in Fundamentals and Miraculous Mosaics. With classes filled to 70 percent capacity, nearly 400 students enjoyed an educational art experience in a safe, supportive environment. Community and staff scholarships, as well as a scholarship program for St. Mary’s Home, totaled $5,595. All classes were instructed by certified art teachers and professional artists who were assisted by trained high school and college-age volunteers.

HOME SCHOOL DAYS
Home School Art School provided a unique opportunity for 128 home-schooling students in our area to experience art instruction on a regular basis. With three age groups, the classes explored the elements of art while using a variety of media and artistic techniques to create their own original pieces. Eight-hour classes per semester consisted of regular gallery tours, an introduction to art history, and studio art classes.

SCHOOL TOURS
During the 2010 – 2011 school year, the Education Department hosted 171 schools and 7,000 students for Special Education, Special Exhibition and Curriculum-based school tours. Students painted Monet-style paintings, created a mixed-media Enchanted Forest, learned how to paint a landscape and much more. Donated gallery tours complemented the studio art classes. Annual collaborative programs included Mobile International Festival tours, Holiday Tours 2009 with Playhouse in the Park, and Celebrate Black History Month with Gloria Porta Williams' Professional Dance event.

Woody's Song and the Junior League of Mobile
The Junior League of Mobile has generously enabled Woody's Song, Mobile's only school for autistic students, to continue the art program designed especially for them. Meeting every other week at the Museum, these students experience art in a positive way that reinforces and supports a positive view of the world. A variety of hands-on projects, including painting, sculpture, and ceramics, enable them to explore and express their creative side. Mobile Museum of Art educator Susan Baker and volunteer Carol Wiggins, a licensed speech pathologist, continue to be vital components of the program.

AFTER-SCHOOL CLASSES
Art classes were offered during the 2010 – 2011 school year for ages four to seven on Tuesday afternoons, and for ages eight to twelve on Wednesday afternoons. Fall, winter, and spring terms had eight drawing and painting classes with an average of 10 students in each class. At the end of each term, families and friends were invited to attend a reception and art show in which each student displayed his or her artistic technique and inspiration.

Spring Break Art Camp
The first-ever Spring Break Art Camp was offered April 16-22, 2011, with 40 students enrolled. Arts and crafts instruction was offered in the morning session and fine art offered in the afternoon; half-day and full-day options were available. A field trip on Friday to the University of South Alabama’s glass-blowing classroom topped off the week, with artist Richard Jolley demonstrating and creating some of the students' original designs.
“From the woods to the streets, where your life and our art meet...”

With the goal of extending economic resources, the Outreach Education department realigned its focus from expanding new programs to strengthening existing programs and further developing partnerships with organizations invested in the cultural life of the community. This approach has resulted in better utilization of current resources and broader educational services to an increasingly diverse community.

For thousands of community members who could not otherwise participate in art experiences at the Museum, Outreach continued to provide a variety of programs and events for children and adults, many of whom have never visited the Museum. The result has been an introduction for many of a new life skill— the ability to create and take pleasure in visual art.

LOCAL AND REGIONAL CULTURAL AND CIVIC FESTIVALS

By providing carefully designed art activities, the Outreach department used easily obtained materials, sequential instruction by trained staff and volunteers, and clear goals to introduce families to engaging and collaborative art experiences. The on-site Family-Friendly Mardi Gras Festival continued to provide a unique total museum experience for participants to explore the “fantasy behind the traditions.”

SMALL GROUP SESSIONS

Trained art educators and volunteers traveled throughout Mobile and the Gulf Coast, facilitating art-making opportunities to adult and youth participants with direct ties to current exhibits and objects in the Museum’s permanent collection.

STUDENT AND LOCAL ART EXHIBITS

From Museum-sponsored exhibits such as “Who I Am,” where student artists create a vision of the intersection of their heritage and culture, to the 1st Congressional exhibit sponsored by Representative Jo Bonner, the depth and quality of art instruction along the Gulf Coast is evident. The Education Gallery continues to provide a dedicated space for young artists and their teachers to be exposed to the greater community.

PARTY TIME

After producing a new brochure and providing expanded information on the Museum’s website, the Masterpiece Birthday Party program showed a 25 percent increase in reservations over previous years, and has proven to be an attractive alternative for parents and families interested in a more educational party choice.

All Outreach Education activities and programs were developed, organized and facilitated by trained art educators and volunteers. Through regular evaluation of our programs and representative post-program surveys, Outreach events have been shown to provide a positive educational impact as well as a valued art experience for participants.
Appendix F
Appendix G

MOBILE MUSEUM of ART
VOLUNTEER NEWSLETTER

FRIDAY FYI
February 1, 2013
News, Dates, and Other Fun Opportunities

Dear Mary Lee,

It is now February, and we have some exciting things coming up at the museum! This coming Thursday night we will host our first "Museum Nites" program, with galleries open from 5pm to 9pm, which will be FREE admission. Speaking of free admission, our online poll to designate a new free day is here, and you all get to be the first to vote! There is a link on the sidebar and there is also one HERE (just in case you don’t like to read the sidebar). Other than that, check out the Education Calendar and Upcoming Events below for more information about MMOA happenings.

Education Calendar

Kim needs art aides and docents!

Feb 14 - 1 art aide - docent 9am-10:30am - Art & Arch 3rd
Feb 14 - 2 docents 11:30am - Art & Arch 3rd
Feb 15 - 1 art aide 9am-12pm - Readers Theater - Masks
Feb 25 - 1 art aide 8:45am-11am - Rainbow Caterpillar 1st
Feb 28 - 2 art aides 9am-12pm - Sumi-E

Upcoming Events

Here is a list of upcoming events and educational opportunities to further hone your artistic knowledge at MMOA!

- Feb 2nd - 10am to 1pm
  Family-Friendly Mardi Gras
- Feb 7th - 5 pm to 9pm
  MUSEUM NITES!
- Feb 8th - 12pm Brown Bag Lecture on American Carved Folk Cane by Martha Stamm Connell

Friday FYI
Education Calendar
Upcoming Events
Quick Links
Permanent Exhibitions
Current Exhibitions
Upcoming Exhibitions
January Events
February Events

FREE DAY?!
The online FREE DAY poll is here! This poll will determine which day of the week is best suited for a new free admission day to replace the Free Mondays. CLICK HERE to vote!

NOTICE: New Hours begin February 1st! The Museum will be closed on Mondays, and hours will be extended on Thursdays til 9pm.
Just let me know if you have any questions about the coming events and programs. Thank you very much for bringing your talents to the Museum, and for making my internship a pleasant experience. I hope to see you all at these events and I wish everyone a happy Mardi Gras!

Sincerely,

Glenn Brigham
MMoa Intern
Mobile Museum of Art
251.638.5521

Mobile Museum of Art | mmoa@example.com | http://www.mobilemuseumofart.com
Pine Port Dr.
Mobile, AL 36608

OUR VOLUNTEERS ARE TRULY MASTERPIECES!
Appendix I

If the Museum were to offer one Free Day per month, which day of the week would you prefer?

- Staff
- Patrons

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Appendix J

Survey Sources:
- 147, 77%
- 17, 9%
- 12, 6%
- 8, 4%
- 8, 4%

Legend:
- Website Survey
- Facebook Post
- Web link (emailed)
- Staff (written)
- Teacher WS (written)
Appendix K

**MARCH**
Body, Mind, & Spirit

14
Lecture by Matilde Tellaetxe - Behind the Line: Art in Healing @7pm

21
Movie Feature: Eat, Pray, Love @6pm

28
Meet the Artists - Joe Hobbs & C.W. Neese: Graffiti & Tattoo-inspired Demo & Discussion @7pm

**THURSDAY NIGHTS**
at the **MOBILE MUSEUM of ART**
Free admission
5pm - 9pm

mobilemuseumofart.com • www.facebook.com/mobilemuseumofart • 261.208.5211
THURSDAY NIGHTS
at the MOBILE MUSEUM of ART
Free admission 10am - 9pm

mobilemuseumofart.com • www.facebook.com/mobilemuseumofart • 251.208.5211
MAY
Legacy & Lineage

16
Movie Feature:
Girl with the Pearl Earring @ 6:30pm

23
Lecture by Amy Beach -
Introduction to Genealogy & Recording Your Family History @ 7pm

30
Discussion & Membership Drive - Salute to Military & Their Families @ 7pm

THURSDAY NIGHTS
at the
MOBILE MUSEUM of ART

Free admission
10am - 9pm

mobilemuseumofart.com • www.facebook.com/mobilemuseumofart • 251.208.5211
# Appendix L

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<th>Type</th>
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<td>4414 Old Shell</td>
<td>(251) 470-7575</td>
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<td>Carpe Diem</td>
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<td>Fairhope</td>
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<td>Serda's</td>
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<td>(251) 433-9009</td>
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<td>South Alabama</td>
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<td>(251) 461-1348</td>
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<td>(251) 471-4700</td>
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<td>Mobile Mystery Dinner Theater</td>
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Appendix M

PROGRAM EVALUATION SURVEY

DATE ____________________________ Event Name ________________________________

Circle Status: Member/Non-Member/Unsure

Please circle the appropriate number (1=Strongly disagree; 5=Strongly Agree):

1. The accommodations (Seating, temperature, etc.) for the event were comfortable.
   1  2  3  4  5

2. I was excited to see the art in the Museum galleries (1st floor, 2nd floor).
   1  2  3  4  5

3. The presentation(s) were fun and engaging.
   1  2  3  4  5

4. I found out about this event through (Please circle)
   Museum Facebook Page Museum email Fine Lines Member Newsletter WHIL Radio
   Museum Website Newspaper ad Word of Mouth Lagnappe
   City of Mobile Website College professor Other ________________

5. Participating in this program makes it more likely that I will choose to visit the museum again this year.
   1  2  3  4  5

6. If I could change anything about this experience, I would...

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

Survey last updated: 10/9/2013
Appendix N

ATTENDANCE

SURVEY RESULTS

Average Rating - 1 = Strongly Disagree, 5 = Strongly Agree

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QUESTION 4:

I found out about this event through...

Facebook: 15
Museum Website: 6
City of Mobile: 5
Newspaper ad: 33
College professor: 1
Fine Lines: 5
Word of Mouth: 0
WHIR Radio: 17
Laugher: 4
Other: 14
Appendix O

JUNE
THURSDAYS at the MUSEUM
Summer Solstice

6
Notice the Fine Print: Dr. Robert Bantens examines the silkscreen
prints of Lucy Fine @ 7pm

Kids: Come make your mark with a one of a kind monoprint @ 3pm

13
Yoga with Tracey Narayni Glover - Wear comfy clothes and bring
your mat! @ 6pm

Kids: Design your own flatware! @ 3pm

20
The Impact of Summer Storms: Christian Miller discusses best
management practices like eco-friendly stormwater
barrels @ 7pm

Kids: Make your own heirloom like artist, F. Scott Hess @ 3pm

27
Sketching in the Galleries & Movie Feature: 500 Days of
Summer - A romantic comedy, starring Joseph Gordon-Levitt
& Zooey Deschanel @ 6:30pm

Kids: Get ready for Independence Day by designing a decorative rocket @ 3pm

Free Admission
10am - 9pm
Kids' Art Activities
3pm - 6pm

MOBILE MUSEUM OF ART

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THURSDAYS at the MUSEUM
Community Collaboration

4
Closed for Independence Day! Happy 4th!

11 Tai Chi with Susie Pham from the Shaolin Institute - Wear comfy clothes! @ 6pm

Kids: Use watercolor and crayons to make a summer scene @ 3pm

18 Kenn Kotara Lecture and Discussion: Language as Visual Art
@ 7pm

Kids: Join members of Camera South as they reveal how to develop your “inner eye” @ 3pm

25 Sketching in the Galleries @ 6:30pm & Movie Feature: The Best of Mobile Bay Film Scramble, Local Short Films 2009-2013
@ 7pm

Kids: TBA

Free Admission
10am - 9pm

Kids’ Art Activities
3pm - 6pm

MOBILE MUSEUM OF ART

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AUGUST
THURSDAYS at the MUSEUM
Heat Wave

8 Museum Store Grand Re-Opening - Come shop in the new store and view pieces from various artists in our new Front & Center and Backroom Gallery - Sponsored by Jaguar of the Gulf Coast, featuring the beautiful new F-type! @ 7pm

Kids: Art activities with cloth, thread, and local Azalea Quilters! @ 3pm

15 Ice Sculpture Demo, Sketching in the Galleries & Movie Feature: Ice Age - Take you mind off the heat with snowcones from the Kona Ice Truck, an ice sculpture demo @ 6pm, followed by the movie, Ice Age @ 6:30pm and sketching in the galleries throughout the evening.

Kids: Make clay creations with Susie Bowman from the Kiln Studio & Gallery @ 3pm

22 Raku Ceramics & Glass Blowing Demo - Join us for a demonstration by ceramic artist, Maria Spies in the art of Raku firing, and a glass blowing demo by Adam Burgess of The Hot Shop. @ 6pm

Kids: Use origami techniques to transform a flat sheet of paper into a sculpture @ 3pm

29 Barbara Fillion: Peru Through the Lens of Fernando la Rosa - Barbara Fillion from the University of South Alabama Archeology Museum discusses the sites captured in Fernando la Rosa’s photographs.

Kids: Make a pet lizard that will keep you company throughout the year! @ 3pm

Free Admission 10am - 9pm
Kids' Art Activities 3pm - 6pm

MOBILE MUSEUM OF ART
Appendix P

THURSDAY, SEPTEMBER 5
9 AM-10 AM BREAKFAST WORKSHOP

10 AM-11 AM BREAKFAST WORKSHOP

11 AM-12 PM CALLIGRAPHY AND CAGE

12 PM-1 PM PUBLIC WORKSHOP

5 PM-6 PM PUBLIC WORKSHOP

6-7 PM "CELLULAR ORCHESTRA"

8 PM-9 PM "BIRDS, FLOWERS, AND ART"

SATURDAY, SEPTEMBER 7
10 AM-11 AM "OPEN HOUSE"

10 AM-11 AM "OPEN HOUSE"

11 AM-12 PM "PUBLIC WORKSHOP"
Appendix Q

Films

CHASING ICE
10/10 – 6 PM

Learn More

Public Conversation

FUTURE OF CHILDHOOD & AGING
10/17 – 7 PM

Learn More


“New Museum Director Hired.” Mobile Museum of Art Fine Lines Member Newsletter, Fall 2012, P. 3.


VITA

Glenn Bingham was born and raised in Fairhope, Alabama. She graduated from Fairhope High School in 2007. After high school, she attended The University of the South in Sewanee, Tennessee, where she received a Bachelor’s degree in Art with a minor in Education in 2011. She then enrolled at the University of New Orleans in the fall of 2011 to pursue her Master of Arts in Arts Administration.