BRANDING THE NORTH CAROLINA MUSEUM OF ART: PLANNING AND
IMPLEMENTING A PUBLIC IDENTITY

By

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This dissertation examines the North Carolina Museum of Art's planning and
implementation of a brand identity. To understand the planned identity, I studied the
intentions of the Museum's leadership, of the architect who designed the new West
Building, as well as the intentions of the NCMA staff whom I interviewed to understand
their revisions of the Positioning Statement and redesign of the logo and accompanying
alphabet by a design agency. Then to determine the brand identity being implemented
by NCMA, I analyzed a campaign brochure created following the revision of the
Positioning Statement and the visuals used on selected web pages; to begin to perceive
how the public views the new branding intitiative, analyzed public comments posted on
tripadvisor and Yelp* websites. The Marketing Department sought a brand identity for
NCMA as a museum that offers a multi-tiered experience for the people of North
Carolina. Studying the branding initiative of the North Carolina Museum of Art reveals
that the characteristics of the brand identity the Museum's professionals planned to
create aligns closely with those of the brand identity being implemented in promotional
materials since the opening of the West Building in April 2010.

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DEDICATION

To my husband, Brandon, who always encouraged me to finish even when I thought it might be impossible. And to my daughter, Ella; I hope to inspire you to always follow your dreams.

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CHAPTER ONE: INTRODUCTION

As a former undergraduate art minor, I have always been interested in art museums and how they construct cultural memory and identity. More and more art museums are including online collections and exhibits as a way to reach a larger audience. As I proceeded in the Professional and Technical Discourse PhD program, I knew that I wanted to focus on how art museums created a public identity. While taking a course in Critical Discourse Analysis, I connected that creating a public identity depended on branding after reading Ole Jenson's "Branding the Contemporary City: Urban Branding as Regional Growth Agenda?" Jenson's article examines how cities, specifically the Oresund Region and Aalborg, are using urban branding to transform from industrial cities to cultural, creative and knowledge-based environments (2). I thought about how art museums needed to create brands (identities) for themselves in order to remain profitable. Branding is standard practice in for-profit corporations, as well as other organizations such as cities and states, to create a corporate identity or brand by which the public can identify the goods or services provided by the organization. In addition, branding allows an organization to distinguish itself from other organizations that provide the same products or services. Jenson's article caught my attention because it connected cities using branding to restructure the cities' identity with the public; the Oresund Region and Aalborg used branding to shift their public identity from industrial cities to cultural cities. Non-profit museums and fine arts companies, though, have often resisted marketing efforts such as branding. As Ruth Rentscheler in 2007 says, "In the last 20 years, arts marketing has moved from margin to mainstream, having once been considered a 'dirty word' in the arts world" ("Guest

Editorial: Arts Marketing" 91). When the North Carolina Museum of Art (NCMA), a prominent art museum in North Carolina, began its expansion in January 2007, Director Lawrence Wheeler and his staff took the opportunity to restructure its brand, just as the Oresund Region and Aalborg did.

As the regional media reported on NCMA's new initiative, I began reading about NCMA's expansion. Its West Building was designed with the intention of housing its permanent collection as well as its newly acquired Rodin collection. When the West Building opened in April 2010, NCMA's promotional materials reflected a new design. This was the point when I connected the idea of creating a public identity through branding with NCMA, and I wanted my dissertation research to focus on examining NCMA's public identity (its brand) represented by NCMA's promotional materials. Margot Wallace, in *Museum Branding: How to Create and Maintain Image, Loyalty, and Support*, defines brand and branding:

> A brand is a distinctive identity that engenders loyalty. Branding consists of creating and maintaining a body of programs and attitudes that convey a clear promise, encourage familiarity, and generate ongoing support. Branding includes a logo and a theme, and then goes far beyond those items to encompass every activity that touches the museum's constituency (1).

> The goal of "museum branding" is to emphasize the far-ranging power of a brand and how it is reflected at every touch point, from exhibition to Web site, from the board of trustees to the volunteer tour guide, from development to education" (177).

In Chapter 3: Creating Brand Identities for Museums, I discuss how marketing professionals differentiate among terms such as *logo*, *brand*, *brand image*, *brand identity*, *corporate identity*, *brand experience*, and how those concepts relate to marketing in museum environments.

This introduction describes the formation and development of NCMA; physical campus, including grounds and buildings; art collections and public programs; museum brand identity; overview of research question and significance; and contents of dissertation chapters.

History of NCMA

The North Carolina Museum of Art (NCMA) opened in 1956 with an acquisition of 139 works of European and American Art. According to "North Carolina Museum of Art Fact Sheet," the legislature's appropriation of $1 million to purchase art makes "North Carolina the first state in the nation to use public funds to buy art" (NCMA website *n. pag.*). Although some special exhibitions and programs cost nominal fees, most of what is offered by the Museum and Museum Park, including parking, is free. Sources of income include state funds in addition to "earned revenues, contributions and grants administered by the North Carolina Museum of Art Foundation …. [Acquisitions are primarily funded by] investment income from the $3.3 million[1] Robert F. Phifer Fund, an endowment overseen by the North Carolina Art Society" ("North Carolina Museum of Art Fact Sheet," NCMA website *n. pag.*).

The North Carolina Museum of Art, which opened April 1956 in downtown Raleigh, was possible because of the foresight of the North Carolina State Art Society formed in 1924, the bequest to the Society by Robert Phifer in 1928, and, especially important, the $1 million appropriation by the state legislature to purchase art for the people of North Carolina, an appropriation matched by the Kress Foundation consisting of works of art. This phase of NCMA covered 32 years. A committee was created by the

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[1] As of September 2011.

legislature in 1967 to choose a permanent site for NCMA; they selected the Blue Ridge site and oversaw the construction of a building to be NCMA, officially opening in 1983, approximately 16 years after the committee was created. In 1988, a master plan designated zones to assist in future developments; in 1996, Lawrence J. Wheeler became Director of NCMA; and in 2000, the legislature donated to the Museum an adjacent site resulting in the Park site increasing to 164 acres. In addition, the Museum planned an expansion project: constructing a new building, renovating the East Building, improving the outside campus, and adding a 100-piece art collection. Construction of the West Building actually began in 2007 and it officially opened April 2010. The "Museum Backgrounder," a marketing publication accessed from the media page of the NCMA website, declares, "The Museum has continued to be a model of enlightened public policy" (NCMA website n. pg). The Director and staff of NCMA are very aware that its first art collection was purchased with public funds allocated by the North Carolina legislature; NCMA continues to receive funding from public sources, but more than 60 percent of its budget for operations and programs come from private sources. Moreover, its mission is to provide art for all of the people of North Carolina and "to encourage an interest in and an appreciation for art on the part of the people of the State" (Legislative mandate GS 140-5.1).

For a one-minute look at NCMA by Wheeler, Director of the Museum, go to "Museums in a Minute," NC Arts Every Day website, at http://ncartseveryday.org/2009/11/north-carolina-museum-of-art/. Wheeler explains how the first art collection for NCMA was purchased through public funding by the North Carolina legislature, the first state to do so; describes the Museum's art collection,

which honors North Carolina artists and other artists from around the world, while some

of that art is pictured; and tells viewers about the sculptures on the 164-acre park, "that

are made from the environment or about the environment," again while some of the

sculptures are shown. At the end, Wheeler invites viewers to "please come to see us at

your museum (emphasis added)." The ending is a slide by the North Carolina Council of

the Arts stating "a better state through the arts" and providing a website address. This

video snapshot was completed November 12, 2009, before the expansion project and

the April 24, 2010, opening of the West Building. While the one-minute snapshot video

promotes NCMA and encourages viewers to visit, unfortunately, it doesn't include

content or visuals demonstrating the NCMA brand identity sought with the "new

branding initiative" ("Positioning Statement [2008]" Para. 3) as part of the expansion. As

of September 2011, the Museum had a staff of approximately 125 employees.

Summarized below are the important dates for NCMA, as well as organizations and

people.

1924	Formation of the North Carolina State Art Society whose mission was "to generate interest in creating an art museum for the state."
1928	Bequest to Society by Robert Phifer (North Carolina native and businessman) of money and approximately 75 paintings.
1929	Beginning of "a series of temporary art exhibition spaces in the Agriculture Building in Raleigh."
1947	- Appropriation by state legislature of "$1 million to purchase a collection of art for the people of North Carolina [and] used to purchase 139 European and American paintings and sculptures." - Legislature appropriation matched by Kress Foundation "with gift of 70 works of art, primarily Italian Renaissance."
April 1956	Opening of Museum in "renovated State Highway Division Building on Morgan Street in downtown Raleigh." Labeled by media as "Miracle on Morgan Street."
1960	Gift of 75 works by Kress Foundation.
1967	Creation by legislature of "15-member State Art Building Commission to choose a site and oversee construction of new museum." Blue Ridge site

	chosen because "accessible to the interstate and had plenty of room for expansion and parking."
1983	Opening of museum, consisting of 181,000 square feet and designed by "Edward Durrell Stone and Associates of New York and Holloway-Reeves Architects of North Carolina."
1988	Development of master plan that "characterized the natural features and existing features of the Museum site into zones for future use."
2000	Adjacent site given to Museum by legislature "for development of a Museum Park and trail system." Beginning of plans for construction of new building, rather than renovation of building designed by Stone (East Building). Now 164-acres, "the largest museum art park in the country."
2007	Beginning of construction of West Building designed by Thomas Phifer and Partners.
April 2010	Opening of West Building with 50% exterior class and 127,000 square feet of gallery space.

Physical Campus, Including Grounds and Buildings

NCMA is unique not only for its permanent collection funded by the North

Carolina Legislature, but for its inclusion of natural land, buildings, and environmental

art works. See Appendix A for a map of the Museum Park, including an insert of layout

of Museum buildings, and Figure 1 below for a photograph of NCMA's Rodin courtyard,

which connects with a room in the West Building also displaying Rodin sculptures.

Other special features include the Nancy Susan Reynolds Education Wing, which

contains "a 272-seat auditorium; conservation laboratory; photography studio; carpentry

workshop; and 28,000-volume art reference library" and the Joseph M. Bryan, Jr.

Theater, "a 500-seat outdoor theater, with lawn seating for 2,000" ("North Carolina

Museum of Art Fact sheet," NCMA website *n. pag.*). The facility spells out "PICTURE

THIS" in 80-foot-long letters that can be read only from the air.

Figure 1. View of the Rodin Court at the North Carolina Museum of Art. Courtesy North Carolina Museum of Art.

The Museum buildings are incorporated within the Museum's 164-acre park, where environmental art works, such as *Gyre* created on-site by North Carolina artist Thomas Sayre (see Figure 2) and *Collapse I* donated by the artist Ledelle Moe (see Figure 3), are integrated into the natural landscape.

Figure 2. Thomas Sayre, Gyre, 1999, three ellipses of concrete, colored with iron oxide, reinforced with steel, and mottled with dirt residue from earth casting, H. 24 ft. 6 in. x W. 22 ft. x L. 150 ft. Gift of Artsplosure, City of Raleigh, and various donors. © 2009 Thomas H. Sayre; photo courtesy of the North Carolina Museum of Art.

Figure 3. Ledelle Moe, Collapse I, 2000, concrete and steel, L. 30 x W. 12 x H. 9 ft. Courtesy of the artist. © 2009 Ledelle Moe; photo courtesy of the North Carolina Museum of Art.

The North Carolina Museum Park is the nation's largest art museum park offering walking and bike trails and parkland presenting major works of art. The trails include House Creek Greenway, Museum Trail, Woodland Trail, and Prairie Trail. Signs along the trails and throughout the Museum Park inform visitors about plants and animals as well as the works of art in the Park. In addition, NCMA uses the park to present public outdoor programs, such as outdoor films and musical performances. This aspect of NCMA allows the public to experience the relationship between art and nature.

As discussed above, NCMA initiated plans in 2000 to expand by constructing a new building (the West Building), in addition to renovating the East Building; completing work on the courtyards, gardens, and pools; and improving the pond. The construction of the West Building, as a place to house NCMA's permanent art collection, actually began in 2007 and opened April 2010. The renovated East Building, which opened November 2010, is used for special collections, educational programs, and public events, along with space for administration and management of collections. "Museum Expansion: Design and Construction Fact Sheet" and "West Building: Highlights of Sustainable Features" (NCMA website n.pag.) detail the expansion project and its many sustainable features in buildings and the park, such as responsible landscaping, comprehensive water-management strategy, and transportation. With the expansion, NCMA also acquired more than 100 works to be displayed in the West Building and works designed specifically for and installed in the Museum Park landscape.

Art Collections and Public Programs

Since the initial opening, NCMA has grown its permanent collection, spanning over 5,000 years to include major works in European painting, with works from the Renaissance to the 19th century, "Egyptian funerary art, sculpture and vase painting from ancient Rome and Greece, American Art from the 18th to 20th century, and international contemporary art. Other strengths include African, ancient American, pre-Columbian, and Oceanic art, and Jewish ceremonial objects, with one of only two permanent displays of Jewish art in an American art museum" ("Museum Backgrounder," NCMA website *n. pag.*). A posting on *Triangle Arts and Entertainment* on November 4, 2009, notes only the European paintings, Egyptian works, American art, and international contemporary art. Another important collection consists of 30 works by August Rodin which was a gift from the Iris and B. Gerald Cantor Foundation. A 30-minute documentary video about the Rodin collection, answering questions such as how the sculptures came to reside at NCMA permanently and depicting their arrival, can be accessed from "Rodin: The Cantor Foundation Gift to the North Carolina Museum of Art" (NCMA website) at http://www.ncartmuseum.org/collection/rodin/

On the opening of the West Building, NCMA published a revision of *The North Carolina Museum of Art Handbook of the Collections* ($60 for hard cover, 608 pages and over 275 color illustrations), *Seventeenth-Century Dutch and Flemish Paintings* ($45 for hard cover, 415 pages and both color and black-and-white illustrations), and *Rodin: The Cantor Foundation Gift to the North Carolina Museum of Art* ($20 for soft cover and $30 for hard cover, number of pages not given, and both color and black-and-

white illustrations). These publications were funded by personal gifts, foundations, and a grant from groups such as the National Endowment for the Arts.

James Cooper comments that NCMA is no Metropolitan Museum of Art, but admits it "has much to admire, with enough quality within each period of art to inform and inspire the novice as well as the experienced art lover" much due to the leadership of Wheeler (*n. pag.*). Cooper very briefly discusses some of the weaknesses that result from being a small museum attempting to cover a lot of history; for example, he writes about the African galleries, "The masks, ritual guardian statues and beadwork are handsome, colorful and decorative, but they are derivative and lack the palpable magic of works created centuries earlier" (Cooper *n. pag.*).

In addition to the permanent collection, NCMA regularly brings in special exhibits, which require nominal fees, anywhere from $5 to $18, depending upon the exhibit. One exhibition of special note was "Rembrandt in America," from October 30, 2011–January 22, 2012, which was, according to "Rembrandt in America", "the largest collection of Rembrandt paintings ever presented in an American exhibition and the first major exhibition to explore in depth the collecting history of Rembrandt paintings in America (NCMA website *n. pag.*). Between September 23, 2012, and February 10, 2013, works by Norwegian artist Edvard Munch from the Museum of Modern Art were on display, examining "the major themes in Munch's art as expressed in graphic media, principally lithographs and woodcuts" ("Edvard Munch: Symbolism in Print," NCMA Website *n. pag.*). Best known for *The Scream*, Munch "explored … the turbulent emotional landscapes of modern life and the anguished silence of the individual ("Edvard Munch: Symbolism in Print," NCMA website *n. pag.*). Between July 22, 2012, and January 20,

2013, a special exhibit "Word Up: The Intersection of Text and Image" consisting of about 30 paintings and drawings featured six contemporary North Carolina artists who use "text in two-dimensional art …. [as more and more] text has taken on significance as both a conveyor and inhibitor of meaning, particularly when combined with visual resources" ("Word Up: The Intersection of Text and Image," NCMA website *n. pag.*). This exhibition is part of a series that features art and artists of North Carolina. For this exhibition, visitors are reminded that "As part of the NCMA's ongoing commitment to the citizens of our state, the North Carolina Gallery exhibits the work of emerging and established North Carolina artists" ("Word Up: The Intersection of Text and Image," NCMA website *n. pag.*).

As part of its forward thinking approach to what constitutes a museum, between October 12, 2013, and January 20, 2014, NCMA will have its first design exhibition, which will include over 20 Porsche cars from 1930's to present: "The hallmarks of the NCMA experience—innovation, creativity, and transformative moments—come to the fore with the "Porsche by Design: Seducing Speed" exhibition *(*Porsche by Design: Seducing Speed, NCMA website *n. pag.)*. Also available will be short videos, such as ones containing interviews with Porsche collectors, and content about design details and races. In addition, NCMA is "partnering with the College of Design at North Carolina State University (NCSU) to offer two for-credit courses created around "Porsche by Design. The courses Special Topics in Industrial Design: Cultivating Creativity and Special Topics in Industrial Design: Innovation by Design will be taught at the Museum by NCSU faculty, and students across the state may register for the courses" ("North Carolina Museum of Art Brings Together Unprecedented Collection of Porsche

Automobiles in 'Porsche by Design: Seducing Speed' [press release, March 19, 2013]," NCMA website *n. pag.*).

"Museum Backgrounder" describes the broad range of programs offered by NCMA: "The park is a laboratory for experimentation with environmental art and restoration and a place in which the public can experience the relationship between art and nature. It is also the site of activities ranging from concerts and festivals to nature study and family programs" (NCMA website *n. pag.*). Adults can attend events such as lectures and films, while children have available art workshops, performances especially for them, and summer camps. For families, NCMA offers thematic family festivals and concerts. Teachers during summers can take advantage of art and cultural seminars about works in the Museum and Art Park; in addition, during the year, the program Art of Collaboration teams NCMA educators with North Carolina middle school teachers to integrate visual arts into core subjects.

Museum Brand Identity

As part of the expansion of the Museum and Museum Park, staff rethought its public brand, its public identity, by revising its Positioning Statement, logo and fonts, and promotional materials such as its website. The revision of the Positioning Statement was completed February 2008, and the logo, alphabet, and some print materials demonstrating the new brand[2] during 2009-2010; the website revision has been an on-going process. The marketing staff also created *Our Transformation: The Campaign for the North Carolina Museum of Art*, a brochure for a $50 million campaign beginning with the April 2010 opening of the West Building and extending through December 2013.

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[2] See bottom of the page at http://new.pentagram.com/2010/01/new-work-north-carolina-museum-1

That brochure reflects the brand sought; Wheeler comments that the campaign is an "opportunity to reinvent the NCMA experience …. Collectively, this is our time, our defining moment" ("North Carolina Museum of Art Announces $50 Million Campaign," NCMA website *n. pag.*).

The revision of NCMA's Positioning Statement as a step in the redesign of its brand identity was managed by the Marketing Department, which began to rethink that Statement when plans for the new addition were completed. The staff in the Marketing Department knew that the revised Positioning Statement would be the rationale behind the redesign and branding of NCMA's promotional materials—website and print materials. In revising the Positioning Statement, the staff kept in mind the original *Legislative mandate GS 140-5.1*: "The function of the North Carolina Museum of Art shall be to acquire, preserve, and exhibit works of art for the education and enjoyment of the people of the State, and to conduct programs of education, research, and publication designed to encourage an interest in and an appreciation for art on the part of the people of the State."

During discussions about revising the Positioning Statement, the Committee was guided by the main question "What is the thing that allows NCMA to be an important resource to the public?" The three areas essential to the branding of the museum, according to the Positioning Statement, were the three aspects that the public could experience at NCMA: "the Museum, the 164-acre Park, and the Performing Arts series" ("Positioning Statement [2008]" Para. 3). See Appendix B for the final draft of the Positioning Statement completed in February 2008. At that time, NCMA created a committee that oversaw the rebranding of NCMA's identity, consisting of the Director of

Marketing, the Deputy Director of Art, two graphic designers, two curators, and the New Media Manager. The idea of conveying that NCMA is an important free public resource was the umbrella concept that guided the redesign of its logo and fonts and promotional materials, primarily its website.

Research Question and Significance

For this case study of the North Carolina Museum of Art, I researched the "new branding initiative" (Positioning Statement), which was part of its expansion: specifically, my research question was "How did the planning and implementation process work as NCMA created a new public brand identity?" First, I studied the planning of the public brand identity that NCMA, a non-profit organization, wanted to create and then the implementation of that brand identity. The results of this research study can help those in non-profit museum marketing departments, particularly state-funded non-profit art museums, as they strategically plan and implement the process to create a brand identity that reflects the museum's mission. The results also provide specific examples of branding techniques that may be suitable for museums where staff are still not comfortable with employing marketing strategies, but understand that they must create a brand for their museums to stay competitive.

Studying the branding initiative of the North Carolina Museum of Art reveals that the characteristics of the brand identity the Museum's professionals sought to create aligns pretty closely with those of the brand identity being implemented in promotional materials since the opening of the West Building in April 2010:

- A brand identity that is innovative.

- A brand identity that is welcoming (free admission and parking … current audiences as well as new ones).
- A brand identity for all people (families, children, seniors) — visitor centered, not collection centered.
- A brand identity that is "a community gathering place … [characterized by] regular visitation … [and] beloved by residents." The community has many ways to connect with NCMA and can gather for dialogues, discussion, and interaction socially.
- A brand identity that is a strong visual identity created by the new logo, new West Building, but even more, through a linking of art and nature.

Furthermore, the Museum seeks to inform, and is informing, the public that it offers multiple educational programs; includes art, music, and film; and provides a restful place for learning and enjoying—an escape from the busy-ness, loud noise, and bright lights of life, especially in cities.

Dissertation Chapters

In Chapter 2, I define what constitutes a museum and then review scholarly literature about changes in theory and practice in museums, and in Chapter 3, I discuss scholarly literature about creating brand identities, brand images and visual identities, and museum identities and visitors. Throughout both chapters, I relate the literature to the North Carolina Museum of Art.

Chapter 4 discusses the methodology used to gather data for this research study. Some of the NCMA staff were interviewed as part of learning about the planning process employed in rebranding NCMA as part of its expansion project. To understand how NCMA implemented the "new branding initiative," I analyzed the visuals and textual content of the campaign brochure, visual aspects of selected pages on its website; to understand how visitors viewed NCMA's new branding initiative, I analyzed reviews about the Museum posted by visitors on public websites (tripadvisor and Yelp*). As part

of the analysis, I created systems of categories for verbal content based on the work of Mariana Dates and Laura Illia in "The Audit and Management of a Museum's Media Image" and for visual content based on the work of Theo Van Leeuwen in "Content Analysis and Visual Images" (*Handbook of Visual Analysis*, van Leeuwen and Carey Jewitt, eds.).

Chapter 5: Planning the "New Branding Initiative" for the North Carolina Museum of Art presents details about the brand identity NCMA's professionals sought to create for the Museum and an overview, followed by a discussion of the goals behind the physical changes to the Museum Park, NCMA's mission and the revision of its Positioning Statement, and NCMA's rebranding efforts. This content provides insights into the planning process that the Director and staff used as they considered the identity intended for NCMA, along with the rebranding efforts that were part of the expansion project.

Chapter 6: Implementing the "New Branding Initiative" for the North Carolina Museum of Art—Part One presents the results of how NCMA is implementing the planned brand identity: (1) verbal and visual content analysis of *Our Transformation: The Campaign for the North Carolina Museum of Art*, a brochure for a fund-raising campaign to gain $50 million between April 2010 and December 2013 "to sustain our expanded facilities, support key areas, and build the endowment" (NCMA website *n. pag.*) and (2) visual content analysis of the home and second-level pages on the revised NCMA website. In that chapter, I also discuss how visitors view NCMA through content analysis of reviews posted on the public websites tripadvisor and Yelp*.

In Chapter 7: Implementing the "New Branding Initiative" for the North Carolina Museum of Art—Part Two, I synthesize what the results in Chapter 6, communications with NCMA members, and website content, reveal about the public brand identity emerging for the North Carolina Museum of Art. First, I examine each of the individual characteristics of the brand identity being implemented, as listed above, in order to examine them in depth; finally, I very briefly discuss how those characteristics come together to create the overall brand identity of NCMA being a museum of experiences.

In Chapter 8, I present ways that NCMA illustrates best model practices in museum marketing and how its "new branding initiative" ("Positioning Statement [2008]" Para. 3) can enable other museum professionals to successfully rebrand their museums. I end the chapter with brief comments about future research needed.

CHAPTER TWO: CHANGING THEORY AND PRACTICE IN MUSEUMS

Museums in America and throughout the world are big business.[3] According to

the American Alliance of Museums (AAM), formerly American Association of Museums,

website, museums in America

- Receive "over 850 million visits ... per year--more than attendees of all major sporting events and theme parks combined."
- "Directly contribute more than $21 billion to the national economy."
- Employ "400,000 people nationwide."
- "Invest more than $2 billion a year in education." (accessed May 13, 2013)

Many museums are not-for-profit, but some are for-profits; they are part of every

level of government, as well as educational institutions. Museums represent a wide

variety of subject areas: aquariums, anthropology, arboretum/botanic gardens, art,

culturally specific, halls of fame, historic houses and sites, history, historical societies,

military/battlefields, nature centers, natural history, planetarium, presidential libraries,

science and technology, specialized ones, transportation, and zoos. AAM supports

21,000 museums, individuals and companies. Today in 2013, museum directors and

staff have to function as if they are in corporate for-profit environments in order to

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[3] In the field of museum studies (museology), some of the primary professional organizations and resources include the American Alliance of Museums (AAM, formerly American Association of Museums founded 1906), Art Museum Image Consortium (AMICO, Executive Director Jennifer Trant, organized 1997 by AAMD and incorporated 1998 as independent non-profit), Art Museum Network (AMN, edited Maxwell L. Anderson, official website of world's leading art museums since 1996), Association of Art Museum Directors (AAMD, founded by 12 directors of American museums in US in 1916 and became professional organization in 1969 upon incorporation), the International Council of Museums (ICO*M,* founded 1946), and Small Museum Association (SMA). Some of the primary journals in the field are *American Association of Museums, Curator: The Museum Journal*, *International Journal of Arts Management, Journal of Museum Education, Museum International*, *Museum Management and Curatorship*, *Museum News*, and *The Journal of Arts Management, Law, and Society*.

remain competitive and remain open. In this chapter, I discuss definitions of museums and changes in museum theory and practice.

Defining Museums

Definitions of the term *museums* generally state that they are permanent and non-profit, open to the public, convey heritage or culture, and function as institutions of education, enjoyment, and research although the emphasis on research varies. The North Carolina Museum of Art (NCMA), a division of the Department of Cultural Resources, is a non-profit art museum, existing since1947 when the North Carolina legislature appropriated funding "to purchase a collection of art for the people of North Carolina" (NCMA website *n. pag.*) and moving to its permanent Blue Ridge site in 1983. The Museum itself is open to the public, Tuesday through Sunday, and the Museum Park is open daily, including holidays, from dawn to dusk; in addition, admission, parking, and many of its programs are free, especially for members. Its art collections cover more than 5,000 years, including "a comprehensive survey of North Carolina artists" (NCMA website *n. pag.*) and its fine arts performances consist of film and music events. NCMA offers programs for adults, children, teens, college students, seniors, and teachers, as well as on-site and off-site state outreach services. Although I have thought of NCMA as being a small museum, especially when compared to American art museums such as Museum of Modern Art (New York City), Smithsonian American Art Museum (Washington, DC), and Museum of Contemporary Art (Chicago, IL), the North Carolina Museum of Art should probably be classified as a medium or even large

museum[4] because, according to the NCMA Fact Sheet updated September 2011 (NCMA website *n. pag.*), it employs approximately 125 staff (2011), has an $11 million budget (fiscal year 2008-2009), and is located on a 164-acre site.

The International Council of Museums (ICOM) during the 21st General Conference in Vienna, Austria, in 2007, defined a museum for the international community as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (ICOM website *n. pag.*). According to the "Museum" entry in ICOM's *Key Concepts of Museology*, at first, the word *community* was used, but later was replaced by the word *society* because community was considered too general and vague; Kenneth Hudson remarks that, in his mind, *society* is an even more vague word than *community*. The emphasis placed on museums as a site of research in definitions of museums has changed; museums as a place of research has not been eliminated, but it has received less emphasis in recent years. The 1974 version was written to emphasize research as "the driving force of the institution" (57), but in subsequent versions became just one of other functions of a museum. The view that museums are non-profit organizations stems from the concept of a public museum, which is "the property of the people … [because] it is financed and administered by the people through its representatives and by delegation, through its management" ("Public" 71). Harold Skramstad cites Laurence Vail Coleman's "very insightful" three-volume *The Museum in America: A Critical Study*, commissioned and published by the American

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[4] I was unable to find a definitive source for categorizing a museum as *small*, *medium*, *or large*. Several characteristics might be used: number of employees, budget, collection size, square footage of museum building(s), and/or size of museum site.

Association of Museums in 1939; Coleman reminds "museum workers that in America, 'the museum, like the library is a *community* enterprise in its very nature'" (qtd. in Skramstad 114). In the 1930's, new museums, such as industrial and automobile museums, were driven by social purposes and sought to educate, entertain, and influence, as opposed to being places of research and scholarship. According to the entry "Public" in ICOM's *Key Concepts of Museology*, the term *public* as a noun references those who visit museums. Museums originally were not for the public, "being first of all a place for artistic training and for the territory of the learned and scholarly." The fact that museum staff are becoming more visitor-centered is reflected in the words used to describe visitors to museums: "people, public at large, non-public, distant public, disabled or frail, users, visitors, observers, spectators, consumers, audience, etc." (72). Since its creation, ICOM has revised its definition of museums "in accordance with the realities of the global museum community" (ICOM website).

The Association of Art Museum Directors (AAMD) in *Professional Practices in Art Museums* defines an art museum as "a permanent, not-for-profit institution—essentially educational and humanistic in purpose—that studies and cares for works of art and[,] on some regular schedule[,] exhibits and interprets them to the public. Most, but not all, art museums have permanent collections from which exhibitions are drawn and upon which educational programs are based" (4). The definition on the AAMD website adds that an art museum is "legally organized," can be a "component of a not-for-profit institution or government entity," and expands "the public" to "engaging the public and community." The website definition also adds information about management of an art museum; "a museum is administered by a professional staff and governed by a body that sets

general policy and is legally and financially responsible for the museum. A museum may also have volunteers who serve a variety of support functions. A museum generally carries out its mission in facilities that are open to the public for designated hours on a regular basis."

Generally, professional organizations and researchers do not attempt to define what constitutes a small, medium, or large museum. In 2007, the American Association for State and Local History (AASLH) conducted an electronic survey and drawing upon those results defined a working definition for a small museum: "A small museum's characteristics are varied, but they typically have an annual budget of less than $250,000, operate with a small staff with multiple responsibilities, and employ volunteers to perform key staff functions. Other characteristics such as the physical size of the museum, collections size and scope, etc. may further classify a museum as small" ("Small Museums Committee and Affinity Group" *n. pag.*). As part of discussion about an Advancing OpenCollections project, Chris Hoffman and Megan Forbes posted in June 2008 a working document that describes the range of institutions that the project seeks to serve; those institutions are classified as small museums, medium size museums, university setting with multiple museums, and large museums. The characteristics used to determine definitions include budget; staff size, including whether staff members are responsible for more than one role; and technology use ("Institutional Use Cases and Scenarios" *n. pag.*). Some researchers contribute to understanding what constitutes a museum by classifying museums according to type. For example, Susanna Sirefman distinguishes between art museums and artifact museums, including theme museums, and provides examples of both types throughout

(313). Elaine Gurian, in "Choosing Among the Options: An Opinion About Museum

Definitions," proposes five categories, pointing out that a museum may share

characteristics of more than one category and argues that the categories can be used

as a marketing strategy to allow a museum to distinguish itself from other museums:

- *Object-centered institutions* are the 'treasure-based' museums that concentrate on the material they own or borrow. The objects are the source of research, scholarship, and the basis for their public exhibition programs. It is the extant collections that inform subsequent acquisitions (79).

- Object-centered museums of old told 'stories' primarily to the extent that their available collections might relate. The pressure to tell stories regardless of available material gave rise to 'narrative museums' …. The *narrative museum* bases its primary focus on the explication of a story, recognizing that objects have important but limited use. In these museums, objects serve primarily as evidence. Narrative museums specialize in contextualization (80).

- The '*client-centered museums*,' most especially children's museums and some science centers, have audience as their priority rather than content. They often have no collections at all. The museum's main focus is on ways of promoting learning among their targeted visitors—children and families …. The staffs of these institutions view themselves primarily as educators (81).

- The fourth category of museums is '*community-centered*.' Similar to client-centered museums in that they are also interested in service, they differ in emphasis. Their primary concern, no matter what the subject matter, is the well-being of their community rather than concentrating on the interactions taking place in each individual social unit (i.e., a family, a group of friends, a school class, etc.) …. [According to Hogan] 'in many cases, community museums are the only way that local traditions—crafts, religious rites, language—survive' …. Community museums look the least like museums and are often named cultural or community centers (82).

- [*National (and Government) Museums*.] Museums created by a 'nation' are themselves a distinct category. Powerful actors—government officials, politicians, and pressure groups outside the scope of the museum profession often wish to be involved in content and exhibition strategies …. Governments, large and small, often build museums to celebrate their achievements …. [G]overnment-sponsored museums have given

architects opportunities to create prestigious buildings, and governments have invested large sums of public funding into new institutions (83).

NCMA, according to Gurian's categories, has characteristics of an object-centered museum, a client-centered museum, and a community-centered museum. However, for NCMA, a sixth category is needed—an experience-centered museum, which could be described by a sentence in NCMA's Positioning Statement: "This multi-tiered experience will become the hallmark of the Museum's communications (including the new branding initiative) and will inform the programming and visitor interaction at many levels with a view toward providing transformative experiences for all visitors" (Para. 3). Its collections (the objects) are not the focus, but the means to accomplish its primary goals. The experiences of visitors are very important to Museum staff, but the Museum does have collections and, and although education programs are important, staff are not primarily educators. NCMA is community-centered in that it seeks to be a community gathering place; it doesn't seek to be a cultural or community center per se. The North Carolina Museum of Art is to be a place of experiences.

Janet Marstine highlights the fact that museums are not the neutral spaces that those definitions suggest; "museums are about individuals making subjective choices …. Decisions that museum workers make – about mission statement, architecture, financial matters, acquisitions, cataloguing, exhibition display, wall texts, educational programming, repatriation requests, community relations, conservation, web design, security and reproduction – all impact on the way we understand objects" (2). Whatever the type of museum (what aspect of culture is represented), that museum doesn't objectively represent that "cultural identity," because it is produced through framing determined by people (4). Stephen Weil agreeing quotes Adele Silver, Cleveland

Museum of Art, who observed that "museums are inventions of men [*sic*], not inevitable, eternal, ideal, nor divine. They exist for the things we put in them, and they change as each generation chooses how to see and use those things" (Newsom and Silver 13; Weil 231).

Changes in Museum Theory and Practice

Since the International Council of Museums was established in 1946, museums have experienced many changes. Previously, museum staff concerned themselves primarily with their collections and exhibits they might offer; they were not concerned with their audiences, visitors to the museum and their experiences. As museums began to address audience concerns, they have started to offer a variety of programs and activities. The North Carolina Museum of Art has been an active participant in addressing those changes in theory and practice, and subsequently working to convey a brand identity that demonstrates it is a model of good practice. To understand changes in museum theory and practice, I first provide a brief history of museums and then describe the changes occurring. Most of the examples of programs described below reference content in *Preview*, a quarterly communication to NCMA members; however, all programs are also described on the NCMA website and anyone can register and/or obtain tickets electronically through that website.

Helpful in understanding early museums is *The Birth of the Museum: History, Theory, and Politics* by Tony Bennett who examines the creation and rise of museums in the 19th century. He argues that museums derived their power by using culture as a tool of social management; museums, "in providing a new setting for works of culture,

also functioned as a technological environment which allowed cultural artifacts to be refashioned in ways that would facilitate their deployment for new purposes as parts of governmental programmes at reshaping general norms of social behavior" (6). Further, he explores the role of national government in funding public museums and remarks that this practice makes visitors to museums active habitants instead of passive bodies. Like Bennett, Thomas Adam studies cultural institutions in the 19th century, but he situates his study at the Metropolitan Museum of Art in New York. He explores how museums at that time were important in creating class distinctions and demonstrates "how the *Burgertum*, or upper class, established itself as an elite" (15). Geoffrey Lewis briefly provides a historical overview of the first public museums (1-5). Marstine describes the history of museums before and beyond 19th century England (21-25) as well as the issues in the debate as to whether museums can or cannot change to meet current needs of society (25-31).

Michaela Giebelhausen discusses changes in museum architecture by tracing that architecture during four time periods: "arcadia and antiquity (late eighteenth to early nineteenth centuries), metropolis and modernity (mid- to late nineteenth century), a new century, a new aesthetic (early to mid-twentieth century), and recent reactions [of] fragmentation, contradiction, expression (late twentieth and early twenty-first centuries)" (41). She argues that "architecture *is* the museum." While some consider museums more like temples or cathedrals, the time of their creation is closer to that for structures such as prisons, railway stations, and department stores that were built to serve a purpose; "the museum as a purpose-built structure is relatively recent: it dates back no further than the middle of the eighteenth century …. [Giebelhausen] charts the

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emergence of the museum as an independent building type and highlights some of the key stages of its architectural formation" (42).

Hudson adds to understanding more recent changes in museums, considering museums throughout the world, not just those in England or America; he was considered innovative when he wrote about how museums were experiencing a lot of changes in theory and practice in *Museums for the 1980's—A Survey of World Trends*. As part of the 50-year anniversary of ICOM, Hudson was asked to write an article for *Museums International* in which he reviews museums in the 50-year period from 1947 to 1997 and then comments on the future of museums. A moving force in the changes was the increase in the number of museums and the types of museums. Attitudes have and are changing about what museums should be. According to Hudson, "Three-quarters of the museums we have today [1998] were not there in 1945" (43). Marstine also comments on the increase in the number of museums as well as in the sizes and types (3). Weil points out that government support has not kept pace with that growth; furthermore, in the United States, after growth in the 1960s and 1970s, the number of museums has declined and museums have had to seek increased financial support from non-governmental sources, such as shop sales and donations from corporations, resulting in an increased need for museums to attract visitors (232). Previously, museum directors and curators felt their primary "responsibility was to its collections, not to the visitors" (Hudson 43). According to Shramstad, art museums are responsible for what many people envision a museum to be; museums "became associated with quiet galleries where artistic treasures were displayed for contemplation …. It was art museums that first saw themselves as preservers of rare and beautiful objects of

intrinsic value, and their view of collecting has subsequently shaped the collections of many non-art museums …. The word 'museum quality' is taken from the culture of art museums and assumes aesthetic quality rather than appropriateness of historical or scientific context" (112).

In addition, as Hudson notes, the public who visit museums has changed. They are not the elite who previously were the only ones who had the leisure and money to visit museum collections and exhibits. Visitors are not willing to be told what they should revere and respect; they don't distinguish "between a museum and an exhibition." Primary to public is whether they are interested in what a museum offers. They expect to have access to electronics and technical facilities. Today's visitors can be viewed as customers (Hudson 43-44). Skramstad acknowledges the important role of specialists in designing an exhibition or program of a museum, but reminds those experts that they cannot "expect audiences to yield to an absolute respect for and deference to the museum's cultural authority" (125). He cites the controversy surrounding the Smithsonian exhibition focusing on the decision of the United States during World War II to drop an atomic bomb on Japan as an example of the public questioning museum experts' authority. Hudson views the changes as being a result of (1) expectations people have from their government, (2) increased disposable income, at least in Western world, (3) professionalization of museum staff, and (4) increases in the number of "independent museums" or those not funded primarily by public funds (45). He speculates about the future, proposing that museum directors and staff must look beyond "those who lament the passing of the old type of scholarly curator, those who feel that sponsorship is necessarily a vulgarizing and corrupting influence, those who

long for the old days where museums were adult-centred places of peace and quiet, in which children knew their place" (49). Instead, he calls for attitudes to change; "the most important change of all is one that is only just beginning [in 1998], an attempt to make museums a part of the living culture of their time and in this way to cease to regard members of the public as passive observers of exhibitions that have been supposedly created for their benefit …. [museums must not be thought of as] treasure-houses … [and more as] centres of activity and discussion, where the past and the present are inextricably mixed" (50).

Museum professionals at NCMA do not seek to have a Museum Park that is "associated with quiet galleries." They are not in need of an attitude change as called for by Hudson, and they do not want visitors to be "passive observers of exhibitions," as can be seen from the many opportunities that NCMA offers for the public to participate actively; those activities are most often related to its art collections or special exhibitions. For example, NCMA sponsors a "Lunch and Lecture" series where experts first lecture about a topic related to art and then participants can continue discussion at a lunch catered by NCMA's Iris restaurant. For "Art + Time," NCMA curator Linda Dougherty "presents an overview of the exhibition "0 to 60: The Experience of Time Through Contemporary Art" … [looking] at artists who ignore the traditional boundaries between art, craft, and design to create thought-provoking works that present the possibility of experiencing time from a new perspective" (*Preview: Spring '13* 33). In free weekend family-friendly tours, children 5 to 10 years old with an adult companion can "join a Museum guide for a lively discussion and activities in the galleries." The "NCMA

Book Club Discussion" held in the evening includes a light dinner, but the emphasis is on discussing the book chosen.

"America's Museums," a special issue of *Daedalus*, containing 15 articles published about a year after Hudson's article, limits the discussion of museums to those in the United States, as opposed to museums throughout the world that Hudson and others discuss. Through foundation and personal donations, copies of this issue were distributed to "directors, curators, trustees, public officials, and others who share responsibility for the nation's museums" (xiii). S. R. G. in the "Preface" reminds us that "while America's museums may lay claim to eighteenth- and early-nineteenth-century origins … the story of America's museums is largely a post-Civil War tale" (vi). Furthermore, for American museums, the role of government was minor and museums were created and developed mostly by wealthy individuals who financed both the buildings and the collections housed in those buildings. Just as European museums began to move from being viewed as only a place of treasures to be viewed, so did American museums, but in America the sense of "'public responsibility' guaranteed that American museums would make education one of their principal purposes" (vii). The purpose of this special issue of *Daedalus* is to raise "questions about why and how American museums have been transformed, particularly in the last half-century [1950-1999] ... [and to question] what we expect America's museums to be in the twenty-first century" (ix). Neil Harris in that special issue provides a history of museums in America; although he states that his focus is art museums, his content seems to be about all American museums with only brief references to art museums. He admits that it is difficult to know exactly when American museums began to reinvent themselves and

what caused them to "shift toward active audience development" (38); "on the whole American museums, and art museums especially, up through the early 1960s might be said to have constituted a self-enclosed world, clearly defined by hierarchies of prestige and privilege, visited by largely traditional audiences, and promulgating an ideal of self-restraint in their display of art, history, science, and culture" (38). Like Hudson, Harris is aware of purists who scorn "the expanded educational staffs, the elaborate school and family programs, the broad range of social activities intended to market the museum to new audience" (52). His conclusion is not very helpful; "Something has happened, these last thirty years [1969-1999] particularly, but just what that is remains unclear" (53-54).

Christine Burton and Carol Scott in considering the challenges that museums face in the 21st century examine why the visitor base has declined although the construction and development of museums in the Western world has increased. This study, conducted in Australia, used postmodern theories of leisure to examine leisure patterns over a five year period to determine how people understand leisure and work time, how they behave in choosing free-time activities, and how these choices impact museums (59). Burton and Scott found that museums need to position and brand themselves to combat competition and leisure patterns, and capitalize on motivation to visit;

> It is our belief that we can begin to reposition museums more meaningfully if we understand in more depth the factors involved in making decisions about leisure. This is not to place in jeopardy the core values of museums in research, scholarship and education, but to rather to better understand what value the consumer gives to the sharp end of these core functions: the exhibitions, experiences, and environments that are the public face of the museum industry" (67).

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Neil Kotler discusses two growing trends in museums, attention to sociable, recreational and participatory experiences and a movement away from museums as walled areas toward museums as parts of a cultural mixture: "Interpenetration, if not a fusion, of elements of popular (informal) and elite (formal) culture, form a wide-ranging cultural experience" (418). Together, these two trends merge to create a new way to experience culture. Belem Barbosa and Pedro Quelhas Brito encapsulate the changes as they discuss how audiences for art museums are "stratified according to status and education … [and, acknowledging Rentschler, note that] the definition of museum has gradually changed from functional (acquiring, conserving and exhibiting art for study and education) to purposive – for people to enjoy and learn …. The focus is therefore to serve society, satisfy visitors, promote access and develop audiences" (17).

NCMA is current with the trend in museums to provide "sociable, recreational and participatory experiences" (Neil Kotler 418). For example, during the year each Friday, the public can enjoy "Art in the Evening," where participants can "share small plates with friends. Wander the galleries. Relax with a glass of wine and live music from local bands …. [and] gather with friends before enjoying a special exhibition or classic film" (*Preview: Spring '13* 35). One very popular event, which is consistently sold out in advance, is the Valentine's Day dinner consisting of live music and the opportunity to view art about love in the Museum collection, as well as Bellini cocktails and "prix fixe four-course menu featuring local ingredients …. [Participants leave] with flowers from [their tables], Escazu artisan chocolates, and a digital memento" (NCMA website *n. pag.*). During summers, NCMA offers concerts and music, sometimes combining "a live performance with a film screening." Available is "reserved seating as well as lawn

seating amid beautiful shade trees. Picnics are welcome …. [These events are special.] There's a casual intimacy that brings out the best in performers and audience, and movies seem bigger and better in the beautiful outdoor setting" (*Preview: Summer '13* 40). For Summer 2013, some of the musicians include Indigo Girls, the Canadian stringband The Duhks, Bruce Hornsby & the Noisemakers, and North Carolina singer-songwriter Tift Merritt. Sponsored by the Friends of African and African American Art, one of the music/movie combos combines the Cajun-rock band Lost Bayou Ramblers and the movie *Beasts of the Southern Wild*, which is "set in coastal Louisiana's bayou country, a watery preserve called the Bathtub" (*Preview: Summer '13* 48). The Lost Bayou Ramblers contributed to the movie soundtrack.

Although definitions of museums have included education and learning, the call for museums to be a place of learning, especially for educating the public, has increased. As will be discussed below, NCMA offers many educational and self-learning programs to various segments of the North Carolina public. According to *Professional Practices in Art* Museums, museums are "essentially educational and humanistic in purpose …. [having] permanent collections … upon which educational programs are based" (Association of Art Museum Directors 4); they should be "centres of activity and discussion" where both adults and children can actively participate (Hudson 50); and they should be "purposive – for people to enjoy and learn …. [and] serve society" (Barbosa and Brito 17). Weil notes how AAMD in *Museums for a New Century* (1984) regarded education as a primary purpose of museums and throughout *Excellence and Equity* (1991) "are the linked propositions that a commitment to public service is 'central to every museum's activities' and that 'education—in the broadest sense of that word—

[is] at the heart of their public service role'" (7 in original publication; 234 in Weil). According to Weil, ICOM, like AAMD, has increased its emphasis "on the active public-service role of museums" (236), but unlike AAMD, which tends to use a more traditional approach to defining purposes of museums, ICOM, more recently, Weil says, has come to view museums as having an important role in social change and in serving "society and … its development" (236).

John Falk addresses the topic of "Museums as Institutions for Personal Learning" and acknowledges that, even though for years museums have served an important role in public learning, that role has not been "understood and appreciated … [and suggests] that the root of the problem lies in the museum community's historic inability to document the educational impact it has on its visitors" (259). His samplings of studies[5] ranging from exhibitions attended by adults to the field trips of school children demonstrate the types of learning which can occur in museums. For example, fifth- and sixth-grade inner-city students in Washington, DC, participated in a multiple-visit program at the National Gallery of Art; "the lessons introduced students to the sensory, technical, and expressive properties of art, and culminated in 'Docent for a Day,' in which each student chose a work of art on display at the gallery to present to his or her family and friends" (267). According to Falk, findings for this qualitative study show that students graduating from the program gained an appreciation of works of art and were able to communicate their responses to those works. In a subsequent quantitative study of the long-term effect of the program, students graduating from the program did not differ significantly from those not in the program in their appreciation of and interest in

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[5] Falk uses terminology such as *findings*, *evidence*, and *results*, but he doesn't provide methodologies for studies, asking readers to accept the validity of his studies.

art, but they "provided significantly more richness, detail, and depth in their description of paintings and were able to support their descriptions using vocabulary they had learned in the program" (268).

Skramstad (117-119) views museums as "educational models," particularly American museums such as "children's museums and science and technology centers"; unlike museums focusing on collections, those museums were designed to include the learning needs of their visitors. He wants museums to provide learning experiences for both school children and adults as well. He views the continued emphasis on collections and research, along with professionalism of museum workers, by most museums, as a cause of the widening gap between those museums and the public who visit and support them. The public is considered a distraction (116). In the 21st century, museums must expand their educational programs and community involvement, particularly for public audiences. Thus, the collections and artifacts in museums become the means for accomplishing those educational and community roles (121-122).

Those working at NCMA indicate that they understand the Museum's role in education and self-learning through the programs provided. Teachers and students comprise one very important segment; programs and resources are described at http://www.ncartmuseum.org/educators/ For instance, a March 2013 outreach program, open to K-12 educators and held at the Jacksonville [NC] Country Club, allowed "teachers in Onslow and neighboring counties [to] join the North Carolina Museum of Art for an evening of inspiration focused on the concept of collaboration …. [Participants could] discover resources and programs the Museum offers to support the work [they] do [and] attend short professional development workshops highlighting collaborative

projects" (*Preview: Spring '13* 42). NCMA offers summer workshops where teachers can learn how to integrate art into their lessons, no matter what subject; "workshops include guided gallery experiences and hands-on creative opportunities that can be adapted to the classroom. Lesson-planning ideas and support are provided" ("Educators," NCMA website *n. pag*). In addition to face-to-face programs conducted on-site and off-site, through free webinars, teachers can participate online from home in NCMA professional development programs in order to earn CEU credit, for example, "Teaching ESL with Art" (Spring 2013) and a two-part series "Visual Literacy and the Common Core" (Summer 2013). NCMA maintains ArtNC portal, a teacher website, to support teachers using art in their classrooms; that website (http://artnc.org/) includes links to lessons (which can be sorted by grade, subject, or concept), programs (which lists workshops, webinars, and videos available), works of art (which can be sorted by artist, region, medium, and concept), and concept maps (which can be searched by concept, grade, and subject), as well as start a concept map (where maps can be created and saved) and a portfolio site to store work completed.

Members of the public can learn by attending lectures and book discussions as mentioned above. Also NCMA offers educational opportunities for "kids" (e.g., throughout the year, pre-school play shops "What's in the Box?" as a way of looking at art together and "Family Fun Saturdays" for "kids" and adults to tour galleries and then participate in creative activities in a studio, plus free summer drop-in studio hands-on art on Wednesdays Summer 2013),14 to18 year-old-teens (e.g., workshop during Summer 2013 about photography with cost but equipment provided and Teen Arts Council to learn leadership skills), college students (e.g., internships and park picture

competitions), and seniors (e.g. throughout the year, senior samplers consisting of informal discussions along with a studio experience).

Gail Anderson has compiled a collection of essays that serve as an introduction to the role of museums in present-day times; *Reinventing the Museum: The Evolving Conversation of the Paradigm Shift* offers 44 articles, written by leaders in the field of museology, including iconic articles and scholarship from the past decade from fundamental museum issues including public engagement, frameworks, and leadership. These essays compliment and expand the work of previous authors in this section by addressing the topics of "Pivotal Moments in the 20th-Century Dialogue," "The Emerging 21st-Century Ideology," "Perspective on Meaningful Public Engagement," "Shifting Frameworks and Infrastructures," and "Strategic Implications for Leadership"; however, authors in this collection of articles do not discuss brand and branding in museums.

To address changing environments of museums, especially the need to become more visitor centered, ICOM has sought to develop professional standards for those working in museum environments by preparing *Key Concepts of Museology* (2009). In the "Forward," the editors state that "the role, development and management of museums has changed greatly in the last couple of decades. Museum institutions have become steadily more visitor-focused and some of the larger museums are veering more towards a corporate management model in their daily operations" (7). Neil Kotler, Philip Kotler, and Wendy Kotler describe museums as offering multidisciplinary programs, "Visitors today can use the Web, participate in interactive programs, dine in elegant restaurants, make purchases in shops stocked with high-quality merchandise, and enjoy outdoor pleasures. The walls of traditional museums, it is argued, that once

separated the museum from the surrounding community have been scaled or torn down" (xxii-xxiii). Marstine notes that many museums have expanded their buildings in order to meet the needs of visitors as "tourists" and generate income. She mentions facilities such as "reception and orientation areas, restaurants, cafes, shops, bookstores, ATM machines, cloakrooms, rest rooms, school group areas, children's wings, educational centers, and theaters" (12). Barbosa and Brito mention similar activities and facilities as Kotler, Kotler, and Kotler, along with Marstine, describe; they point out that The Serralves Museum Contemporary Art Foundation, the art museum which is the site of their study, also has "an 18 hectare natural Park" (24). Briefly noting some of the same functions for museums, Victoria Newhouse describes museums that illustrate a variety of other functions, such as focus on information, rather than objects, as well as functions related to the architecture of museums.

NCMA is visitor-focused, as the NCMA programs described above show. In addition, NCMA facilities include a wide variety of tours, social events, classes, reception and orientation areas, the Iris restaurant, a tax-free Museum shop (selling, for instance, North Carolina pottery, artist-crafted jewelry, educational children's items about art, and books), public restrooms and water fountains, free coat-check area, and free strollers to check out. NCMA is not only wheelchair accessible (restrooms and patio), but provides motorized and regular wheelchairs plus rollators (free use while at the Museum Part).

Marketing is a standard part of communication in for-profit corporate environments, as companies communicate with the public to create brands (identities) for their products or services. However, in not-for-profit environments, such as those in

museums and fine arts performances, marketing has been resisted because museum directors and staff have not viewed museums as businesses in a commercial sense and thus believe that directors and curators do not need management or marketing abilities. As Ruth Rentscheler in 2007 said, "In the last 20 years, arts marketing has moved from margin to mainstream, having once been considered a 'dirty word' in the arts world. Commencing with a focus on promotion, arts marketing had broadened its scope to include relationship marketing, experiential marketing, segmentation marketing, visitor motivations and pricing" ("Guest Editorial" 91). In 2004, Ian Fillis describes the stages in museums and performing arts beginning to market and brand, according to Rentscheler: "The Foundation Period (1975-84) describes the era when museums and performing arts organizations realized that an alternative, more strategic, approach to 'doing marketing' was needed, instead of a focus on audience research. The Professionalization Period (1985-94) was one of formalization of marketing practices and the setting up of marketing departments within arts organizations. The Creative or Discovery Period (1994-present [2004]) focuses on the realization that those working within the industry must acquire and practice creative, entrepreneurial marketing in order to successfully differentiate their businesses in the increasingly competitive cultural industries marketplace" (9). Hudson agrees that "museums have increasingly been forced, however unwillingly, to market and sell themselves" (46), particularly in the United States. Weil describes museums shifting from a "selling" model to a "marketing" one. When selling, museums try to convince visitors to buy what they have been selling traditionally; marketing mode begins with "the public's own needs and interests, and [museums'] efforts are concentrated on first trying to discover and then attempt to

satisfy those public needs and interests" (233). However, he also attributes the concern

with audience "to the tremendous increase of professionalism within the museum

community during the postwar years" (233) and reviews the influence of professional

organizations (233-238) on theory and practice in museums. Weil points out that the

worldwide museum community is urging museums to be concerned with public service

and that, because American museums are most often not-for-profit entities, they must

demonstrate that their programs positively affect both individuals and communities. That

is, in marketing terms, "the demand is that the American museum provides some

verifiable added value to the lives of those it serves in exchange for their continued

support. Recast in blunter terms, the museum is being told that to earn its keep requires

that it be something more important than just an orderly warehouse or popular soda

fountain" (244). Weil believes that one approach would be to "broaden their disciplinary

scope" (246) although such breadth would necessarily affect the depth museums could

provide. He realizes that attitudinal changes will be needed for museums to accomplish

public-service objectives as called for by ICCOM; "first, museum workers generally must

learn to relax their expectations as to why the public visits their institutions and what it

may take away from those visits …. The other attitude in need of change involves the

museum's relationship to the community. The emerging public-service-oriented

museum must see itself not as a cause but as an instrument" (253-254). As part of the

change in attitude about community relationships, responsiveness must be tempered by

"museums' public service obligations" and professional standards set by their

professional organizations (254). As examples discussed in this chapter demonstrate,

the North Carolina Museum of Art has already shifted from what Weil calls a "selling"

model to a "marketing" one and, as "part of the American not-for profit sector … [its public service will have to be proven] through demonstrably effective programs that make a positive difference in the quality of individual and communal lives" (Weil 243).

After providing an understanding about how museums are defined and how museum theory and practice has changed over recent years, in the next chapter, I review scholarly literature about creating brand identities, images and visuals as part of brand identities, and visitors to museums. Throughout, I relate that literature to the North Carolina Museum of Art.

CHAPTER THREE: CREATING BRAND IDENTITIES FOR MUSEUMS

The North Carolina Museum of Art's original art collection was funded by the North Carolina legislature, the first state to allocate public money for art; NCMA's mission, as stated in the legislation allocating the money, is "to encourage an interest in and an appreciation for art on the part of the people of the State." When the Museum undertook its expansion project, the Director and Marketing Department worked to rebrand the Museum to create an identity that would be in keeping with its Mission and revised Positioning Statement. This case study investigates the processes they employed to plan the intended brand identity as well as the implementation of the rebranding. Upon the opening of the West Building in April 2010, a campaign brochure was distributed to the public and the implementation of the "new branding initiative" began; rebranding is still in process. This research adds to the existing body of case studies about creating a brand identity for museums, particularly non-profit art museums funded at least partially through government sources, and can serve as a best practices model practices for museums seeking to create a brand identity.

In this chapter, I review literature about branding, including brand identity management and brand experience; brand images and visual identities; and museum identities and visitors.

Branding in Museums

Legally a brand is a trademark. According to the American Marketing Association, the concept of a brand may date back to the practice of ranchers branding their cattle with a symbol or sign to identity that property and prove ownership by

differentiating it from the cattle of other ranchers. Those aspects are part of the definition of a brand by the American Marketing Association through its Common Language Project of MSAB (Marketing Accountability Standards Board of the Marketing Accountability Foundation) in order to establish "common language and definitions of marketing activities and metrics ... [to] eliminate ambiguity in marketing terminology and encourage trust and collaboration within and across the marketing industry & business communities." Almost identical is the definition of brand by Kotler, Kotler, and Kotler; a brand "is a name, term, sign, *symbol*, design, or combination of these which is used to *identify* the *goods* or services of one *seller* or group of sellers and to *differentiate* them from those of *competitors* [emphasis added]" (138). Jennifer Rowley focuses on the customer when defining the term *brand*; "(1) a brand is dependent on customer perception; (2) perception is influenced by the added-value characteristics of the product; and (3) the added value characteristics need to be sustainable" (132). David Funk and Anne Marie Lewis in *Conscious Branding* present a step-by-step process that will allow marketing departments to brand any type of organization. *Brand Identity Now*! offers in-depth case studies about 150 outstanding brand identities: for example, Obama 08' Election Campaign, Museum of Arts and Design, and the New York City Bid for the Olympics 2012. For each case study, designers and marketing professionals discuss their branding process and choices as they created each identity (Wiedmann, ed.).

Scholarship on branding as related to museums covers primarily needing to brand, creating a brand, managing brands, and offering brand experiences. Many non-profit museums and performing arts entities are not using effective marketing as a way

of securing visitors. Niall Caldwell argues that museums need to "develop the identity of the institution into a brand" (28). In addition, as part of the branding process, those defining brand and branding as related to museums mention images, symbols, logos and themes; identity; activities and programs; mission and goals; loyalty and support; and public, visitors, donors, constituency, and stakeholders. As noted previously, the North Carolina Museum of Art has an established Marketing Department, and, in 2010, began a new branding initiative in order to implement a new public brand identity. Part of planning the branding initiative involved working closely with Pentagram, a design agency hired to re-design the Museum's logo and develop a related custom alphabet to be used with the complementary fonts, Verlag and Harlow, as well as a wayfinding system for the Museum Park.

In terms of museums of all types and sizes, Margot Wallace defines brand as "a distinctive identity that engenders loyalty. Branding consists of creating and maintaining a body of programs and attitudes that convey a clear promise, encourage familiarity, and generate ongoing support. Branding includes a logo and a theme, and then goes far beyond those items to encompass every activity that touches the museum's constituency" (1). Kotler, Kotler, and Kotler expand upon that definition:

> Brand images and identities are forged by symbols, logos, and taglines. These forms should be an outgrowth of a museum's mission and distill its values in rich symbolic shorthand. Once developed, these symbols of brand identity should be used consistently to advance the museum's goals. Consistency means applying these symbols in every operation and at every level of the museum organization. In the way, brand identities are communicated effectively, and the public will have a clear choice among museums and their offerings. Brand identities, just like positions, are conveyed by building strong mental associations that keep the museum uppermost in the minds of visitors, members, donors, and other stakeholders (139).

Branding enables a museum to establish a brand identity derived from its "mission, vision, and values" (Kotler, Kotler, and Kotler 143). According to Marstine, in 2005, when writing about new museum theory (or critical museum theory or new museology), museum directors and staff may view their decisions and actions (policies and procedures) as accepted professional practice, but they "reflect underlying value systems that are encoded in institutional narratives" (5). In interviews with NCMA's marketing staff and one of the curators, I learned that they were guided by its mission, written by the state legislature when it allotted the money to purchase the original collection in 1947, and by the revised "Positioning Statement [2008]"[6] when they strove to rebrand NCMA as part of the expansion project and they continue to be guided by those documents. A sentence in the NCMA Positioning Statement expresses the essence of the public brand identity planned: "This multi-tiered experience will become the hallmark of the Museum's communications (including the new branding initiative) and will inform the programming and visitor interaction at many levels with a view toward providing transformative experiences for all visitors" (Para. 3). First, they seek to be a museum for all of the people of the State of North Carolina in line with the mission to be "a community gathering place" for a diverse cultural population of all ages. Secondly, they are committed to the fact that the museum and its facilities are owned by the people of North Carolina; they encourage the public to use all of the three areas of NCMA (the Museum, 164-acre Park, and the Performing Arts series).

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[6] In the literature about mission statements for museums, authors write about mission statements primarily and do not mention positioning statements. NCMA has a mission as given in the legislature funding the original art collection, but its professional staff have also formulated positioning statements. I try to differentiate between NCMA's mission and its positioning statement. NCMA mission was not given a title, and it has named its positioning statement "Positioning Statement," causing confusion with generic positioning statements. When referring specifically to the positioning statement of NCMA, I use "Positioning Statement [2008]" and when referencing positioning statements in general, I do not capitalize, nor include the date.

Kotler, Kotler, and Kotler provide specific museum marketing strategies that can be applied to a museum's mission, strategic marketing, challenges and opportunities, and tactical marketing, along with a large range of branding techniques, as applied to museum marketing and management (*Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*). Branding museums goes beyond the development of visual elements. Kotler, Kotler, and Kotler list "five steps to formulating brand identity:

1. A museum has to demonstrate its values—one that that is not available from other similar museums.
2. A museum has to show distinctiveness in its design, services, amenities, and programs. In a competitive marketplace, a museum has to show distinctiveness in relation to competitors.
3. A museum has to create a recognizable and consistent image in all of its publications and communications—an image that is consistent and attractive.
4. A museum, through its image, uniqueness, and value, has to promote trust, reliability, and quality to command the attention and loyalty of a consumer.
5. A museum branding process is effective when brand associations are positively internalized in the minds of consumers" (144).

Wallace too argues that a museum brand defines every aspect of the museum and that branding should be embraced: "A good brand helps a museum run more smoothly. Branding is good scholarship because it helps curators fine-tune their exhibitions and even write the labels. It is good education because it shows teachers and docents how to make the museum experience more meaningful. Branding informs community service because it is based on finding a niche in the greater culture" (ix). To enable museum directors and staff to brand their museums, Wallace provides specifics about branding all parts of museums, including mission statements, exhibits, education department, volunteers, membership, fund-raising, corporate partnerships, marketing and graphics, museum's store, and museum's websites. Paal Mork presents a process from a customer's point of view that museums can use to build their brand:

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1. Identification: The audiences identify the museum, the name and the types of museum
2. Meaning: Exhibition and visitors profile and general attitudes will form the audience's meaning about the museum
3. Response: Visitors will make judgements [sic], and develop certain feelings about the museum
4. Relationship: Some visitors recommend the museum to others, work as volunteers and maybe let the museum become a part of their lifestyle (173).

Mork warns that museums cannot completely control what values visitors associate with a brand, similar to Pierre Berthon, Leyland Pitt, and Colin Campbell who advise those managing a brand that they must be prepared to have people interpret communications for a product or service differently. When museums create loyal visitors, who know what the brand created stands for, Mork advises those museums to take good care of those visitors. Throughout the rest of this chapter, examples of North Carolina Museum of Art's marketing strategies used to implement its branding initiative will demonstrate that the Museum embraces branding and that the brand identity defines most aspects of the Museum.

As Wallace indicates, part of museum branding includes developing mission statements. Lance Leuthesser and Chiranjeev Kohli study the role of mission statements and their influence on corporate identity by examining mission statements in 393 annual reports from 1988-1944 selected at random from "Business Week 1000" list of publically held United States companies. They concluded that (1) Mission statements are not widely used in annual reports and mission statements are widely misused, (2) The concept of customers has a central role in corporate mission statements, (3) Most company mission statements lack specific marketing strategies and goals, (4) Image and value statements are underused in annual reports, and (5) Only a few companies used theme mission statements (65). Gary Edson realizes that generally it is assumed

that an art museum's mission is to "deal with discipline-related objects," but the specifics

should be articulated in writing and reviewed regularly: "describe what the museum is,

what it does, how it operates, how it collects, where it operates, where it collects, and

why it collects" (138). Falk also argues that museums need to examine mission

statements, values, and principles to continue to meet visitors' needs and interests

("Calling All Spiritual Pilgrims"). In describing strategic market planning for museums,

Mork discusses marketing-related issues: mission and vision, situation analysis,

objectives, market segmentation, promotion, and control. He too recommends that

mission statements should not only be specific, but he also recommends that they

contain a vision of the museum's primary priorities and what it wants to become (164-

166). *Museum Mission Statements: Building a Distinct Identity*, edited by Gail Anderson

for American Alliance [formerly Association] of Museums in 1998, emphasizes the

importance of developing mission statements in guiding and creating identities and

offers guidelines, as well as case studies, to develop and execute mission statements;

Gail Anderson explains that "A vision concept is a conceptualization. For a museum, the

vision must focus on an illustration of how the entire community will benefit if the

museum succeeds in implementing its mission and promulgating its values. A

successful museum is one that derives its sense of direction and worth from the

community it serves rather than from the collections it preserves" (2). Mission

statements, according to Skramstad, must also indicate how museums will meet visitor

needs and connect with them. In calling for museum professionals to use mission

statements to be connected with their visitors and potential visitors, he advises them to

learn to talk to visitors, but more importantly, to learn what questions to ask and then to listen (126).

NCMA has both a mission, written by the North Carolina legislature when it appropriated the funding for the purchase of the initial art collection, and a Positioning Statement, which was revised during the expansion at NCMA and used to guide the branding initiative. The mission focuses on the art in the Museum being for education and enjoyment in order "to encourage an interest in and an appreciation for art on the part of the people of the State [*Legislative mandate GS 140-5.1*]." The revised Positioning Statement provides specifics for accomplishing that mission, and thus, reveals the Museum's priorities and values. NCMA follows best model practices that museums develop mission statements to guide and create identities.

Museums that have websites must brand those websites and use them to create brand identity for the museums. To explain creating brands and branding as it relates to websites, Rowley specifies the stages of online brand development strategies as setting the context for the brand, deciding on branding objectives and messages, developing a brand specification, developing a brand design, creating the web site and other communications using the brand, launching and promoting the brand, building the brand experience, and reviewing, evolving, and protecting the brand (131). According to the Director of Marketing, NCMA has visually revised its website, along with its Facebook page and Twitter account, as part of implementing the branding initiative. For example, the re-designed 23-character logo, using black letters with white background, appears in the upper left corner of each one of the web pages. The Facebook page and Twitter

account consistently use the acronym logo with white letters and Rubine Red background.

Brand identity management. Museum professionals must not only create and build a brand identity, they must manage that brand in order to benefit from it remaining a strong brand identity. Using questionnaire responses from 245 museums in Germany, Carsten Baumgarth adds to the discussion of the need for museum branding and management by developing and testing a new brand orientation model, which consists of the four layers of values, norms, artifacts and behaviors, and which tests the effects of brand orientation and management on museum performance. He found that "applied effectively, brand management offers considerable potential for the improvement of a museum's cultural and market performance. Second, they [the effects] illustrate the importance of adopting brand orientation throughout a museum's organization" (43). Anwar Tlili maps the organizational identity of science centers in the UK to gain an understanding of how these centers are distinguishing themselves from science museums; science centers seek to form an identity that is oriented on the future where science museums primarily orient themselves based on the past ("The Organisational Identity of Science Centres"). Through brand management, science centers distinguish themselves from science museums.

In order to understand what a brand management means in the museum context, Caldwell examines the Guggenheim Museum, New York, the first global museum brand, and the British Museum, London. From examining those two museums, Caldwell concludes that understanding the following five dimensions will allow for assessing and creating brand strength—managing a strong brand identity: (1) customer satisfaction on

the part of the museum visitor, (2) brand name awareness of the museum, (3) perceived quality of the museum experience, (4) brand name association and identity, and (5) proprietary brand assets. Francois Colbert builds on Caldwell's understanding of those five dimensions by arguing that marketing managers need to take a leadership role in developing and positioning a brand to remain competitive and connect with the community; "An important element of leadership in arts marketing is the building of a diversified community in this task, by building a positive image and establishing a sense of ownership among members of the community" (38).

Pierre Berthon, Leyland Pitt, and Colin Campbell, from their perspective as business college faculty, draw on Herbert H. Clark and Catherine R. Marshall's theory of mutual knowledge as they present a new perspective for managing a brand; "while traditional brand management theory focuses primarily on brand-related marketing communications, the role that the knowledge base of the recipient plays in interpreting these communications is generally overlooked" (356). In other words, people receiving marketing communications for a product or service may interpret those communications differently and a brand may be interpreted differently by different people. When articles about the re-designed logo for the North Carolina Museum of Art and the new West Building during the construction stage were posted on the *New Raleigh* blog, the reactions were diverse, and many were negative.

In discussing trustworthiness, which is part of brand management, Skramstad recommends that museums should pay attention to the business world where "the best companies [have] an almost fanatical concern about 'brand' and 'brand management'" (126) that allows consumers to trust that their product or service will meet expectations.

Management in those companies strive to provide "a commercial transaction [that is] an 'experience' that is positive and memorable" (127) every time. Museums must devote the time needed to connect with those it serves and develop a relationship of trust in order to manage museum brands successfully.

Weil reminds museum professionals that, even though in many museums their management and staff may have been reluctant to market their museums, part of that reluctance may stem from their training, or lack of training, rather than from their not recognizing the positives that can result from marketing. The changes in museum theory and practice require museum professionals to have new skills and education, such as being able to work with communities to address their needs; knowing how to use all that they offer ("exhibitions, lectures, films, concerts") to meet those needs; understanding how to collaborate with other organizations, both non-profit and for-profit; and possessing the knowledge needed to conduct audience research and assess programs (251). The North Carolina Museum of Art is fortunate to have a Marketing Department fully committed to marketing the Museum, even though that staff is overworked and faces limited funding. When interviewing the Associate Deputy of Art, I found that the curators are not anti-marketing, but they prefer not to be involved with marketing because it is not their area of expertise; they are educated to preserve culture through the art collections.

Brand experience. Part of brand identity also includes brand experience; "brand recognition and other reactions are created by the accumulation of experiences with the specific product or service, both directly relating to its use, and through the influence of advertising, design, and media commentary" (SEMPO, or Search Engine Marketing

Professionals Organization, website). The North Carolina Museum of Art, as expressed

in its revised positioning statement, wants its Museum Park to be an environment

offering "a multi-tiered experience …. [resulting in] transformative experiences for all

visitors" ("Positioning Statement [2008]," Para. 3). Brand experience is the experiential

aspect relating to all the contact that a person has with the product or service and the

perceptions stemming from that contact. Rowley points out that "the concept of brand

emphasizes that the user's brand image is formed not just by a product and its

attributes, or even values, but by the total experience that they [users] associate with

the brand" (132). Kotler, Kotler, and Kotler describe "six types of museum-going

experiences:

Recreation
Enjoyment of free, relaxed, unstructured time and activity; playful and
diversionary activity; activity that can refresh body and spirit (walking around
carefree, trying out interactive devices, sitting down for a meal, shopping in the
museum shop).

Sociability
Meeting with or participating with others; looking at and being together with
others; taking part in shared, public activity (visiting an exhibition with a group,
meeting someone over lunch, looking at other visitors).

Learning experience
Gathering and acquiring new information; perceiving patterns; exercising
curiosity and a sense of discovery; understanding concepts and ideas:
contemplating and reflecting; practicing cognitive skills (doing a science
experiment, viewing new art forms, reading labels and text for context and
meaning).

Aesthetic experience
Engaging in the qualities of experience that are inherent within the experience
itself and to which we respond through our senses; engaging in an intensive
focused activity (responding to sensory qualities such as color, pattern, texture);
the sense of delight, euphoria, and in some conditions a sense of disquiet
evoked by qualities inherent in natural or created objects or events, focusing on
objects for their beauty, rather than their utility.

Celebrative experience
Observing and honoring a leader, event, group, or organization; sharing in and extolling achievements; connecting with the past, the historic record, and continuity through history and time; encountering standards that refine sensibility, enlarge thought, and shape aspiration (view advanced technologies in museums to marvel at the fruits of human achievement, view an icon with reverence and respect).

Issue-oriented experience.
Encountering and engaging in contemporary public issues and concerns that can affect a local community as well as a larger community (responding to exhibitions focused on the nature of and human response to the reality of global warnming) (303).

Maxwell Anderson touches on the "aesthetic experience" described above when he comments on how museum professionals seek "to ensure the primacy of the visitor's encounter [experience] with the original object, and hope to engage the attention of the viewer without unduly prejudicing what he or she finds rewarding in it" (131). He quotes Donald Kuspit, an art historian and critic, who asks, "How do we get to see and really experience art? It is certainly not by going to galleries and art museums, in search of a direct relationship with original works …. To really see and experience art we look for it in its mass media image" (387). Anderson urges museum directors and staff to narrow the "gap between expectation and reward in front of the object" (141). However, security measures, such as tempered glass, railings, decreased light levels, guards, and motion detectors, separate visitors from the object(s) being viewed. And sometimes crowds and museum strategies, such as short labels, prevent visitors from lingering. Even though museum professionals may say that they welcome visitors, and many do, the experience encountered by visitors suggests otherwise. Anderson also considers the "recreation experience," the entertainment sought by visitors who compare going to a museum as similar to going to other places and events that entertain them. They expect

levels of "comfort and convenience" like what is often offered at "malls and amusement parks"; when their expectations are not met, "the original object, cared for by the same people who subject the visitor to poor directional signage, infinitesimal and inscrutable labels, minimal restroom facilities, a shortage of elevators, inadequate seating, hard stone floors, and overpriced eateries, will suffer by association" (141). In analyzing the reviews of NCMA posted on the public websites tripadvisor and Yelp*, I discovered that most visitors are very pleased with its visitor facilities; that information will be discussed in greater detail in Chapter 6: Implementing the "New Branding Initiative" for the North Carolina Museum of Art—Part One and Chapter 7: Implementing the "New Branding Initiative" for the North Carolina Museum of Art—Part Two.

Skramstad considers the museum as a designer and deliverer of experiences, "Museums need to recognize that they are in the experience business and that it is the distinctive theme, context, and value of the experiences they bring to a particular audience that will increasingly define their success" (121-122). Museums should not only provide participatory experiences, they must also provide experiences that meet individual needs. Past museums that were "visionary and forward-thinking" provided an experiential dimension; "American museum experiences that are among the most memorable and influential tend to be those that are experientially rich, that have a sense of engagement, that have more similarity to a theatrical performance than a lesson place" (122). Those experiences should target the needs of their visitors, but more importantly, should evolve out of the mission of a museum. Kenneth Zagacki and Victoria Gallagher describe the interactive "learning experience" created by the NCMA Park where "the learning is in the doing, in wandering around and interacting with the

artworks, in partaking in the nature walks, experiments, and other educational activities offered by the museum's curators and centered around such environmental installations as Miss's water retention pond" (184).

An experience that Shramstad calls for might be considered a seventh type of museum-going experience. He believes that America has too few institutions whose goals are "to inspire and change us …. [Museums need to move beyond the "outreach" of sharing collections.] Now they must help us create the new world of 'inreach,' in which people, young and old alike, can 'reach in' to museums through experiences that will help give value and meaning to their own lives and at the same time stretch and enlarge their perceptions of the world" (128). In the 21st century, museums should no longer focus on building collections, but rather on a mission that actively works on "the design and delivery of experiences that have the power to inspire and change the way people see both the world and the possibility of their own lives" (128). His view of the experiences that museums should provide are reminiscent of ICOM's more recent focus on museums serving society and being a mechanism of social change.

In Zagacki and Gallagher's study of the Museum Park at the North Carolina Museum of Art, they state, "Visitors are invited to experience the landscape around them as a series of enactments that identify the inside/outside components of sub-urban existence, as well as the regenerative/transformative possibilities of such existence" (171). In arguing that experiencing nature (the outside) can lead to persons seeking to save that outside, they indirectly illustrate the brand experience for visitors to the Museum which provides a green space in Raleigh, NC, allowing visitors to experience peace and solitude as they walk through the Park. Visitors can have a private

experience because the Park buffers them from the sounds of Raleigh. NCMA's fairly

large outdoor park "creates an unique opportunity for visitors to experience the

relationship between art and [nature] … to have an intensified experience of existing

both inside and outside at the same time" (175). Instead of standing fixed in front of, and

possibly circling around, a sculpture, adults and children can interact with sculptures on

the grounds of the Park, for example, by lying underneath, entwining their arms around,

and chasing one another under and between the arches [of the *Gyre*]" (177). Charles

Correa explains how open-to-sky space typology can greatly enhance visitors'

experiences when visiting museums and in some cases can be essential to their

enjoying their visit as suited to the museum contents. In "The Architecture *Is* the

Museum," Giebelhausen briefly considers how the architecture of a museum shapes

visitor experience, contending that "from the beginning, the museum was

conceptualized as a transformative space: at once educational and utopian, intended to

celebrate the power of art and to display the authority of the state" (42). On the other

hand, Harris points out that, during the 1960s and 1970s, when museums incorporated

shops and restaurants as a source of profit, "The museum visit became part of a larger

buying experience" (41). During the 1980s and 1990s, museum staffs used focus

interviews and other techniques to learn more about how visitors actually experienced a

museum (Harris 48). Marstine argues that museums are not neutral spaces, but rather

subjective ones created through framing by museum directors and their staff. Framing

contributes to constructing a brand and that framing creates the experience visitors will

have; "architectural features, lighting design, audio-tour headsets, the museum café,

and the larger museum itself are all framing devices" (4), that accumulate to produce an

experience. Visitor experiences in the North Carolina Museum of Art's are framed by the

entire 164-acre Museum Park—the multi-tiered experience that, for example, connects

art and nature, that includes art located within the West Building, Rodin sculptures

placed around the Rodin courtyard with a reflecting pool outside the West Building as

well as inside that building, and the Performing Arts series most often situated outside,

and that consists of sculptures, such as the *Gyre* created on-site on the natural

landscape of the Museum campus.

Brand Images and Visual Identities

A brand identity extends beyond the logo and can result from the visual elements

of a brand, such as colors, design, type face, name, and symbol. However, visual

identity is created through those visual elements. Jacob Cass, graphic designer,

discusses how the identity or "image" of a company consists of many visual devices:

- A Logo (The symbol of the entire identity & brand)
- Stationery (Letterhead + business card+ envelopes, etc.)
- Marketing Collateral (Flyers, brochures, books, websites, etc.)
- Products & Packaging (Products sold and the packaging which they come in)
- Apparel Design (Tangible clothing items that are worn by employees)
- Signage (Interior & exterior design)
- Messages & Actions (Messages conveyed via indirect or direct modes of communication)
- Other Communication (Audio, smell, touch, etc.)
- Anything visual that represents the business ("Branding, Identity & Logo Design Explained," *Just Creative* website*)*.

In discussing visual identity as related to cultural institutions (museums) in

France and Ireland, Bharain Mac an Bhreithiun views visual identity as "a branch of

graphic design charged with the communication of ideology messages and … an

umbrella term for the graphic means an institution employs to communicate with its

public. Usually the visual identity centers on a logo, possibly the most important identifying mark in the entire system (of brand identity). Logos are a means by which brand visual identities are circulated and receive high exposure, thereby becoming familiar items with the public's visual vocabulary" (26-27).

John Rushworth, a partner at Pentagram, the design agency that re-designed the logo for the North Carolina Museum of Art, as part of the Museum's re-branding with its expansion project, agrees that it is only recently that brand is more than a product or service's trademark, derived from branding irons. It is more than visual identity; "a corporate visual identity is generally a symbol or logotype and all the rules that govern its use. It can also encompass the visual management of the various promotional activities that a company engages in. However, now that is just the first part of brand creation, as branding includes all of these things but extends its experience further and deeper — into environments, sounds, smells, and attitudes. The point about these elements is that they can all be managed to a common end" (Wiedemann, ed. 6). Above all, Pentagram wanted to design a new logo that would contribute to the brand identity NCMA wanted to create, as opposed to creating a new design for the logo that stood on its own. Kotler, Kotler, and Kotler emphasize that "symbols, logos, and taglines" create brand images and identities and that those "forms should be an outgrowth of a Museum's mission and distills values in rich symbolic shorthand," but that what is of most importance is that those "symbols of brand identity should be used consistently to advance the museum's goals. Consistency means applying these visual symbols in every operation and at every level of the museum organization …. in order to [build]

strong mental associations that keep the museum uppermost in the minds of visitors, members, donors, and other stakeholders" (139).

Giebelhausen addresses one of the factors beyond the logo that creates a visual brand identity—the architecture of a museum building. As she says, "the architecture *is* the museum" (42). The architectural design of a museum "gives the museum meaning …. [as it] determines the viewing conditions both conceptually and physically" (42). In "America's Museums," a special issue of *Daedalus*, four authors write about museum architecture, a visual structure that can be considered in some cases as art. Sirefman agrees with Giebelhausen about the importance of the architecture for museums and discusses contemporary museum architecture;

> The experiential narrative that a museum embodies is inseparable from its physical condition—its architecture. Architecture represents the museum's public image, defines the institution's relationship to its setting, and constructs the framework of the visitor's experience. No other building typology represents such intricate complexities or a multiplicity of functions as does that of the museum. Cultural repository, dynamic civic space, popular entertainment center, tool for urband revitalization—much is asked of contemporary museum architecture" (297).

Not intended to be comprehensive, Sirefman focuses on issues concerning contemporary North American museum architecture, all issues that affect the visual brand image: the site (museum's context within a city or other location), fragmentation (not having a museum district within a city and additions being architecturally different from the original building), scale (smaller museums more architecturally successful due to having a fewer number of persons involved in the design), technology, including the internet (technology negatively affecting personal experiences and erasing museum

architecture), program (original concept plus activities and events), and inhabitation (interior and exterior inseparable).

In addition to the 24-page article by Sirefman included in the special issue, those who planned it commissioned short essays on the topic of "The Idea of a Museum"; interestingly, all three essays submitted by Newhouse, Correa, and Bernard Tschumi were basically concerned with architecture. Newhouse, in responding to the topic of "The Idea of a Museum," discusses functions of museums indirectly and directly in terms of architecture, visual identity. She notes that museums provide urban-renewal opportunities; create a design similar to theme parks; exist as an integral part of the community; and become the object visited and gain recognition because of a high profile architect. Many of the museums that Newhouse uses as examples are art museums. A noted Indian architect, Correa emphasizes the importance of context—the architecture, the visual image, for a museum or even for a special exhibit—because the container must suit that which is contained and can change the perspective for the objects in the container. When asked to design a memorial museum for Mahatma Gandhi's documents and photographs, he realized that "this museum itself, through its intrinsic form, would have to express the message of the man: human-scaled, unpretentious, modest. With this as a starting point, the building very soon designed itself—as a series of pavilions, some open and some enclosed, interspersed with courtyards and a water pool. The mood is one of calmness and contemplation, qualities that the Mahatma exemplified and that are essential to any scholar attempting to understand his ethos. Of decisive importance to the creation of this mood are, of course, the 'rest' spaces—those open areas that interlock with the enclosed ones" (327-

328). Correa was guided by his sense of Mahatma as he designed the visual container to hold objects related to him. Correa's interest is what he calls "open-to-sky space [typology] … (i.e., the disaggregation of the museum's intrinsic form and the movement through the open-to-sky spaces that lie between)" (529).

The landscape of the Museum Park could qualify as an open-to-sky space or typology. When designing the West Building, Phifer kept doors to a minimum so visitors could move from galleries into open air and then back again into galleries. The Building contributes to the link between nature and art sought for, as James Cooper points out, "the Carolina landscape, viewed through the glass walls, provides an enriching backdrop" (Cooper *n. pag.*). Furthermore, the environments for the Rodin sculptures link art and nature, and further the open-to-sky space produced; as expressed by Natalie Braswell, former Assistant Marketing Manager of NCMA, "After you have just looked at a Rodin sculpture on a pedestal, you pass through a door and there is a reflecting pool outside with another Rodin" (Reed *n. pag.*).

Tschumi briefly describes a variety of architectures possible for museums of the 21st century, all creating different images and identities. For example, the MoMall, in part, consists of a "design store, bookstore, and eateries (Modern Meals) [which] serve as the anchor stores in a new theme mall; they use the importance of the unparalleled collection of modern art to appeal to [those who shop there] .... The exhibition galleries are scattered throughout the mall behind retail store fronts; each is accessed and paid for independently as one more commodity in the mall" (334).

When discussing architectural design of museums using the concept of framing, Marstine references the Van Gogh Museum in Amsterdam, which "with its pure white

walls, minimalist aesthetics, and lack of contextual material … presents a chronological display that maintains a romanticized image of the artist as a genius and a martyr" (5); the visual identity of the architecture creates an image for Van Gogh. The West Building has white walls and white oak floors so as to create a neutral environment that does not compete with the art and the experiencing of it by visitors. Oval-shaped skylights allow light to enter but also open the ceiling to the sky above; in addition, the interior light is not a constant, mimicking light in the outdoors, and "varies with the weather, time of day and season" (Cooper *n. pag.*) The design of the West Building furthers the linking of art and nature, contributing to the intended brand identity.

According to the entry for "architecture" in *Key Concepts of Museology*, a project of ICOM, at the beginning of the 20th century, museum directors and staff faced owning permanent collections too large to be displayed. The solution was to store some of those collections, or expand their facilities. In addition, they sought to create physical spaces that were neutral, "even if this meant sacrificing all or part of the existing historical décor" (23) and use purposefully lighting systems resulting from electricity. Then as museums took on new functions during the second half of the 20th century, they needed to expand museum buildings to provide space, as mentioned earlier in this chapter, for functions and activities, such as visitor facilities, rest areas, lecture and workshop areas, bookstores, and restaurants (24). Ironically, because shops and restaurants could be a source of profit, some museums located their shops so visitors could shop and not ever enter the museum to which they were attached (Harris 41), possibly contributing to fragmentation of a museum's visual identity as discussed by Sirefman.

The fundamental concept behind corporate identity is the relation to the external perceptions of the corporation by outsiders, customers. Corporate identity focuses on enhancing external visibility and attractiveness of the organization and therefore the focus of corporate identity strategies are external customers and stakeholders. Corporate visual identity (CVI), part of corporate identity, derives from the way that corporations use visual elements to represent their identity. Corporate visual identity comprises all the symbols and graphic elements that express the essence of an organization (van den Bosch, de Jong, and Elving). A corporation's external identity is often created by design and marketing (Halliday and Kuensel). Every corporation has a corporate visual identity that can be used to differentiate an organization from its competitors, to represent a marketing opportunity for organizations, so that a corporate identity is a resource or organizational differentiations (Sharpe).

According to articles by Annette L. M. van der Bosch, Menno D. T. de Jong, and Wim J. L. Elving and T. C. Melewar and John Saunders, Corporate Visual Identity (CVI), whose main elements are corporate name, logo, color palette, font type, and a corporate slogan or tagline, plays a significant role in the way organizations present themselves. The importance of CVI for organizations is usually sought in its relationship with corporate identity, image, and reputation, and corporations depend to a great extent on their image and reputation among relevant stakeholder groups and the public (van der Bosch, de Jong, and Elving).

Some research about visuals and museums focuses on how images and exhibits create national identity and history. For example, an analysis by Adolf W. Ehrentraut of the visual images of outdoor museums and historical architecture in Japan illustrates

the use of heritage and a national conservative identity ("Cultural Nationalism,

Corporate Interests and the Production of Architectural Heritage in Japan"). Studying

the historical images of Malakula, Vanuatu, explains how they create Melanesian

memory and history (Haidy Geismar, "The Photograph and the Malanggan: Rethinking

Images on Malakula, Vanuatu"). An examination of Charles Willson Peale's and Pierre

Eudene Du Simitiere's displays of Native American artifacts and images demonstrate

how the artifacts and images defined national boundaries and identity for Native

Americans (Ellen Fernandez-Sacco, "Framing 'The Indian': the Visual Culture of

Conquest in the Museums of Pierre Eugene De Simitiere and Charles Willson Peale,

1779-96").

Museum Identities and Visitors

Learning the frequency and reasons the public visits museums, categorizing the

types of museum visitors, and understanding how visitors connect with each other can

enable museums to meet the needs of visitors (good brand experience) and thus

establish a community of visitors who want to return to a museum (brand loyalty).

Though most authors writing about visitors do not directly address branding, their work

can help museum marketing departments understand how to build brand loyalty by

meeting a variety of visitor needs and thus providing the best brand experience possible

for those visiting museums. Some of this research seems to be audience research

which authors are not thinking strategically about creating a brand identity; Rentscheler

places such research as occurring during and before the Foundation Period (1975-

1984) of museums and marketing. Harris points out that before the 1970s, museums did

not collect information about visitors or their reasons for visiting the museums, leaving

such marketing techniques to for-profit businesses who sold goods and services; "although many museums were (and indeed some remain [1999]) slow learners about their visitors, some progress developed. Specialists in audience analysis appeared, sociologiests and statisticians among them, capable of analyzing the racial, social, and economic makeup of museum constituencies (as well as the patrons for other nonprofit cultural organizations)" (47). During the 1980s and 1990s, focus interviews and other techniques were used to gather data about user preferences for museum features, kinds of displays, and promotion and publicity (Harris 47-48). Museum educators were able to increase their knowledge about the importance of caring for visitors when *The Journal of Museum Education* published a two-part special issue "Understanding the Visitor Experience: Theory and Practice," (1997-1998) which contained four-to-six page articles along with two two-to-three page commentaries on the content of each of those longer articles. This special issue indicates the trend in museums becoming, or at least recognizing that they should be, more visitor-centered than collection-centered. As part of discussing how to provide successful visitor services which benefit the museum through free word-of-mouth marketing, Vicky Woollard recommends museum professionals first learn who their actual and potential visitors are and details how to conduct qualitative and quantitative visitor surveys. She categorized visitors and their needs as individuals, independent adult groups, family groups, educational groups, and visitors with additional needs (physical and mental disabilities). She also notes particular parts of museums important in meeting visitor needs and expectations: inquiries/reception point; cloakrooms for umbrellas, coats and bags/buggies; toilets;

café or restaurant; the shop; and outdoor area. She includes a checklist, from visitor's points of view, of ways that visitors might evaluate their visits and experiences.

Research about audience can help museum marketing departments create brand identity. The term *identity* in research about museum visitors can be confusing because authors use identity when referring to museums and then again when referring to visitor identities. Most of the time identity when used for museums means brand identity, while in terms of visitors, identity refers to their personal characteristics, behaviors, personalities, values, and interests.

Mork describes ways of segmenting potential visitors as geographical (place of origin), demographic (factors such as age, gender, level of education), psychographic (factors such as personality, social class, and lifestyle), and organizational (the connection of an organization to a museum). In addition, he describes target groups and ways museums can market to those groups: families, the travel industry, pilgrims, schools and colleges, and sponsors (167-169). Falk focuses on museum brand identity and visitor experiences as he argues that museums must alter their visitor assessment from traditional demographics to visitor motivations. By gathering qualitative data based on case study interviews with visitors at the California Science Center in Los Angeles, he sought to understand museum visitors and their reasons for visiting museums. Using that data, he developed a visitor experience model consisting of five visitor categories (Explorers, Facilitator, Experience Seekers, Professional Hobbyists, and Rechargers); "The museum visitor experience model… provides a roadmap for how museums can begin to make some of the changes required in order to be more in step with the needs of consumers in the Knowledge Age" ("Calling All Spiritual Pilgrims" 183). In "Viewing

Art Museum Visitors Through the Lens of Identity," Falk describes the five visitor

categories he developed and provides visitor quotes that illustrate the characteristics of

a visitor in the category being described. Because the role of museums as places of

education is increasing as America becomes a more knowledge-based economy, he

views museums as especially important "for facilitating free-choice learning—that is,

learning that occurs in an individual's free time and that is motivated by choice rather

than necessity" ("Museums as Institutions for Personal Learning" 273).

Dimitra Christidous builds on Faulk's visitor experience model by not only

categorizing types of visitor motivations, but also using observation to understand how

visitors, through the content, connect to each other. She believes that observing visitor

verbal and non-verbal interactions in museums can help museum staff understand how

exhibits gain meaning for each visitor(s); "By observing the visitors you can have a

better idea of what they do, say and how they say it and identify the weak or strong

entry points of the interpretation. Once you recognize your most often identity related

group, you can in turn, be the facilitator and address their needs in a more efficient way

than before" (120). Thus, the content of the exhibit or museum allows visitors to connect

to each other. Although Hudson doesn't indicate what the evidence is that proves his

argument, he states, "Visitors like small museums, museums that one can look round

satisfactorily in a couple of hours or less, especially if they are concerned with a single

subject or a single person. Most people have experienced the psychological condition

known as hopelessness, the feeling that is almost normal in a very large museum,

where the complexity and sheer size of the place present a series of impossible and

discouraging challenges" (49). By watching visitors as Christidous suggests, museums,

particularly large museums, could adopt strategies to combat such hopelessness. Margaret Lindauer notes two categories of visitors (typical and ideal) that museums use when structuring their programs and proposes a third category she labels "critical museum visitor." Through a series of questions and answers based on a temporary exhibit at the Head Museum in Phoenix, she explains the process such a visitor would use in preparing to visit that exhibition. Visitors who strive to be critical museum visitors might be less daunted by the complexity and size of a museum, but more important, they could increase the quality of their experiences.

Considering visitors who become members of an art museum, C. B. Bhattacharya, Hayagreeva Rao, and Mary Ann Glynn study the concept of identification, which they emphasize "differs from the related notions of brand loyalty … and organizational commitment … [as] discussed in the marketing literature" (47). They do not provide the name of the museum which is the site of their study, indicating only that the site "was the preeminent art museum of a major southeastern city" (50) and caution that their findings are limited to that site. First, the authors suggest that museum staff should focus their communication strategies; that is, in addition to reminding members of the tangible benefits of membership, they must creatively explain the intangibles of membership, such as stressing the museum's mission and the fact that their membership supports "a socially worthwhile cause." The North Carolina Museum of Art reminds members of the tangible benefits of membership as well as the intangible benefits of membership in a consistent manner and often. Those reminders, though, are not obtrusive and can be found in content on the website along with that in the *Preview* magazine, distributed quarterly to members. For each issue of that magazine, page 4

contains a short upbeat letter from Director Wheeler and signed by him, and on page 5

is a column "Membership Matters" whose content differs with each issue. For the Spring

2013 issue, the subheading is "spread the light, spread the word" and begins with the

question "Do you remember the moment you decided to join the Museum?" After being

urged to share Museum activities with others, members are reminded of four activities

occurring during the spring. The column ends with a call to share that meaningful

experience with others: "Your support—already so meaningful—only grows when you

share it with your networks. You bring art to your community. You are our word of

mouth" (*Preview: Spring '13* 5). With a subhead of "Let Yourself Linger," the Summer

2013 column addressing members begins by encouraging them to retrace their steps, if

they wish, after viewing the special exhibition "0 to 60: The Experience of Time Through

Contemporary Art" because "the surprises continue outside, as this most unusual

exhibition includes site-specific works in the Museum Park." As with the spring column,

members are reminded of other activities, although the format presenting those

activities for the summer column differs from that used for listing activities in the spring

column. The ending paragraph touches more on tangible benefits than on intangible

ones: "Your membership card is calling: whether you treat your favorite grad to brunch,

skip down the new Blue Loop trail, or dance to your new favorite band, there's a

summer full of happiness ahead for you and your family" (*Preview: Summer '13* 5).

Second, museum staff can "strengthen identification by providing opportunities

for contact," such as through "casual, social events at the museum [to foster] a sense of

belongingness among members" as well as calendars and other methods of informing

members about museum activities (Bhattacharya, Rao, and Glynn 54). NCMA not only

publishes calendars and uses other means for informing members about museum activities, it also provides opportunities for contact through social events in order to foster a sense of belonging. Its website contains a "This Week" calendar page which lists weekly activities along with exhibitions on view. Near the top, on the right side of the page is a calendar for the month showing dates, but not activities, to place activities in context. The *Preview* magazine contains a foldout calendar indicating activities for the three months it covers. In addition, emails are sent regularly to members, if they opt to receive them when they join, highlighting events with photos and related member benefits. This information can be accessed from the website, but the email allows easy access. Those emails have, at the top left, a link for members to purchase tickets and on the right side are links to renew membership and to view the email in a browser. Below those links is a visual banner with people viewing art; on the upper left are the words "Membership" and on the right is the acronym logo at the top and "North Carolina Museum of Art" at the bottom. At the bottom are links to access NCMA's Facebook page and Twitter account, and to forward the email to a friend:
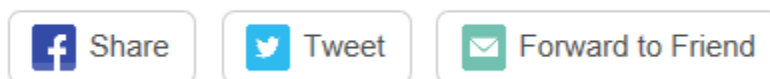
An email distributed May 31, 2013, urged members to participate in

- Art of the Auction: with a link to a page [http://ncartmuseum.org/auction-showcase/] showing some of the art to be auctioned along with links to some of the silent auction *experiences* and live auction *experiences* to be auctioned. Many of those experiences will build loyalty and others will also allow members to connect with others.

- "Porsche by Design": This special exhibition, opening October 12, 2013, is free for members who can obtain tickets now. Members can link to a video about the exhibition.

- Summer Season: Members can access listing of concerts and films. Members receive discounted admission to concerts and free admission to films.

- Zoe S. Webster Floral Luncheon: Before the floral demo about using non-floral elements in arrangements, participants enjoy buffet lunch catered by the Iris restaurant. Members pay $35 as opposed to $55 paid by non-members.

- Father's Day is June 14!: Members are urged to shop the Museum store for gifts for dad. They can also sign up to receive coupons and special offers.

- Cool School—Art History Classes: NCMA lecturer and art educator Josseph Covington covers 5,000 years of art history, "From Pyramids to Pixels," as reflected in the permanent collection. Members have the opportunity to register a month before non-members can register and the cost is discounted for them.

Third, identification can be strengthened through enhancing the museum's prestige by offering events such as "celebrity renting" where a known personality attends the opening of special exhibitions (Bhattacharya, Rao, and Glynn 54). NCMA enhances its prestige through special exhibitions such as "American Chronicles: The Art of Norman Rockwell" ("traces the evolution of Rockwell's art and iconography throughout his career"), "Rembrandt in America" (includes "the largest collection of Rembrandt paintings ever presented in an American exhibition and the first major exhibition to explore in depth the collecting history of Rembrandt paintings in America") and "Edvard Munch: Symbolism in Print" (shows some of "his most visually arresting and psychologically powerful images in the history of art," such as *The Scream*). Its upcoming special exhibition "'Porsche by Design: Seducing Speed' marks the North Carolina Museum of Art's first design exhibition, exploring the history and development of the Porsche lineage from the 1930s to the present day" (all quoted passages from NCMA website *n. pag.*).

Finally, museum directors and staff should work to increase the frequency of members visiting the museum, particularly through pricing options for membership (Bhattacharya, Rao, and Glynn 55). NCMA definitely encourages members to visit frequently through pricing options and privileges for membership: for example, free admission to all ticketed exhibitions (and 50% discount for additional visits) and Arts in the Museum Park movies; discounted admission to all Arts in the Museum Park concerts, music-movie combos, indoor film series, and chamber music series; and 10% discount for items purchased in the shop and Iris restaurant. In addition, members can attend special events and activities designed especially for them and preview parties for exhibitions; they pay a member price for special events along with advance sales. For large special exhibitions, they can participate in member-only Mondays to view the exhibition with other members.

With the number of visitors declining for some museums, museum directors and staff seek ways to attract new visitors and retain members. Barbosa and Brito investigate whether open day events, which are infrequent and differ from normal museum activities, can be used to attract non-visitors to art museums, strengthen their relationship with current visitors, and increase their intent to return and to recommend the museum to others. The site of their study is The Serralves Museum Contemporary Art foundation, Porto, Portugal, which "is a cultural institution whose mission is to raise awareness of both contemporary art and the natural environment, while adopting a wider audience strategy" and the event is the annual "Serralves em Festa … a free festival whose aim is to share the museum's venues and contemporary art displays with the community" (24). They conclude that open door events do attract non-visitors new to

the museum, but they are attending an event as opposed to visiting the museum. To have the best chance of those visitors returning to visit the museum, the open day event needs to be related directly to museum offerings (30). This article (2012) includes good literature reviews, though sometimes a bit dated, for the topics of non-visitors and visitors, demographic factors of visitor profile, audience development, museum experience and satisfaction, and events.

In addition, research about museum visitors includes studies about guide systems, museum website design, and multimedia theories to connect to visitors, as well as how museums can use websites, multimedia, and social tagging to connect to visitors. These studies investigate ways museums can increase visitor engagement, interaction, and participation. For visitors who visit museums face-to-face, a variety of guide systems may be able to enhance their experiences. Maxwell Anderson comments in a 1999 publication on the use of audio players that allow visitors to select randomly the information they wish to access. The statistics he provides suggest that they may not be worth the cost to museums: audio players may be used by up to 30 percent of visitors attending a special exhibition, but by no more than 4-5 percent for those viewing permanent collections (148). Sirefman views using a handheld audio guide to tour the exterior of the Bilbao Guggenheim as "disheartening" because those who rely upon on "their own intuition," when approaching "art and architecture" may have a different experience than those who have "a constant stream of aural information rushing into their ears" (311). Y. T. Sung, H. T. Hou, C. K. Liu, and K. E Chang, on the other hand, analyze museum mobile guide systems that combine learning strategies and audio visual guides to understand how these systems allow visitors to interact with exhibits.

They found that the use of a problem-solving mobile guide system reveals a higher level of interaction between visitors and the exhibits ("Mobile Guide Systems Using Problem-solving Strategy for Museum Learning: A Sequential Learning Behavioral Pattern Analysis"). The Exhibit Museum of Natural History at the University of Michigan was the site for a study of the effect of using Zydeco, a technology system for "nomadic scientific inquiry—technology-supported authentic inquiry done on-the-go, across settings … [to determine] the potential to engage students in learning new concepts and practicing essential science skills …. [Although the focus of the study is learning that bridges] 'school and museum contexts,' … [it shows that the mobile device used] increased active sociocultural engagement" (Cahill, Kuhn, Schmoll, Lo, McNally, and Quintana 21). When Maxwell Anderson considers the impact of technology on museum practices beyond 1999, he thinks that visits will be "palpably different" because visitors will be able to access information from large databases written for different types of visitors from "school children to scholars"; therefore, "the experience of the original object, at least, stands to be richer, relatable to other experiences, and more easily recalled" (135).

Stephen Brown analyzes two museum websites to argue that museums need to focus less on multimedia type (text, image, interactive visuals, and mini-documentaries), and more on media forms (narrative, interactive, communicative, adaptive, and productive) to create learning experiences for website visitors that go beyond the comprehensive and recall of information ("Do Richer Media Mean Better Learning? A Framework for Evaluating Learning Experiences in Museum Web Site Design"). Maxwell Anderson points out that museum websites allow visitors to

obtain current information about museum activities, including being able to make

reservations and purchase tickets for those activities (145). He considers the

contributions of networks possible because of the internet, such as AMICO, the Art

Museum Image Consortium, and the possibility of being able to create a searchable

database containing the exhibition calendars of museums (138-139). Lianne

McTavish investigates whether websites, particularly virtual museums, are

interactive and whether visitors to virtual museums click passively or think in new

ways and concludes that visitors can respond in both ways. Positively, virtual

museums can "provide educational materials for teachers, allow increased access

to collections, and can include a broad array of voices … voices which challenge

elitist museum practices," while they can also discourage interactivity (point and

click behavior) and "continue to impose narrative structures on objects" (243).

Tschumi envisions "the modem modern (or the museum of modem art)," which for a

small fee, offers online exhibitions, allowing visitors to view all of a museum's

permanent collection and view special exhibitions for longer periods than is possible

with ones that need a physical space. Virtual shops are available as are bulletin

boards and chat rooms. Jennifer Trant analyses how The Metropolitan Museum of

Art uses social tagging tools to involve their communities with the museum

collections and create a connection between the visitor and art ("Exploring the

Potential for Social Tagging and Folksonomy in Art Museums: Proof of Concept").

The website for the North Carolina Museum of Art shows pictures of art from the

permanent collection that are both inside and outside the Museum, but it is not

intended to be a virtual museum. Those pictures can be accessed from the

"Collection Overview" page at

http://www.ncartmuseum.org/collection/collection_overview/ The website functions

well, for instance, in keeping viewers up-to-date about Museum activities, providing

access to resources and enabling them to purchase tickets and make reservations.

It also contributes to building community and creating a community gathering place

because it provides access to a multitude of photos of visitors participating in

Museum activities. The Museum employs a Facebook page and Twitter account, in

addition to a blog "Untitled," to connect to members, other visitors, and potential

visitors.

This case study contributes to both museum and marketing studies and

professional communication by analyzing the planning and implementation and

outcome of the NCMA's new public brand identity. In the next chapter, I explain the

methodology used and data gathered to answer my research question of "How did

the planning and implementation processes work as NCMA created a new public

brand identity?" The literature in this chapter serves as a foundation for Chapters 5,

6, and 7, which discuss the planning and implementation of the new branding

initiative for NCMA.

CHAPTER FOUR: METHODOLOGY

In this chapter, I describe my research question, the research data gathered, and the methods used to analyze verbal and visual content of that data.

Research Question

My research project describes the planning and implementation processes and outcomes of NCMA's new public brand identity. Specifically, my research question is "How did the planning and implementation processes proceed as NCMA created a new public brand identity?" During the expansion and renovation of the Museum Art Park during the 2000's, NCMA took the opportunity to rethink its existing positioning statement which expands upon its mission as given in the North Carolina legislation funding the original art collection and which would guide the Museum's re-branding of its public brand identity. Below are the characteristics of the brand identity that the Museum's professionals sought as part of their branding initiative which was implemented in promotional materials when the West Building opened in April 2010:

- A brand identity that is innovative.
- A brand identity that is welcoming (free admission and parking … current audiences as well as new ones).
- A brand identity for all people (families, children, seniors) –– visitor centered, not collection centered.
- A brand identity that is "a community gathering place … [characterized by] regular visitation … [and] beloved by residents." The community has many ways to connect with NCMA and can gather for dialogues, discussion, and interaction socially.
- A brand identity that is a strong visual identity created by the new logo, new West Building, but even more, through a linking of art and nature.

Furthermore, the Museum seeks to inform, and is informing, the public that it offers multiple educational programs; includes art, music, and film; and provides a restful

place for learning and enjoying—an escape from the busy-ness, loud noise, and bright lights of life, especially in cities.

To answer my research question, I first wanted to understand the planning process for the brand identity intended for NCMA by researching the improvements to the Museum Park campus, particularly the design of the new West Building; the revision of its "Positioning Statement [2008]"; and the redesign of its Logo and alphabet. Then by analyzing promotional materials related to the expansion of NCMA (new West Building, renovations to East Building, improvements to the campus, and addition of new art) and reviews of NCMA posted on the public websites tripadvisor and Yelp*, I could describe NCMA's rebranding efforts. The promotional materials studied were limited to a campaign brochure in addition to home and second-level pages on the revised NCMA website. The rebranding—new branding initiative—of NCMA is a process still underway.

Research Data

A multiple methodology approach was used to gather data to answer my research question. The best way to gain an understanding of the planning process, i.e., NCMA's intentions when revising its corporate brand identity, was to interview NCMA's staff in the Marketing and Design Department who were primary in revising the Museum's positioning statement and then in implementing the new branding initiative upon the opening of the West Building. I also wanted to interview the curators about the rebranding. In addition, I gathered information about the leadership of Larry Wheeler, the Director of NCMA; the intentions of Thomas Phifer and Partners, the architects for the West Building; and those of Pentagram, the agency hired to redesign the logo and

alphabet. Second, in order to comprehend how they implemented the rebranding, I analyzed a campaign brochure and NCMA's website. Furthermore, surveying the public would indicate how NCMA's identity was perceived by the Museum's visitors.

Stemming from my early interest in art beginning before I earned an undergraduate art minor, I have visited art museums whenever possible and have been a member of the North Carolina Museum of Art since 2010. Therefore, I am researching NCMA from the inside as a member and from the outside as a researcher. Although I am not able to visit NCMA as much as I would wish, I have explored the Museum Park, viewed the permanent collection, as well as special exhibits, sometimes visiting with family members. In addition, I have experienced first-hand the café and other services available.

Below I expand upon the methods used and data gathered.

Methods for and Data Gathered from Interviews. As indicated above, to gain an understanding of the Museum's mission and revised positioning statement, corporate characteristics, and planning in redesigning its logo—internal perceptions that would help me understand the intended public brand identity sought, I wanted to interview NCMA employees who helped plan the new branding initiative of NCMA: the Director of Marketing, Deputy Director of Art, Head Graphic Designer, Associate Director of Publications, and New Media Manager. The Director of Marketing provided NCMA's consent for me to proceed with this study. My research study was defined exempt by IRB at East Carolina University. See Appendix C for IRB approval documentation. No interview consent form was needed; agreeing to be interviewed served as providing consent.

Each interview lasted between 45 minutes to an hour and handwritten notes were taken during each interview. I often repeated what I understood the interviewee to be stating to help ensure accuracy as well as present an opportunity for the interviewee to clarify or expand. I did not record interviews or interviewee's names to ensure privacy. Once each interview was concluded, I typed interview notes and my initial thoughts.

In Fall 2011, when I sought to interview NCMA staff who could explain to me first-hand the planning and implementation processes involved in creating a brand identity for NCMA, the Director of Marketing and Deputy Director of Art agreed to be interviewed; however, the Head Graphic Designer and Associate Director of Publications (both positions held by one person) along with the New Media Manager declined to be interviewed. I wanted to conduct the interviews face-to-face, because, although I prepared questions to guide interviews, that approach would facilitate my seeking additional details and examples, as well as pursue topics relevant but not directly addressed through my prepared questions.

The *Director of Marketing,* Melanie Davis, has an undergraduate degree from Duke University and has seventeen years working in the marketing field. She has been with NCMA since 2003 and oversees all marketing planning and development, as well as the design department. I contacted her by email to gain consent to conduct this study. Meeting with her on November 10, 2011, at 11 am at NCMA, I received consent to proceed with this study at NCMA and I also conducted the interview with her.

The following questions were developed for interviewing the Director of Marketing, who could explain to me the Museum's mission and the thinking behind the

revisions of the "Positioning Statement [2008]," the re-design process NCMA underwent

under her direction as the Marketing Director, and the intent in the redesign of NCMA's

identity.

1. Describe how the redesign process was approached.
2. Are promotional materials and website designed in house or by an outside source?
3. Describe the key characteristics used to guide the redesign for NCMA's promotional materials and website.
4. Were alternative visual design directions developed during the branding process?
5. How were the colors for NCMA's logo, promotional materials, and website selected?
6. How were the visuals used in the promotional materials and website selected?
7. What is the more important promotional material (s) for NCMA?

The *Deputy Director of Art,* John W. Coffey*,* began working as a curator of

American and Modern Art at NCMA in 1988. A native of Raleigh, he has an MA in Art

History from Williams College and has worked in this field for the past 34 years. Since

he began working, he has overseen the development of NCMA's collections of

American art, modern art, and Jewish ceremonial art, as well as developed and

overseen temporary exhibitions. He also serves as an adjunct professor at the

University of North Carolina at Chapel Hill. I contacted him by email to set up an

interview and interviewed him on November 17, 2011, at 2 pm at NCMA.

The following questions were developed for interviewing the Deputy Director of

Art in order to obtain a curator's perspective concerning NCMA's redesigned identity, as

well as the extent of his involvement in the planning and implementing of the new

branding initiative.

1. What is NCMA's mission/mission statement?

2. What do you see an NCMA's identity?
3. How does NCMA execute its mission/identity through its collection, park, and performance series?
4. Did curators contribute to the redesign of NCMA's logo? If so, how?
5. Do you feel that NCMA's collection is well represented on the museum's website and promotional materials?
6. Do curators suggest what should be represented from NCMA's collections on the website?
7. Do you feel that the new logo/ visuals use on the website reflect NCMA's identity?

Methods and Data Gathered for Content Analysis of Planning and Implementation Documents. For the planning process, I analyzed the revised "Positioning Statement [2008]," and for the implementation process, I analyzed two promotional materials (the campaign brochure and selected pages of the NCMA website) and reviews posted on public websites (tripadvisor and Yelp*). The promotional materials chosen seemed to be the ones most influenced by the NCMA expansion and revision of NCMA's "Positioning Statement [2008]": i.e., the 13–page print brochure *Our Transformation: The Campaign for the North Carolina Museum of Art* and the main and second-level pages of NCMA's revised website. Print marketing materials for the public are limited to standard brochures for museum visits, information, and exhibits, and special situations such as the expansion campaign. NCMA's Marketing Department will use the print campaign brochure through December 2013 when the $50 million campaign ends. For the public, NCMA uses its website as a primary marketing tool because it is cost efficient, as the Marketing Department has a limited budget for producing printed marketing materials. It is using and will continue to use the website for presenting information about the Museum and exhibits, as well as a way to connect with potential visitors to NCMA and create community with them and

those who do visit the museum. In addition to being able to acquire information from

NCMA's website, NCMA members receive monthly emails and *Preview*, a quarterly

magazine communication for NCMA members.

When studying the revised "Positioning Statement [2008]" and the print campaign

brochure, I conducted a content analysis, supplemented by the interview data about the

revising of the positioning statement gained from the Director of Marketing and Deputy

Director of Art. The campaign brochure was the first promotional document distributed

to the public, including NCMA members, as part of NCMA implementing its new

branding initiative upon the opening of the West Building in April 2010. Studying its

content would inform me about how the implementation process of the branding

initiative guided by the revised positioning statement was being accomplished. The

"Positioning Statement [2008]" contains only textual content, whereas the campaign

brochure consisted of verbal and visual content. For the campaign brochure, I analyzed

the visual content based on the categories used to analyze the visual aspects of

selected pages from the NCMA's website. Those categories will be explained below.

The specific pages from the NCMA's website to be analyzed according to visual

aspects are

- NCMA's home web page.
- Search page linked from NCMA's home page
- Four sub-pages linked from NCMA's home page and the areas accessed from each of those sub-pages as given in the drop-down menus for each of the four pages.
    - Visit page consisting of the following pages[7]: plan your visit, tours, dining, Museum Park, calendar, tickets, and directions.
    - Explore page consisting of the following pages: exhibits, collection, art in the park, summer concerts, library, conservation, and private events.

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[7] The pages listed are web pages listed (linked) in the drop down menu.

In addition, it links to pages for adults, kids & families, educators, seniors, college students, teens, and statewide.

- o Support page consisting of the following pages: campaign, membership, give now, corporate partners, business friends, affiliate groups, ways to give, and auction.
- o Connect page consisting of the following pages: blog: untitled, eNews, Facebook, Twitter, Flickr, Vimeo, Pinterest, and Instragram.

These pages were selected because they represent the areas on NCMA's website that are used to promote the Museum, its collections, and activities to the public. See Appendix G: Home Page for NCMA's Website, Appendix H: "Visit" Page of NCMA Website, Appendix I: "Explore" Page of NCMA Website, Appendix J: "Support" Page of NCMA Website, and Appendix K: "Connect" Page of NCMA Website. To analyze the visuals in the campaign brochure as well as the visual aspects of the web pages selected, I developed a system for categorizing visuals based on work by van Leeuwen. See below for a discussion of the categories and the taxonomy developed. In addition to analyzing the visual aspects of selected pages of the NCMA website, I also searched the website content for words and phrases related to the characteristics of the brand identity that NCMA Director and Marketing Department planned as part of the new branding initiative.

To begin to perceive how the general public views the brand identity being implemented for NCMA, I asked to be able to survey a small number of visitors to the Museum; however, my request was denied. The content of the proposed survey was approved by my dissertation committee. See Appendix D. Even though I was not able to interview NCMA's visitors face-to-face, I was able to learn how visitors currently react to the Museum Art Park by analyzing the reviews posted on public websites such as tripadvisor ("Things to do in Raleigh") and Yelp* ("an online urban city guide" containing

a category for Art & Entertainment). See Appendix E for the form used by persons posting reviews on tripadvisor and Appendix F for the form used by persons posting reviews on Yelp*. To analyze the reviews, I developed a system for categorizing those textual reviews based on work by Mariana Dates and Laura Illia. See below for a discussion of the categories and the taxonomy developed.

Although I didn't formally analyze textual content on the NCMA website and in *Preview* distributed to NCMA members, that content is part of the discussion about how Museum staff implemented the rebranding of NCMA. Because those items are prepared and distributed by the NCMA Marketing Department, I include information about the qualifications of staff in that Department. According to Melanie Davis, Director of Marketing, the Department is small for the amount of work required and funding is limited, a situation typical of non-profits. However, it consists of people who collaborate well and who share the values of NCMA as conveyed in the NCMA mission and revised "Positioning Statement [2008]." The Marketing Department consists of the Director of Marketing (17 years of experience, hired 2003), the Deputy Director of Art (34 years of experience, hired 1988), Head Graphic Designer and Associate Director of Publications (both positions held by the same person, 26 years of experience, hired 2008), and New Media Manager (12 years of experience, hired 2002). What should be noted is that NCMA has qualified museum professionals focused on marketing, a fact that demonstrates the Museum's forward thinking. For NCMA, marketing is not a "dirty" word.

In the section "Methods for and Data Gathered from Interview Methods" above are descriptions of the academic and work backgrounds of the Director of Marketing

and Deputy Director of Art. Two other Museum staff are part of marketing: Head Graphic Designer/Associate Director of Publications and New Media Manager. The *Head Graphic Designer* at NCMA also holds the *Associate Director of Publications* position and began working at NCMA in 2008. She has an MA in Product Design from North Carolina State University and has worked as a graphic designer for 26 years. She designs NCMA publications and catalogues, and developed NCMA's Ipad app for its Rodin collection. In addition, she oversees the signage and graphics used within the new West Building. The *New Media Manager* holds a PhD (ABD) from New York University in History of Art and Architecture and has been working at NCMA since 2002. He has been working in this field for twelve years. He is responsible for managing the content of, designing, and maintaining NCMA's website, as well as its Facebook page and Twitter account.

Systems of Content Analysis Developed

For NCMA's "Positioning Statement [2008]" and campaign brochure *Our Transformation*, I did not use a formal system to study the textual content for those documents. To answer my question about how the visual components used in NCMA's campaign brochure and on its website contribute to implementing its public brand identity, I developed categories to use based on the work discussed in "Content Analysis and Visual Images" by van Leeuwen (*Handbook of Visual Analysis*, edited by van Leeuwen and Carey Jewitt). I analyzed the textual content of public reviews of NCMA (tripadvisor and Yelp*) by developing categories based on the work in Mariana Dates and Laura Illia's "The Audit and Management of a Museum's Media Image."

Analysis of those reviews would be a first step in determining how the public is responding to NCMA's branding initiative.

Below are more detailed explanations of visual analysis and textual analysis conducted.

Visual Content Analysis. To analyze my data about images and visual elements in the campaign brochure and selected pages of NCMA's website, I wanted to develop a system—that is, categories I could use to provide structure for my analysis. When reading, I encountered van Leeuwen's and Jewitt's *Handbook of Visual Analysis*, which contains the chapter "Content Analysis and Visual Images" by van Leeuwen. In that chapter, he suggests ways to classify represented content consistently, although he does not list categories to use when analyzing images and visual elements for promotional materials for art museums. In addition, van Leeuwen provides a range of methods that can be used to conduct visual analysis. I chose to adapt his content analysis method to categorize the visuals used in NCMA's promotional materials because this method provided a way to isolate images and categorize the representations. One difficulty that I encountered involves the NCMA website being a dynamic website. The web page layout remains fairly constant; however, the images used change according to current activities such as exhibits, lectures, films, and musical performances. Therefore, for my analysis, I limited the data analyzed to that collected from March 27, 2013, through April 04, 2013.

Using van Leeuwen's content analysis approach allowed me to determine general statements about the representations that NCMA used in its promotional materials as part of implementing a public brand identity. Content analysis can be

applied to media controlled content to examine the representation of people, actions, roles, situations, and events depicted. Van Leeuwen states that "content analysis is an empirical (observational) and objective procedure for quantifying recorded (including verbal) representation using reliable, explicitly defined categories ('values' on independent 'variables')" (13). Van Leeuwen differentiates between variable and values, "Each variable, and within it each value, should be defined in terms of one principal feature of representation" (17). Using content analysis will allow me to clarify my understanding of the type of visual content—whether photographs of NCMA's new building, art within its collection, its park area, or Museum activities or events—and if the visuals are being used in patterns in order to identify key themes that create NCMA's identity. Based on van Leeuwen's ideas, I developed a system of categories to use when analyzing images and visual elements. For that categorizing system, I use the following categories for analysis: Website Page (page, 2nd level page[8]), NCMA Setting Represented (collection/special exhibits, inside, outside), Participants Represented (men, women, children, families), NCMA Activities Represented (exhibit, family, park) and layout (logo[9], page design[10]). See Appendix N: Categories for Visual Aspects of NCMA website for the taxonomy (table) used for gathering the data for analyzing for the visual aspects of the selected pages from the NCMA website.

The same categories for analysis were used for the visual aspects of the campaign brochure *Our Transformation* as for the visual aspects of the NCMA website. See Appendix O: Categories for Visual aspects of Campaign Brochure for the taxonomy

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[8] The terms presented in parentheses are the values given for each category of analysis.
[9] Aspects considered under the Logo category are (1) Logo written out or abbreviated and (2) Black and white or Rubine Red used for the logo. NCMA intended for Rubine Red to be the main color associated with the museum.
[10] Page design involves negative space, chucking text, and a three-column design.

(table) used for gathering the data for analyzing for the visual aspects of the campaign brochure.

Textual Content Analysis. When searching the literature about museums, particularly art museums, I discovered "The Audit and Management of a Museum's Media Image" in which Dates and Illia conduct an analysis of content in press releases and newspaper articles about the National Museum of Fine Arts in Buenos Aires in order to determine NMBA's image in the media. While van Leeuwenm uses the term *image* to refer to visual images (photographs, art, television), Dates and Illia use the term *image* to refer to public brand identity. For my analysis of textual content (reviews) from tripadvisor and Yelp* from June 2010 to March 2013, I wanted to develop a system of categories to provide structure for my analysis, similar to the process for analyzing the visual aspects of the campaign brochure and selected web pages. Dates' and Illia's categories provided the basis I needed. I use the variables NCMA Setting Represented (buildings, collection/ special exhibit, performance, education, café, park[11]) and NCMA Emotional Appeal Represented (collection/ exhibits, atmosphere, family oriented, quality of service, opportunity to increase knowledge). For each variable, positive and negative comments were tracked.

For the public reviews (tripadvisor and Yelp*) of NCMA the categories of analysis were as follows: museum campus, collections, special exhibits, performance, café, education, atmosphere, family oriented, and quality of service. See Appendix P: Categories for Public Reviews of NCMA (tripadvisor and Yelp*) the taxonomy (table) used for gathering data for analyzing the verbal content of the public reviews on tripadvisor and Yelp*.

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[11] The terms presented in parentheses are the values given for each category of analysis.

In Chapters 5, I discuss the planning of the new branding initiative for NCMA, including the goals behind the physical changes to the Museum Park, NCMA's mission and the revision of its "Positioning Statement [2008]," and NCMA's rebranding efforts. This re-branding was launched with the opening of the West Building.

CHAPTER FIVE: PLANNING THE "NEW BRANDING INITIATIVE" FOR THE
NORTH CAROLINA MUSEUM OF ART

From its beginning, the concept behind the North Carolina Museum of Art

(NCMA) has been forward thinking and innovative. According to the NCMA website

("History of the Museum," NCMA website *n. pag.*), the purpose of the North Carolina

State Art Society formed in 1924 was to "generate interest in creating an art museum for

the state." Labeled the "Miracle of Morgan Street," when it opened in April 1956, NCMA

consisted of an art collection funded in 1947 by the North Carolina legislature—an

unprecedented action—in part as a response to the challenge grant of Samuel H.

Kress. The Museum occupied various locations until 1983 when it opened on its

permanent Blue Ridge site after the legislature in 1967 appointed a "15-member State

Art Building Commission to choose a site and oversee construction of the new museum"

("History of the Museum," NCMA website *n. pag.*). The present 164-acre NCMA Park

was created in 2000 when the legislature donated to NCMA a parcel of land adjacent to

the Blue Ridge site. In January 2007, in order to provide a place for its permanent

collection and the newly acquired Rodin collection, the Museum began its expansion—

the construction of the West Building, plus renovation of the East Building,

improvements to the campus, and acquisition of a 100-piece art collection to be

displayed in the new West Building. At that time, as part of rebranding efforts, the

Marketing Department rethought its positioning statement and then the revised version

of that statement was used to guide the process of creating its public brand identity. The

committee which was responsible for the rebranding was well-informed concerning the

plans and design of the expansion efforts. Of importance, throughout these events were

NCMA leadership and staff, who worked to be sure that developments were guided by current theory and practice about what museums should be, but, even more important, by addressing visitor needs by targeting their audience.

In this chapter, after providing details about the brand identity NCMA's professionals sought to create for the Museum and an overview, I discuss the goals behind the physical changes to the Museum Park, NCMA's mission and the revision of its "Positioning Statement [2008],"[12] and NCMA's rebranding efforts.

"New Branding Initiative" for NCMA

I did not ask NCMA professionals whom I interviewed to articulate the characteristics of their intended brand identity as part of the expansion project; however, the intended brand identity is captured by a sentence in the "Positioning Statement [2008]": "This multi-tiered experience will become the hallmark of the Museum's communications (including the new branding initiative) and will inform the programming and visitor interaction at many levels with a view toward providing transformative experiences for all visitors" (Para. 3). The North Carolina Museum of Art is a place of experiences.

Based on information in this chapter, I propose that the brand identity for NCMA, being created through re-branding as part of the expansion project, might be described as follows:

- A brand identity that is innovative.

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[12] As mentioned previously, I try to differentiate between NCMA's mission and its positioning statement. NCMA's mission was not given a title, and it named its positioning statement "Positioning Statement," causing confusion with generic positioning statements. When referring specifically to the positioning statement of NCMA, I use "Positioning Statement [2008]" and when referencing positioning statements in general, I do not capitalize, nor include the date.

- A brand identity that is welcoming (free admission and parking … current audiences as well as new ones).
- A brand identity for all people (families, children, seniors) — visitor centered, not collection centered.
- A brand identity that is "a community gathering place … [characterized by] regular visitation … [and] beloved by residents." The community has many ways to connect with NCMA and can gather for dialogues, discussion, and interaction socially.
- A brand identity that is a strong visual identity created by the new logo, new West Building, but even more, through a linking of art and nature.

The North Carolina Museum of Art includes art, music, and film; offers multiple educational programs; provides a restful place for learning and enjoying.

Overview

Museums in the 21st century face limited funding and competition from other cultural and leisure activities. Christine Burton and Carol Scott, in response to the decline in museum visitors in spite of the number of museums increasing, conducted a five-year study about how people understand leisure and work time. They conclude that "we can begin to reposition museums more meaningfully if we understand in more depth the factors involved in [people] making decisions about leisure" (67). Kenneth Hudson and Janet Marstine each also note the increase in the number of museums, both in terms of sizes and types. Stephen Weil points out that unfortunately governmental support has not kept pace. Furthermore, in the United States, after the number of museums increased during the 1960s and 1970s, more recently, the number has decreased; as with museums throughout the world, professional staff of American museums have needed to seek non-governmental support from internal sources, such as admission fees, shops, and restaurants, and from external sources, such as grants, foundations, and corporate and public donations. Weil states that, in marketing terms,

"the demand is that the American museum provide some verifiable added value to the lives of those it serves in exchange for their continued support" (244). Harold Skramstad adds to that advice when he recommends that "museum mission statements are going to have to contain not only a concise statement of what the museum does but also a description of the outcome of what it does and of the value of that outcome to the community it serves" (126). In "The North Carolina Museum of Art," James Cooper acknowledges the increasing influence on art museums of "corporate and financial interests" over the past 20 years: "Once seen as a safeguarding academic standard, promoting scholarship and educational research, museums are now regarded as catalysts for profit" (*n. pag.*).

One response to this situation—museums needing increased non-governmental funding—is that directors and staffs of museums must try to increase the number of visitors. Museum professionals understand that members of the public visit museums for a variety of reasons. In 1997-1998, although the articles were somewhat superficial and generally not evidenced-based research articles, *The Journal of Museum Education* published a two-part special issue "Understanding the Visitor Experience: Theory and Practice." However, this special issue did indicate that museum professionals realized that museums needed to become visitor-centered, not collection-centered. Several authors study visitors from a variety of perspectives and offer multiple types of information: C. B. Bhattacharya, Hayagreeva Rao, and Mary Ann Glynn, "Understanding the Bond of Identification: An Investigation of Its Correlates Among Art Museum Members," *Journal of Marketing*; Dimitra Christidou, "Re-Introducing Visitors: Thoughts and Discussion on John Falk's Notion of Visitors' Identity-Related Visit

Motivations," Papers from the Institute of Archaeology; John Falk, *Identity and the Museum Visitor Experience*; Margaret Lindauer, "The Critical Museum Visitor," *New Museum: Theory and Practice*; and Paal Mork, "Marketing," and Vicky Woollard, "Caring for the Visitor," *Running a Museum: A Practical Handbook*.

As part of becoming visitor-centered and increasing the number of visits by both returning and new visitors, museum professionals seek to create recognizable identities through branding. Sophie Raskin in *Branded Identity: The Contemporary Museum Experience* contends that successful branding results from "a visual identity and/or physical design that aligns with the goals and mission of the museum [and] … the integration of museum staff into the overall identity of the institution" (6).

Lawrence Wheeler has been the Director of NCMA since 1994; many agree with Cooper that Wheeler's leadership and vision have been responsible for the Museum's accomplishments (*n. pag.*). For example, Wheeler worked with Iris Cantor (Iris and B. Gerald Cantor Foundation, foremost private collectors of Rodin) to include in NCMA's permanent collection 29 Rodin sculptures, plus one work by his mistress and muse Camille Claudel, from the Cantor Foundation collection: According to Daniel Gottlieb, NCMA Director of Planning, "The Cantor gift of the sculptures was *the* catalyst for making this new building [West Building] happen …. And Larry Wheeler is *the* reason this building got built" ("The Patroness," p. 71).

Wheeler expressed the intended positioning of the Museum as the expansion project neared completion: "With a glorious new building, many important new works of art, and an enhanced landscape, this project is in many ways a paradigm of 21st Century values: It has been undertaken with great environmental sensitivity; it embraces

new forms of creativity; and throughout it all, the Museum and Museum Park remain admission-free, enabling broad access. Moreover, the Museum's new building has been paid for entirely with public funds—a truly inspiring example of enlightened government, one that ensures that NCMA really is the people's museum" ("North Carolina Museum of Art …," *Triangle Arts and Entertainment* n. pag.). The Raleigh *News & Observer* in 2000 named Wheeler Tar Heel of the Year, "the godfather of the Triangle's cultural boom," who was adept at combining "arts, politics and commerce into a powerful new cultural force" ("Lawrence J. Wheeler: Director," NCMA website *n. pag.*).

The expansion provided the opportunity for undertaking the new branding initiative of NCMA. On the opening of the West Building in April 2010, NCMA announced a $50 million campaign *Our Transformation: The Campaign for the North Carolina Museum of Art*, extending through December 2013, "to sustain our expanded facilities, support key areas, and build the endowment" (NCMA website *n. pag.*). Although NCMA receives funding from public sources, more than 60 percent of its budget for operations and programs come from private sources such as individuals, corporations, and foundations. Wheeler notes in a press release that the campaign is an "opportunity to reinvent the NCMA experience …. Collectively, this is our time, our defining moment" ("North Carolina Museum of Art Announces $50 Million Campaign," NCMA website *n. pag.*). As part of that campaign, NCMA distributed publically a 13–page brochure *Our Transformation: The Campaign for the North Carolina Museum of Art*, which will be analyzed in the next chapter.

Goals Behind the Physical Changes to the Museum Park

Marstine and Weil both point out that museums are not neutral sites because they are built and managed by people: for example, museum buildings and surrounding grounds are the visual containers for the contents of those museums, and the architecture of museums, as the containers, may affect how visitors perceive the contents of the museums and the museums themselves. Those perceptions are part of the brand identities created for museums. Those who planned the special issue "America's Museums" of *Daedalus* note the importance of a museum's architecture; "It is the very complexity of the purposes that a museum seeks to fulfill that makes it such a challenging assignment for architects, that leads to many of the greatest renown to seek to design them" (xii). However, in the entry for "Architecture," in *Key Concepts of Museology*, difficulties can arise when "the ambitions of the architect …. [can conflict with] the people connected with the preservation and displaying of the collections … [as well as] the comfort of the different visitors" (24-25). Furthermore, although Maxwell Anderson agrees that "the design of museum settings has a palpable effect on the experience of objects displayed … [he argues that] the results are no more predictable than those of an acoustician testing a music hall …. [and, citing Wolfgang Meisenheimer, points out] the neutrality of the white wall is, for example, among the fictions in the story that museum professionals tell themselves. The white wall is, of course, another interlocutor, masquerading as an unobtrusive feature of the museum experience …. Museums showing contemporary art tend to favor white walls … [partially because being] part of a Bauhaus-inspired modernist tradition" (147-148). In "The Architecture *Is* the Museum," Michaela Giebelhausen's discusses the emergence

of the museum as an independent building type and briefly considers the influence of a museum's architecture on visitor experience, contending that "from the beginning, the museum was conceptualized as a transformative space …. [The architectural design of a museum] gives the museum meaning …. [as it] determines the viewing conditions both conceptually and physically" (42). Agreeing with Giebelhausen, Suzanna Sirefman stresses the importance of the architecture of museum buildings; "The experiential narrative that a museum embodies is inseparable from its physical condition—its architecture. Architecture represents the museum's public image, defines the institution's relationship to its setting, and constructs the framework of the visitor's experience" (297). She concludes that "occasionally applauded, often overlooked, frequently bemoaned—yet absolutely essential and always there—architecture is integral to the museum experience" (318). Because they are not writing about creating a brand identity when discussing the architecture of museum buildings, neither Giebelhausen, nor Sirefman, directly addresses how museum architecture contributes to brand identity. However, characteristics of brand identity are reflected in phrases such as "the museum was conceptualized as a transformative space" (Giebelhausen) and "represents the museum's public image, defines the institution's relationship to its setting, and constructs the framework of the visitor's experience" (Sirefman).

From the beginning of the expansion, the architects designing NCMA buildings were part of a creating brand identity. Director of NCMA, Wheeler, in 2000, was responsible for moving the Museum's focus from renovating the East Building designed by Stone to constructing the West Building to house the permanent collection ("History

of the Museum," NCMA website *n. pag.*).[13] Thomas Phifer and Partners, the architects selected to design the West Building, viewed the building as secondary to the art to be housed in it; however, they understood the contribution of the visual container they were designing in creating a brand identity. According to Phifer, the design of the Building evolved from "a need to make an entirely open, *accessible experience* that can change the culture of the state of North Carolina by *welcoming individuals*, opening their minds, and letting people have a great experience [emphasis added]" (McHugh *n. pag.*). He wanted the West Building to be beautiful, but not to compete with the art and visitors' experiencing the art. To best highlight the art, "All building elements … have been created with an eye to providing the best possible experience for visitors. The interior walls are painted white, the floors are white oak. The Carolina landscape, viewed through the glass walls, provides an enriching backdrop" (Cooper *n. pag.*). Most visitors are not aware that "the interior light varies with the weather, time of day and season" (Cooper *n. pag.*). Doors are kept to a minimum so that visitors step from galleries into open air and then back again into galleries.

According to Natalie Braswell, former Assistant Marketing Manager of NCMA, "One of the big focuses of the museum is linking art and nature …. After you have just looked at a Rodin sculpture on a pedestal, you pass through a door and there is a reflecting pool outside with another Rodin" (Reed *n. pag.*). Although Iris Cantor made no stipulations about the design of the gallery for the donated Rodin collection, that

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[13] "The State of North Carolina, Wake County, and the City of Raleigh have provided $67 million for the construction of the new gallery building to house the NCMA's permanent collection, as well as a $6 million commitment for the repair and renovation the existing building, bringing the public commitment to the project to $73 million. This confident governmental investment demonstrates North Carolina's belief that the arts are important to the character of the state and its people" ("North Carolina Museum," NCMA website *n. pag.*)

collection was considered in the design of the West Building. The architectural concept

Charles Correa calls "open-to-sky space [typology] … (i.e., the disaggregation of the

museum's intrinsic form and the movement through the open-to-sky spaces that lie

between)" (529) is reminiscent of Braswell's description of NCMA. A known architect

asked to design the museum to contain artifacts of Mahatma Gandhi, Correa recounts

his process: "this museum itself, through its intrinsic form, would have to express the

message of the man: human-scaled, unpretentious, modest. With this as a starting

point, the building very soon designed itself—as a series of pavilions, some open and

some enclosed, interspersed with courtyards and a water pool. The mood is one of

calmness and contemplation, qualities that the Mahatma" (327-328). Interestingly,

Correa's process illustrates that museums are not neutral spaces, as Marstine and Weil

maintain; Correa, through the architecture of the Gandhi museum and surrounding

grounds, deliberately frames the experiences those visiting will have, thus contributing

to the brand identity created.

About a year before the opening of the West Building, "NCMA—NC Museum of

Art Expansion: Blending Nature and Art," posted on the *New Raleigh* blog, describes it:

"Through open, natural lighting, water features, additions to the surrounding park, and

the forthcoming reflective aluminum skin, the new museum is designed to blend nature

and art" (*n. pag.*). In 2011, NCMA received one of ten National Honors Awards from The

American Institute of Architects for the West Building (often referred to as the new

expansion wing); the jury commented, "Worthy of recognition for the precision and

technology that went into the design of the ceiling and light well—the way daylight is

brought into this building is ingenious" ("North Carolina Museum of Art | Notes of Interest" *n. pag.*).

In addition to being a commitment to preserve natural resources, the green features of the Museum and Park reduce the funding needed: "The environmental functionality of the structure was designed to build and operate the Museum in a sustainable manner: controlled storm water runoff, enhanced energy efficiency, climate-controlled systems, and responsible landscaping practices" ("History of the Museum," NCMA website *n. pag.*). While its website praises NCMA for its green features, having those features does not seem to be part of the brand identity of NCMA being created. The design of the West Building also acknowledges the realities of funding and competition faced by museums by including a retail store and restaurant, named Iris for Museum benefactor Iris Cantor. These additions, if managed well, can provide additional financial support for the Museum.

Although the documentary video about Rodin focuses on background about the Rodin Collection (David Steel, NCMA Curator of European Art), its first seven minutes provide insights into the design of the West Building and the integrating of art and nature in the Museum Park as conveyed through comments by Wheeler (Director of NCMA) and Phifer (whose company designed the West Building). Those first seven minutes are important context because viewers learn about NCMA's art collection, but they also learn that NCMA is more than just an art collection; the Museum Park is a place which provides a multi-tiered experience for those visiting (the community served), one of the goals addressed in NCMA's "Positioning Statement [2008]". The video can serve as a marketing piece to convince viewers to visit the Rodin Collection,

while just as important, it contributes to the brand identity NCMA seeks to establish of the Museum being a place that provides many experiences and links nature to art. For example, the Museum Park contains art, some pieces created to blend with the geographical area of the Park where it is placed; to display the Rodin Collection, curators have positioned some of the sculptures inside the West Building and some outside in a connecting courtyard with a reflecting pool. Kenneth Zagacki and Victoria Gallagher view the Museum Park as a place where "visitors are invited to experience the landscape around them as a series of enactments that identify the inside/outside components of sub-urban existence, as well as the regenerative/transformative possibilities of such existence" (171). Before marketing the Rodin Collection in the video, the first seven minutes visually show viewers the multi-tiered experiences awaiting visitors to NCMA.

NCMA's Mission and Positioning Statement

When the North Carolina legislature appropriated money to purchase art for the people of North Carolina, legislators also provided a mission to guide the development of a museum for that collection: "The function of the North Carolina Museum of Art shall be to acquire, preserve, and exhibit works of art for the education and enjoyment of the State, and to conduct programs of education, research, and publication designed to encourage an interest in and an appreciation for art on the part of the people of the State. [*Legislative mandate GS 140-5.1*]"

James Cooper notes that the Museum's mission "to seek out and display works of artistic excellence [coincides with] …. the stated mission charged in the original 1965

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charter of the NFA" (*n. pag.*). The page on the *VolunteerMatch* website, where people can sign up to volunteer at NCMA, contains content that states NCMA's guiding philosophy, including the mission. The Museum seeks to serve diverse cultural populations of all ages with "innovative programs of high quality" and to be sure that North Carolinians know about its collections. Specifically, NCMA "acknowledges the ownership of its collections and facilities by all the people of North Carolina" (*VolunteerMatch* website).

The Mission for NCMA is expanded upon and conveyed in a marketing positioning statement, which according to *The Marketing High Ground* website, is "a subset of a value proposition that optimizes it for marketing communications purposes. It identifies the target audience, the product and its category, a specific benefit, and is differentiable from the nearest competitive alternative. It is an *internal, non-emotional statement* that becomes the messaging cornerstone of an integrated marketing campaign" (*n. pag.*). NCMA's Marketing Department revised the Museum's "Position Statement [2008]" during the expansion and before the rebranding of the Museum's website and promotional materials, such as the campaign brochure, to accurately reflect its mission and brand identity. See Appendix B for the revised "Positioning Statement [2008]." I was unable to obtain a copy of the previous version of NCMA's positioning statement.

As stated in the revised positioning statement, the North Carolina Museum of Art's expansion, as "one of the most exciting and remarkable projects in the organization's history," is a prime reason that its professional staff sought to rebrand

NCMA's identity. The expansion is an opportunity to "position the Museum as part of North Carolina's promising and vitalizing future" (Para, 1).

The North Carolina community is a central theme to both NCMA's mission and revised "Positioning Statement [2008]." The definition of a museum formulated by ICOM first used the word *community* and stated that museums were to serve the community; however, that word was considered too vague and was replaced with *society* in the 2007 definition. Laurene Coleman, as cited by Skramstad, reminds museum professionals that, in the United States, "the museum, like the library is a *community* enterprise in its very nature" (114). However, in recent years, according to Weil, both ICOM (International Council of Museums) and AAMD (Association of Art Museum Directors) have increased their emphases "on the active public-service role of museums" (236), but only ICOM envisions museums as institutions of social change and in serving "society and … its development" (236). Though the semantic difference may be small, using the word *society* suggests a more active role in social change than does the word *community*. Neil Kotler, Philip Kotler, and Wendy Kotler state that "the walls of traditional museums … that once separated the museum from the surrounding community have been scaled or torn down" (xxiii). Neil Kotler further notes "a movement away from museums as walled enclaves toward museums as parts of a cultural mosaic (architecture and design elements, programs outside museums, and a museum's relationship to its community)" (418). Margot Wallace argues that "branding informs community service because it is based on finding a niche in the greater culture" (ix). Gail Anderson emphasizes the importance of community; "A successful museum is one

that derives its sense of direction and worth from the community it serves rather than from the collections it preserves" (2).

To remain true to NCMA's mission reflecting the value of serving North Carolina's community, NCMA focuses on becoming a museum for all of the people of the State of North Carolina. The revised "Positioning Statement [2008]" defines community in relation to creating a museum experience; building on the foundation of NCMA being "the State's leading cultural destination," NCMA seeks to become "a community gathering place—a setting that merits regular visitation (and becomes beloved by residents) because it enriches, inspires, and delights" (Para. 2). NCMA executes its concept of community by creating a museum experience that incorporates all three areas of NCMA: the Museum, 164-acre Park, and the Performing Arts series. NCMA's "Positioning Statement [2008]" states, "Our focus on the three aspects of the experience … allows for a range of interactions with the NCMA within a broad audience base. This multi-tiered experience … will inform the programming and visitor interactions at many levels with a view toward providing transformative experiences for all visitors" (Para. 3). All of these spaces are areas where North Carolina's community can congregate and they provide a multitude of ways for the people of North Carolina to connect with NCMA. The staff keeps in mind the community it wants to create for NCMA and serve as they decide what programs and interactions to offer in order to provide visitors with transformative experiences.

Some of those many experiences include viewing the permanent collection and the art that is interspersed through the Museum Park, participating in the many educational programs (lectures and workshops) for adults and children, and attending

the outdoor Performing Arts series (film and concerts). NCMA's "Position Statement [2008]" articulates this concept by stating that the three areas of NCMA give "visitors many ways to connect with the Museum" (Para. 4). Part of the "Overview" section above references research about museum visitors, who they are and why they visit museums as well as what experiences they seek when visiting museums. In deciding what types of experiences to make available, NCMA staff learn about their current visitors and the ones they hope to attract. For example, to understand member preferences about programs to offer, the NCMA marketing department periodically surveys members about NCMA current exhibitions and activities, as well as potential ones. Skramstad notes that the museums best accomplishing their public missions are "those that work hardest at carrying on a continuous conversation of mutual respect with their audiences" (126).

Those revising NCMA's "Positioning Statement [2008]" understood that they face the challenge of "fulfilling the traditional mission of a museum as a repository of … educational experiences while creating an environment … [in which] to grow and evolve to meet the needs of its visitors" (Para. 4). Most definitions of *museums* include education as one of their purposes for existing. AAM (American Alliance of Museums) website states that American museums "Invest more than $2 billion a year in education." (accessed May 13, 2013). S. R. G., in the "Preface" to the special issue of *Daedalus* on American museums, believes in America the sense of "'public responsibility' guaranteed that American museums would make education one of their principal purposes" (vii). Skramstad (117-119) views museums as "educational models," particularly American museums such as "children's museums and science and

technology centers"; unlike museums focusing on collections, those museums were designed to include the learning needs of their visitors. Furthermore, in the 21st century, Skramstad points out that museums must expand their educational programs and community involvement, particularly for public audiences. Thus, the collections and artifacts in museums become the means for accomplishing those educational and community roles (122). Hudson views museums as "centres of activity and discussion" where both adults and children can actively participate (50), while Elem Barbosa and Pedro Quelhas Brito call for museums to be "purposive – for people to enjoy and learn …. [and] serve society" (17).

The "Positioning Statement [2008]" also addresses NCMA's place within the context of museums nationally and globally, realizing that other national and global museums are redefining their missions and purposes. Furthermore, this revision of NCMA's positioning statement will guide the brand identity NCMA professionals seek for the Museum now and for the future; "The opportunity for the North Carolina Museum of Art is beginning to set a definition, grounded in our mission statement, which is pertinent today and compelling for years to come" (Para. 5).

A press release in April 2010 by the Marketing Department just before the opening of the West Building reinforces NCMA's mission; in the words of Wheeler, "Importantly, all of this [NCMA 'transformative expansion'] is free of admission, and has been paid for with public funds—a truly inspiring example of enlightened government, one that ensures that the NCMA really is the *people's* museum" ("Museum Reopened April 24, Following Major Three-Year Expansion: Dramatic new Building and

Surrounding Landscape Provide New Home for Prestigious Collection," NCMA website, *n. pag.*).

NCMA's Rebranding Efforts

As discussed earlier in this chapter, the Marketing Department began its new branding initiative by first revising NCMA's position statement in order to accurately reflect the Museum's mission and current development and expansion. Once the final draft of the Position Statement was complete, NCMA created a committee that oversaw the rebranding to create a new identity, especially a visual identity. The committee consisted of the Director of Marketing, Deputy Director of Art, two graphic designers, two curators, and the New Media Manager. When rebranding NCMA, the committee needed to be aware of pitfalls found in corporate rebranding efforts: "disconnecting with the core; stakeholder myopia; emphasis on labels, not meanings; one company, one voice[–]the challenge of multiple identities" (Gotsi and Andriopoulos 341).

Wallace's advice about creating a brand identity for a new museum provides useful suggestions for a museum rebranding itself:

> A brand new museum needs a brand. It needs an identity that *instantly communicates* what it is, has, and does. A brand new museum needs a *mission* …. A brand new museum needs a *personality*, so people feel they know it, and are predisposed to like it. A brand new museum needs an *image*, which is how others perceive its identity and which helps in creating a reputation. Brand new museums need *friends and supporters* of the like minds, who believe from the gut and the heart that this is the place for them. It helps if a brand new museum has a set of *symbols and logos* that tie all its materials, publications, programs, departments, and events together. A brand new museum may not have a store or restaurant or outreach program, but it needs *a reputation* so that when it starts adding features, they are readily accepted" [emphasis added] (6).

NCMA already had a mission and a positioning statement, friends and supporters, outreach programs, and facilities such as a store and restaurant. Re-branding would contribute to having an identity that is instantly communicated; an image, including the logo and alphabet, that is part of the identity, and a positive reputation that will allow for future changes. According to the Marketing Director, the main question that embodied the committee's approach during discussions about how to revise the Positioning Statement was "What is the thing that allows NCMA to be an important resource to the public?"

NCMA wanted the new branding initiative to reflect its mission of "acquiring, preserving, and exhibiting works of art for the education and enjoyment of the people of the State." As a state and publically funded museum, NCMA is committed to being a museum that encourages "an interest in and appreciation for art on the part of the people of the State" ("Mission"). This umbrella concept guided the redesign of the logo and alphabet, as well as the promotional materials.

Previously, promotional materials were conceptualized based on current exhibits, not what the Museum as a whole had to offer to the public. Since it is a free museum funded by public resources, NCMA and the media department through their rebranding efforts wanted to emphasize what the museum had to offer culturally to the public. NCMA wanted to be seen as a welcoming place for the public, especially families, who could enjoy free resources in their community.

NCMA's expansion (constructing the new West Building, renovating the East Building, improvements to the landscape, and new art for both the West Building and the Park) served as a kairotic moment to revisit the public identity associated with the

museum and to create a new brand identity that retained some of the good characteristics of the current identity and revised the not-so-good characteristics. For example, earlier research by its Marketing Department confirmed that the public had associated the term "elite" with the Museum, erecting a barrier between the Museum and the public. In repositioning the Museum and creating a brand, committee members wanted to eliminate that barrier and create a sense of accessibility, as well as to be seen as more diverse.

In developing the brand identity, committee members believed that it was important to create an emotional connection with the public. That emotional connection would build the brand, by enabling the public to view themselves being within the Museum Park experiencing all that the museum and the grounds offer. Committee members very much wanted the public to feel that they could be part of the Museum. Jennifer Trant studies using social tagging tools to create a connection between the visitor and art ("Exploring the Potential for Social Tagging and Folksonomy in Art Museums: Proof of Concept"). In order to study "branding theory [that] now recognizes the significance of social, cultural, and political relationships relating to brand consumption" (1299), Sharon Schembri presents results of "three years of ethnographic research undertaken in Australia," about the personal connections, "embedded in a collective social act," of consumers of Harley-Davidsons.[14] She concludes that "the experiential meaning of brand consumption is emerging as an important and effective means towards better brand management and marketing" (1309).

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[14] On the surface, Harley-Davidsons as product may seem a stretch from art as the product of a museum; however, in October, 2013, NCMA will open "its first-ever design exhibition, ['Porsche by Design: Seducing Speed'], bringing together the most diverse group of Porsche automobiles ever on display in a U.S. art museum" (*Preview: Summer '13* 16).

In addition to seeking a brand identity that emotionally connected the public with the opportunities offered by NCMA, the museum also wanted its dramatic transformation to be reflected in its visual identity because the Museum Park itself was undergoing a transformation. Furthermore, according to those interviewed, the brand identity created had to encompass the multiple uses and engage people in multiple ways. NCMA needed a four-letter acronym, as well as 23-character name logo; the font used for those forms of the logo had to be suitable for a 24-letter alphabet to be used as part of print and electronic promotional materials. At the same time, the logos and fonts must create impact, provide a nod to art history, and be contemporary.

To create a new bold visual brand identity that would be reflected in a logo, signage for the Museum Park, and promotional materials, NCMA hired Pentagram, an independent Design Consultant Company which is owned and operated by 16 partners who are considered known leaders in the design and creative fields having offices worldwide. Pentagram designs architecture, interiors, products, identities, publications, posters, books, exhibits, websites and digital installations. The Pentagram team, who completed NCMA's new logo and custom alphabet, as well as designed the color palette and custom palette, consisted of Michael Bierut, partner-in charge and designer, and Yvu Ludwig, designer.

According to "New Work: North Carolina Museum of Art," on the Pentagram website, "Pentagram was asked to create new signage and wayfinding program as well as a new graphic identity that would reflect the boldness of the museum's transformation" (*n. pag.*). See Figure 4 for the original NCMA logo, Figure 5 for the re-

designed 23-character name logo (the North Carolina Museum of Art), and Figure 6 for

the re-designed four-letter acronym logo (NCMA).

NORTH CAROLINA
Museum of Art

Figure 4: Original NCMA Logo. Photo: Pentagram, http://www.pentagram.com
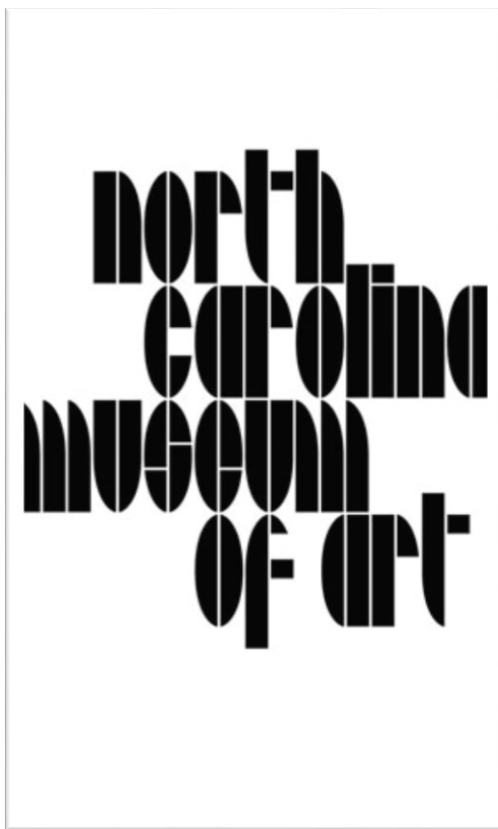

Figure 5: NCMA Logo for 23-Character Name Created by Pentagram

Figure 6: NCMA Logo for Acronym Created by Pentagram

In creating new logos and custom alphabet for NCMA that were bold graphic images bridging all areas of the museum, Pentagram based the custom alphabet on the distinctive architectural feature of the West Building: its oval-shaped skylights that light gallery spaces (see Figures 7 and 8).

Figure 7: The West Oval Shaped Skylights in West Building. Photo: Pentagram, http://www.pentagram.com
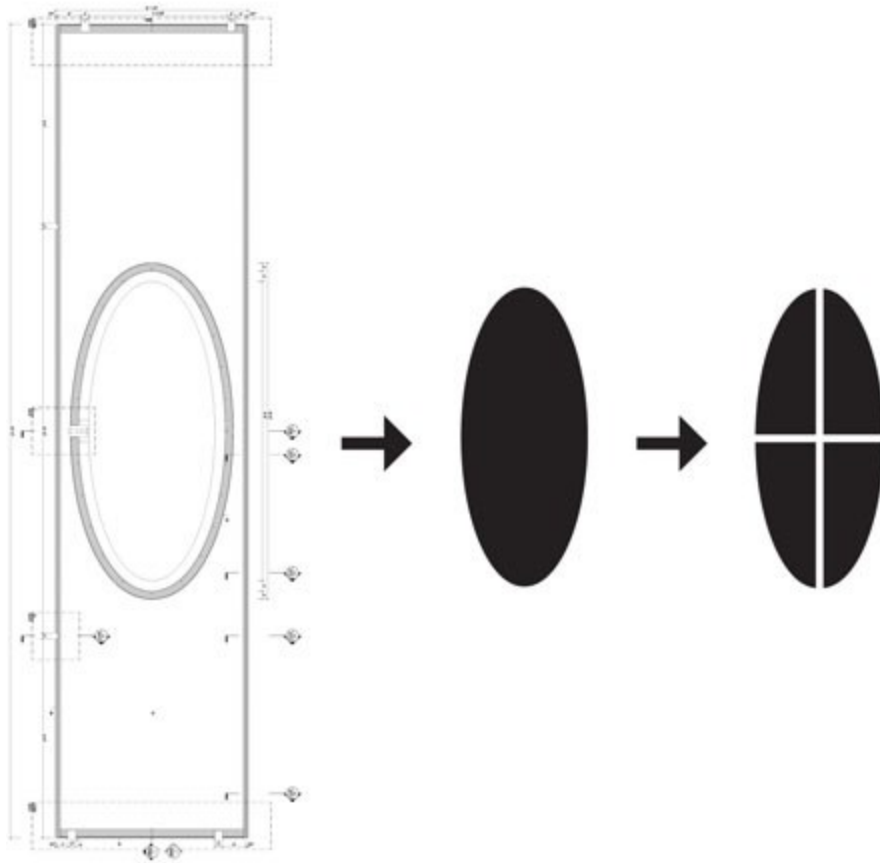
Figure 8: The West Building's Oval Shaped Lighting Inspiring the Development of NCMA's Custom Alphabet. Photo: Pentagram, http://www.pentagram.com

While the West Building's oval skylights served as one inspiration for NCMA's custom alphabet, Pentagram was also inspired by Josef Alber's work, which was a natural choice in developing the custom alphabet. Albers is rooted in moden design and North Carolina history; in addition, Albers' work is represented in the NCMA permanent collection. See Figures 9 and 10.
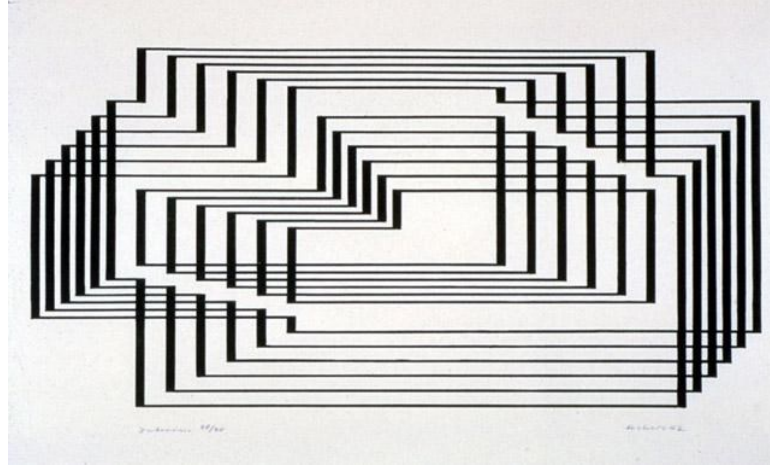
Figure 9: *Interim* from the series *Graphic Tectonic*, Josef Albers, 1942. Lithograph: The Museum of Modern Art, http://www.moma.org
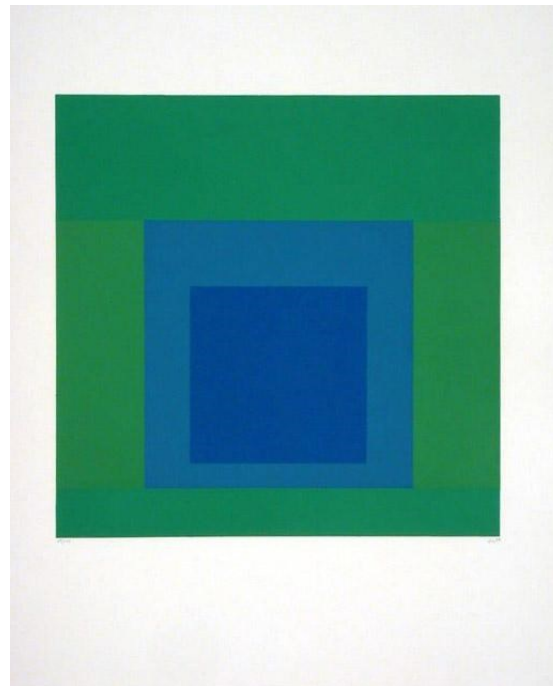

Figure 10: *Hommage au Carre* [Translation: Homage to the Square], Josef Albers, 1964. Silkscreen: NCMA Collection.

Although Alber is a known painter, printmaker, sculpter, and designer, he is probably best known as one of the founders of Bauhaus, an art school, bringing together all areas of the arts, thus influencing and helping develop other areas of art, such as architecture, graphic design, interior design, industrial design and typography.

Alber's style is associated with modern architecture and modern design, and his work and philosophy align with the transformation of NCMA expressed in its "Positioning Statement [2008]."

Albers joined Bauhaus in 1923 to teach and remained until Bauhaus closed in 1933 due to pressure from the Nazis. When Bauhuas closed, Albers accepted a position to teach art at the newley formed Black Moutain College in Asheville, North Carolina, and became one of the best known, and influential, art teachers at the College. Mary Gregroy, a faculty member of Black Mountain College from 1941-1947, comments on Albers' impact, "Albers, in our classes, asked us to look at what man had made, not selectively or chronologically but widely. We looked at pottery designs, bridges, tools, buildings, paintings, at how things went together, at how things grew. It was exciting. He asked us to figure out what made each idea work. He asked us to look and look but, in looking, to trust and to use our own perceptions creatively and neatly" (Black Mountain College Museum and Arts Center website *n. pag.*). Albers taught at Black Mountain College until 1949, when he left to join the Department of Design at Yale, New Haven, CT, as Chairman.

Alber's "Combinary" letters, 1926 (see Figure 10), and geometric studies (well represented in NCMA) in particular influenced the design of the custom alphabet developed by Pentagram. Figure 11 illustrates NCMA's new custom alphabet.
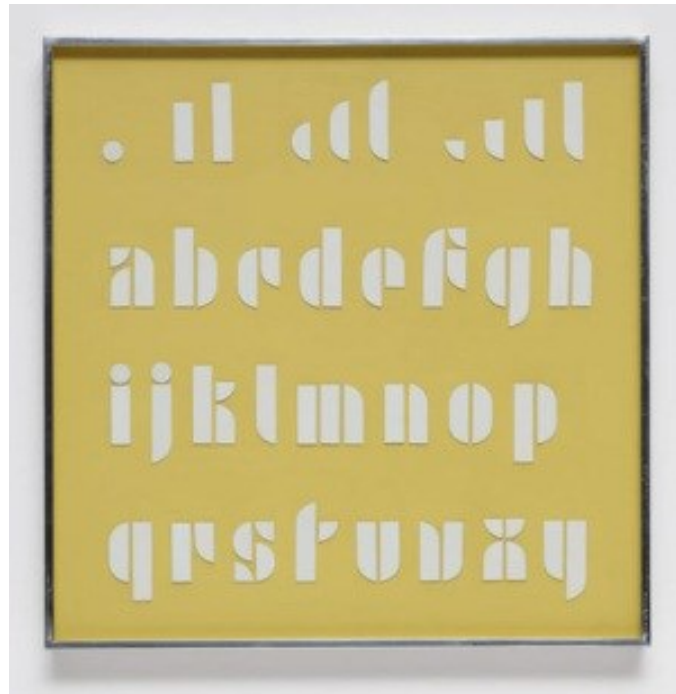
Figure 11: Bauhaus Lettering Set (Kombinations-Schrift), "Combinary" letters, Josef Albers, 1926-31. Milk glass and painted wood: The Museum of Modern Art, http://www.moma.org

Figure 12: Custom Alphabet Developed for NCMA. Photo: Pentagram, http://www.pentagram.com

Two complementary fonts, Verlag and Harlow, were to be used with the new

custom alphabet. The custom alphabet has multiple uses and the letter shapes are

changed to create distinct patterns on various NCMA documents; for examples of

covers of such documents, see the bottom of the page "New Work: North Carolina Museum of Art" at http://new.pentagram.com/2010/01/new-work-north-carolina-museum-1/

A custom palette was selected to reflect the three areas of NCMA—the collection, the Park, and performances at NCMA. In selecting the palette, NCMA understood that they should avoid red and light blue; in the triangle area, which includes Raleigh, Durham, and Chapel Hill, red often is associated with North Carolina State University and light blue is often associated with North Carolina University at Chapel Hill. Seeking a logo possessing high visual impact, committee members wanted that impact to be reflected in the colors used. Pentagram chose the following colors to represent the three areas NCMA encompasses: Rubine Red as the primary color, with black and white, for NCMA and its collection as well as its Twitter feed; teal, with black and white, for the performance area; and green, with black and white, for the park area. Although using a color named "Rubine Red" seems to contradict the Committee's decision not to use red, Figure 13 demonstrates that the color displays more as a saturated pink.

Figure 13: NCMA logo illustrated with Rubine Red.
Photo: Pentagram from NCMA Website

NCMA's website and its promotional materials were designed to complement each other, as well as have visual impact and visual consistency. According to the Director of Marketing, the criteria for photographs used in promotional materials such as in NCMA's campaign brochure and website included photographs being visually beautiful and possessing impact. For example, some of the pictures are of the West Building, the newest expansion on the 164-acres NCMA encompasses. People recognize the exteriors in the photographs and identify the exteriors with the Museum. Part of NCMA's mission, according to its "Positioning Statement [2008]" and as the Marketing Director discussed with me, is to represent art exhibited within nature, a goal which also influenced which photographs were taken and used in the website and promotional materials. Finally, the photographs used were often selected because they complement the logo and branding.

Very much a result of Director Wheeler and NCMA Marketing Department staff and curators, NCMA has been proactive as it approached the opportunity to create its intended identity as part of its rebranding efforts. The West Building was designed by Phifer in keeping with current ideas of what a museum should encompass and especially in terms of the NCMA campus which blends art, the performing arts, and nature. The Marketing Department staff used the original mission statement as they revised their positioning statement. In addition, the design of the West Building was influential in the design of NCMA's logos and alphabet. With that planning, the Marketing Department was ready to develop the campaign brochure and redesign its website, the primary promotional materials currently used by NCMA.

The implementation of the new branding initiative for the North Carolina Museum of Art is described in the next two chapters: (1) Chapter 6: Implementing the New Brand Initiative for NCMA—Part One, which discusses data about implementation by NCMA (i.e., analyses of the campaign brochure and visuals on the NCMA website) and analysis of data from reviews posted on the public websites tripadvisor and Yelp* and (2) Chapter 7: Implementing the New Brand Initiative for NCMA—Part Two, explains each aspect of the brand identity planned by NCMA.

CHAPTER 6: IMPLEMENTING THE NEW BRAND INITIATIVE FOR NCMA – PART
ONE

In order to determine how the planning and implementation processes have

proceeded as the North Carolina Museum of Art created a new public brand identity

with its expansion, I detailed the planning of the "new branding initiative" ("Positioning

Statement [2008]" Para. 3) for the North Carolina Museum of Art in the previous

Chapter 5. To study the implementation of the planned brand identity, I analyzed the

items described below using the coding systems I developed based on "The Audit and

Management of a Museum's Media Image" by Mariana Dates and Laura Illia for some of

the textual content and "Content Analysis and Visual Images" by Theo Van Leeuwen for

visuals and visual elements incorporated. See Appendix N: Categories for Visual

Aspects of NCMA Website, Appendix O: Categories for Visual Aspects of Campaign

Brochure, and Appendix P: Categories for Public Reviews of NCMA (tripadvisor and

Yelp*).

First, in this chapter, I describe and analyze data related to NCMA's

implementing the new branding initiative (i.e., visuals and prose in the 13–page print

brochure *Our Transformation:* The *Campaign for the North Carolina Museum of Art* as

well as the visual elements appearing on the main and second-level pages of NCMA's

revised website and words/phrases related to the characteristics of the brand identity

intended and appearing on the NCMA website). Second, I describe and analyze data

about how visitors perceive NCMA (public reviews posted on tripadvisor and Yelp*) and

thus indirectly about how they view the planned brand identity being implemented. In

the next chapter, I describe the implementation of the new brand initiative based on the

characteristics of the brand identity that NCMA planned, by discussing the results from this chapter along with information from the textual content on the Museum's website and the *Preview* magazine sent quarterly to members.

Two ways that NCMA has implemented its branding initiative has been through its campaign brochure (both textual content and visuals) distributed to the public upon the opening of the West Building in April 2010 and the textual content and visual elements on its website that was revised following that date. These promotional materials chosen seemed to be the ones most influenced by the NCMA expansion and revision of NCMA's "Positioning Statement [2008]."

Analysis of *Our Transformation: The Campaign for the North Carolina Museum of Art Brochure*

The print brochure *Our Transformation:* The *Campaign for the North Carolina Museum of Art* is the first external marketing document that was produced after NCMA revised its "Positioning Statement [2008]," an internal document used only by NCMA professionals, especially those in the Marketing Department, and after Pentagram re-designed the Museum's logo, alphabet, and color pallet. The values expressed in the positioning statement and the visual design created by Pentagram guided Museum professionals as they planned, and then implemented, the brand identity that would be part of the "new branding initiative" ("Positioning Statement [2008]" Para. 3) to launch upon the opening of the West Building. Print marketing materials for the public are limited to standard brochures for museum visits, information, and exhibits, and special situations such as the *Our Transformation* campaign. NCMA's Marketing Department

will use the print campaign brochure through December 2013 when the $50 million campaign ends. The campaign brochure was distributed to members and the public when the West Building was officially open to the public. In order to determine how the brochure contributes to the new branding initiative being implemented, I analyzed the visuals incorporated, as well as the textual content: for the textual content, I used a discourse analysis approach similar to what I used for analyzing the textual content of "Positioning Statement [2008]."

When developing their brand identity and position statement, NCMA wanted a brand that represented a strong visual identity. The front and back covers of the campaign brochure are portrait orientation, while the interior pages are landscape orientation. The columns for the layout of the first three and last two interior pages are two columns, each column about the same size, whereas the other interior pages have two columns, the column on the left side covering about 2/3 of the page and the other covering 1/3 of the page on the right. The 23-character logo appears only on the back cover. Throughout the campaign brochure, the design of ellipses and lines below developed for the brochure appears normally on the left side of page, although the width varies. However, it appears on both sides (1) on a page near the beginning of the brochure consisting of
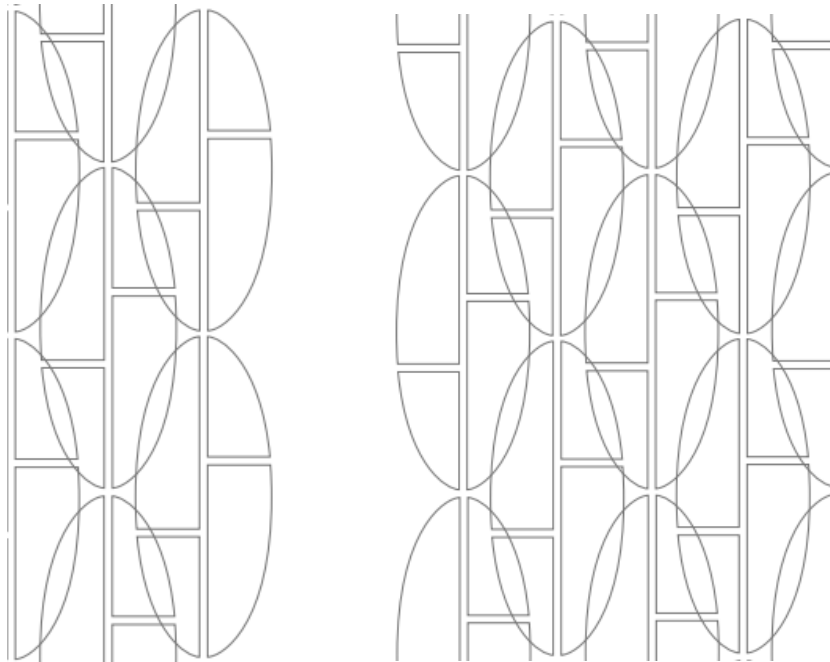
letters from the Director of NCMA and the Campaign Chair and (2) then again on the final interior page containing a listing of the four defined campaign priorities; a photo of the Pablo Picasso picture *Seated Woman, Red and Yellow Background,* 1952, enamel on composition board, a promised gift to NCMA by Mr. and Mrs. Julian H. Robinson, Jr.; and contact information to learn more about being part of the campaign.

Throughout the brochure are callouts summarizing important points, and more important, quotations from persons who are probably members and whose quotations create a personal connection to the North Carolina Museum of Art. In addition, because of the way the quotations are formatted on each page, they are a visual element, as well as textual content, such as the quotation on the page about education:

"When I was a child, my teachers initiated my lifelong love of art through field trips to the Museum. Today, every time I visit the NCMA, I encounter children learning in the Museum, much as I did. No doubt their experiences will help shape their lives, much as mine was."

John Williams LEWISVILLE, N.C.

The primary function of the campaign brochure is to raise money for NCMA, but to accomplish that purpose, the Museum must be promoted and awareness of all the multi-tiered experiences offered by the Museum must be increased. Created after NCMA developed its positioning statement, the brochure as a whole reflects some of the brand identity characteristics planned. On the first interior page in the left column is a photo of the entrance of the West Building, along with the ellipses and lines design element; the photo suggests an open and accessible space, incorporating nature with the blue sky, trees, and clouds visible on the left of the building. There are two images of men walking toward the entrance of the West Building. The reflection of light off the glass corridor creates an image that continues, suggesting infinity. In the right column of the page is a callout/quotation that describes the Museum as a place for everyone to experience solitude and art in new ways—to experience an innovative link between nature and art: "For some, it is a place to seek refuge from the hectic world outside. For others, it is a place to learn from 5,000 years of inspiring creative achievements. For all,

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it is a place provides opportunity to experience an internationally significant art

collection as never before. This is the North Carolina Museum of Art" (*Our*

Transformation n. pag.). The final sentence is highlighted by being bold and deep blue.

For some, it is a place to seek refuge from the hectic world outside. For others, it is a place to learn from 5,000 years of inspiring creative achievements. For all, it is a place that provides opportunity to experience an internationally significant art collection as never before.

This is the North Carolina Museum of Art.

"North Carolinians will look back on this important Campaign and realize that they were part of an unbelievable transformative moment for the Museum and our state."
Ken O'Herron CAMPAIGN CHAIR

On the second interior page, the opening letters from Lawrence Wheeler, Director of

NCMA, and Kennedy O'Herron, Campaign Chair, illustrate values expressed in the

revised "Positioning Statement [2008]." A photo of each man (smiling) is placed at the

bottom of their letters. Wheeler notes that NCMA will offer experiences and be a

transformative force, and it is for all people, a museum that is a "vibrant" visitor-

centered, not collection-centered, museum for the arts:

> As our large campus unfolds, we are fortunate indeed to be given the opportunity
> to *reinvent the experience of the art museum*. A spectacular new building,
> beautiful light-infused galleries that unfold on a single level, gardens and pools
> that connect the art adventure, and 21st-century technologies that serve as a
> platform for education and discovery are hallmarks of the new North Carolina
> Museum of Art. Our 164-acre Park, a newly renovated center for special
> exhibitions and education, and a stage for the lively arts in the Joseph M. Bryan,

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Jr. Theater in the Museum Park will continue as expressions of our commitment to programming of the highest quality. Together these resources, new and reformed, represent a *transformative force* that will recast our art museum as a vibrant center for the arts, a museum of national importance (emphasis added, *Our Transformation n. pag.*).

O'Herron comments on the transformation and also mentions the experiences provided: "The North Carolina Museum of Arts is a destination of singular importance to our state, providing access to great works of art and offering *transformative arts experiences* for members and visitors alike" (emphasis added, *n. pag.*).

In addition, content in the campaign brochure frames NCMA as a community gathering place, where the public can connect through different facets of the Museum Park, especially educational programs, that promote interaction and community, expressed in the headings "the *diversity* of our collection," "preserving history through conservation," "the *unique* museum park," "the *importance of education*," and "*innovation* through preforming arts and film" (emphasis added). The campaign brochure visually supports the characteristic of the Museum being a gathering community place by representing images of men and children, as well as family and park activities.

On the second interior page, a quotation from the Campaign Chair emphasizes the importance of this moment for the Museum by saying, "North Carolinians will look back on this important campaign and realize that they were part of an unbelievable transformative moment for the Museum and our state" (*n. pag.*). The callout for the letter from the Director of NCMA emphasizes, "Transformation is such a powerful idea that one should embrace its energy carefully and strategically", while the one for the Campaign Chair, emphasizes the Museum's importance, transformative power, and

place of experiences in the sentence "The North Carolina Museum of Art is a destination of singular importance to our state, providing access to great works of art, and offering transformative arts experiences for members and visitors alike" (*n. pag.*).

On the next page, Jen Bireline from Raleigh, N.C., notes that she wants to make a contribution to the campaign because "doing so creates a personal and permanent connection to this place" (*n. pag.*). On that same page, a callout in a large font explains how the legislature "made a bold move" in funding an art collection for the people of North Carolina and declares, "By appropriating these funds, leaders of postwar, post-Depression, largely rural North Carolina made a decision of national significance: they chose to invest in the arts" (emphasis given to last sentence by being printed in teal, *n. pag.*). Subsequent pages combine textual content with photo(s) and quotation(s) by named person(s), including geographical location for the person(s), that re-enforce the content. For example, in the section "The Diversity of our Collection," the collection is described; a photo of people viewing a wall-sized collage and a callout quotation from a person about no admission charge (outside or in) reflect content in the description, "There is a collage of experiences—within the galleries, outside in the sculpture gardens and the Park, and in our outdoor amphitheater—that allows each visitor to find his or her own place" (*n. pag.*). The section "The Unique Museum Park" consists of a large photo of *The Gyre* and two smaller ones of art on the grounds of the Park, a short callout/ quotation about the Park being the future for growth, and a description of the Park emphasizing the opportunities and experiences offered:

> Few museums provide experiences outside their galleries or offer such unparalleled opportunities to engage with art and nature …. Our Museum Park is the largest park of its kind in the United States and is the state's largest resource for making connections between art and nature …. At the Museum Park, you can

enjoy multiple opportunities to relate to art in a natural setting …. Experience 'art as shelter' in Mike Cindric and Vincent Petrarca's *Lowe's Pavilion* (2007) …. The Park is an important community asset. It is at once a vast resource for the study of nature and its restoration, and a space for active living (*n. pag.*).

The analysis of the 13-page campaign brochure reveals that NCMA is using visuals to represent the new brand initiative. Most of the photographs are full color. The West Building and Museum Park are the dominate visuals that represent NCMA settings. Those visual representations not only create a strong visual identity that can be recognized by the public, they connect and symbolize linking art with nature. Chapter 4: Methodology describes the system of categories, based on the work of Theo van Leeuwen in "Content Analysis and Visual Images," that I developed for analyzing visuals and visual elements in the campaign brochure. In that categorizing system, I use the variables brochure page, settings represented (East Building, West Building, and Park), collection represented (collection/special exhibits, inside, outside), participants represented (men, women, children, families), activities represented (exhibit, family, Park), and layout (logo, page design).

NCMA represents their brand identity visually in the campaign brochure by presenting images of settings, collection, participants, and activities:

- *Settings*. Visuals of the West Building (5 pictures) and Museum Park (4) were dominate, while the East Building was not represented.
- *Collections, Inside and Outside*. Five visuals represented NCMA's collections and special exhibits, with the majority of the images representing inside collections (4 pictures) and only one visual represented NCMA's collection outside.
- *Participants*. The most represented visually were men (4) and children (4), while visuals of women (2) and families (1) were represented the least.
- *Activities*. Family activities (4) and Park activities (3) were the dominate visuals, whereas only one exhibit activity was represented visually.

Analysis of NCMA Website

As mentioned above, besides the campaign brochure, another aspect of NCMA's branding initiative involved revising its website. Because it is cost efficient, NCMA uses its website as a primary marketing tool for presenting information about the Museum and exhibits, as well as a way to connect with NCMA's members and new visitors, and create a community-gathering place. NCMA's website has been redesigned, since the April 2010 opening of the West Building, to represent its public brand identity as part of the planned new branding initiative. In analyzing visual aspects of NCMA's website, I selected NCMA's home page, search page, and four other second-level pages ("Visit," "Explore," "Support," "Connect," and "Shop"), including pages accessed from those second-level pages, because they represent the pages on NCMA's website that are used to promote the Museum, its collections, and activities to the public. I also searched the entire website for words and phrases related to the characteristics of the planned brand identity.

To analyze my data about images and visual elements on the selected pages of NCMA's website, I develop categories to provide structure for my analysis based on "Content Analysis and Visual Images" by van Leeuwen, as described in Chapter 4: Methodology. I use the variables website page (page, 2nd level page[15]), setting represented (collection/special exhibits, inside, outside), participants represented (men, women, children, families), activities represented (exhibit, family, park) and layout

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[15] The terms presented in parentheses are the values given for each variable.

(logo[16], page design[17]). First, I describe the selected web pages whose visuals I analyzed and then present the results of my analysis.

Description of Selected Pages on NCMA Website. NCMA's website is well developed and the design is consistent throughout. Two general formats are used for the pages that I selected for analyzing the visuals used: one format was used on the home page and another was used for the second-level pages of "Visit," "Explore," "Support," "Connect," and "Shop," which are accessed from links near the top of the home page. On both the home page and the second-level pages, the 23-character written out logo designed by Pentagram appears in the upper left portion of the page. Overall, NCMA's website uses effective design principles, including navigation that is clearly organized and consistent. Presenting the NCMA logo on the home page, second-level pages, and search page, plus using consistent design formats for pages having the same level of organization allows for viewers to recognize that each web page belongs to NCMA. See Appendices G-K.

In addition, NCMA's website addresses users' needs by presenting information about opportunities, such as NCMA's collection, special exhibits, events, and Museum Park, as well as links for users to be able to connect with other museum visitors through social media Facebook and Twitter, thus enabling visitors to focus on NCMA's museum experience. Throughout NCMA's website, textual content is presented according to effective writing principles for web design, such as using short and concise chunks that can be scanned easily.

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[16] The aspects considered for the logo category are whether the abbreviated or 23-character written out logo is used and whether the color palette of black and white or Rubine Red is used. NCMA intended for Rubine Red to be the main color associated with the museum.
[17] Page design involves negative space, chucking text, and the number of columns.

The web page design used for NCMA's home page consists of two columns: see Appendix G. The column on the left of the page occupies about one-third of the page and contains the 23-character logo in black and white at the top left of the page. The column on the right side of the page occupies about two-thirds of the page. At the upper right side of the page are links in small font to "Press Room," "Tickets," "eRSVP," "Contact," the social media "Facebook" and "Twitter," link to page for requesting addition to NCMA's email distribution list (envelop icon), and "Search" button:

<div align="center">Press Room   Tickets   eRSVP   Contact   ⬛ ⬛ ✉ 🔍 SEARCH</div>

Below those links are links in a larger font to "Visit," "Explore," "Support," "Connect," and "Shop":

<div align="center">Visit   Explore   Support   Connect   Shop</div>

Users can click on each of those links to access information about the topic, such as about "Visit." Or when a cursor hovers over each link, a drop down menu appears allowing users to link directly to the information sought. Most of this column covering two-thirds of the right side of the page consists of four image maps linking to information about current special exhibits, collections, opportunities offered (subject area varies, such as being about lectures in the spring and about the Museum Park in the summer), and activities appropriate for the season of year (spring, summer, fall, and winter). The visuals for the image maps change often to be current with what the Museum is offering.

Clicking on the search button on the home page takes users to a page for searching the NCMA website which is formatted the same as the other second-level pages described above. Every time users click on the search button, the panoramic visual changes. Once a user enters a term or phrase and clicks the search button,

results, along with the number of results and time taken, appear listed in the center of the page. Each result includes a short description, url to access the result, and sometimes a small picture: for example, below are the first three results when searching for "experience the thinker."

The simple design for the home page uses negative space effectively and creates a modern appearance that reflects the open and light-filled design of the West Building, thus contributing to the new branding initiative. In addition, because of the use of negative space, users can scan the page easily and focus on what the Museum offers. The four image maps used on the home page serve as a table of contents,

allowing viewers to link easily to the information they are seeking. These visuals for each of the four image maps relate to the content they represent: for example, an image of an Edward Munch's print represented the special exhibit "Edward Munch: Symbolism in Print" and clicking on the image map linked users to additional information about the exhibit and ways to obtain tickets and/or make reservations.

The format for the second-level web pages consists of two columns with the logo in the upper left column, replicating the layout for the home page. See Appendices H through K for visuals of some of the second-level pages selected for analysis. For second-level pages, the column on the right contains a long panoramic visual at the top of each page. Above that visual are the same links as appear on the home page at the top of the page (ones to "Press Room" etc, plus links to the second-level pages of "Visit," "Explore," "Support," "Connect," and "Shop"); information about the subject of each particular page is presented in three columns below the panoramic visual. The panoramic images on each second-level page vary among the pages and on the page each time it is accessed: e.g., used are an indoor gallery image, close-up of a collection painting, gallery photograph depicting two visitors viewing and discussing a painting, and an outdoor image of the Rodin garden at the West Building. The number of visuals on all pages is limited, except for the "Connect" second-level page.

Results of Analysis of Visuals Used on Selected Web Pages. The visual images and visual elements on NCMA website reflect the new brand identity, embodying a strong visual identity, innovation, and a community gathering place. The highest number of visuals used on all of the examined web pages was under the category of collections/ special exhibits represented at 183 visuals; I also categorized whether the visual was

represented inside NCMA galleries (140) or represented outside in NCMA's Museum

Park (40). Visuals illustrating family activities were also dominate (80 visuals

represented). Results of data analysis indicated the following:

- *Settings*. 81 visuals illustrated the West Building, 25 visuals represented the Museum Park, and only 6 images represented the East Building.
- *Collection, Inside and Outside*. 183 total visuals represented NCMA collections. 143 visuals represented NCMA's collection inside the museum gallery, and 40 visuals represented NCMA's collection in the Museum Park.
- *Participants*. Visuals of women (51) were dominate, while 22 visuals represented children, 16 visuals represented men, and only 3 visuals of families were presented.
- *NCMA Activities*. 80 visuals depicted family activities; 17 visuals represented exhibit activities and only 15 Park activities were represented visually.
- *Layout*. Visuals that represented NCMA's logo were presented 32 times. Page design was also categorized and 32 web pages illustrated the use of good, consistent page design.

Results of Searches for Words and Phrases Related to the Characteristics of the

Planned Brand Identity and Appearing on NCMA Website. I searched for words and

phrases related to the characteristics of the Planned Brand identity.

#1. A brand identity that is innovative. In searching the NCMA website, I found that

several words are used to indicate that the Museum is innovative and unique: *innovative*

and *innovation*, *transformative* and *transformation*, *unique*, *one-of-a-kind*, and *first* or

firsts. The word *innovative* was used 87 times the day that I searched (May 18, 2013)

and *innovation* 24 times. Many of the instances were passages referencing programs

and resources for teachers, but also referenced were special events and programs;

exhibitions, collections, lectures, and tours; the Iris restaurant; accessibility services for

visitors; and green initiatives. Some examples of passages on the NCMA website[18] are

as follows:

- Special events and firsts. *"Porsche by Design: Seducing Speed* marks the North Carolina Museum of Art's *first* design exhibition, exploring the history and development of the Porsche lineage from the 1930s to the present day …. Car lovers will appreciate the rarity and engineering genius of the automobiles on view. Art lovers will be intrigued by Porsche design and the connections that can be drawn with other works of art. All will gain a deep appreciation for hallmarks of the Porsche marque: beauty, artistry, technology, and *innovation* …. [In collaboration with North Carolina State], ID 492 Special Topics in Industrial Design/Innovation by Design will "Explore concepts of speed, force, and movement through *innovative* design processes and problem solving in a museum setting. Created in collaboration with the North Carolina Museum of Art. Students will have an opportunity to exhibit work from the course in conjunction with the *Porsche by Design* exhibition at the Museum" (emphasis added, NCMA website).

- Group tours. "Breaking the Rules: Exploring Modern and Contemporary Art. Do some paintings and sculptures leave you speechless, asking yourself, 'But . . . is it art?' Explore the *innovative* and often-challenging world of modern and contemporary art—and learn the difference between the two!—on this engaging tour" (emphasis added, NCMA website).

I found 13 instances of combinations of either *innovation* or *innovative* combined with

either *transformation* or *transformative*. That content appeared in the campaign

brochure, grants, art descriptions, auctions, and visitor amenities. Twice the content

described the architecture of the new West Building: "Sep 11, 2009 … The most visible

sign of the *transformation* will be the light-filled …. Within those spaces the collection

will be installed in an *innovative way* often" (emphasis added, NCMA website).

The word *unique* appears 144 times, some of the times referring to art in the

permanent collection or that in special exhibits, but other times referring to the Museum

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[18] Throughout this discussion, I provide two examples of passages from the NCMA website containing the word being discussed. Additional examples posted can be found in Appendix L.

Park and its programs and opportunities. In addition, sometimes the word *only* was

used to indicate that NCMA is unique.

- Museum Park. To encourage the public to visit the Park, content on the NCMA website states, "Encompassing over 160 acres of fields, woodlands, and creeks, the Museum Park presents a *unique* setting to explore the intersection of art and nature …. [and] in 1983 to the current 164-acre campus of trails amid outdoor sculpture. The Museum Park provides a *unique* opportunity for experiencing art and active living" (emphasis added, NCMA website).

- Business friends of Art members. "At the North Carolina Museum of Art, Business Friends of Art members receive a variety of special benefits that provide their companies an association with the *only* organization in the state to promote visual arts, music, theater, and arts education in a natural landscape. Benefits include free admissions to exhibitions, invitations to the annual Business Friends reception, *unique* hospitality opportunities, and discounts on employee memberships" (emphasis added, NCMA website).

The phrase *one-of-a-kind* appears in content on the NCMA website 223 times:

- Art auction. "Jun 8, 2013 **...** Auctioneer Ben Farrell revs up the crowd for a live auction of *one-of-a-kind* experiences, splendid works of art, and a surprise item …. completes this *one-of-a-kind* dinner party NCMA-style …. Recognized by many as one of the best emerging designers in the fashion **....** in the U. S. and Canada—each piece of jewelry is a *one-of-a-kind*, new creation" (emphasis added, NCMA website).

- Museum shop. The Philadelphia Buyers Market of American is a show for artists and craftspeople actively involved in designing and producing crafts and artistic pieces. Gallery owners and art institutions flock to this yearly show in search of the best handmade and *one-of-a-kind* pieces available in a broad range of artistic styles and mediums" (emphasis added, NCMA website).

Although "first" and "firsts" appear 880 times in content on the Museum website, many of the appearances are about art and performances, as opposed to the Museum and the opportunities offered; in the first example, the word "only" suggests one-on-a-kind:

- Exhibitions. "*Rembrandt in America* is the largest collection of Rembrandt paintings ever presented in an American exhibition and the *first* major exhibition to explore in depth the collecting history of Rembrandt paintings in America. The NCMA is the *only* East Coast venue for this exceptional show that features works of art from across the United States, including some of the finest paintings residing in American collections" (emphasis added, NCMA website).

- Museum's art. NCMA houses the *first* major museum collection in the country to be formed by State legislation and funding" and "On October 12, 2013, the North Carolina Museum of Art (NCMA) opens its first- ever design exhibition" (emphasis added, NCMA website).

#2. A brand identity that is welcoming. In searching the NCMA website, I found the word *welcoming* was used 7 times the day that I searched (May 18, 2013), *welcome* 296 times, and *welcomes* 23 times. About half of the times that the word *welcome* appeared were in reference to "Welcome to Untitled, the NCMA blog." On the "Plan Your Visit" page is a welcome statement for visitors to come explore what appeals especially to each of them and to create a new individual experience each time they visit: "**Welcome.** This is a museum where you can find your own place—either in contemplative spaces or through lively, engaging tours, performing arts, or family workshops. We invite you to create your own captivating experience each time you visit" (*n. pag.*).

In addition, *welcome* and *welcomes* are extended

- For exhibitions (e.g., "Welcome to the world of Norman Rockwell!", "The Museum was thrilled to welcome tens of thousands of visitors through the doors in just three short months …. [to] Rembrandt in America," and "Museum Welcomes 100,000th Visitor to Exhibition [Rembrandt].).

- For conveniences and services (e.g., "paved trails welcome bicycles and leashed dogs," "picnics are welcome in the amphitheater," "strollers welcome," "service animals are welcome," and "Welcome to the Art Reference Library").

The word *friendly* in phrases appears 32 times, creating a welcoming environment, but many of the times that the word is used, the content is related to green initiatives and helps visitors think of the Museum as wanting to contribute to the good of the community:

- There was a lot of *friendly interaction and kind words* when we all held up our "finished" pictures [referencing the children's "What's in a box?" program].

- While green demonstrations, activities, and workshops will inspire more *earth-friendly lifestyles*, we'll also be doing our part to put on an *earth-friendly event*.

When searching the website, I found 3,740 results for the word *free*. Some items and admissions are free for children 6 and under as well as for college students with current student ID. A nominal cost, ranging from $5 to $20, is charged "for some special exhibitions and programs, such as concerts, films, classes, and performances" (NCMA website *n. pag.*).

#3. A brand identity for all people. The North Carolina Museum of Art has opportunities for all people: when searching the textual content of the NCMA website (May 18, 2013), I found that *family*, *families*, and *family-friendly* appeared 1,670 times, *children* 477 times, *kids* and *kid-friendly* 1,461 times, *teens* 517, *high school students* 59 times, *college students* 448 times, *teacher* and *teachers* 168 times, *educator* and *educators* 538 times, *senior* and *seniors* 857 times, and *newcomer to museum* 7 times.

#4. A brand identity that is a "community gathering place." The word *community* appears in textual content on the NCMA website 171 times (accessed May 18, 2013); sometimes the word is used to mean relationships among visitors and members, while at other times, it refers to the geographical community in which the Museum resides. In addition, other words suggesting aspects of a community-gathering place appear; *beloved* (48 times) which indicates the strength of the connection to the community, plus terms that illustrate a vibrant, interacting community—*dialogue* (25 times), *discussion* (986 times), and *interaction* (29 times). Some examples are as follows:

- Our Park is preserving open space and introducing the *community* to contemporary art in nature.

- [Efforts to create community] December 31, 2008, upon the new entrance to social media …. More important than numbers is the idea of connecting with our *community*, and for us that means, first and foremost, citizens across North Carolina …. Social media and Web 2.0 is a relatively new venture for the NCMA. I love reaching out to virtual Museum lovers and connecting with them on-line. And in the next year we'll be trying new…and better ways to do just that.

#5. A brand identity that is a strong visual identity. This characteristic is addressed in the section above about visual aspects of the NCMA website and does not lend itself to searching for words and phrases in the content of the website.

Public Comments about NCMA

As discussed in the methodology chapter, I originally planned to survey a small sample of visitors to the North Carolina Museum of Art, but was not granted permission by Museum staff to do so. Instead, seeking to discover whether the public view of NCMA's brand identity reflects the new branding initiative being implemented, I categorized public comments about the Museum found on the public websites tripadvisor and Yelp*. The reviews posted on those public websites address whatever the reviewers wish to address concerning NCMA and do not answer questions specifically about the new branding initiative; however, indirectly the reviews provide information about how that initiative is perceived. I collected data from tripadvisor and Yelp* from June 2010, the first review posted following the April 2010 opening of the West Building, to March 2013 to analyze textual content and determine public perception. Key terms and phrases in NCMA's revised "Positioning Statement [2008]," as well as Dates and Illia's categories, provided a basis for the categories used to analyze the textual content of public reviews. For that system, I use the variables NCMA

Represented (museum campus, collections, special exhibit, performance, café, programs, and service[19]). See Chapter 4: Methodology. Below I summarize for tripadvisor and Yelp* my analysis of public comments, first giving an overview, and then presenting results by each category.

Tripadvisor. Tripadvisor contains information about "things to do in Raleigh." See Appendix E for the form used by persons posting reviews on tripadvisor. As of March 15, 2013, 323 reviews had been posted on tripadvisor. Almost all of the reviews (74 and 237, respectively) were "very good" (4 stars) or "excellent" (5 stars); 10 were "average" (3 stars), none were "poor" (two stars), and 2 were "terrible" (one star). As would be expected, most of the reviews were by persons in the Raleigh area and North Carolina: Raleigh (91), Durham (11), Chapel Hill (16), Cary (22), and throughout North Carolina (77). However, reviews were posted by persons from Arizona (01), California (04), Colorado (01), Connecticut (02), Florida (04), Georgia (06), Illinois (04), Indiana (03), Iowa (01), Kentucky (01), Louisiana (01), Maine (01), Maryland (03), Massachusetts (03), Michigan (03), New York state (07), Ohio (02), Pennsylvania (04), South Carolina (05), Tennessee (02), Texas (02), Virginia (08), Washington state (01), West Virginia (01), and Wisconsin (01). Reviews were also posed by persons from outside the United States: Australia (01), Canada (01), "cho-san" (01), Ecuador (01), Philippines (01), and United Kingdom (02). Most of the reviews (313) were posted from 2011 to present and the rest (07) were posted in 2006, 2008, and 2010:

2013 [19]
February (06), January (13)

2012 [233]

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[19] The terms presented in parentheses are the values given for each variable.

December (08), November (14), October (08), September (13), August (24), July (12), June (15), May (17), April (22), March (29), February (34), January (38)

2011 [61]
December (16), November (16), October (02), September (05), August (08), July (03), June (03), May (02), April (01), March (02), February (02), January (01)

2010 [09]
August (02), July (02), June (01)

2008 [07]
January (01)

2006 [01]
September (01)

Out of 306 reviews analyzed,[20] 234 reviewers rated NCMA 5 stars, 63 rated 4 stars, 8 rated NCMA 3 stars, 0 rated NCMA 2 stars, and 1 rated NCMA 1 star. Overall, comments did not change based on date posted; out of 306 public comments, only 1 comment (one star) refers negatively to NCMA.

Tripadvisor—Museum Campus. Out of 306 reviews,156 reviewers included content about the Museum campus: 114 reviewers (5 stars), 31 reviewers (4 stars), 10 reviewers (3 stars), 0 reviewers (2 stars), and one reviewer (1 star). Reviewers commented positively about NCMA's Park areas as well as buildings:

- Posted on September 8, 2012: "Amazing Inside and Out!" This is definitely not your typical art museum! And it's all FREE! Sited in a 164-acre park in Raleigh, the Museum offers a unique blend of art, architecture, and nature. It seemed to be out in the middle of nowhere. Large expanses of meadows. The building is a new (2009) 127,000-square-foot, light-filled building designed by New York-based architects Thomas Phifer and Partners. One of those places where you feel like you're going in circles and could spend the day finding something new to discover.

- Posted on November 27, 2011: "Amazing Museum—Louvre Eat Your Heart Out!" Fantastic museum, especially now with the new wing open. Two

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[20] Throughout this discussion, I provide two examples of reviews. Additional examples posted can be found in Appendix E.

separate parts--the older building and the new, more contemporary, spaces. Some folks don't realize the older building is still open and full of undiscovered surprises. The art museum links into Raleigh's greenway system, and it is a great destination for a walk or bike ride. Depending on where you start, you can even do this with younger kids, 5 and up, who can ride bikes. Don't miss the Whirligig outdoors on the trail, or rolling down the steep hill and doing the 'maze' (concrete sculpture).

Tripadvisor—Collections. Out of 306 reviews, 208 reviewers included content

about NCMA's collections: 163 reviewers (5 stars), 40 reviewers (4 stars), 5 reviewers

(3 stars), 0 reviewers (2 stars), and 0 reviewers (1 star). Reviewers commented

positively on NCMA's permanent collections, mainly focusing on the diversity of NCMA's

permanent collection:

- Posted on January 10, 2012: "Beautiful new portion, fantastic exhibits." I went to Harvard and majored in fine arts, so what can I say, I didn't expect much from the NC Museum of Art. But it actually has a quite fine collection, lovingly presented and beautifully curated.

- Posted by November 8, 2012: "Picturesque location with finest European and Egyptian collections." When we talk about art, one cannot ignore the contribution of Europe. This museum is not just beautiful for its picturesque location but also for its rare European collections. Perhaps The European collection is the crown jewel of this Museum, the collection was planned to provide a strong, in-depth survey of European art from the 14th to the 19th century. Of the 139 paintings and sculptures purchased with the original appropriation, 123 were European.

Tripadvisor—Special Exhibits. Out of 306 reviews, 94 reviewers commented on

special exhibitions: 49 reviewers (5 stars), 40 reviewers (4 stars), 5 reviewers (3 stars),

0 reviewers (2 stars), and 0 reviewers (1 star). Reviewers commented positively on

NCMA's special exhibits, mainly focusing on the way that the Norman Rockwell,

Rembrandt, and Edward Munch special exhibits were curated:

- Posted on November 24, 2011: "Excellent new Rembrandt Exhibit." We visited the new traveling Rembrandt Exhibit. We knew of his work but never really grasped what made his portraits so special or why some works were originally attributed to him was later disputed. We loved the side by side comparison of similar works by Rembrandt and the ones by artists trained by

him in his workshop. It was a treasure trove of artistic genius and a true treasure. Be sure to invest in the audio tour ($5). It's worth every penny.

- Posted on October 8, 2012: There is a special exhibit (fee of $5 charged) through 2/10/13 entitled, "Edward Munch - Symbolism in Art." While Munich is best known for the enigmatic painting, "The Scream," this exhibit of 26 of his works really showcases the breadth of his talents. Again, with only 26 pieces, all can feel good about attending. It is a great show. Later this month there is another exhibit, "Still-Life Masterpieces," from the Boston Museum. I'm sure it will be great.

Tripadvisor—Performance. Out of 306 reviews, only three reviewers commented on the performance events, all three ranking those events 5 stars and no reviewers awarding 4, 3, 2, or 1 stars. Reviewers few comments were positive and focused on NCMA's amphitheater:

- Posted on September 10, 2011: "Love the art museum's amphitheater!" Just got home from another great show at the NCMA's amphitheater. This is makes at least the sixth time I've been there for an event. Have seen adult puppet shows, concerts, movies there and have always had a great time. Always a laid-back atmosphere with people from all walks of life."

- Posted on December 31. 2011: "Summer brings outdoor movies, music and theater - relax on the lawn at the amphitheater while enjoying your favorite libation along with a variety of sandwiches, burgers, and other outdoor meals".

Tripadvisor—Cafe. Out of 306 reviews, 49 reviewers included comments about the Iris restaurant: 39 reviewers (5 stars), 7 reviewers (4 stars), 3 reviewers (3 stars), 0 reviewers (2 stars), and 0 reviewers (1 star). Reviewers commented positively on NCMA Iris restaurant, mainly focusing the quality of food, service, and atmosphere:

- Posted by December 11, 2012: "Great food too, Who knew?" My family went to celebrate my Aunt's 82nd birthday and the food was outstanding. The service was exceptional and a good time was had by all. Who knew that a museum would have such fine fare?

- Posted on March 28, 2012: And I must mention the restaurant. Iris has quickly become one of my family's favorite places to eat. The food is elegant and delicious, the service is great, and the selection of art within view is lovely. The salt-n-pepper shakers are miniature sculptures--and the desserts?

They're pricey but I never walk out without one. I highly recommend the entire experience.

Tripadvisor—Programs. Out of 306 reviews, 42 reviewers commented on programs: 33 reviewers (5 stars), 8 reviewers (4 stars), 1 reviewers (3 stars), 0 reviewers (2 stars), and 0 reviewer (1 star). Reviewers commented positively primarily on NCMA's quarterly *Preview* magazine and programs such as lectures, senior events, museum after 5, film series, and concerts:

- Posted on May 19, 2012: "More than meets the eye." The museum publishes a fine quarterly brochure listing all the activities available for adults as well as the children. I am finishing the Senior Sampler program, and highly recommend it to those who want an in depth understanding of the permanent collection. Art educators present a group lesson/ lecture followed by classroom experience using a variety of artist materials to produce their own work of art. Sign up for one class or all six. It is also a great way to make new friends who enjoy art.

- Posted on November 30, 2012: It has at least 3 film series events each year, run by a very experienced and knowledgeable Laura Boyes, which includes commentary about the films and lots of special guest speakers. It has a number of social events that are easy to attend after a long day at work, excellent food, and different types of memberships, including the "Contemporaries" group that caters to people under 40 and is a great way for younger adults to become active in the art culture.

Tripadvisor—Service. Out of 306 reviews, 77 reviewers included content about service: 63 reviewers (5 stars), 13 reviewers (4 stars), 1 reviewers (3 stars), 0 reviewers (2 stars), and 0 reviewers (1 star). Reviewers commented positively on NCMA's Service, focusing mainly on the guides, staff, docents, and cost of admission and parking:

- Posted on November 20, 2012: No fee for one of the finest museums of art in the country. The docent, Carolyn Banks, gave an in-depth, personalized tour that not only gave us the appreciation, art history, but insights of what individually "moves and inspires" the people who select pieces for exhibits.

- Posted on March 13, 2012: With free parking and free admission, this should not be missed and not be rushed. For $3.00 I rented an Audio Guide and also an Audio Player with sound track. I greatly enjoyed Mrs. Harris' Docent Tour which is also without cost. I want to mention again the Audio Player Sound Track which adds to the viewer's experience. For example, when you are looking at Frans Snyders' 17th century "Market Scene on a Quay" and you push the corresponding button on the Audio Player, no other than Julia Child's voice is providing insight into the proper pre-preparation of wild game meat. And to mention just one more, when viewing Claude Monet's "The Seine at Giverny, Morning Mists" and you push the corresponding button, the gentle piano sounds of Claude Debussy's "Clar deLune" perfectly compliment the painting.

Yelp*. Yelp* is self-described as "an online urban city guide" and contains a category for Art & Entertainment. See Appendix F for the form used by persons posting reviews on Yelp*. As of March 4, 2013, 54 reviews had been posted; the average rating is 4.5 out of 5.0 because most of the reviewers award 4 or 5 stars. Most of the reviews were by persons in the Raleigh area and North Carolina: Raleigh (23), Durham (05), Chapel Hill (03), Cary (02), and throughout North Carolina (03). However, reviews were also posted by persons from Arizona (01), California (03), Connecticut (01), Hawaii (01), Iowa (01), Maryland (01), Massachusetts (01), Texas (02), Virginia (01), and Washington state (02). No reviews were posted by persons living outside of the United States. Between 2007 and 2010, 21 reviews were posted and between 2011 and the present, 33 were posted:

2013 [05]
February (04), January (01)

2012 [11]
November (01), September (01), August (03), July (02), April (01), February (01), January (02)

2011 [17]
December (02), November (01), October (01), September (01), August (02), July (01), June (02), May (02), April (00), March (01), February (01), January (03)

2010 [09]
December (02), September (02), July (02), June (01), May (02)

2009 [04]
May (01), March (01), February (01), January (01)

2008 [07]
December (01), October (01), August (01), July (01), June (01), May (01),
January (01)

2007 [01]
November (01)

Yelp* contained 57 reviews, most dated before the West Building opening in 2010. I

intended to categorize Yelp comments; however, in reading through the comments, I

found that the reviews did not reveal anything significant beyond what the tripadvisors

reviews had revealed.

In the next chapter, I discuss how NCMA is implementing the new branding

initiative based on the characteristics of brand identity planned by the Museum

professionals (Chapter 5) by synthesizing the results of the data gathered and analyzed

in this Chapter 6, supplemented with textual content from the NCMA website and

Preview, the quarterly publication mailed to NCMA members.

CHAPTER 7: IMPLEMENTING THE NEW BRAND INITIATIVE FOR NCMA—PART TWO

In "Expanded North Carolina Museum of Art Sets Benchmarks for Cleveland Museum of Art" (May 16, 2010), as he discusses the need for leadership at the Cleveland Museum of Art, Steven Litt acknowledges the strong leadership of Lawrence Wheeler who served as Director of Development, Marketing, and Membership at that museum from 1985 to 1994 before he became the Director of NCMA. Litt notes that the NCMA's West Building

> represents the latest thinking on what a 21st-century art museum should look like .... When you open the door, you're greeted by a refreshing bath of cool, northern light, enhanced by pristine white walls throughout the interior. Galleries are configured so spaces flow into one another; visitors can navigate easily and make visual connections between art-historical periods. Phifer's ingenious skylights, with their oval apertures, create a gentle, overall glow that changes as clouds pass overhead. The lighting is superb, especially for paintings. Visitors can easily step outside to courtyards adorned with sculpture and sleek pools of water. The effect is mesmerizing" (*n. pag.*).

His conclusion is that "Wheeler's achievements show what 16 years of continuous, charismatic leadership can do at a museum" (*n. pag.*). In a public comment in response to Litt's article, a person, who in May 2010 was a Cleveland native living in Raleigh, echoes Litt when he says, "The new museum expansion is a knock-your-socks off experience .... It's a rethinking of space and lighting and it makes the art collections more approachable and easier to view. From reading this article [Litt's article] I am even more impressed with what Wheeler has been able to do on, apparently, a tight budget. That's where the lesson is" (*n. pag.*).

And based on my own research project, I agree. The discussion presented in this chapter and my knowledge of NCMA as a member receiving communications and accessing the public website for the Museum illustrate that the characteristics of the

brand identity the North Carolina Museum of Art's professionals sought to create aligns

fairly well with those of the brand identity being implemented in promotional materials

such as *Our Transformation: The Campaign for the North Carolina Museum of Art*, the

NCMA website, and *Preview*. In addition, the public reviews of the Museum posted on

tripadvisor and Yelp* show indirectly that the brand identity planned by NCMA is the

brand identity perceived by visitors to the Museum. In discussing the characteristics of

the brand identity planned and being implemented I use the results presented in the

previous Chapter 6: i.e., the analysis of the textual and visual content of *Our*

Transformation, the textual content of the NCMA website and the visual aspects of

selected pages of the website, and public reviews on tripadvisor and Yelp*.

The characteristics of the brand identity planned and being implemented by

NCMA are as follows:

- A brand identity that is innovative.
- A brand identity that is welcoming (free admission and parking … current audiences as well as new ones).
- A brand identity for all people (families, children, seniors) — visitor centered, not collection centered.
- A brand identity that is "a community gathering place … [characterized by] regular visitation … [and] beloved by residents." The community has many ways to connect with NCMA and can gather for dialogues, discussion, and interaction socially.
- A brand identity that is a strong visual identity created by the new logo, new West Building, but even more, through a linking of art and nature.

Although the characteristics of the brand identity planned for NCMA and being

implemented for the new branding initiative are detailed in a bullet listing, that brand

identity is the cumulative result of all of the characteristics; e.g., implementing a brand

identity that is innovative overlaps with implementing a brand identity that is

transformative because of offering unique experiences. Or implementing a brand

identity that is visually bold encompasses being innovative. However, discussing the individual characteristics listed allows me to illustrate aspects of each characteristic in order to explain it in more depth.

    A Brand Identity That is Innovative. Several authors discuss that, for a branding effort to be successful, a museum needs to convey how it is unique, innovative, and different from other museums of the same type. Elaine Gurian, in "Choosing Among the Options: An Opinion About Museum Definitions," proposes five categories for classifying museums and argues that those categories can be used as a marketing strategy for a museum to distinguish itself from other museums. From a customer's point of view, Paal Mork suggests that the first two steps in building a brand identity are "identification" in which "audiences identify the museum, the name and the type of museum" (173) and then "meaning" for which "the audience must know certain features connected to the museum …. At this level the visitors will even make their own meanings about the museum, based on experiences and user profiles" (174). As Neil Kotler, Philip Kotler, and Wendy Kotler describe five steps for formulating a brand identity, they note the importance of uniqueness and innovation; for example, in Step 2, "A museum has to show *distinctiveness* in its design, services, amenities, and programs. In a competitive marketplace, a museum has to show *distinctiveness* in relation to competitors" and in Step 4, "A museum, through its image, *uniqueness*, and value, has to promote trust, reliability, and quality to command the attention and loyalty of a consumer" (emphasis added 144).

    NCMA has implemented a brand identity for the Museum that is innovative and unique by offering multi-tiered transformative arts experiences for members and visitors,

thus offering a museum that is visitor-centered, rather than collection-centered, although the collections are an important means for accomplishing its purposes. NCMA differs from other art museums; in fact, to properly classify it, I would add a sixth category to Gurian's five—it is innovative as an experience-centered Museum. In the campaign brochure, letters by Director Wheeler and Campaign Chair Kennedy O'Herron reinforces this concept. Visitors to NCMA create their own meanings about the museum, based on experiences.

NCMA's curating of exhibits is forward thinking and offers new approaches to curating exhibits; thus, the NCMA's curators offer opportunities that are unique and firsts. The upcoming exhibit, "Porsche by Design: Seducing Speed," described elsewhere in this dissertation, is the first NCMA exhibit to be curated around the focus of design, examining Porsche lineage from the 1930s to the present day. Further, NCMA offers a transformative experience by curating exhibits that emphasize the visitor experience; for example, "Still-Life Masterpieces: A Visual Feast from the Museum of Fine Arts, Boston," October 21, 2012, to January 13, 2013, emphasized the visitor perspective by arranging paintings in a way to inspire conversation between those viewing the paintings, whether they were members or not members:

> NCMA will showcase memorable works … together with fanciful decorative arts that draw inspiration from the natural world …. Placing particular emphasis on the visitor perspective, "Still-Life Masterpieces" is *arranged conversationally rather than chronologically, encouraging dialogues between works of different periods and styles*. A traditional painting of an elegant arrangement of fruit, porcelain, and glass goblet from the Dutch Golden Age contrasts with the fractured planes and perspectives of a cubist table composition. Lush impressionist images of flowers and fruits invite comparison to later still lifes, such as American John Peto's homespun depiction of a student's desk or British artist Sam Taylor-Wood's poignant video of a slowly decaying plate of fruit (emphasis added, NCMA website *n. pag*).

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Moreover, the curating of this exhibit offers multimedia (a video) that adds multi-tiers to the experience of viewing this special exhibition.

NCMA's collections and special exhibits are part of its new branding initiative to create an environment of multi-tiered experiences. Museum professionals are proud of the Museum's collections and special exhibits as is shown by the fact that the largest number of visuals (272 images) on NCMA website represent its collections including outside art, the permanent collection, and special exhibits. Further, public reviews and ratings support that the public enjoy the experiences of viewing collections and special exhibits. Out of 306 reviews, of reviewers who commented on NCMA's collections and special exhibits, 203 reviewers gave 5 to 4 stars for its collections and 89 reviewers rated special exhibits 5 to 4 stars. Visitor reviews support that NCMA's exhibits are innovative and offer transformative experiences, often because of the way the curators present the works that are part of the special exhibit: Posted on November 24, 2011, "Excellent new Rembrandt Exhibit. We visited the new traveling Rembrandt Exhibit. We knew of his work but never really grasped what made his portraits so special or why some works that were originally attributed to him was later disputed. We loved the side by side comparison of similar works by Rembrandt and the ones by artists trained by him in his workshop. It was a treasure trove of artistic genius and a true treasure. Be sure to invest in the audio tour ($5). It's worth every penny" (*n. pag*).

The architect Phifer conceived of the West Building with innovation central to its design, as it creates an environment that celebrates art and reflects NCMA's brand identity of the connection of art and nature. Sharon McHugh, in an editorial on *World*

Architecture News.com, describes the experience of moving through the North Carolina

Museum of Art:

> That experience is one that wholly immerses the visitor in art, while enveloping him in nature. The visitor's journey begins at the building's entrance which is marked by an allee of trees in a garden. From here, the visitor enters the museum through tall glass doors that lead to a spacious sculpture hall in lieu of a lobby that immediately engages him in art. Around this hall, are organized, galleries that frame views of reflecting pools, gardens and courtyards beyond, extending the vista, merging art and landscape …. Phifer himself perhaps said it best …. 'It doesn't reside in form, style or materials. It's reflected in the deeper attributes of appropriateness, proportion, attention to detail and celebration of crafts. It's expressed in neighborliness and a democracy of spirit.' (*n. pag.*).

The importance of the West Building is shown through the number of images of it on the

website; for the variable of setting represented, when I analyzed visuals on the NCMA

website, 81 visuals illustrated the West Building, 25 visuals represented the Park, and

only 6 images represented the East Building. Furthermore, public reviewers[21] comment

positively about the West Building:

- Posted on March 12, 2012: "Great afternoon venture." A friend and I decided to visit the NC Museum of Art while in Raleigh, NC (free to public). It's off the 'beaten path' but if works. The landscape and the architecture of the buildings are magnificent art projects. I can only imagine what the grounds look like in the spring and summer months.

- Posted May 13, 2012: "Nifty Art Museum and Fun Place for an Afternoon." I went to the North Carolina Museum of Art with mixed expectations, knowing that it had just opened the new 'southern' building and having seen a traveling Rembrandt exhibit it had created. The art museum has two buildings, a very recent structure and one that appears to have been constructed in the 1970's. The new building is terrific, and exhibits art bathed in natural light. The structure is unexceptional from the outside, but inside shows the art to its best advantage. The 1970's structure (not the newer one) is mediocre at best. There were a few interesting pieces, but frankly the concrete and gray brick structure would make even the greatest painting look dull and uninteresting. They use the building for student classrooms, North Carolina art, and special exhibits. It was worth a walkthrough, but it is not the best structure for the

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[21] Throughout this discussion, I provide two examples of reviews. Additional examples posted can be found in Appendix E.

viewing of art. Spend your time in the new building and walking around the adjacent park.

Words on the NCMA website, as reported in the previous chapter are used to indicate that the Museum is innovative and unique: that is, *innovative* and *innovation*, *transformative* and *transformation*, *unique*, *one-of-a-kind*, and *first* or *firsts*. Those words appeared in content referencing programs and resources for teachers, but also referenced were special events and programs; exhibitions, collections, lectures, and tours; the Iris restaurant; accessibility services for visitors; and green initiatives.

Combinations of either *innovation* or *innovative* combined with either *transformation* or *transformative* appeared in the campaign brochure, grants, art descriptions, auctions, and visitor amenities, including two times when the textual content was a description of the architecture of the new West Building.

The word *unique* sometimes referenced art in the permanent collection or that in special exhibits, but other times the Museum Park and its programs and opportunities; also used to indicate that NCMA is unique were the words *only* and *one-of-a-kind*. The words "first" and "firsts" often appear in textual content about art and performances, as opposed to the Museum and the opportunities offered.

While in *Preview: Spring '13* and *Preview: Summer '13*, the words *innovative* and *innovation*, *transformative* and *transformation*, *unique*, *one-of-a-kind*, and *first* or *firsts* seldom appear, content of the issues often contribute to the Museum having an innovative and transformative identity by including an article that describes an innovative, transformative, unique, or one-of-a-kind program or event. The Spring 2013 issue contains "Play a Part in History Making" about *Our Transformation* (campaign brochure) explaining the ways contributions to the campaign benefit the people of North

Carolina: e.g., "contributions and memberships provide more than one-third of the remaining critical funds that allow us to provide wonderful art experiences to more than 400,000 annually … Allows more than 40,000 schoolchildren to visit each year …. Supports the signature Art of Collaboration—an art-integrated curriculum approach to teaching and learning, reaching more than 3,200 students and their teachers statewide …. [All] will continue to benefit from all the NCMA has to offer, including our thought-provoking and innovative lineup of exhibitions" (*Preview: Spring '13* 26-27). The Summer 2013 issue presents information about "Porsche By design: Seducing Speed," which is NCMA's "first-ever design exhibition" and "Art + Science: A Collaboration with Duke University," for which William Brown, NCMA's Chief Conservator, and Dr. Warren W. Warren, director of the Center for Molecular and Biomolecular Imaging at Duke University, work together to apply "the newest generation of medical imaging developments out of the clinic and [apply] them to art," specifically "pump-probe laser imaging, a new technique … to better diagnose melanoma … [because] just as with skin lesions, yellowed varnish and paint layers could be imaged by his laser to distinguish original paint from restoration, helping us understand the intended beauty of centuries-old paintings" (*Preview: Summer '13* 20).

A Brand Identity That Is Welcoming. NCMA, a visitor-centered museum, has implemented a brand identity that is welcoming to current visitors and new audiences by creating the viewpoint that art, and the other performances and events offered, are accessible to all audience. In addition, the 164-acre Museum Park and the architecture of the West Building contribute to the North Carolina Museum of Art being a welcoming environment. Those aspects are discussed in the section below about implementing a

brand identity that is a strong visual identity created by the new logo, new West

Building, but even more, through a linking of art and nature. Kenneth Hudson notes that

the public who visit museums have changed and that museum directors and curators

should not come to their positions as museum professionals from the point of view that

their primary "responsibility was to its collections, not to the visitors" (43). As a result,

museum professionals should strive for environments that are welcoming and cause

visitors feel that the arts are subject areas that all people can experience in whatever

way is most appropriate for them. To create welcoming environments, museum staffs

should not want museums to be "quiet galleries" (Shramstad 112), nor should they "long

for the old days where museums were adult-centered places of peace and quiet, in

which children knew their place" (Hudson 49). With welcoming environments come

activity and some noise. Visitors to museums are no longer limited to the elite with

financial resources; more of the public have the leisure and money to visit museums

(Hudson 43-44). Maxwell Anderson urges museum directors and staff to narrow the

"gap between expectation and reward in front of the object" (141); that approach can

contribute to welcoming visitors and preparing them to understand that art can be

accessible to all. Anderson warns, though, that factors, such as security measures,

large numbers of visitors at the same time, and relatively limited amount of information

about the art displayed, can cause visitors to feel that they really are not welcome and

that they should not linger or return.

　　　　NCMA exhibits a brand identity of being welcoming by creating accessibility to art

through its activities, such as educational programs, lecture and lunch series, children

programs, senior programs, park programs, Friday after 5 program, summer camp, and

film series. Brand experience is part of the brand identity which is created by "the accumulation of experiences with the specific product or service, both directly relating to its use, and through the influence of advertising, design, and media commentary" (SEMPO, or Search Engine Marketing Professionals Organization, website). In addition, Rowley points out that "the concept of brand emphasizes that the user's brand image is formed not just by a product and its attributes, or even values, but by the total experience that they associate with the brand" (132). One way that NCMA is creating a welcoming experience for visitors is by offering a variety of activities that all audiences can participate in throughout the year as best suited for each individual person.

The activities represented visually in the campaign brochure most were family activities (4) and Park activities (3), whereas only one exhibit activity was represented visually. NCMA activities represented visually on its website included 80 visuals depicted family activities, while 17 visuals represented exhibit activities and only 15 Park activities were represented visually. Presenting visuals that illustrate the many different ways that visitors can enjoy and interact with NCMA establishes a welcoming atmosphere.

Public reviews support that NCMA has implemented a welcoming atmosphere. Out of 306 reviews, 42 reviewers commented on programs: 33 reviewers (5 stars), 8 reviewers (4 stars), 1 reviewers (3 stars), 0 reviewers (2 stars), and 0 reviewer (1 star). Public reviews included praise for a variety of NCMA's programs:

- Posted on July 20, 2012: "Lecture on the Egyptian Collection and Lunch." The museum's lunch programs are excellent. The speaker recently catalogued the collection, spoke about one of the key figures, and was followed by a tasty lunch - all for a reasonable cost.

- Posted on January 14, 2012: "Museum After 5 on Friday….Absolutely Beautiful!" We attended the Friday after 5 event and I have to say it exceeded all of our expectations. The museum is stunning at night inside and out, and the art takes on a different look and feel in the evening.

In addition, by offering multi-media resources, such as podcasts and audio to accompany exhibits, NCMA contributes to visitors feeling that art is accessible to each of them, even if they do not have prior knowledge of art. Kotler and Kotler comment that "Art museums position themselves in several distinctive ways. Some seek to make their audiences feel comfortable with works of art, art history, and artists' lives and work" (134). NCMA has a docent program to train volunteers to offer tours for visitors; that program is another way that NCMA welcomes all audiences, the public. Furthermore, NCMA offers ways for children to enjoy, learn, and interact with its collection. Visitors with children can ask for an activity bag at the service desk upon entering the Museum; the activity bags contain diverse exercises for various collection pieces, in order to support children learning about artists, types of medium, or ways to experience art. Public reviews reflected the value of multi-media offered and the docent program, as well as the activity bags:

- Posted on March 13, 2012: "Definitely worthwhile." My wife was in Raleigh on business and I literally spent the entire day at the Museum of Art. With free parking and free admission, this should not be missed and not be rushed. For $3.00 I rented an Audio Guide and also an Audio Player with sound track. The museum has something for everyone whether your interests are Egyptian, Roman, Italian Renaissance, North European, African, or Judaic. They also have an extensive collection of Rodin statues. I greatly enjoyed Mrs. Harris' Docent Tour which is also without cost. For lunch, I ate at the Museum Restaurant. There is so much to see and to experience that I wish I could have returned for another day. I want to mention again the Audio Player Sound Track which adds to the viewer's experience. For example, when you are looking at Frans Snyders' 17th century "Market Scene on a Quay" and you push the corresponding button on the Audio Player, no other than Julia Child's voice is providing insight into the proper pre-preparation of wild game meat. And to mention just one more, when viewing Claude Monet's "The Seine at Giverny, Morning Mists" and you push the

corresponding button, the gentle piano sounds of Claude Debussy's "Clair de Lune" perfectly compliment the painting.

- Posted on March 13, 2013: "Art in a bright atmosphere." Lots of modern art pieces. Great material located at the front desk for teaching kids about how to view art. Included is a prism of colors with a hole punch out for kids to look at art in different ways. This was a big hit with my 3 and 6 year old. They were fascinated by this and played with the stickers inside at the artful Iris restaurant. Wonderful park outside that would be great for a picnic and a walk. Free parking.

Very important, NCMA implements a welcoming brand identity by offering free parking and free admission to its permanent collection and the Museum Park. NCMA encourages people to become members by offering memberships at a variety of price points, and those memberships provide members with free benefits, such as free admission to some of the special exhibits and discounts in the shop and Iris café. Under the category of Service, 36 tripadvisor reviewers remarked on the museum being free:

- Posted on April 11, 2012: A very kind and informative guide at the front desk gave us an overview and suggestions of how to best view the museum. We will be back on our next visit to continue exploration. Guess what, it is FREE! North Carolina should be proud of its contribution to the arts. Bravo.

- Posted on August 11. 2012: "What a place." Raleigh should be proud of their Museum of Art. It is a beautiful place on a beautiful setting. The art is outstanding and their program for the community is so valuable. I would not believe that this experience is "free" to all who come.

NCMA's Iris café, housed in the West wing, is another way that NCMA has implemented a welcoming brand identity. Iris offers open dining where visitors can view art and enjoy a dining experience in a relaxed atmosphere; it is a full-service restaurant featuring American cuisine with regional flavors.

Sculpture by Patrick Dougherty featuring branches and boughs from the surrounding area. Photo: NCMA website

Noted on NCMA's website, Iris is

> …open, elegant, and filled with light, the restaurant is lined by floor-to-ceiling windows looking out onto the entry court and surrounding gardens. The opposite wall showcases a site-specific sculpture by Patrick Dougherty featuring branches and boughs from the surrounding area, further enhancing the dining experience by bringing the outdoors in.
>
> Named in honor of Museum benefactor Iris Cantor and evoking images of the exquisite flowers that bear the same name, the Museum restaurant is yet another expression of art and nature, a hallmark of the NCMA experience. Innovative cuisine served in a setting like no other—a meal at Iris is a feast for all the senses! (*n. pag*).

Out of 306 reviews, 49 reviewers included comments about the Iris restaurant: 39 reviewers (5 stars), 7 reviewers (4 stars), 3 reviewers (3 stars), 0 reviewers (2 stars), and 0 reviewers (1 star). Public reviewers commented positively on NCMA Iris restaurant, mainly focusing the quality of food, service, and atmosphere:

- Posted on August 1, 2012: "A favorite place." For a small museum the NCMA is special and you don't have to always go to the special exhibits. Just re-visiting the permanent collection is a treat. The Iris Restaurant never disappoints! Fresh, local products nicely prepared. Great atmosphere and very good service.

- Posted on March 29, 2012: "The new wing is more than AMAZING!!!" We are so fortunate to have such a wonderful museum in Raleigh! We attended an evening

function there including reception and dinner at IRIS, the restaurant. SO many of our out of town guests commented on what a wonderful venue and first class facility they found NCMA to be. We cannot recommend it enough to anyone visiting Raleigh...not only is the art first rate, the restaurant serves amazing food!

In the textual content of the NCMA website, the words *welcoming*, *welcome*, and *welcomes* appear, but about half of the time the word *welcome* appeared was in reference to "Welcome to Untitled, the NCMA blog." Visitors are welcomed to come explore what appeals especially to each of them and to create a new individual experience each time they visit). In addition, *welcome* and *welcomes* are extended for exhibitions, as well as for conveniences and services. By using the word *friendly*, Museum staff create a welcoming environment, but often the word is used in textual content related to green initiatives; contributing to visitors thinking of the Museum as wanting to contribute to the good of the community. The textual content of the website contains many examples of the word *free*, a situation that welcomes all without regard for cost.

In each issue of the quarterly *Preview* magazine, normally 45 to 50 pages, distributed to NCMA members, Director Larry Wheeler on page 4 writes to members and his cursive signature appears at the end of the column, adding an informal welcoming touch. The cost, or lack of cost, to participate in many programs and events to connect with the Museum described in the *Preview* magazine are clearly indicated. Quickly skimming that magazine reminds members of the breadth and number of activities available; they are welcome to participate in as many of those activities as they can and experience what NCMA has to offer.

A Brand Identity for All People. As part of implementing a new branding initiative, NCMA identified that they wanted to be more than just a place where the collection was

the primary focus; they wanted to be a place where the public could interact with the collections, the 164-acre Museum Park, and performing arts series to provide a multi-tiered experience for all audiences. Previously museums were for only the elite and were, in fact, important in creating class distinctions (Bennett, Adam); museums did not welcome all people, as discussed in the previous section. According to "Public," in ICOM's *key concepts of Museology*, museums originally were "first of all a place for artistic training and for the territory of the learned and scholarly" (72); however, in that same article, the process of museum professionals becoming more visitor-centered is supported by the increase in the number of words used to describe persons visiting museums: "people, public at large, non-public, distant public, disabled or frail, users, visitors, observers, spectators, consumers, audience, etc." (72). Both Hudson and Neil Harris point out "the expanded educational staffs, the elaborate school and family programs, the broad range of social activities intended to market the museum to new audiences" (Harris 52)—to all people. Belem Barbosa and Pedro Quelhas Brito summarize the change in museums becoming for all people: "for people to enjoy and learn …. The focus is therefore to serve society, satisfy visitors. Promote access and develop audiences" (17). In addition, more and more museums are assuming the role of being a place of learning, especially for educating the public; Skramstad views museums as "educational models … to provide learning experiences for both school children and adults …. In the 21st century, museums must expand their educational programs and community involvement, particularly for public audiences" (117-119 and 121-122). Kotler, Kotler, and Kotler reinforce the concept that developing "attractive offerings", as part of branding, contributes to creating a visitor-centered museum, "The

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consumer chooses to visit one museum from among a field of completive leisure venues. The consumer makes choices based on the perceived value of the museum offerings in relation to those of competitors. These may include program quality, benefits to be gained from the visit, services, comparative pricing, experiences, and brand identity" (289).

According to the Director of Marketing at NCMA, the Museum had been considered "elitist" and they wanted with their new branding initiative to change that perception of the Museum. Wallace suggests that a well branded museum will present a vision that the museum is for all the people; "Good branding speaks about the mission and vision to all the people that a museum touches—its external and internal markets—in a voice that is distinctive and consistent. A consistent look and attitude help people feel familiar with the museum, and comfortable in giving it their loyalty" (2). Focusing on the three aspects of the museum in providing a multi-tiered experience allows NCMA to create museum that is for all people. NCMA has implemented this brand identity of being for all people by presenting visuals that represent people and families interacting with the Museum and each other as well as visuals that represent the three areas of NCMA:

- The West Building appears in 81 visuals, the Museum Park (25), and the East Building (6).
- NCMA collections were illustrated in 183 visuals, 143 visuals of collections inside the Museum galleries and 40 visuals outside in the Museum Park.
- Visuals of women (51) were dominate, while 22 visuals represented children, 16 visuals represented men, and only 3 visuals of families were presented.
- Family activities were depicted in 80 visuals, exhibit activities in17 visuals only 15 visuals of Park activities.

The campaign brochure also presents images that demonstrate the "for all the people" brand identity:

- Visuals of the West Building (5 pictures) and Museum Park (4) were dominate, while the East Building was not represented.
- NCMA collections and special exhibits were represented in 5 visuals, with the majority of the images representing inside collections (4 pictures) and only one visual representing NCMA's collection outside.
- Visitors represented were men (4) and children (4), while visuals of women (2) and families (1) were represented the least.
- For Museum Programs, visuals of family activities (4) and Park activities (3) were the dominate visuals, whereas only one exhibit activity was represented visually.

In tripadvisor reviews, sometimes being lengthy comments, NCMA is viewed as a

museum for all the people:

- Posted on September 8, 2012: "Amazing Inside and Out!" This is definitely not your typical art museum! And it's all FREE! Sited in a 164-acre park in Raleigh, the Museum offers a unique blend of art, architecture, and nature. It seemed to be out in the middle of nowhere. Large expanses of meadows.

  The permanent collection includes works in the categories of: African, American, Ancient American, Egyptian, Classical, European, Contemporary, Modern, Judaic and Rodin. There are also changing exhibitions as in any museum of art, and those may have an admission fee.

  The building is a new (2009) 127,000-square-foot, light-filled building designed by New York-based architects Thomas Phifer and Partners. One of those places where you feel like you're going in circles and could spend the day finding something new to discover.

  Not only does it have the usual, it has an outdoor area called Museum Park that has huge sculptures as big as buildings. The 164-acre Museum Park is home to more than a dozen monumental works of art. The artists are actively involved in the restoration of the Park's landscape and the integration of art into its natural systems.

  In summer they even provide free outdoor movies on a huge screen next to the amphitheater, which is in this beautiful, sculpture-filled Museum Park. Even the amphitheater is part of a monumental work of art. Films are shown in 35 mm on an enormous screen that's built onto the wall of the East Building.

  We visited in August and it was a particularly hot day, so we missed a lot

of what we wanted to see, especially the nature trails on the other side of Museum Park. But the place was truly amazing, inside and out.

The North Carolina Museum of Art has opportunities for all people, a situation re-enforced by use of the following words: *family*, *families*, and *family-friendly*; *children*; *kids* and *kid-friendly*; *teens*; *high school students*; *college students*; *teacher* and *teachers*; *educator* and *educators*; *senior* and *seniors*; and *newcomer to museum*.

A Brand Identity That Is "A Community Gathering Place." NCMA implements a brand identity of being a community gathering place by offering programs open to the public that promote experiences of connection and interaction. In addition, the programs offered, such as educational programs, lecture and lunch series, children programs, senior programs, park programs, Friday after 5 program, summer camp, and film series, can be experienced by many types of visitors throughout the year. The visuals in the campaign brochure support NCMA being a community gathering place. Community activities represented visually in the 13-page campaign brochure include family activities (4) and Park activities (3), where only one exhibit activity was represented visually. . Lawrence Coleman notes that "the museum, like the library is a *community* enterprise in its very nature" (qtd. In Skramstad 114). Gail Anderson emphasizes that in creating a brand, the museum must illustrate it serves the community, "For a museum, the vision must focus on an illustration of how the entire community will benefit if the museum succeeds in implementing its mission and promulgating its values. A successful museum is one that derives its sense of direction and worth from the community it serves rather than from the collections it preserves" (2).

Visuals on the selected pages analyzed on the NCMA website create an identity of NCMA being a community gathering place; 80 visuals depicted family activities, while

17 visuals represented exhibit activities and only 15 park activities were represented.

NCMA visitors and members can learn about Museum activities offered by accessing

the website and using NCMA's social media and technologies (Facebook, Twitter feed,

Flicker, blog), as well as viewing the current and future programs and events schedule.

Further, public reviews posted on the tripadvisor site supported that NCMA is

considered a community gathering place:

- Posted on March 14, 2013: This place is beautiful, well laid-out, and very informative. I could have spent several more hours here, as I try to read every display description, but my wife and daughter usually laugh at me while they are relaxing in the very modern and comfortable seating areas. To be able to see so much history and not be charged to tour such an elaborate display is beyond my belief. Whatever the state of North Carolina is doing to support this type opportunity for locals and tourist alike, every other state should take note. I would recommend a visit to this museum to anyone visiting the Raleigh area.

- Posted on November 22, 2012: "North Carolina's Finest Museum." Ever since the contemporary museum came, it's been the place I like to go back to again and again. I've never seen a featured exhibit that I wasn't interested in. The museum holds many educational workshops and has an amazing open exhibit. It definitely is a top choice for tourists to go to when they visit Raleigh, which Bloomberg Business has rated as the #1 city to live in 2011.

The word *community* appears in textual content on the NCMA, sometimes used to

mean relationships among visitors and members, while at other times, referencing the

geographical community in which the Museum resides. In addition, other words

suggesting aspects of a community-gathering place appear: *beloved* (strength of the

connection to the community), plus *dialogue*, *discussion*, and *interaction* (terms that

illustrate a vibrant, interacting community).

A Brand Identity That Is a Strong Visual Identity. While the 164-acre Museum

Park and the architecture of the West Building contribute to the North Carolina Museum

of Art being a welcoming environment, they also implement a strong visual identity. The campaign brochure uses visuals of the West Building (5 pictures) and Museum Park (4 pictures), as well as visual elements in the design of the brochure itself to implement a strong visual brand identity. That visual identity can not only be recognized by the public, but it also symbolizes the connection between art with nature. Further, the layout, font, and use of ellipses and lines throughout the campaign document illustrate how NCMA implemented a strong visual identity in the promotional material distributed upon the opening of the West Building; Chapter 6 discusses the visual design of the campaign brochure in detail. Museum websites are powerful marketing tools for museums. Wallace emphases the importance of identity for museum web site; "The web has become a major marketing tool, far surpassing its original use as a convenient medium for posting snapshots of the collection, museum hours, and a directional map. As museum web sites expand to describing programs, selling merchandise, soliciting memberships, and enticing volunteers, they run the risk of diluting their identity in the wash of information" (89).

The design of NCMA's website supports the implementation of a strong visual brand identity in several ways. First, NCMA's website uses a simple design and negative space effectively throughout and creates a modern appearance that reflects the open and light-filled design of the West Building, as was discussed in the previous chapter. Good design principles for web pages recommend using negative space and text that can be scanned easily. Karen Schriver comments on the significance of negative space in document design; "For the space around, between, and within the figure can be employed to show rhetorical relationships among the content elements as

well as to provide continuity, emphasis, and an elegant appearance" (309). Moreover, because the verbal text on NCMA's website can be easily scanned, users are not distracted and will continue to read the content. Jonathan and Lisa Price explain the importance of using scannable text in web design; "When we are reading on-screen, and the effort eats up a lot of our attention, we have little attention left over for navigation or other tasks. When the text itself grows tangled, our attention may blow a fuse. Messy text, combined with the poor legibility of characters on-screen, may require more attention than most of us have available. Simplicity helps our readers preserve their fragile attention and ensures that they can focus on our meaning" (81). Wallace also emphasizes the need for a systematic web design; "Web design functions best when it's not freewheeling, but clear-headed and orderly, when the pages are clean and crisp, and the text is short and legible" (92).

When examining the selected web pages analyzed (32), I found that all illustrated the use of good, consistent page design: for example, the four image maps on the home page serve as a table of contents, providing clear navigation and relating to the content they represent. Furthermore, the home page is dynamic as the visuals for the four image maps continually change according to museum exhibits and events so the home page is always up-to-date. As a result, these image maps offer impact, especially because they are associated only with NCMA—its innovation and being a community gathering place. As reported in the previous chapter, the highest number of visuals used on all of the examined web pages was 140 visuals representing collections inside NCMA galleries and 40 visuals representing those outside in NCMA's Museum Park; the website includes many visuals. The visual web categorization revealed that NCMA's

logo was consistently used on each page (32 times) throughout the website. Wallace

stresses the importance of having the logo as a persistent presence on a museum

website; "The first act of consistency is to place the museum logo on every page. As

visitors move though the site, it's important for them to know where they are; if the site

is interactive at all, a few clicks can lead the visitor down a new path" (90).

Pierre Berthon, Leyland Pitt, and Colin Campbell remind marketing professionals

that people receiving marketing communications for a product or service may interpret

those communications differently and a brand may be interpreted differently by different

people. Similarly, Mork warns that museums cannot completely control what values

visitors associate with a brand and advises that museums take good care of members

and others loyal to it. Public reviews on tripadvisor did not directly comment on the

visual design of NCMA's logo, webpage, or promotional materials, but reviews about the

design of the West Building suggested that it is visually influential in a positive way,

although reviewers didn't use that terminology. The architect of the West Building,

Phifer, created a building that embodies a strong visual design, creating an environment

that commemorates art but also allows for art displayed inside to connect with nature

surrounding it. See Chapters 5 and 6 for additional information about the design of the

West Building. As mentioned above, visuals of the West Building (5 pictures) and

Museum Park (4 pictures) are the dominate visuals used in the campaign brochure,

which implies that the West Building and Museum Park (the connection between art and

nature) embody a strong visual identity. Public reviews concerning the West building

focused on the interior of the West Building, the exterior of the West Building, and the

relationship between the Museum and Museum Park:

- Posted on December 13, 2012: "Picture this." I had my doubts as I watched the new, west building being constructed. I still don't like the design from the outside but go inside those fabulous, gigantic doors and you'll find a premium space to display and view large pieces. Trails that connect to the city, and the amphitheater and outdoor movie space that make up the Museum Park are a wonderful venue. Nothing like picnicking with friends and digging my toes into the sand while enjoying a movie and fresh air or tapping those toes to some good music!

- Posted on February 24, 2012: "Incredible Venue for Art." The new building is the one of the finest art museum buildings I have experienced anywhere. Yes, I am including NY, London, Paris, Rome and others. While the art is wonderful, the star is the building itself which bathes the exhibits in a soft, diffused light, similar to the Orangerie in Paris, but on a larger scale. Unfortunately, the special exhibits are placed in the older building which is fine, but doesn't hold a candle to the newer one. Past exhibits of Monet and Rembrandt were world-class. The trails around the museum are a bonus.

On the other hand, responses to "NCMA—NC Museum of Art Expansion: Blending Nature and Art" posted on the *New Raleigh* blog,[22] April 8, 2008, were both positive and negative. Compare the blog responses below about the West Building during construction to the reviews on tripadvisor above.

- Posted on April 9, 2008: It looks awful! Those blank walls look so cheap …. The original sky lights were changed and look so generic and uninteresting now. They were supposed to undulate and look like waves. I certainly hope I am pleasantly surprised when it opens. After the building is finished, lots of landscaping looks needed. The old wing is a far cry nicer if you ask me.

- Posted on April 9, 2008: The exterior walls will be clad in anodized aluminum, which will reflect the sky and the surroundings. The landscaping was also addressed in the article. [author of article posted]

Responses were positive and negative to the new logo described in the December 4, 2009, posting "NCMA gets a new Logo Designed by Pentagram: A Radical Rebranding," the *New Raleigh* blog; readers responded between December 4, 2009,

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[22] Throughout this discussion, I provide two examples of responses from the *New Raleigh*. Additional examples posted can be found in Appendix M.

and May 1, 2010 almost 75 times with a few persons responding more than one time

and several posting lengthy responses:

- Posted December 12, 2009: The point of a logo isn't to be "wowed" but rather give something that's going to communicate for the establishment when it's not in a position where it can itself and can withstand fads and styles …. It's not about making a life-changing logo, it's about how you implement it. Honestly, I think this is a great success. It contains a very modular form that, as the partners were talking about, make it great for using in patterns and moving around the forms within the letterforms.

- Posted December 4, 2009: The font is blocky, ugly and nearly unreadable. I deal with fonts and to stick that font on anything would mean that I just don't care …. There's nothing timeless … Ultimately, It's hurts my eyes to look at it. [*sic*]

Not everyone liked, or likes, the newly designed logo and some think it will be

replaced in the future as past logos at NCMA have been replaced. One museum

professional expressed similar thoughts, but also indicated that he understood the

reasoning behind the design. According to the Director of Marketing, NCMA wanted a

logo that is modern, reflects North Carolina, and has impact. Furthermore, NCMA chose

to focus the rebranding of their website and visual elements by choosing to connect to

the artist Joseph Albers, who, although he was born in Germany and is not a native of

North Carolina, has a strong relationship with NCMA and North Carolina.

Art by Albers has been collected by NCMA. In addition, Albers taught at Black

Mountain College, from 1933 to 1949 where students were offered a unique education

experience: "Black Mountain College was fundamentally different from other colleges

and universities of the time. It was owned and operated by the faculty and was

committed to democratic governance and to the idea that the arts are central to the

experience of learning. All members of the College community participated in its

operation, including farm work, construction projects and kitchen duty. Located in the

midst of the beautiful North Carolina Mountains near Asheville" ("History," Black

Mountain College website *n. pag*). While at Black Mountain College, Albers played a

leading role in teaching modern design principles. "His experimentation with color

interaction and geometric shapes transformed the modern art scene, offering an

alternative to Abstract Expressionism and inspiring movements such as Geometric

Abstraction, Color field painting, and Op Art." He taught many modern artists, such as

Robert Rauschenberg, Cy Twombly, Ray Johnson, and Susan Weil. Christopher Knight

comments,

> After reading an article in *Time* magazine, the two art students decided to return
> to the United States and enroll in the adventurous program at Black Mountain
> College near Asheville, N.C., where Rauschenberg continued to study off and on
> through 1952. German emigre Josef Albers, formerly an instructor at the
> Bauhaus, ran the avant-garde school when Rauschenberg arrived, and he taught
> the basic Bauhaus principles of Werklehre -- or working with the inherent
> properties of materials. Although their relationship was often tense, and
> sometimes even combative -- Albers loathed the younger artist's work --
> Rauschenberg later identified Albers as his most important teacher" (*n. pag*).

Albers transformed the way the public viewed art: moving art from viewing to art

as experience: "As both artist and teacher, Josef Albers played a substantial role in the

history of 20th-century art. His theories about art and color powerfully influenced a

whole generation of American minimalists, creating a different way of perceiving art and,

ultimately, life. He viewed art as process rather than a product with the ultimate goal

being "to open eyes." *(n. pag.)*. Albers' theory of art, specifically the concept of "To

open Eyes," art as experience, reflects NCMA's brand identity; NCMA is a museum that

provides transformative experiences for all visitors through the Museum, the 164-acre

Park, and the Performing Arts series (Arts in the Museum Park and fall/winter film

series).

Coming Together To Create a Multi-tiered Experience. As mentioned at the beginning of this chapter, although I discuss each characteristic of the brand identity planned and being implemented, the brand identity is created by the accumulation of all of the characteristics. Authors address how the brand experience comes together to create the brand identity: "accumulation of experiences" (SEMPRO website), "the total experience that they associate with the brand" (Rowley 132), and "make their own meanings about the museum, based on experiences" (Mork 174). When searching the content of the NCMA website (May 18, 2013), I found 2110 results for the word *experience*, and throughout this chapter when discussing the individual characteristics of the brand identity planned and being implemented, the word *experience* often appears in that discussion. Specifically for the North Carolina Museum of Art, the brand identity can be encapsulated by a sentence in the "Positioning Statement [2008]": This multi-tiered experience will become the hallmark of the Museum's communications (including the new branding initiative) and will inform the programming and visitor interactions at many levels with a view toward providing transformative experiences for all visitors" (Para. 3).

In the next chapter, based on analyses in Chapters 5, 6, and 7, I summarize how the North Carolina Museum of Art would be assessed according to model museum practices in marketing, according to Neil Kotler, Philip Korler, and Wendy Kotler, and then end with suggestions for future research.

CHAPTER EIGHT: CONCLUSION

In 2007, the North Carolina Museum of Art began its expansion in order to provide a place for its permanent collection and the newly acquired Rodin collection; that expansion included the construction of the West Building, renovation of the East Building, improvements to the Museum Park campus, and acquisition of 100 works of art for the West Building. As part of that expansion, Director Larry Wheeler and museum professionals in the Marketing Department particularly undertook a new branding initiative. That initiative provided an opportunity for answering my research question "How did the planning and implementation processes precede as NCMA created a new public brand identity?" As professional staff planned and began implementing the re-branding, they were, and are, aware of its history—its values; therefore, it is important to remember that NCMA resulted from the formation of the North Carolina State Art Society (1924), Robert Phifer's bequest of art to that Society (1928), and especially the state legislature appropriating $1 million to purchase art for the people of North Carolina and the Kress Foundation matching that appropriation with works of art. The art purchased consisted of both European and American paintings and sculptures and the art donated consisted of primarily Italian Renaissance art. The intent was not to create a museum consisting of art only by North Carolina artists, but, as the mission indicates, to provide art for all of the people of North Carolina and "to encourage an interest in and an appreciation for art on the part of the people of the State" (Legislative mandate GS 140-5.1). In this concluding chapter, I first summarize the results of my study of the planning and implementation processes, describe how the North Carolina Museum of Art would be assessed according to model museum practice in marketing, according to

Neil Kotler, Philip Kotler, and Wendy Kotler, and then end with suggestions for future research.

Successful Planning and Implementation of New Branding Initiative

The museum professionals at the North Carolina Museum of Art have successfully both planned and been implementing the new branding initiative launched April 2010 when the West Building opened. The initiative is encapsulated in a sentence from "Positioning Statement [2008]": "This multi-tiered experience will become the hallmark of the Museum's communications (including the new branding initiative) and will inform the programming and visitor interaction at many levels with a view toward providing transformative experiences for all visitors" (Para. 3).

From the beginning of the expansion, the design of the West Building was part of creating a brand identity for NCMA as the architects Thomas Phifer and Partners sought to design a building that welcomes visitors so they can have memorable art experiences; the West Building's design is intended to link art with nature and not compete with the art displayed and the experiences of visitors as they view the art. Although housing the newly acquired Rodin collection was not a primary consideration in the design of the West Building, Phifer did create for that collection an inside space where some of the sculptures are displayed and that flows into an outdoor courtyard with a reflecting pool providing additional space for Rodin sculptures.

In addition, during the expansion and before the introduction of the new branding initiative with the opening of the West Building, the staff at NCMA planned for that rebranding process by revising its positioning statement, which expands upon the

original mission written by North Carolina legislators in 1947. "Positioning Statement [2008]," conveying Museum values and specifics reflecting its mission and intended brand identity, was used by the Marketing Department to guide the re-branding efforts. Furthermore, a part of the planning of planning of the new branding initiative involved hiring the design agency Pentagram to redesign the Museum's logo, alphabet, and signage for the Museum Park, in order to create a new bold visual brand identity for NCMA. Opinions about success of the logo and alphabet designed by Pentagram have varied; some public comments have indicated an increasingly favorable view when the logo and alphabet is used in marketing materials and after audiences for promotional materials have become accustom to it and begun to view it more as "art work" than logo.

Following that planning, NCMA launched its new branding initiative in April 2010 by opening the West Building, but more importantly by beginning the re-design of the Museum's website and by distributing *Our Transformation*, a 13-page brochure for a $50 million campaign that will fund an endowment, Museum programs, Museum grounds, and general operating support. As of July 30, 2013, over half of the $50 million campaign goal has been secured (NCMA website *n. pag.*). The money raised will support an endowment (target amount of $20 million), museum programs (target $10 million), museum grounds (target $10 million), and general operating support according to highest priorities (target $10 million). At this point, over 70% of money NCMA needs to operate is provided by individuals, corporations, and foundations, not public funding even though it was originally created through state legislative appropriation and subsequent support.

The Marketing Department sought a brand identity for NCMA as a museum that offers a multi-tiered experience for the people of North Carolina; that brand identity is and has been created by the cumulative effect of its being innovative and unique, offering a welcoming environment, serving all people, providing a gathering place for all, and conveying a bold visual identity through its logo and accompanying alphabet, new West Building, and the Museum Park. Studying the branding initiative of the North Carolina Museum of Art reveals that the characteristics of the brand identity the Museum's professionals planned to create aligns pretty closely with those of the brand identity being implemented in promotional materials since the opening of the West Building in April 2010. An analysis of reviews of NCMA posted on the public websites tripadvisor and Yelp* suggest that the visitors view the Museum as its professionals intend for them to, although further research is needed specifically to investigate its public brand identity.

The brand identity being implemented conveys an innovative art museum that often involves firsts, building on its being the first art museum to be created through legislative funding when, in 1947, the State of North Carolina legislature appropriated "$1 million to purchase a collection of art for the people of North Carolina" (NCMA website *n. pag*.) in order "to encourage an interest in and an appreciation for art on the part of the people of the State" (Legislative mandate GS 140-5.1). NCMA is a museum of innovation. For example, the curating of the past special exhibition "Still-Life Masterpieces" placed "particular emphasis on the visitor perspective …. [and arranged the art displayed] conversationally rather than chronologically, encouraging dialogues between works of different periods and styles" (NCMA website *n. pag*.). In addition, the

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coming first NCMA design exhibition "Porsche by Design: Seducing Speed" challenges the concept of what constitutes an art museum as it displays over 20 Porsche cars produced from the 1930's to the present. The Museum seeks to be a welcoming museum for all people, specifically for all North Carolinians but also for others coming from outside the state. For example, it strives to change the perception that it is *elite* by offering programs and events for all people of North Carolina, by remaining open to the public as much as possible and especially on holidays, and by providing many opportunities that are free, especially free admission to the Museum and its permanent collection along with the free parking for the Museum Park. Because of the diversity of opportunities (e.g., book discussions, lectures, permanent art collection and special exhibits, music and film, social events, and outdoor art installations plus nature trails), NCMA targets many visitor segments of the public. The Museum offers multiple educational programs for teachers through face-to- face on-site and off-site activities, as well as online through resources and activities, such as the expansive ArtNC portal and free professional webinars in order to earn CEU credit, to connect with the Museum. Visually, the newly designed logo meant to reflect the new branding initiative, though not entirely successful as mentioned above, is one that is remembered; the new West Building contributes to the experiences occurring within the Building and to the linking of art and nature for visitors while inside the Building and then from the outside, as was intended by its architect Phifer. The North Carolina Museum of Art is a museum of multi-tiered experiences for all of the people of North Carolina.

Marketing—Model Museum Practices

Before assessing NCMA according to model museum practices, I provide context by describing typical museum management structures. In museum environments, the director normally is the primary management personnel; the website for the Association of Art Museum Directors indicates that art museums are managed by professionals, but does not directly state that the director is the final authority when it states, "A museum is administered by a professional staff and governed by a body that sets general policy and is legally and financially responsible for the museum." Previously, in this case study, the positive influence of NCMA's Director Larry Wheeler has been detailed. As discussed in Chapter 2 about changes in museum theory and practice, although some museums have been slow to accept the need to market, it is notable that NCMA has a Marketing Department whose personnel possess marketing education and experience and whose responsibilities include only marketing tasks. Those in marketing are not professionals whose educational backgrounds and work experiences are in non-marketing areas; for example, they are not curators and other museum professionals who have had to devote some of their time to marketing tasks for which they lack training. NCMA curators have contributed to implementing the brand identity sought by employing their expertise to curate, for example, special exhibits, in innovative ways. In addition, as part of the branding initiative, because NCMA sought a re-designed bold, innovative logo and alphabet, reflecting its values and the intended brand identity, NCMA chose to hire Pentagram, a design agency known worldwide within and outside of museum environments, as opposed to a North Carolina design agency; this practice of hiring noted design agencies (and well known architects) is typical in museum

environments. The committee planning the branding initiative met with the Pentagram team in charge of the redesign and provided input about the logo and alphabet sought.

In *Museum Marketing and Strategy: Designing Missions, Building Audiences, and Generating Revenue and Resources*, Kotler, Kotler, and Kotler illustrate the content of each chapter with a short case study about the model museum practice for marketing covered in the chapter. Kotler, Kotler, and Kolter's model museum practices include marketing practices that are strategic—by being based on a mission (and/or positioning statement) which reflects the museum's values and vision, by targeting potential visitors and developing marketing strategies for each segment of visitors, by conducting marketing research in order to be able to target those segments successfully, by then developing programs and offerings based on that research, as well as being sure that members and non-members alike are aware of the programs and activities available through marketing communications that take advantages of a variety of communication venues, such as press releases, dynamic website, and social media. Such museums have marketing departments dedicated to accomplishing those strategic marketing practices, often with staff whose primary responsibilities, to illustrate, may be the museum's website or social networking. To remain competitive, museum professionals must continually seek funding from as many sources as possible: for instance, acquiring donated art and funding for special exhibitions, along with pricing strategies for museum programs and offerings.

A museum's strategic marketing practices evolve out of a museum being visitor centered, not collection centered. According to Kotler, Kotler, and Kotler, consumer-centered museums "seek to see things from the perspective of outside groups and what

can be done inside to better attract them" (32). Being visitor-centered, rather than

collection-centered, the North Carolina Museum of Art, as it planned and is

implementing its new branding initiative, is a model museum for the practice of being

consumer-centered. Kotler, Kotler, and Kotler detail five characteristics that define a

consumer-centered museum. While this case study about the North Carolina Museum

of Art did not gather data relevant to each of the characteristics, NCMA incorporates the

consumer-centered characteristics discussed by Kotler, Kotler, and Kotler in the

following ways:

- NCMA factors in consumer interest by planning museum exhibitions, programs, and services that offer a variety of ways (programs, park activities, museum activities) that the community can experience the museum.

- NCMA conducts surveys to learn more about customer needs, perceptions, and preferences. Although, for this case study, I did not conduct a survey to gather such data about customers, as a Museum member, I participated in a survey that NCMA emailed to its members concerning the Rembrandt special exhibit shortly after it closed in January 2012.

- NCMA identifies market segments, who have different needs and interests, such as children, teachers, and seniors, and then arranges program and experiences to satisfy each target segment. As part of implementing a new branding initiative, NCMA identified that it wanted to be more than just a place where the collection was the primary focus; it wanted to be a place where the public could interact with the collections, the Museum Park, and the performing arts series to provide a multi-tiered experience for all audiences. As part of its brand identity of being a community gathering place, NCMA offers programs open to the public that promote experiences of connection and interaction, such as book discussions followed by lunches catered by the Iris café and music-movie combos outside where participants can bring picnic baskets.

- Finally, NCMA implements market strategies that use a variety of marketing tools, not merely advertising and public relations; NCMA uses its website, Facebook page, Twitter account, Viemo, "Untitled" Blog, Email, Flicker, Pintrest, and Instagram to reach a variety of audiences that are not traditional.

Marketing a consumer-centered museum can be described as reaching and

committing to the consumer and providing value (Kotler, Kotler, and Kotler 35); NCMA is

committed to both its members and other visitors, plus it seeks to provide value to all

people in North Carolina, according to its mission written by the North Carolina

legislature and its "Positioning Statement [2008]," revised during the expansion. In the

rest of this section, I assess the North Carolina Museum of Art's marketing and strategy,

as a consumer-centered museum, according to Kotler, Kotler, and Kotler's model

museum practices; many of their practices outlined are reflected in how NCMA

communicates its brand identity as a consumer-centered (visitor-centered) museum:

- Mission and/or positioning statement reflecting values and vision to guide marketing strategies.
- Targeting of museum visitors according to market segmentation.
- Use of visual elements to convey brand identity.
- Expansion of programs, particularly educational opportunities for all potential visitors, current and new.
- Distribution of multi-tiered experiences through diverse marketing communication channels.
- Pricing strategies for the Museum Park itself and its programs and activities, in addition to attracting financial resources.
- Research to guide marketing strategies for individual visitor segments.

As discussed in this dissertation, NCMA has a Marketing Department with

several professionals who develop marketing strategies and manage all of NCMA's

marketing. NCMA has moved to strategic planning to emphasize its brand identity; the

"Positioning Statement [2008]" used by the Marketing Department for the new branding

initiative expands upon its mission and reflects a core strategy. That positioning

statement illustrates a clearly defined strategy to differentiate NCMA from other art

museums; i.e., NCMA is a museum that provides transformative experiences for all

visitors through the Museum, the 164-acre Park, and the Performing Arts series (Arts in

the Museum Park and fall/winter film series). NCMA has situated itself as a museum

with a user positioning strategy that defines itself as a museum for the community by being a place where members of the community can gather.

Positioning and branding is extended to visual elements associated with NCMA; visual brand identity centers on developing a logo or an identifying mark which receives high exposure and, as a result, becomes known by the public. While some of the public, and even some of the Museum professionals might not like NCMA's re-designed logo and lettering and think that it is not readable, public responses on the *New Raleigh* blog, do illustrate that the logo has had impact extending from when it was initially presented to the public and that the public is recognizing the logo and associating it with NCMA.

One way that NCMA is building audiences is through programing that reaches many different community audiences, even including audio elements to accompany museums offerings. In addition, NCMA has expanded its programing to include events that are themed for families, youth, and adults as well as including book discussions, lectures, films, concerts, and social events to serve the community. Further, NCMA has developed attractive offerings by constructing the West Building whose interior and exterior design is visually engaging, although, as with the logo, its reception during construction was varied. As the foliage matures, the West Building will blend more into the natural landscape of the Museum campus. According to Kotler, Kotler, and Kotler, attractive offerings are the "development of quality offerings that will attract visitors because the offering is valued" (316). The West Building's architecture attracts visitors through note-worthy interior and exterior design. In addition, the design of the Museum's campus attracts visitors as it offers art installations as well as greenways where the public can interact and enjoy nature and art.

The model museum practice of distributing the museum's offerings and services effectively is described in this case study; NCMA uses diverse distribution channels to connect with the community. For example, members receive a detailed explanation and calendar of Museum opportunities in the print *Preview* magazine mailed to them quarterly, along with monthly emails highlighting offerings. *Our Transformation*, a print campaign brochure, was distributed to the public and is available electronically from the NCMA website. The public, no matter where they reside geographically or whether they are members, can interact with the Museum and with each other through the social media of NCMA's Facebook page and its Twitter account, along with its blog.

NCMA remains a museum of all people of North Carolina by offering free admission to the permanent collections and Museum Park, plus free parking. Members of the Museum can participate in many of the programs and activities for free or discounted rates. Non-members pay nominal admission fees for some activities, such as the musical attractions and film series, and for special exhibitions (ranging from $5 to $18). NCMA will end its $50 million campaign, promoted in *Our Transformation*, in December 2013. Director Wheeler has successfully acquired art, such as the Pablo Picasso picture *Seated Woman, Red and Yellow Background,* 1952, enamel on composition board, a promised gift to NCMA described in the campaign brochure and the important Rodin collection consisting of 30 works and a gift from the Iris and B. Gerald Cantor Foundation.

As a member of the North Carolina Museum of Art, I know of some of the research conducted by the Marketing Department to guide marketing strategies for individual visitor segments, as I receive surveys about special exhibitions. Early July

2013, I received an email from Wheeler as NCMA's Director asking me to participate in

a 10-minute survey seeking input from "patrons" (members and others on the Museum's

email distribution list) "about upcoming exhibitions we are planning or considering …. [I

am told that] the survey is being conducted by a third party vendor (Alexander Babbage)

who was selected to host the study …. Your answers are for research purposes only

and will be kept strictly confidential" (July 9, 2013, email). At the end of the email is

Wheeler's printed name and title along with a cursive signature. The exhibitions include

"The Worlds of M. C. Escher: Nature, Science, and Fantasy," "Close Encounters:

Masterpieces by Rembrandt, Vermeer, Hals, and Their Contemporaries," "Pharaohs

and Fashionistas: Egyptian Style Through the Ages," and "Porsche by Design:

Seducing Speed." The titles of the special exhibitions suggest marketing to reach as

diverse an audience as possible; the results of the survey, I assume, will be used to

decide whether interest is enough to offer the exhibition, but maybe more to market the

special exhibition strategically if it is offered.

Implications of Museum Marketing and Branding

The benefits of museums using branding and marketing practices to create an

identity are many; for example, incorporating branding and marketing practices allows

for

- museums to develop visual and document design elements that represent and reflect the museum's mission
- the development of diverse communication that allows for the public to embrace museum programs and connect with the community
- the development of communication and programs that reaches different community audiences
- and for museums to represent their identity in all forms of communication, such as website, promotional materials, programs, and campaigns).

Future Research about Brand Identity for NCMA

In this section, I discuss limitations of this study and possible future research about NCMA's brand identity. The limitations of this study are limited access to NCMA's internal materials and documents, limited access to interviewing NCMA's employees, and limited access in surveying the public. A limitation of NCMA's new brand initiative process was that the branding process was governed by the marketing department with limited input from curators. According to the curator interviewed, not all curators liked the newly developed logo and lettering. Both the Director of Marketing and curator interviewed did not indicate any issues with the branding process. NCMA did follow a branding process that is characteristically followed in marketing, as suggested in the scholarly research.

Initially, as part of this case study, I wanted to survey NCMA members and non-members to gain insight on the public perception of NCMA's brand identity that was being implemented. Since I was not given permission to conduct this aspect of research, I used tripadvior to obtain public reviews by visitors about their experiences with NCMA; those reviews allowed me indirectly to analyze how NCMA's brand is publically viewed. However, creating a survey that asks NCMA museum members and non-members to describe how they view NCMA as well as pose specific questions concerning NCMA's brand identity and Museum experiences would collect data that could be analyzed to understand more accurately and specifically how the public experiences NCMA. Such possible research examining NCMA's brand identity could include the following:

- An electronic survey of NCMA visitors to investigate further how the implementation of the new branding identity is progressing could be distributed initially through NCMA's email distribution list which includes both members and non-members. By including demographics, I could lean not only public perceptions of NCMA's new branding initiative by also those perceptions by segments, such as (a) whether survey participants are members or non-members and (b) whether they are adults, families, teachers, and/or seniors. Learning about the perceptions of children and youth could be accomplished through face-to-face surveys gathered at activities specifically created for those segments.

- Besides surveying the public to determine their perceptions of the planned brand identity, I could survey NCMA members and non-members to investigate programs and events for segments of visitors: which ones are seen as adding value to their NCMA experiences, how those programs and events can be improved, and what programs and activities might be added.

Possible future research, in addition, could include research about NCMA's website as a marketing tool to attract new visitors, retain current visitors, and offer ways for the public to connect with NCMA. Specifically, research can be conducted to examine the contribution of NCMA's website, design and usage, to the intended brand identity, as well as ways to improve it.

The design of the West building was intended to contribute to the intended brand identity planned and not to compete with the art displayed; Phifer viewed the building as secondary to the art to be housed in it and understood the contribution of the visual container being designed in creating a brand identity. Moreover, the building was designed as a continuous flow of open spaces with doors kept to a minimum so visitors could move from galleries into open air and then back again into galleries. In other words, how visitors might view, or experience, the art displayed was considered when the West Building was designed; for example, using white walls and white oak floors that would not compete with the art, as well as windows and sky-lights to incorporate

nature and natural lighting into the viewing experience. As the website explains,

"Galleries are configured so spaces flow into one another; visitors can navigate easily

and make visual connections between art-historical periods" (*n. pag.*). Future research

questions could include

- Does the design of the West building contribute to the brand identity?
- Does the design of the West building affect how the art is viewed by visitors?
- Does the design of the West Building influence visitors' viewing patterns as they move through an exhibition or the Building itself?

NCMA is a museum that provides transformative experiences for all visitors through

the collection, the Museum Park, and the Performing Arts series. Further research

needs to be conducted to

- Examine how the museum campus contributes to NCMA's brand identity.
- Examine how the three areas of NCMA contribute to creating a connection between art and nature.
- Examine if visitors view the park installments as art and if those installments contribute to the planned brand identity.

In conclusion, the results of my analysis of the planning and implementation of the

North Carolina Museum of Art's new branding initiative demonstrate it has, and is,

successfully creating a brand identity of being a museum that offers opportunities for

multi-tiered experiences for all of the people of North Carolina through its programs and

opportunities. It is not a museum only for the elite of North Carolina; it is a community

gathering place for diverse segments of the public. Furthermore, the discussion above

of how NCMA illustrates museum model practices of consumer-centered museums, as

defined by Kotler, Kotler, and Kortler, in addition to the results of my research as

discussed in this dissertation, can be used by museum professionals, especially those

working in art museums, to ensure that their marketing practices are strategic. Museum

marketing professionals can enable their museums to create transformative spaces and

experiences as museums were first conceptualized.

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Appendix A: NCMA Park

"Map of the Museum Park (pdf)." NCMA website. Accessed from "Works of Art" page:

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Appendix B: Revised NCMA Positioning Statement

POSITIONING STATEMENT

The North Carolina Museum of Art's expansion is one of the most exciting and remarkable projects in the organization's history. It offers unparalleled opportunities for the Museum to generate ongoing support in the community, reach new audiences (statewide, regionally and nationally), and position the Museum as part of North Carolina's promising and vitalizing future.

The Museum's reputation, enhanced by the success of special exhibitions and extraordinary expansion plans, solidly places the NCMA as the State's leading cultural destination. By building on this foundation, the concept of a community gathering place—a setting that merits regular visitation (and becomes beloved by residents) because it enriches, inspires, and delights—is a natural progression.

Our focus on the three aspects of the experience: the Museum, the 164-acre Park, and the Performing Arts series (Arts in the Museum Park and fall/winter film series) allows for a range of interactions with the NCMA within a broad audience base. This multi-tiered experience will become the hallmark of the Museum's communications (including the new branding initiative) and will inform the programming and visitor interaction at many levels with a view toward providing transformative experiences for all visitors.

The wide range of product offerings—from the permanent collection, and the Park, to educational programs for adults and children, to films and concerts—together with an outstanding store and exceptional restaurant gives visitors many ways to connect with the Museum. However, the challenge presented is twofold: fulfilling the traditional mission of a museum as a repository of culture and educational experiences while creating an environment that allows the basic definition of a museum to grow and evolve to meet the needs of its visitors.

This sense of redefining museums is happening nationally and globally. The opportunity for the North Carolina Museum of Art is beginning to set a definition, grounded in our mission statement, which is pertinent today and compelling for years to come.

February 2008

NORTH CAROLINA
Museum of Art

Appendix C: IRB Approval Documentation

IRB approval September 27, 2011; legacy approval accessed May 17, 2012.

EAST CAROLINA UNIVERSITY

University & Medical Center Institutional Review Board
Office for Human Research Integrity
IL-09 Brody Medical Sciences Building• 600 Moye Boulevard • Greenville, NC 27834
Office 252-744-2914 • Fax 252-744-2284 • www.ecu.edu/irb

Date: September 27, 2011

Principal Investigator: Christine Cranford, Doctoral Student
Dept./Ctr./Institute: English Department
Mailstop or Address:

RE: **Exempt Certification**
UMCIRB#   **11-0552**
Funding Source: Unfunded

Title: The Creation of a Corporate Identity for the North Carolina Museum of Art

Dear Christine:

On 9/23/11, the University & Medical Center Institutional Review Board (UMCIRB) determined that your research meets ECU requirements and federal exemption criterion #2 which includes research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects and any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

It is your responsibility to ensure that this research is conducted in the manner reported in your Internal Processing Form and Protocol, as well as being consistent with the ethical principles of the Belmont Report and your profession.

This research study does not require any additional interaction with the UMCIRB unless there are proposed changes to this study. Any change, prior to implementing that change, must be submitted to the UMCIRB for review and approval. The UMCIRB will determine if the change impacts the eligibility of the research for exempt status. If more substantive review is required, you will be notified within five business days.

The UMCIRB Office will hold your exemption application for a period of five years from the date of this letter. If you wish to continue this protocol beyond this period, you will need to submit an Exemption Certification Request at least 30 days before the end of the five year period.

Sincerely,

Chairperson, University & Medical Center Institutional Review Board

Appendix D: External Perceptions—

Proposed Interview Questions for NCMA Visitors (General Public)

Potential Questions: Visitors to NCMA will be surveyed to examine how the public perceives NCMA's promotional materials, especially the visual components of its website, and the identity created by those visuals. When viewing webpages, they will be asked the following questions.

1. What is this a picture of?

2. What does this picture represent?

3. Have you seen this visual at the museum?

4. What does this picture symbolize or mean?

5. Did you need the text to understand this picture?

6. Have you been to NCMA before?

7. How often have you been to NCMA?

Appendix E: tripadvisor

Part 1: Form Used by Persons Posting Reviews

Get Started...

Review a hotel, vacation rental, restaurant or attraction you visited.

What would you like to review?

○ Hotel ○ Vacation Rental ● Attraction ○ Restaurant

Enter attraction name and city

[   ] [Search ...]

Select the attraction you'd like to review

● North Carolina Museum of Art, Raleigh, North Carolina
○ Contemporary Art Museum, Raleigh, North Carolina

[Write Review]

North Carolina Museum of Art
2110 Blue Ridge Rd, Raleigh, NC 27607

Your first-hand experiences really help other travelers. Thanks!

Your overall rating of this attraction

○ ○ ○ ○ ○ [Click to rate]

Title of your review

[   ]

Your review   (100 character minimum)

[text area]

What sort of visit was this?

| Couples | Family (young children) | Family (teens) | Friends | Business | Solo |

When did you visit?

Select one [dropdown]

Could you say a little more about it? (optional)

Is there a fee for this attraction?

○ No   ○ Yes

Recommended length of visit

○ <1 hour   ○ 1-2 hours   ○ 2-3 hours   ○ More than 3 hours

Does this attraction have the following?

Food available for purchase ☐
Bathroom facilities ☐
Stairs / elevator ☐
Wheelchair access ☐
Lockers / storage ☐
Stroller parking ☐

Do you have photos to share? (optional)

Add a photo
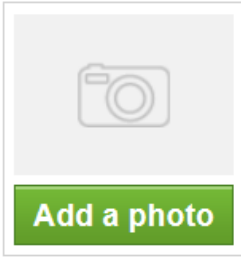
Sharing with friends

☑ Show your real name and photo to Facebook friends who view your reviews on TripAdvisor. ❓

Submit your review

☐ I certify that this review is based on my own experience and is my genuine opinion of this establishment and that I have no personal or business relationship with this establishment, and have not been offered any incentive or payment originating from the establishment to write this review. I understand that TripAdvisor has a zero-tolerance policy on fake reviews. Learn more

Submit your review   Preview your review

Part 2: Selected Reviews Posted by Visitors

This part provides additional examples of reviews posted on tripadvisor to supplement those contained in Chapters 6 and 7.

Chapter 6.

Museum Campus.

- Posted on March 28, 2012: "Dinner and a Show---Art Show, that is." The new wing of the NC Art Museum is a work of art, in and of itself. From the outside, it looks oddly ordinary and sterile. But once you get inside, it is an architectural marvel. The rooms are light and airy, the art is highlighted in a natural way, and the spaces just flow--drawing the viewer from room to room.

- Posted on December 5, 2012: "My alone place." I love to come here and just get lost in the world of art. But really I just like to go there on my time and wander around and lose myself.

Collections.

- Posted on January 28, 2012: "A gem of a Museum." I have been in some of the best art museums in Europe and for its size, the NC Museum of Art does a fantastic job in giving visitors diverse works of art to enjoy.

- Posted on February 3, 2013: "Lovely facility." Permanent displays of African and Egyptian art very impressive. Rodin sculpture garden very nice. Also good display of European art from 18th and 19th centuries.

Special Exhibits.

- Posted on January 18, 2012: The Rembrandt exhibit was done very well and the curators did a great job explaining Rembrandt's life, as well as how his signature or lack of one on a painting does not guarantee that he actually worked on it.

- Posted on February 1, 2012: "Exhibits are well done and organized." Attend Rembrandt in America exhibit with my MeetUp group in January 2012. This exhibit was well done and organized.

- Posted on July 9, 2012: "New exhibits." Toured the Norman Rockwell exhibit. It was amazing! So much more than the paintings we all know. The exhibit had timed tickets, but was still very crowded.

Performance.

- Posted on December 30, 2011: "The outdoor amphitheater provides an excellent venue for concerts."

Café.

- Posted by May 21, 2012: "Restaurant is almost as great as the new wing and the art." Food and setting are outstanding. Restaurant is next to a great gift shop and just outside the restaurant is an incredible video art piece.

- Posted on July 3, 2010: If you have a chance, stop by the cafe - the selection is good, prices are right and the food is delicious. Even the cafe is a piece of art!

Programs.

- Posted on July 20, 2012: "Lecture on the Egyptian Collection and Lunch." The museum's lunch programs are excellent. The speaker recently catalogued the collection, spoke about one of the key figures, and was followed by a tasty lunch - all for a reasonable cost.

- Posted on January 14, 2012: "Museum After 5 on Friday….Absolutely Beautiful!" We attended the Friday after 5 event and I have to say it exceeded all of our expectations. The museum is stunning at night inside and out, and the art takes on a different look and feel in the evening. The after 5 music event was outstanding and featured Ed Stephenson and Inos Flamenca playing Spanish guitar. The music was great and they offered wine and small plates for purchase. I highly recommend visiting the museum after 5 on Friday you will not be disappointed.

- Posted on April 13, 2012: The theatre shows great movies and they hold outdoor concerts as well. In the summer months they offer children's art camp which my daughter is part of, and they do amazing things with the children.

Service.

- Posted on April 11, 2012: A very kind and informative guide at the front desk gave us an overview and suggestions of how to best view the museum. We will be back on our next visit to continue exploration. Guess what, it is FREE! North Carolina should be proud of its contribution to the arts. Bravo.

- Posted on May 25, 2011: I used the cellphone "tour guide" -- by calling a number on my cellphone and entering a code under a work of art I was able to listen to expert analysis. Cool.

- Posted on January 10, 2012: "The high point for the museum though is the docents. On each visit, I've been wowed by the southern gentility, friendliness and knowledge of the docents. That's saying something because I'm typically underwhelmed by docents. Must be all of the retired professors, but I love the docent tours here!"

Chapter 7.

Welcoming Atmosphere.

- Posted on May 19, 2012: "More than meets the eye." The museum publishes a fine quarterly brochure listing all the activities available for adults as well as the children. I am finishing the Senior Sampler program, and highly recommend it to those who want an in depth understand of art.

- Posted on December 27, 2011: We live in Maine, our kids/grandchild, in Durham. Almost every visit to RDU includes a trip to the NCMA. The museum is kid and family friendly. Check schedule for special weekend activities oriented towards children. We spent a wonderful Saturday afternoon creating clay figures with our granddaughter.

- Posted on December 3, 2012: "Visited with my daughter's class." This is a great museum it has so much history in it. I host did a good job showing use the history of the events and explain to the children.

- Posted by July 12, 2012: "Concerts and movies here are great." In the summer concerts and movies are held outside. The venue is intimate and the in-house food and drinks are better than you can get elsewhere.

Free Aspects of NCMA.

- Posted on April 12, 2012: "Wonderful art museum and it is FREE of charge – what could be better?"

- Posted by May 27, 2012: The people of North Carolina have an amazing resource in this museum, all for free, supported by their taxes. A must see!

Museum for All People.

- Posted on November 30, 2012: "Beautiful, fun, and something for everyone." It is easy to spend a whole day and evening at the Art Museum. The permanent collection combined with special exhibits is extensive. It has at least 3 film series events each year, run by a very experienced and knowledgeable Laura Boyes,

which includes commentary about the films and lots of special guest speakers. It has a number of social events that are easy to attend after a long day at work, excellent food, and different types of memberships, including the "Contemporaries" group that caters to people under 40 and is a great way for younger adults to become active in the art culture. It is situated on acres of beautiful land with outside sculptures that is conducive for walking, running or even bike riding. And general admission is free. The art museum is a gem.

A Community Gathering Place.

- Posted on December 29, 2012: "NC Cultural Gem." This museum offers an expansive setting in an open landscape to draw you into its equally vast and unencumbered buildings with collections sure to delight. We've attended the special exhibits including Munch and Still Life as well as the current indoor/outdoor gatherings of Rodin Sculptures.

  We also enjoy the live music on Friday nights and bring friends with kids here to ensure that the next generation gets an early appreciation for the range of paintings and sculptures on display here.

- Posted on December 5, 2012: "Inside or Out it is a great place to visit." The inside was as peaceful as any museum I've been in from Vienna to Washington. The art was well displayed, lighted, and comfortable to view both paintings and sculptures. The outside provided several unique pieces of art displayed to suit the medium that was used by the artist. The grounds provided a set of trails that allows you to observe the sculpture of the earth and forests.

- Posted on August 2, 2012: "Getting better and better." I've been visiting the art museum since it was once located in downtown Raleigh. It is an impressive place and only gets better as the years go by. I feel proud of our art museum and take all my out-of-town visitors there.

West Building and Museum Park as Visual Elements.

- Posted on January 7, 2013: "Volunteer" The new building is beautiful and the LEED aspects of it are also terrific. I especially like the way it integrates the small courtyards it creates with the interior spaces. The old building, a holdover from 60's brutalism. is very nice in its own way and they make an interesting juxtaposition.

- Posted on September 14, 2012: "Fantastic new building." the new building gives such an impression of airy, open, light that it's just a treat to be inside it, regardless of the art being exhibited! But the collections are terrific as well.

- Posted on August 7, 2012: "Such an improvement!" With the addition of the new building and galleries, and the varied special shows, this NC museum is really on the upswing. Excellent gardens, walkways and outdoor art.

- Posted on April 2, 2012: Wonderful setting and collection." The new building is stunning, the grounds are a pleasure to walk and the collections are impressive. This is jewel in NC crown.

Appendix F: Yelp*—Form Used by Persons Posting Reviews

Write a Review	Find Friends	Messaging	Talk	Events

1 Search for business 🔍　　**2** Select the business 🗺　　**3** Write your review! ⭐

Which Business Would You Like to Review?

Business Name (e.g. Crossroads Café)　　**Near** (Address, Neighborhood, City, State or Zip)

North Carolina Museum of Art　　Raleigh, NC 27607　　**Search Businesses**

2nd Screen Accessed

🚩 1. **North Carolina Museum of Art**　　★★★★½ 54 reviews　　🔖 **Write a Review**

Category: Museums

2110 Blue Ridge Rd
Raleigh, NC 27607
(919) 839-6262

3rd Screen Accessed

Complete Your Review:　　2110 Blue Ridge Rd

North Carolina Museum of Art　　Raleigh, NC 27607

Rating　　☆☆☆☆☆　　*Roll over stars, then click to rate.*

Your review

Read our review guidelines

Your review helps others learn about great local businesses.

Please don't review this business if you received a freebie for writing this review, or if you're connected in any way to the owner or employees.

ABC ✓

Cancel　　**Sign Up and Post**

* You can always edit or remove reviews later.

Appendix G: Home Page of NCMA's Website
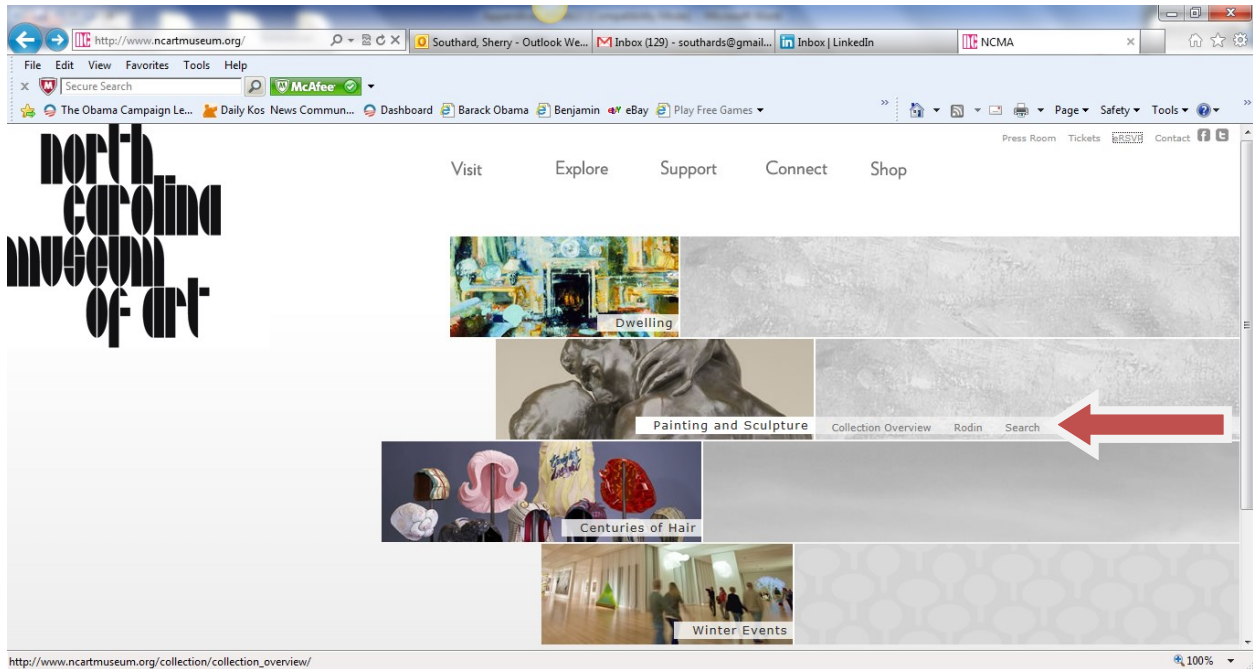
Part 1: Home Page [July 2, 2011]
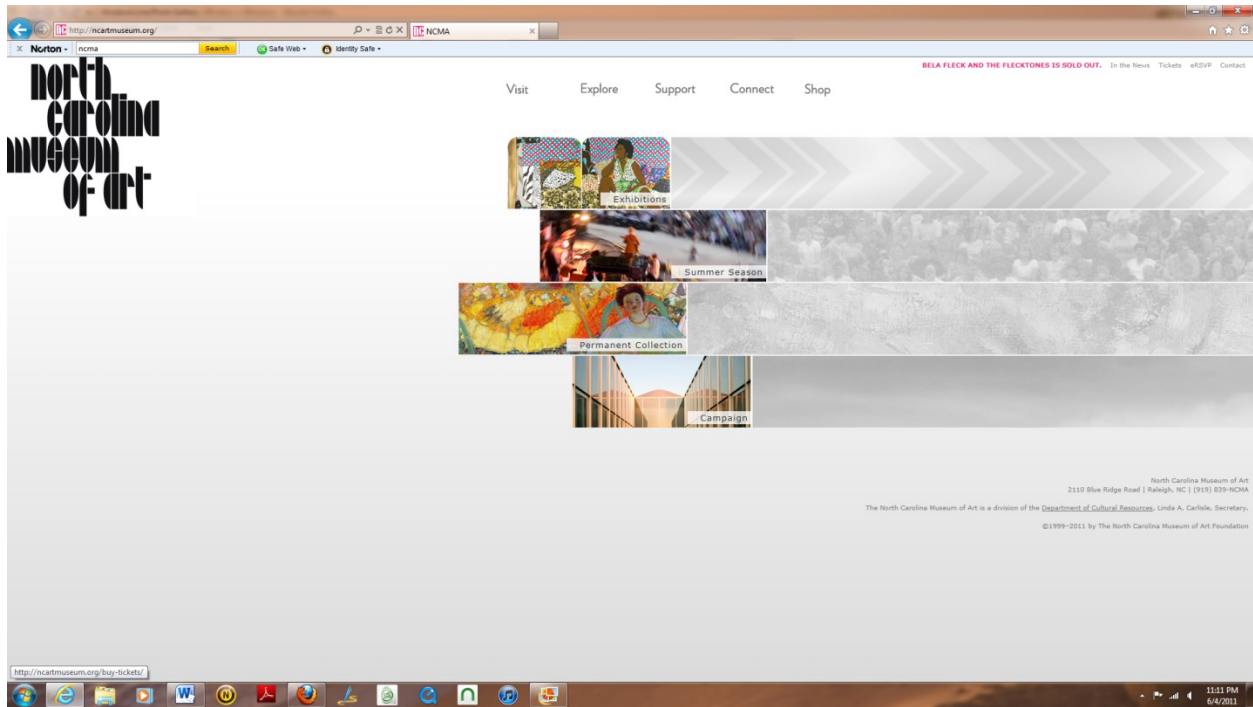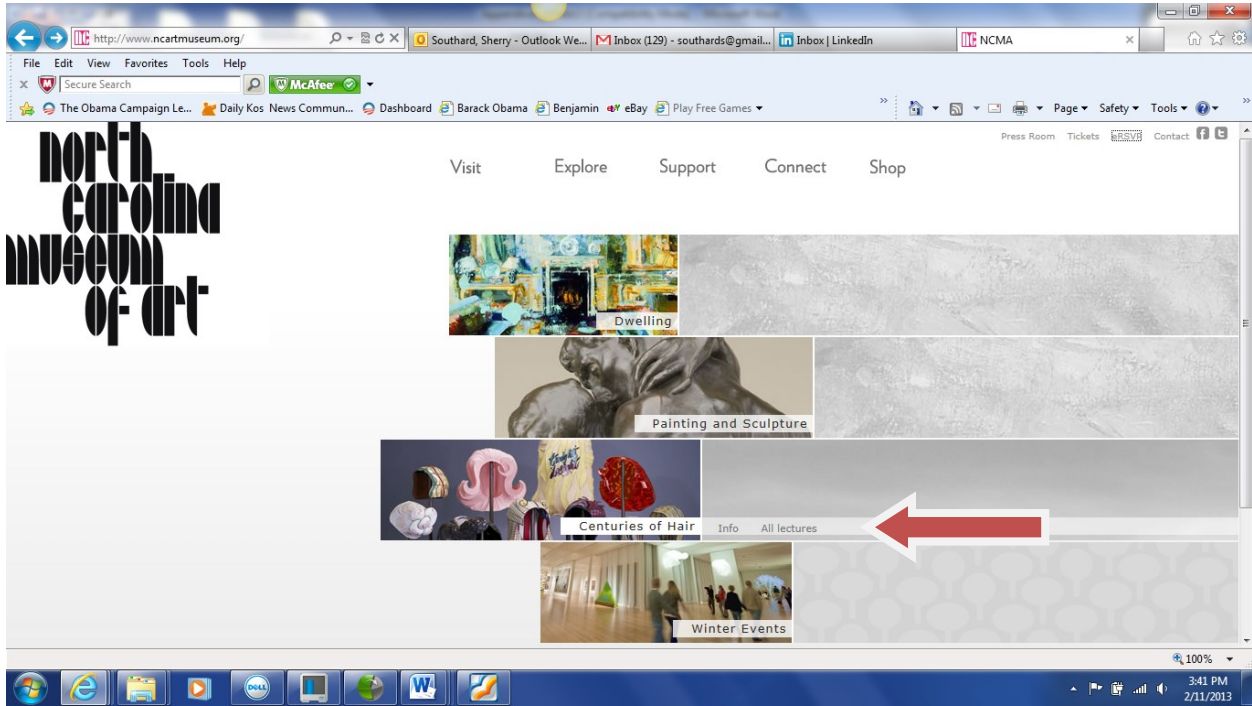

Part 2: Home Page [February 5, 2013]
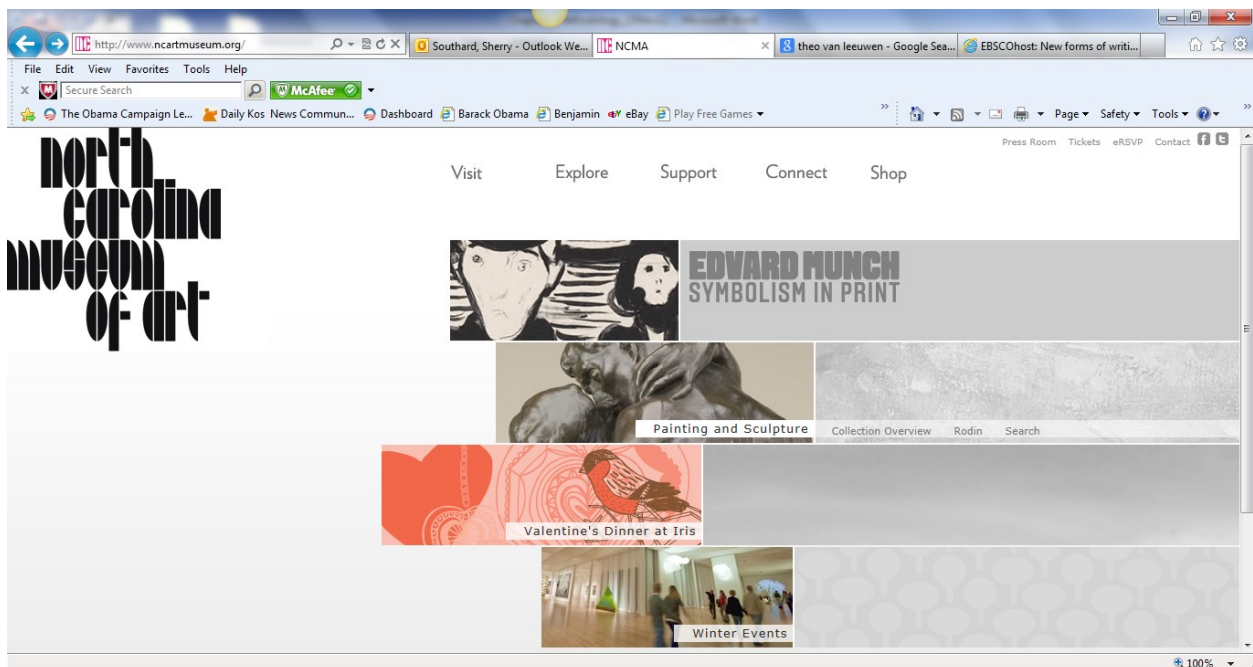
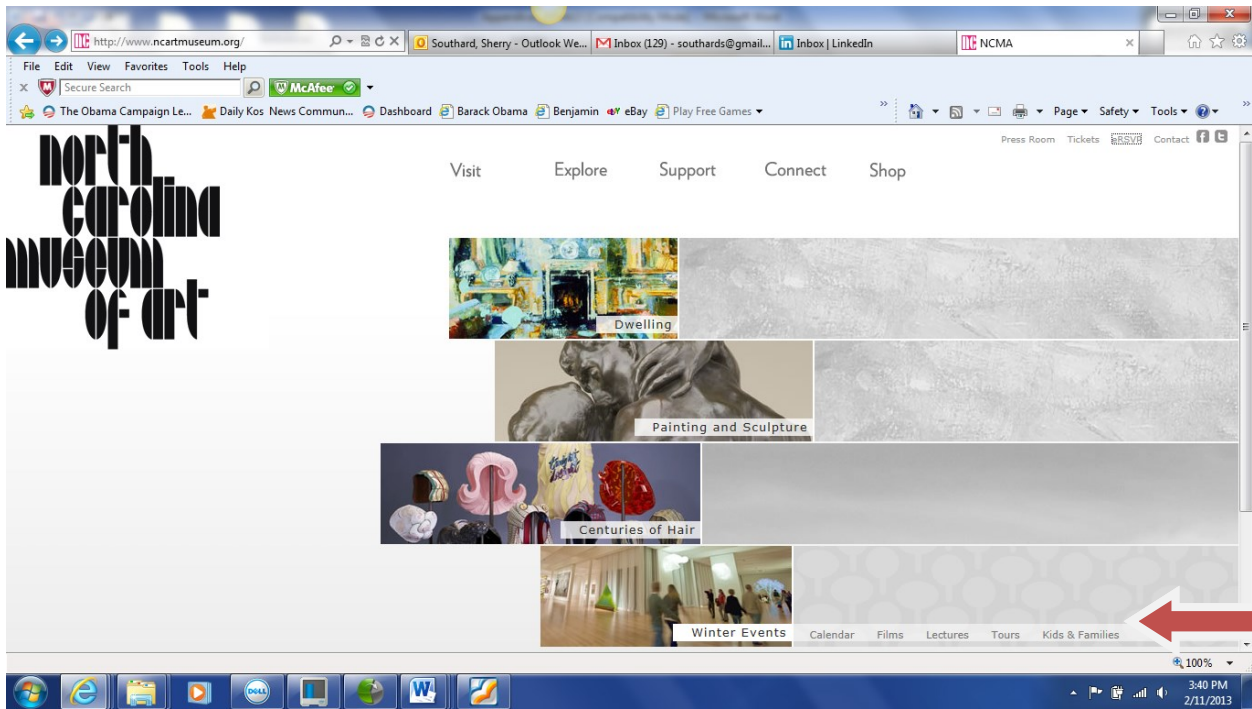**Part 3: Menu for "Dwelling" [Home Page, 1ˢᵗ Image Map, February 11, 2013]**
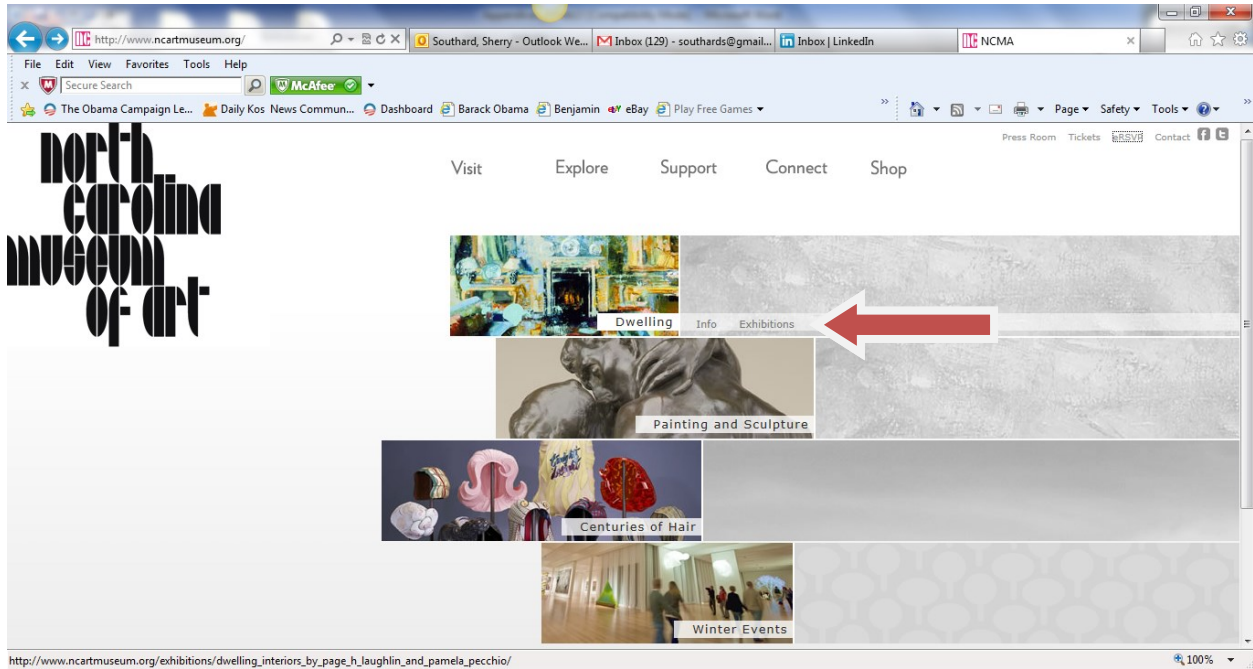
Part 4: Menu for "Painting and Sculpture" [Home Page, 2ⁿᵈ Image Map, February 11, 2013]

**Part 5: Menu for "Centuries of Hair" [Home Page, 3rd Image Map, February 11, 2013]**

**Part 6: Menu for "Winter Events" [Home Page, 4th Image Map, February 11, 2013]**

Appendix H: "Visit" Page of NCMA's Website

The Visit page consists of the following pages: plan your visit, tours, dining, Museum Park, calendar, tickets, directions, and accessibility.

Part 1: Preview of Contents (Drop-down Menu) for "Visit" Page Accessed on NCMA's Home Page [February 5, 2013]
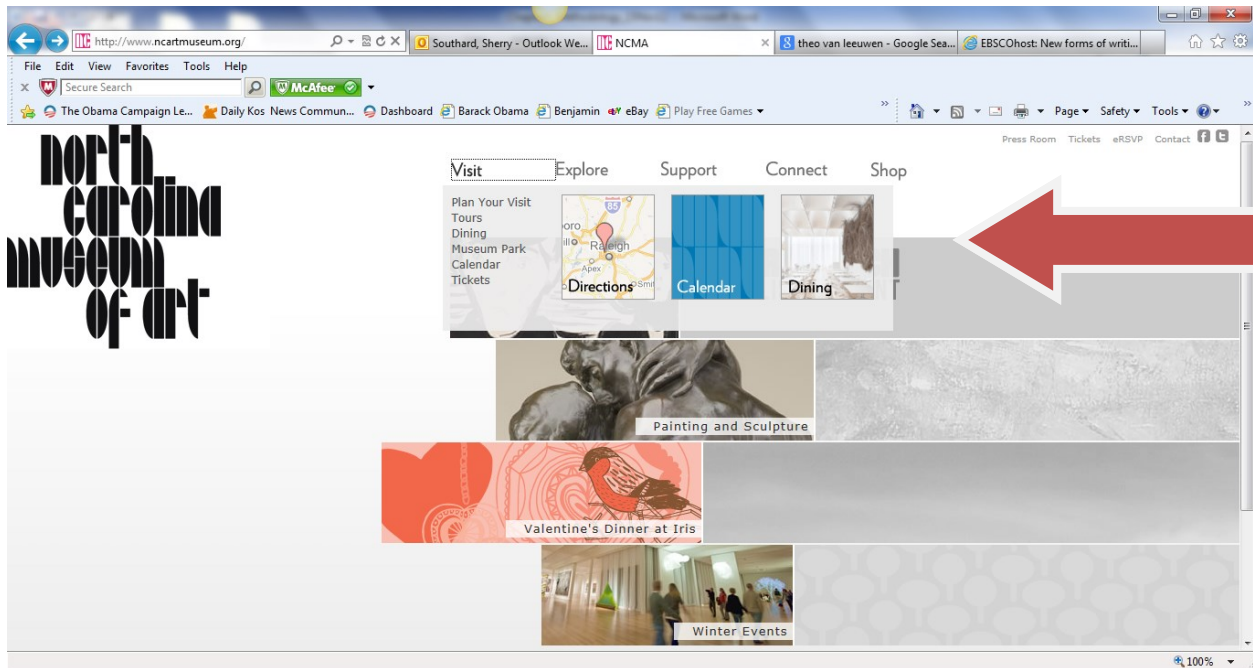
Part 2: Contents of First Page of "Visit" Accessed from NCMA Home Page [February 5, 2013]
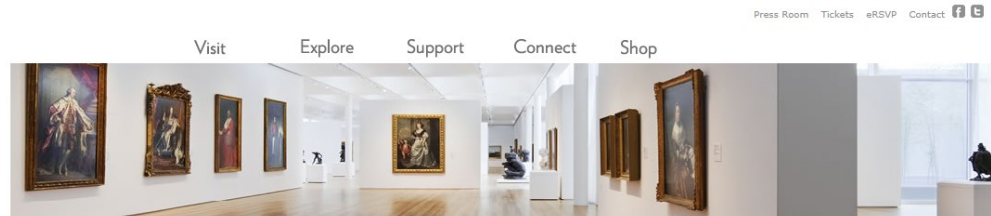
Visit   Explore   Support   Connect   Shop

Plan Your Visit

Hours

Tuesday–Thursday 10 am–5 pm
Friday 10 am–9 pm
Saturday–Sunday 10 am–5 pm
Closed Mondays

The Museum Park is open daily, including holidays, from dawn to dusk.

The Museum is closed on July 4, Thanksgiving, Christmas Eve, Christmas Day, and New Year's Day.

Admission

Admission to the Museum's permanent collection and Museum Park is free. There is a charge for some special exhibitions and programs, such as concerts, films, classes, and performances.

Location

2110 Blue Ridge Road
Raleigh, North Carolina 27607-6494
Map

Parking

Visitor parking is free and available in the Blue Ridge Lot, on the right after entering the Museum drive. Overflow parking is behind West Building, on the left after entering the Museum drive.

Visitor drop-off is located between West and East buildings and can be reached by turning left after entering the Museum drive and following the signs.
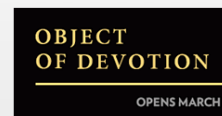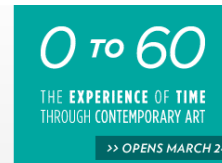
Photography

Still photography of the permanent collection, taken in existing light, is permitted on condition that the photographs are for personal, noncommercial use.

Tripods and video cameras are prohibited. Photography of special exhibitions is not permitted. Commercial photography is not allowed, except in special circumstances. See our Commercial Photography and Filming Policy for details.

Strollers

Strollers are welcome in the Museum; however, their use may be restricted near fragile art or in busy galleries.

WELCOME
This is a museum where you can find your own place—either in contemplative spaces or through lively, engaging tours, performing arts, or family workshops. We invite you to create your own captivating experience each time you visit.

Visitors Guide (pdf)

0 TO 60
THE EXPERIENCE OF TIME THROUGH CONTEMPORARY ART
›› OPENS MARCH 24

OBJECT OF DEVOTION
OPENS MARCH 3

EDVARD MUNCH SYMBOLISM IN PRINT

CELL PHONE TOUR
Listen to casual remarks by curators, educators, and scholars about works in the galleries and Park using your own cell phone. An audio wand, which features the indoor portion of the tour, is also available at the Information Desk, West Building, for $3 (free for members).

To listen on your own MP3 player, download the Cell Phone Tour (98 Mb).

verizon wireless

SOUND TRACK EXPERIENCE
This innovative audio program uses sound to help you discover your own interpretations of works in the collection. Access this free tour by borrowing an audio player from the Information Desk, West Building.

To listen on your own MP3 player, download the Sound Track Experience (53 Mb).
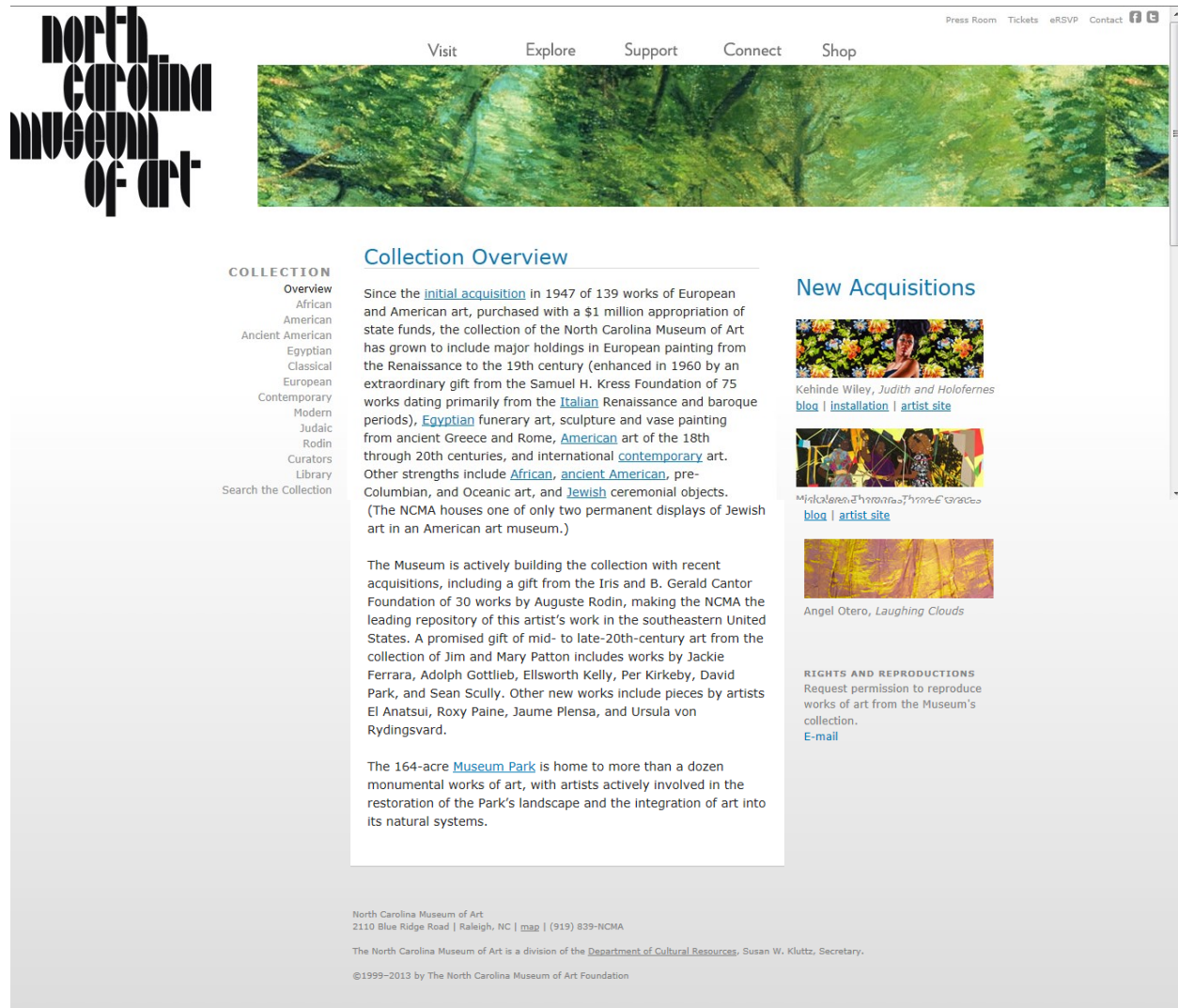
Appendix I: "Explore" Page of NCMA's Website

The Explore page consists of the following pages: collection overview, exhibition, art in the park, summer concerts, library, conservation, and private events. In addition, it links to pages for adults, kids & families, educators, seniors, college students, teens, and statewide.

Below is the contents of the first page of "Explore" Accessed from NCMA's Home Page [February 5, 2013].

Appendix J: "Support" Page of NCMA's Website

The Support page consists of the following pages: to give overview, campaign, membership, give now, corporate partners, business friends, affiliate groups, and auction. Below is the contents of the first page of "Support" Accessed from NCMA's Home Page [February 5, 2013].

north carolina museum of art

Visit   Explore   Support   Connect   Shop

SUPPORT
Overview
Membership
Give Now
Corporate Partnership
Business Friends
Affiliate Groups
Campaign

The North Carolina Museum of Art relies on the generosity of individuals, corporations, and foundations to provide over 70% of our programmatic and operations needs. There are many ways to support the Museum. Every gift of every size is important to carrying out our mission to provide outstanding arts opportunities for communities throughout North Carolina and beyond.

Give Now

Make a gift to the North Carolina Museum of Art today.

RELATED LINKS
Ways to Give
Planned Giving

Our Transformation: The Campaign for the North Carolina Museum Of Art

The Campaign will raise $50 million and transform the NCMA. Learn how you can be a part of it!

What To Give

Discover the many ways you can support the NCMA through gifts of cash, securities, and planned gifts.

Corporate Partnerships

The NCMA offers a variety of ways to add value to your company's business, marketing, and philanthropic goals.

Membership

Join or renew today and be a part of the most historic time in the life of North Carolina's greatest cultural gem. Learn more.

Planned Giving

Planned gifts can provide income and tax benefits to the donor while providing substantial support to the Museum. Charitable lead trusts and life-income arrangements, including charitable remainder trusts and gift annuities, are just some of the ways you can support the Museum through a planned gift.

0 TO 60
THE EXPERIENCE OF TIME THROUGH CONTEMPORARY ART
>> OPENS MARCH 24

OBJECT OF DEVOTION
OPENS MARCH 3

become a partner
Renew your membership automatically from your bank account or credit card.

QUESTIONS?
Contact the Membership Department with questions about your membership, member events, or for information on joining the Museum.

Phone: (919) 664-6754
E-mail

North Carolina Museum of Art
2110 Blue Ridge Road | Raleigh, NC | map | (919) 839-NCMA

The North Carolina Museum of Art is a division of the Department of Cultural Resources, Susan W. Kluttz, Secretary.

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Appendix K: "Connect" Page of NCMA's Website

The Connect page consists of the following pages: blog: untitled, eNews, Facebook, Twitter, Flickr, Vimeo, Pinterest, and Instagram. Below is the contents of the first page of "Connect" Accessed from NCMA's Home Page [February 5, 2013].

18,628 people like North Carolina Museum of Art.
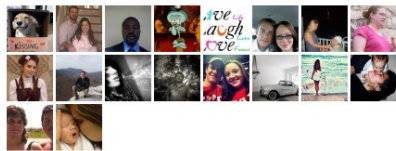
with your Valentine
ncartmuseum.org/calendar/ev
#unforgettable
yesterday · reply · retweet · favorite

Join the conversation

North Carolina Museum of Art
2110 Blue Ridge Road | Raleigh, NC | map | (919) 839-NCMA

The North Carolina Museum of Art is a division of the Department of Cultural Resources, Susan W. Kluttz, Secretary.

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Appendix L: Textual Content from NCMA Website

As part of the discussion of the characteristics of the brand identity for NCMA in Chapter 7, I searched the textual content of the NCMA website for words that described the brand identity. This appendix provides additional examples of passages containing words that describe the brand identity to supplement those contained in Chapter 7.

I*nnovative* and *Innovation*.

- Educators. **"**Explore the new ArtNC portal, a teacher Web site designed to help you use art in any classroom. Features include large images of works of art, art-integrated lesson plans, workshop information, and the *innovative* Concept Explorer, an art-based tool that makes lesson planning fun! " (NCMA website, emphasis added).

- Iris restaurant. "*Innovative cuisine* served in a setting like no other—a meal at Iris is a feast for all the senses!" (NCMA website, emphasis added).

- Accessibility services. The Soundtrack Experience [Audio Description] is **an** *innovative audio program* that pairs works of art with sound clips to help *visitors discover their own interpretations* of works in the collection. For example, while looking at a the Museum's Market Scene on a Quay, by Frans Snyders, which shows the abundant foods available in the Flemish port of Antwerp in the 17th century, including fish, crustaceans, fowl, game, and produce, visitors listen to a recording of legendary chef Julia Child discussing European markets and the proper preparation for game, including hanging, plucking, and roasting" (NCMA website, emphasis added).

- Green initiatives/sustainable Museum. "And we are building a unique and *innovative* storm water management pond to reduce sedimentation and point-source pollution to the state's rivers and streams. We may not be saving the world, but we think the Museum is contributing in a significant way" (NCMA website, emphasis added).

Unique.

- Summer camps. "Each camp's offerings are *unique*, so children may enjoy more than one session. The Museum is also offering workshops for teens and preteens …. [and] Each 5-week summer course will discover the relationship between design and art inspired by concepts in the fall exhibition "Porsche by Design: Seducing Speed. Participating students will receive college credit for this

unique opportunity" (NCMA website, emphasis added).

- Opportunities for college students. "Dec 9, 2011 **...** Other entries can be viewed on a video screen. This project is *unique* for the NCMA in several ways. It is our *first* juried college art exhibition" (NCMA website, emphasis added).

- Museum shop. The prospect of wading through record snowfalls in Philadelphia did not deter the Museum Store in its pursuit of *unique* offerings for our Museum visitors" (NCMA website, emphasis added).

One-of-a-Kind.

- West Building. "May 4, 2010 **...** control track lighting, a *one-of-a-kind* filtering system delivers light without shadows onto walls of art" (NCMA website, emphasis added).

Welcome and Welcomes.

- To groups (e.g., "your school group," "welcome visitors to the Museum Park." and "your organization, club, business, church group, or social group for a one-hour docent-led tour for 10 or more people") (NCMA website, emphasis added).

- To returning music groups and to those presenting events (e.g., "welcome them back," "Outdoor Concert Venue in the Triangle by Metro Magazine, the Museum Park Theater seats 3,000 people and welcomes over 27,000 visitors each season.", "The Museum welcomes Thomas Michie to talk about the decorative objects in the exhibition 'Still-Life Masterpieces.'") (NCMA website, emphasis added).

- To new items as part of expansion (e.g., "And a fresh new logo will welcome the transformation of the Museum") (NCMA website, emphasis added).

Friendly.

- The summer season is rounded out with a trio of *family friendly events* for all ages (NCMA website, emphasis added).

- The *environmentally friendly structure* has 362 skylights and shades that rise and fall based on sun levels, so the art is always perfectly illuminated. (NCMA website, emphasis added).

Community Gathering Place.

- The Park originated in 1999, when the Museum opened the Museum Park Trail, developed jointly with the N.C. Department of Transportation. The Park's paved trails connect the Museum to the Capitol Area Greenway system and the

community by way of a 650-foot pedestrian bridge to Meredith College (NCMA website, emphasis added).

- September 9, 2009, upon the upcoming closing for the expansion. A steady stream of visitors poured through the front doors. They arrived all day long, and many came up until the moment we closed. Families. Teenagers. Toddlers and lots of them. People of all ages. People from across the state and even from across the country.

    They pondered art, conversed with friends, shared a meal in the restaurant, laughed with their children, strolled through the Park, and bought a treasure in the store.

- It felt like a preview of the new kind of Museum we're creating—*a community gathering place, a social hub*—a place where a variety of experiences, from the recreational to the leisurely to the sublime, await each and every visitor (NCMA website, emphasis added).

Appendix M: Selected Responses on *New Raleigh* Blog

The *New Raleigh* blog posted articles about the West Building during construction and about the new NCMA logo when first presented. This appendix provides additional examples of responses to those articles to supplement those contained in Chapter 7.

West Building during Construction.

- Posted on April 8, 2008: Now that I see the interior pictures I am impressed, but from the exterior it looks like a hangar space or industrial warehouse chic.

- Posted on April 17, 2008: I think the interior of this museum will be beautiful. The lighting quality in the photos looks wonderful …. That being said, my issue with the design, is the callous disregard the building exhibits in its sitting and treatment of the existing site. For instance, the building is placed so that it flattens the rolling hills that made for such a wonderful progression into the site …. It responds very little to the excellent opportunities of the existing site. The building itself is treated as a]]n art object on top of the site …. Hearing the skin of the building will be reflective aluminum does make me feel better, and perhaps once the landscape designs for the building are complete I'll feel differently. [later the person apologizes for his rant]

- Posted on April 20, 2008: The great cities of the world display their art in glorious temples of marble or limestone. We get a warehouse with aluminum siding. *Sigh*

Re-designed Logo Presented.

- Posted December 5, 2009: I'd be curious to see how this will be implemented. The way the "logo" (why do people who should know better still insist on presenting it on its own without context I don't know) is presented here and by the NCMA folks isn't giving this re-branding a fair change. For example, how does the "NCMA" version of logo look on, say, a letterhead? Brochure? …. What typeface will be be [*sic*] paired with

- Posted December 6, 2009: How myopic to design a logo with the new building in mind only …. Maybe the designers should have taken a cue from the timeless nature of the art collection itself rather than that ugly concrete shed that's eventually going to house it.

- Posted December 6, 2009: For me, the design mimics my first experience with say, a Motherwell painting. At first glance, I wasn't so sure, it's just a bunch of blobs of paintblocky letters, right? Upon closer inspection of each, I was drawn to the beautiful balance of positive and negative space and a thoughtful overall composition. Challenge us, NCMA! If you're not going to, who will?

- Posted December 7, 2009: Take another look. Put it away, even …. This logo fits my multifaceted art museum experience like a glove. Ever since I first saw it I've been thinking of Louise Nevelson's layered power and beauty.

- Posted December 8, 2009: I agree with [xxx], the reveal on the website is beautiful! Regardless of whether you like or dislike it, hopefully we can agree that it's a pretty bold move for a state museum. And, perhaps, an art museum should be in the business of bold moves—in their identity AND with the art they present? …. It's visually strong and memorable. As a system, it will lend itself well to other treatments—pins, patterns for bags or wall graphics—all the things that museums use regularly.

- Posted December 8, 2009: Like many others who have commented, I don't like it …. I know one thing it does hurt your eyes if you look at it for a few minutes. It is so ugly that you will not forget it.

- Posted December 10, 2009: This doesn't say timeless to me at all. In fact, I think they're going to need a new logo in 10 years or less.

Appendix N: Categories for Analysis of Visual Aspects of NCMA Website

WEBSITE PAGE		NCMA SETTINGS REPRESENTED			COLLECTION REPRESENTED			PARTICIPANTS REPRESENTED				NCMA ACTIVITIES REPRESENTED			LAYOUT	
Page	2nd Level Page	East Bld	West Bld	Park	Collection, Special Exhibits	Inside	Outside	Men	Women	Children	Families	Exhibit	Family	Park	Logo [23]	Page Design [24]
HOME		o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
VISIT [25]		o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
	Plan your Visit	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
	Tours	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
	Dining	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o

[23] Aspects considered under the Logo category are (1) Logo written out or abbreviated and (2) Black and white or Rubine Red used for the logo. NCMA intended for Rubine Red to be the main color associated with the museum.

[24] Page design involves negative space, chucking text, and a three-column design.

[25] Pages listed under each page category are web pages listed (linked) in the drop down menu.

	Museum Park	Calendar	Tickets	Directions[28]	SUBTOTAL	EXPLORE	Exhibits
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o[26]	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o[27]	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o
	o	o	o	o	**00**		o

[26] The images represented are icons for current and upcoming exhibits and events; the icons change as exhibits and events change.

Examples of icons used:

[27] Photographs taken by NCMA staff to illustrate events.
[28] Directions listed in the drop down menu takes the viewer to Google maps. No NCMA visuals are represented.

Collection	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
Art in the Park	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
Summer Concerts	o	o	o	o	o	o	o	o	o	o	o	o	o[29]	o	o
Library[30]	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
Conservation	o	o	o	o	o	o	o	o	o	o	o	o[31]	o	o	o

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[29] Icons used to represent family park events. Clicking on the icons takes the visitor to NCMA's flicker photo stream.

Examples of icons used:

[30] Image does not fit into any coding category. Page banner contains a picture of books on a shelf. Magnifying glass icon given in a search area.
[31] Icons used to represent family NCMA activities. Clicking on the icons takes the visitor to NCMA's flicker photo stream.

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Private Events	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
Adults	o	o	o	o	o[32]	o	o	o	o	o	o	o	o	o	o
Kids & Families	o	o	o	o	o	o	o	o	o	o	o	o[33]	o	o	o
Educators	o	o	o	o	o	o	o	o	o	o	o	o	o	o[34]	o
Seniors	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
College Students	o	o	o	o	o	o	o	o	o	o	o	o	o	o[35]	o

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[32] The images represented are icons for current and upcoming exhibits and events; the icons change as exhibits and events change.

[33] The images represented are icons for current and upcoming exhibits and events; the icons change as exhibits and events change.

[34] Black and white icon represented. 2nd type of icon listed:

[35] New icon presented. 3rd type of icon used:

Teens	o	o	o	o	o	o	o	o	o	o	o	o	o	o[36]	o
Statewide	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
SUBTOTAL	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**
SUPPORT															
Campaign	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
Membership	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
Give Now	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
Corporate Partners	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
Business Friends	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o

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[36] New icon represented. 4th type of icon used:

	Affiliate Groups	0	0	0	0	0	0	0	0	0	0	0		0	0
	Ways to Give	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	Auction	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SUBTOTAL		**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**
CONNECT															
	Blog: Untitled	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	eNews	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	Facebook[37]	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	Twitter[38]	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	Flickr[39]	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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[37] Facebook listed in the drop down menu takes the viewer to NCMA's Facebook page.

[38] Twitter listed in the drop down menu takes the viewer to NCMA's Twitter feed.

[39] Flickr listed in the drop down menu takes the viewer to NCMA's Flickr photostream.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Vimeo[40]	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Pinterest[41]	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Instagram[42]	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SUBTOTAL	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**	**00**
TOTAL FOR HOMEPAGE AND 2ND LEVEL PAGES	**000**	**000**	**000**	**000**	**000**	**000**	**000**	**000**	**000**	**000**	**000**	**000**	**000**	**000**	**000**

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[40] Vimeo listed in the drop down menu takes the viewer to NCMA's Vimeo page.
[41] Pinterest listed in the drop down menu takes the viewer to NCMA's Pinterest page.
[42] Instagram listed in the drop down menu takes the viewer to NCMA's Instagram page.

Appendix O: Categories for Visual Aspects of Campaign Brochure

BROCHURE PAGE	NCMA SETTINGS REPRESENTED			COLLECTION REPRESENTED			PARTICIPANTS REPRESENTED				NCMA ACTIVITIES REPRESENTED			LAYOUT	
	East Bld	West Bld	Park	Collection, Special Exhibits	Inside	Outside	Men	Women	Children	Families	Exhibit	Family	Park	Logo[43]	Page Design[44]
1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TOTAL	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

[43] Aspects considered under the Logo category are (1) Logo written out or abbreviated and (2) Black and white or Rubine Red used for the logo. NCMA intended for Rubine Red to be the main color associated with the museum.

[44] Page design involves negative space, chucking text, and a three column design.

Appendix P: Categories for Public Reviews of NCMA (tripadvisor and Yelp*)

PUBLIC REVIEWS	STAR RATING	NCMA REPRESENTED								
Comment Number	1-5	Museum Campus	Collections	Special Exhibits	Performance	Cafe	Education	Atmosphere	Family Oriented	Quality of Service
1										
2										
3										
4										
5										