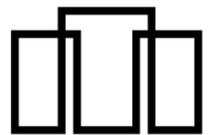


**Impact**

**2019–2020**

**Report**



**Birmingham Museum of Art**

### Dear Friends,

Beginning with the winter 2018 issue, we committed to including the annual report from the previous fiscal year in *Medium*, our member magazine, as a way of living up to the standards of *transparency* and *accountability* that are central to the integrity of public institutions and are core values of this city's administration. The annual report not only provides us with a platform through which to share our finances with our supporters, but also with an important opportunity to thank all those whose contributions of funds or works of art have advanced this museum and enhanced its collections.

When the burgeoning pandemic caused the Birmingham Museum of Art to shutter on Sunday, March 15, 2020, we immediately set to work devising and implementing ways we could still have a meaningful impact on the community we serve. We were heartened to find that even while our brick-and-mortar presence was closed, we could still fulfill our mission of connecting people with the *experience, meaning, and joy of art*. It is in this spirit that going forward our "Annual Report" will be called our "Impact Report." The English-born American author and motivational speaker Simon Sinek once stated, "Genius is in the idea. Impact, however, comes from action." Our talented team of museum professionals is full of great ideas, but it's how we put those ideas to work for our community that really matters.

This Impact Report covers the fiscal year from July 1, 2019 to June 30, 2020, comprising a nine-month period of "normal" operations and a three-month period when all of our programming went virtual. During that period, the BMA presented *Barbie: Dreaming of a Female Future*, an immensely popular exhibition that took a critical look at Barbie on the occasion of her 60th anniversary by showing artists' interpretations of Barbie in a life-size dream house, created by women artists and makers. Thanks to the generous sponsorship of The Warner Foundation, as well as many other supporters, we had the privilege of showing *Blackout: Silhouettes Then and Now*, organized by the Smithsonian's National Portrait Gallery, which traced the fascinating history of this time-honored art form in the United States and showed how silhouettes are still being used by artists today in poignant and inventive ways.

Concurrent with *Blackout*, our *Ways of Seeing* series continued with a focus on portraiture, drawing broadly on our permanent collection from a rare Renaissance-era portrait to contemporary photography to examine how artists have pictured themselves and others across time.

Especially deserving of mention is the exhibition *Celestia Morgan: Redline*—presented by The Lumpkin-Bocuzzi Family—a series of photographs and small sculptures by the Birmingham-based artist Celestia Morgan, in which she explores the impact of housing discrimination wrought by the practice of "redlining" Black, Latino, and Jewish neighborhoods as "undesirable," making access to bank financing all but impossible for their residents. Recently, AL.com named Morgan one of "Alabama's 2020 Entertainers of the Year," writing, "[I]n a year when art institutions around the country are issuing symbols and statements of solidarity amid calls for racial justice, Morgan's exhibit shows that art is one of the most powerful forms of bearing witness." Thanks to funding from the Sperling Family Charitable Foundation in memory of David and Natalie Sperling, the Museum was able to acquire Morgan's entire *Redline* series for its permanent collection.

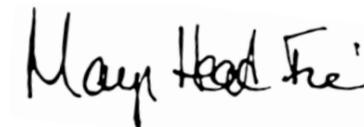
The Museum gratefully acknowledges the exceptional service of James Outland, who stepped down as chairman of the Board of Directors at the end of the 2019–2020 fiscal year after serving four years in the role, in which capacity he shepherded the Museum through the leadership transition of its executive director. A member of the board since 2012, James continues to serve on the Museum board's Executive Committee. On July 1, 2020, Maye Head Frei, chairman of Birmingham-based Ram Tool Construction Supply Company, assumed duties as Museum board chair. Frei has served on the board since 2012, most recently as chair of the Governance Committee. Additionally, the Museum wishes to express its deep appreciation to outgoing long-time board members Nan Skier, Dr. George French, and Judge Houston Brown for their unwavering dedication to this institution during their tenure. Thanks are also due to Carol Clarke, John Montgomery, Kimberly Richardson, Andy Robison, and Sonja Q. Smith for their service as annual members during the 2019–2020 fiscal year. Ms. Richardson, president and owner of Kimberly Richardson Consulting, LLC, specializing in federal grants writing, will continue on after being unanimously approved by the board to serve out a vacant unexpired term, while Mr. Robison will serve in an "of counsel" capacity.

Despite or perhaps even because of the challenges we faced in the last quarter of the fiscal year, the Birmingham Museum of Art's commitment to its mission is stronger than ever. We hope you will enjoy reading how we've impacted our community, and want you to know that without your loyal support, none of it would have been possible.

With appreciation,



**Graham C. Boettcher, PhD**  
The R. Hugh Daniel Director



**Maye Head Frei**  
Chair, Museum Board of Directors

# Impact

## Works in the Collection

26,156

A combination of 26,156 paintings, sculptures, decorative arts, works on paper, photography, and videos comprise the Museum's collection of art from around the world which spans from ancient to modern times and includes Asian, European, American, African, Pre-Columbian, and Native American art.

## Studio School

260

The BMA's dynamic Studio School classes taught 260 emerging artists to sculpt, paint, draw, and sketch, using art from our exhibitions and collection as inspiration for a wide range of art classes.

## Tours / Program / Services / Workshops

592

Education is at the core of what we do and this year, the BMA offered 592 tours, programs, services, and workshops free of charge to members of the Birmingham community.

## Digital Visits

260,655

260,655 digital visits to the BMA's comprehensive website content which ranges from live virtual performances to art activities and our digitized global collection.

## Members & Volunteers

2,669

As the only global collection in Alabama, the BMA is central to the cultural vibrancy of our community. Our continued success is the result of a supportive community, a membership base of more than 2,669 households, and a volunteer program of nearly 200 individuals who provided a combined total of 3,166 volunteer hours to the Museum.

## Children Served

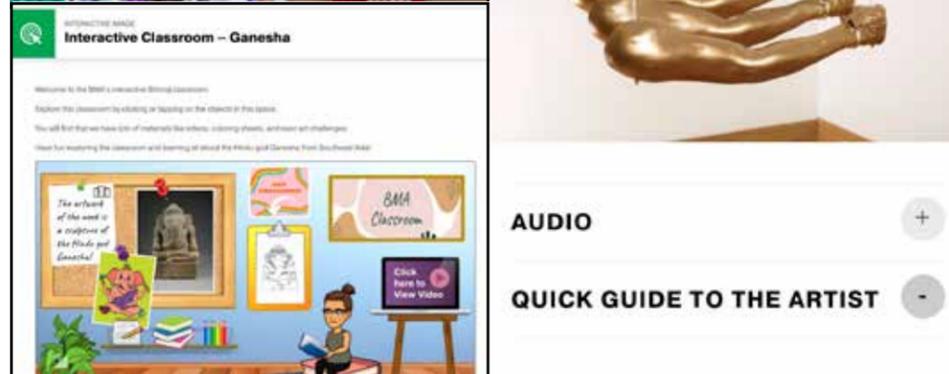
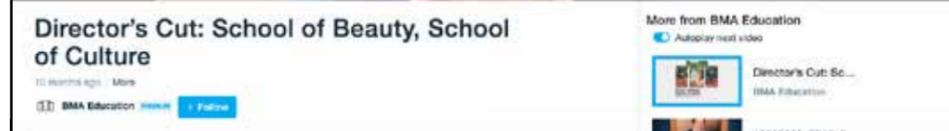
14,548

As research continues to prove that art builds empathy and enhances cognitive thinking, the Birmingham Museum of Art provided 14,548 children with engaging art experiences both in and outside the Museum walls.

## Culture Bridge Resources

72

At the beginning of the global pandemic when students and teachers were faced with virtual instruction, the BMA promptly launched 72 art-related digital learning resources on its new Culture Bridge platform.



82,139

## Overall Attendance

Before the BMA closed to the public due to the global pandemic, we proudly offered free admission to 82,139 visitors. The central part of our mission is to ensure that people from all backgrounds have access to high-quality art experiences.

91,191

## Social Media Presence

The BMA has an increasingly large social media presence among Alabama's cultural institutions with 91,191 individuals following Museum activities and updates.

23

## Sensory Empowerment Tours

Specially-trained docents guided 23 veterans through the Museum's collection with Sensory Empowerment Program (SEP) tours. Using verbal descriptions, tactile models based on original artworks, specially selected sculptures, and music, these tours allow visitors to experience art in a way they may not be able to on their own.

32

## Teen BMA

32 teenagers participated in our Teen BMA program which encourages young creatives to get engaged with the Museum at an early age and empowers them to create opportunities for other young people to get involved in the arts.

(Participation in arts activities increases tolerance. Twelfth graders who participate in the arts are 40 percent more likely to have friends from different racial groups and are 29 percent less likely to feel that it is "okay" to make a racist remark. // source: Catterall, J., Dumais, S., & Hampden-Thompson, G. (2012). The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies. (Research Report #55). National Endowment for the Arts. Retrieved 20 January 2018 from https://issuu.com/metrisarts/docs/adding-it-up-final-draft-web)

10,694

## Bart's ArtVenture

Our interactive family gallery, Bart's ArtVenture, welcomed 10,694 children. This colorful and dynamic space introduces children to art concepts and the BMA's collection through hands-on learning, special exhibitions, and art making projects.

38,913

## smartguide Stops Visits

38,913 visits to our smartguide stops. The smartguide enhances each visit by supplementing art works with informative content ranging from quick guides to artists, interactive images, audio, video, games, and more.

15

## Exhibitions

In one year, our team produced 15 digital and in-person exhibitions representing work by artists around the world and here in Birmingham. All were offered free of charge to the public.

# Financial Statement

	2019		2020	
	\$	%	\$	%
<b>Revenues</b>				
Support				
City of Birmingham	3,460,847	42	3,239,945	38
Individual & Corporate Support	1,600,800	19	1,724,773	20
Grants	267,578	3	284,146	3
Endowment & Foundation Contribution	1,140,083	14	1,412,604	17
Deaccession	0	0	0	0
Net Investment Income	299,039	4	234,642	3
Membership	896,377	11	801,461	9
Sales, Museum Store & Other	312,143	4	252,332	3
Exhibition and Program Income	61,900	1	9,207	>1
Facility Rental Income	109,146	1	34,903	>1
Other Income	127,943	2	528,391	6
<b>Total Revenues</b>	<b>8,275,856</b>	<b>100</b>	<b>8,522,404</b>	<b>100</b>
<b>Expenses</b>				
Program Services				
Education	611,920	11	526,923	7
Exhibitions	654,098	8	681,542	9
Collection	1,423,772	18	1,388,464	18
Special Events	699,011	9	386,981	5
Museum Store and Library	188,817	2	264,910	3
Support Service				
Fundraising	424,676	5	310,866	4
Management and General	1,364,154	17	1,598,328	21
Museum Security	1,376,789	17	1,286,378	17
Building Maintenance & Utilities	1,289,292	16	1,293,686	17
<b>Total Expenses</b>	<b>8,033,166</b>	<b>100</b>	<b>7,738,078</b>	<b>100</b>
<b>Net Contribution (Deficit)</b>	<b>242,690</b>		<b>784,326</b>	
Contribution to BMA Endowment, Foundation, & Art Fund Inc. (Net of annual distributions)	1,612,771		(1,353,797)	
Unrealized Investment Gain (Loss)	1,791,973		1,128,412	
Collection Purchases (not capitalized)	(685,667)		(425,825)	
<b>Change in Net Assets</b>	<b>2,961,767</b>		<b>133,116</b>	
Net Assets, Beginning of year	38,398,207		41,359,974	
<b>Net Assets, End of year</b>	<b>\$ 41,359,974</b>		<b>\$ 41,493,090</b>	