

Communicating Brand Identity and Commodity Experiences to Diverse Audiences
through Effective Image Usage

Claire E. Cossaboon

Department of Museum Studies

The University of the Arts

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For more information contact:

Claire E. Cossaboon

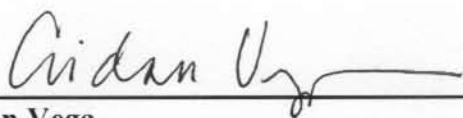
609.805.2958

clairecossaboon@gmail.com

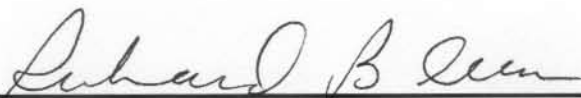
To the Faculty of The University of the Arts

The members of the committee appointed to examine the thesis of Claire E. Cossaboon find it satisfactory and recommend it to be accepted.

Date 03-30-13



Aidan Vega
Committee Chair



Richard Cress
Committee Member



Joseph Gonzales
Program Director, Museum Communication, The University of the Arts
Philadelphia, Pennsylvania

Abstract

In order to sustain themselves in this experience-focused economy, and society where the traditional museum-going audience is shrinking, institutions must focus their communications on marketing their unique, commodity experiences in ways that make them relevant and of value to diverse audiences. Both experiences and secondary imagery have become major supporting elements of institutional brand identity.

Photography is key in communicating distinct identity and experiences to audiences. Photographs have the power to highlight museums' unique qualities and assets, as well as encourage diverse audiences to picture themselves engaged in institutional offerings.

My recommendations for making thoughtful and communicatively consistent photography a priority are the first steps for an institution to portray its relevance and value to audiences. These best practices are foundations on which an institution can further engage and build relationships with diverse audiences, and invest in more creative and aggressive future communication initiatives that will further sustain the institution.

Dedication

This thesis is dedicated to my parents, for their cultivation of and unconditional loyalty to my brand.

Acknowledgements

I am indebted to the guidance and expertise of my thesis committee, comprised of Aidan Vega, Membership Manager at The Barnes Foundation; Joseph Gonzales, Director of the Museum Communication Program at the University of the Arts; and Richard Cress, professional Graphic Designer, and Professor at the University of the Arts.

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Nomenclature

“Audiences” :

In reference to a nonprofit cultural organization or institution’s audience, this refers to everyone the institution serves and/or to whom its wishes to appeal—visitors, members, donors, grant-makers, non-visitors/desired audiences.

“Diverse audiences” :

refers to an overall served audience of mixed demographics, including age, ethnicity, socio-economic class, and social group (how audiences visit and experience the institution—individually, in pairs, or as a group—i.e. families, friends, organizations)

“Desired audience,” or “Potential audience” :

refers to any audience not currently served by the institution, such as that consisting of a specific market demographic. Serving a “desired audience” turns the institution’s overall “audience” into a more “diverse audience.”

“Brand” :

refers to the all-encompassing “totality of all things perceptual, emotional, ephemeral and tangible” that make one entity distinct from another.¹

“Branding” :

is the idea of assigning a specific mark or identity to something.²

“Branding” is a “disciplined process used to build awareness and extend customer loyalty”³ of the distinct entity’s “brand.”

“Brand identity” :

is the visualization—a visual system—of the “brand,” including the “logo” and “secondary imagery.”

“Brand identity” is “tangible and appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible. Brand identity takes disparate elements and unifies them into whole systems.”⁴

An institution’s brand identity is embraced and lived in all areas of the institution, its communication, staff and experiences.

¹ Cress.

² Neumeier, 8.

³ Wheeler, 4-6.

⁴ Ibid.

“Logo” :

is the most prominent visual element of a “brand identity” system. It is the symbol that serves as the front face representing an entity.

“Secondary imagery,” or “Supporting imagery” :

are visuals that are part of the “brand identity” system. These are supporting visuals, such as graphics, illustrations, photographs.

“Style Guide” :

refers to the typographic and design details and system that guide the consistency and integrity in the visual application of an institution’s “brand identity.”

Specific details include:

- Color
- Typography
- Size
- Graphic placement system/template
- Logo
- Printing

The “style guide” does not govern the application of content, such as “secondary imagery” and messages.

1. Introduction

Competition for consumers' attention, time and money have changed the way businesses communicate. It is no longer enough for an entity to create an overall consistent look and messaging that tell the public who they are and provide details about products or services. In this experience-focused economy, both businesses and institutions have shifted to a marketing model that promotes the intangible experiences audiences can have *with* their items or services. Experiences have become a major supporting element of brand identity. Through this shift, audiences can potentially feel more of a connection with an entity.

In order to sustain themselves in a society where the traditional museum-going audience is "ever-shrinking,"⁵ institutions must also focus communications on marketing their unique, commodity experiences in ways that make them relevant and of value to diverse audiences.

This thesis highlights the concepts and potential strengths of brand communication. It reviews the theories of "Likenomics" and the vitalness of marketing relatable qualities and distinct experiences as brand commodities. It is argued that the application of effective supporting imagery is vital to museums' communications in reaching audiences with diverse backgrounds and interests.

Although this thesis presents an in-depth case study that critically reviews the Barnes Foundation's communications, the supporting research and case studies show that the presented challenges are not just incidental to the Barnes. It is not uncommon for an

⁵ "Diversify or Die: Why the Art World Needs to Keep Up With Our Changing Society."

institution to design a logo and one overall style, and to overlook the development of all other qualities that communicate the totality of distinct identity. Museums across the field struggle to portray offered experiences and relevancy to diverse audiences, which is evident by only about 9% of the average national museum audience being of minority ethnicity.⁶

Institutions can be unconscious of their brand identities and their institutional marketing goals in their various forms of communication with the public. Inconsistent and ineffective use of content is not only a waste of institutional resources, but withholds museums from reaching their full marketing potential. Effective secondary imagery that visually and immediately conveys messages that support and align with the institution's marketing goals is vital to an institution's communication. Specifically, photography is key in communicating distinct identity qualities and experiences to audiences. Photographs have the power to highlight an institution's unique offerings and assets, as well as encourage diverse audiences to picture themselves engaged and investing in the institution.

This thesis provides recommendations for making thoughtful and communicatively consistent photography an institutional priority—the first steps to establishing foundations on which an institution can further engage and build relationships with diverse audiences.

⁶ "Demographic Transformation and the Future of Museums."

2. Literature Review

A. What is Branding?

The concept of branding has been around for more than 5,000 years. “Branding” is the idea of assigning a specific mark or identity to something, according to professional graphic designer Marty Neumeier’s explanation in his book *The Brand Gap*.⁷

A “brand” is the overall, all-encompassing essence of what an entity—such as a business, organization or institution—is and what it represents. Graphic designer Richard Cress describes “brand” as the “totality of all things perceptual, emotional, ephemeral and tangible” that make one entity distinct from another.⁸

Graphic designer Alina Wheeler defines contemporary “branding” in her book *Designing Brand Identity*, as a “disciplined process used to build awareness and extend customer loyalty.”⁹ She explains that the branding process utilizes “distinctive imagery, language, and associations to encourage customers to identify” with an entity. Branding ultimately communicates relevance and value of investment, and develops trust and loyalty for an entity.¹⁰

Wheeler describes “brand identity” as “tangible” and appealing to the senses. “You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible.

⁷ Neumeier, *The Brand Gap: How to Bridge the Distance Between Business Strategy and Design*, 8.

⁸ Cress.

⁹ Wheeler, *Designing Brand Identity: A Complete Guide to Creating, Building and Maintaining Strong Brands*, 4.

¹⁰ Wheeler, 2.

Brand identity takes disparate elements and unifies them into whole systems.”¹¹

“Brand identity” is the visualization of the all-encompassing “brand.” The visual system includes the brand’s logo and supporting imagery, such as any accompanying graphics, illustrations and photography.

The “logo” is the most prominent mark or symbol an entity uses to identify and distinguish itself upfront from other entities. It is immediately identifiable, as it is the front-face symbol that is consistently depicted—literally “branded”—on the various elements that represent the entity and its communications, such as on packaging, printed materials, digital elements, and also represented in its advertising.



(Above) Two depictions of the well-known Apple Inc. logo.

Founder Steve Jobs named his computer company “Apple Inc.” because he believed it was “fun, spirited and not intimidating.”¹² Jobs recognized that the visual identity of his company could symbolically communicate an association between these qualities and the perception of the Apple brand. The company embraced a “fun” bitten

¹¹ Wheeler, 2.

¹² Rivkin, *Branding Strategy Insider: How Did Apple Computer Get Its Brand Name*.

apple icon of rainbow colors as its logo for over two decades because Jobs felt it communicated the philosophy of the company and made it more human and accessible.¹³

The Apple Inc. logo, however, is just one visual element representing the company, and alone cannot communicate the totality of Apple's identity, offerings, appeal and value to the public. The brand identity—the visual system including the logo, design, and additional supporting imagery and content—communicates to the public the messages of the entity's identity, mission and offerings.

Marketing and advertisement images can contain and portray various messages, as Roland Barthes explains in his essay “The Rhetoric of the Image.”¹⁴ The linguistic message is the direct message that accompanies the image. The denoted image has a literal message and causes viewers to make literal associations. Lastly, the ways in which the connoted image is presented, interpreted and received signifies ideas that communicate a more symbolic, conceptual message.¹⁵

Reviewing Apple's early advertising from the 1970s, the slogan “Byte into an Apple” was used along with the colorful, bitten apple logo. “Byte” refers to “a unit of computer information or data-storage capacity,”¹⁶ which communicates a direct connection between expertise of computing devices and the name “Apple.” The slogan, along with the image of a colorful apple missing a single bite, can also be interpreted as a

¹³ "Steve Jobs Finally Reveals Where The Name Apple Came From: Cult of Mac."

¹⁴ Barthes, “The Rhetoric of the Image.” 38.

¹⁵ Ibid.

¹⁶ *Merriam-Webster*.

fun message that “bytes” or computers, and ultimately the act of biting into—or embracing—an Apple product, are as simple and accessible as the conventional act of taking a bite of an apple.

B. Identifying Consumers, & Communicating Relevance and Experiences

Today, it is estimated that individuals encounter about six thousand forms of marketing daily.¹⁷ There is competition for consumers’ and audiences’ attention, time and money, especially as multiple brands offering similar products multiply consumers’ options.¹⁸ This is true for both the for-profit and non-profit sectors.

Although the idea of “cultivating fans” and loyal patrons is more often related to sports, music and business worlds,¹⁹ nonprofit cultural institutions must also constantly consider their audiences—visitors, members, donors, grant-makers, non-visitors/desired audiences—in order to sustain themselves as businesses in this economy of competing choices. Donna Walker-Kuhne, who was acknowledged by the Arts & Business Council Inc. as “the nation’s foremost expert on audience diversification,” states that “audience development” is not about “making contact and opening the door,” but “marketing and relationship building.”²⁰

¹⁷ Wheeler, 5.

¹⁸ "Interview with Douglas Atkin."

¹⁹ “Engaging Audiences.”

²⁰ Walker-Kuhne. *Invitation to the Party: Building Bridges to the Arts, Culture, and Community*.

Museums can determine the demographics and traits of the current and desired markets through audience evaluations and analyses. Who already knows about and invests in the institution? How are they hearing about the museum?

The difficult questions further ask: What percentage of the market is not visiting? In what types of activities are they investing their time and money? Why should these non-investing audiences care? How can the museum communicate its commodity offerings so that desired audiences find them relatable and valuable? How can the museum engage desired audiences and build relationships with them?

Institutions must consider how they can better communicate themselves as relevant resources to various audiences, rather than succumbing to the traditional reputation that museums are not for everyone, but inaccessible and intimidating “temples on the hill” for only those with “specialized knowledge and a cultivated aesthetic taste.”²¹

Rohit Baharva explains in his theories of “Likenomics” that an entity can be “more human,” and thus, more likable, by focusing on the four priorities of “truth, people, story and personality.”²² Baharva suggests that audiences find an organization accessible, and therefore likable, when it is honest and transparent in its communications, it makes connections with people and their interests, and embraces a personality that is distinctive to its purposes and what it represents.

These ideas are further supported by market researcher Dr. Clotaire Rapaille. In his video “The Persuaders,” Rapaille discusses the power of triggering personal

²¹ "Demographic Transformation and the Future of Museums."

²² Baharva, "8 Ways to Make Arts Organizations More Human."

connections through marketing, and how it is natural for individuals to be immediately attracted to relatable elements in marketing.²³

Douglas Atkin, chief strategy officer for the advertising agency Merkley +Partners, adds that marketers should seek an alliance with audiences. “They’re not trying to do things *to* consumers,” but rather, “*with* consumers.”²⁴ When companies create experiences specific to their identities, and customers are engaged in the experiences in “personal, memorable ways,” the consumers feel a connection with the company and its purpose.²⁵

With the economy’s movement from what Neumeier says was once a focus on “mass production” to now “an economy of mass customization,”²⁶ there is a rise in popularity of products and services that offer unique, participatory and personalized elements. People naturally and immediately associate the experiences they have with the actual products. Atkin explains that brands have become “impulses in people’s brains stimulated by the experience of using” the product, and that “the item itself is almost secondary.”²⁷ Pine and Gilmore call this “The Experience Economy.”

Experiences have become commodities for both for-profit businesses and non-profit organizations and institutions. In order to sustain themselves in this experience-focused economy, both businesses and museums have shifted their communications to focus their marketing on the intangible experiences audiences can have *with* their

²³ Rapaille, "The Persuaders."

²⁴ "Interview with Douglas Atkin."

²⁵ Pine. "Welcome to the Experience Economy." 1-3.

²⁶ Neumeier, 8.

²⁷ "Interview with Douglas Atkin."

products or services; experiences have become a major branch of brand identities.

Wheeler explains that the most effective brand identity systems are those that are “memorable, authentic, meaningful, differentiated, sustainable, flexible, and add value.”²⁸

In her Spring 2012 Masters Thesis, Jessica Jenkins refers to Susan Wilkening’s explanation of how experiences can be “curated” to be accepted as part of the company’s overall brand.²⁹ Jenkins describes a well-known and effective identity system, “Some companies, such as Starbucks, have embraced the concept of brand experience and have made it a part of their business plan as a strategic position that differentiates it from other companies that simply provide a commodity product.” Jenkins explains the various “touchpoints” and very personal interactions, such as the “smell... couches, WIFI... barista, and music.”³⁰ The Starbucks experience engages consumers and keeps them in the cafe much longer than competitor Dunkin Donuts’ limited seating and in-and-out service. The Starbucks brand lends itself to offer a much more personal, comfortable, customizable, and therefore, more relatable and accessible experience.

Aligning these ideas with the analysis of Apple’s brand evolution, it is clear that the company has embraced the “experience economy” in order to communicate to various audiences its accessibility and uniqueness from other computer brands. The “Apple experience” has become part of the company’s lived brand and is considered one of the

²⁸ Wheeler, 6.

²⁹ Wilkening, “Curated Brand Experience.” 52.

³⁰ Jenkins, “Understanding the Importance of Branding for Small to Mid-sized Museums.” 14.

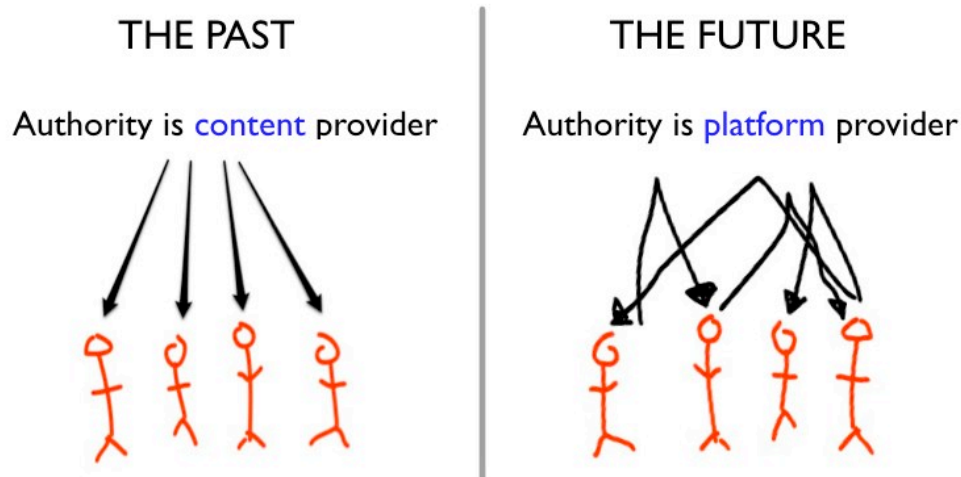
most successful identity systems. It is “a combination of form, function and intangible user emotional responses.”³¹ The functionality, design and experiences of products are portrayed in advertising, such as television commercials, which draw potential consumers into the store where they immediately encounter more Apple experiences. In the Apple store, an array of products are displayed in a casual and explorative setting, inviting people to experiment with all of the details of each device. The comfortable atmosphere, in addition to guaranteed access to personalized and expert assistance, cause potential consumers to ask questions, develop trust, and customize their products to fit their own personalized needs. Consumers feel confident investing in Apple products and services. The Apple experience continues even after consumers have left the store, as the Apple products and applications have been designed to organize and manage all areas and functions of consumers’ lives. The actual device is secondary to the vast amount of information and experiences one accesses through everyday usage of the product. Further, consumers receive convenient and personalized services throughout the life of their devices, and are drawn back into the store to upgrade their devices so that they can continue with the experiences and routines that have become part of their personal, everyday lives. Loyalty to the Apple brand is sustained through the cyclical experiences Apple offers.

³¹ "The Apple Experience - Tech News and Analysis."

C. To Sustain Themselves as Businesses, Museums Must Market Experiences and Appeal to Diverse Audiences, Too.

Just as the experience economy's shifts in audience expectations have caused businesses to shift from focusing on their products to highlighting the experiences consumers can have *with* the products, museums have shifted their offerings from being strictly collection-focused to more experience-focused.

Counter to the traditional academic view of a museum as an intimidating, exclusionary and inaccessible, one true authority of knowledge, Nina Simon explains in her article "The Future of Authority: Platform Power" that "museums can assume a new role of authority as 'platforms'" of shared and contributed knowledge.



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Our society values participatory experiences that are forums of social, personalized and shared information where visitors can “create, remix, and interpret content messages on their own.”³³

³² Simon, "Museum 2.0: The Future of Authority: Platform Power."

³³ Ibid.

Progressive education theories support the demand for participatory and hands-on experiences in informal settings to supplement traditional classroom learning.³⁴ A “participatory experience” in this sense might be an in-gallery or online interactive, or a program activity, that allows the participant to apply the material and learn in his or her own way. Visitor and public participation can occur both in-person at the physical museum space, and also electronically within the museum’s social media realm; both allow for a more customized and therefore more personally engaged learning experience than the traditional classroom and museum education models through which there is a one-sided provider of content and knowledge.

Museums are also acting more as a forum for unique participatory experiences and events that provide participants with authentic social engagement and networking interaction. The Institute of Museum and Library Services reports that individuals are drawn to “a diverse range of learning experiences to inspire, guide, and enhance their personal and professional lives.”³⁵ Social engagement within both the museum’s physical and electronic spaces allows for content to constantly be reinterpreted and revisited in new ways.

All museum offerings and experiences should be embraced as institutional commodities, and communicated as supporting elements of the all-encompassing brand that represents who the museum is. Applying the theories of “Likenomics,” as a museum

³⁴ Dewey, *Experience and Education* – John Dewey’s “learn by doing” and “Art as Experience” theories published the 1930s, which value participatory experiences.
Gardner, *Frames of Mind*. – Howard Gardner developed a theory in the 1980s which states that all people possess various combinations of learning traits and strengths–“multiple intelligences”–and therefore, individuals learn in different ways.

³⁵ “Museums, Libraries, and 21st Century Skills.”

consistently highlights its experiences as part of its identity, it inevitably creates personal and emotional connections and is more likable. Experiences communicate to the public that an institution is a valuable resource in both its physical and digital communities—a cherished “place,” rather than just a “space” that simply exists without deeper connection.

Yi-Fu Tuan explains in “Intimate Experiences of Place,” a chapter from his book *Space and Place: The Perspective of Experience*, that “space is transformed into place as it acquires definition and meaning.” A “place” is somewhere with which an individual can identify because he or she can relate to it, and therefore, assigns value to it.³⁶

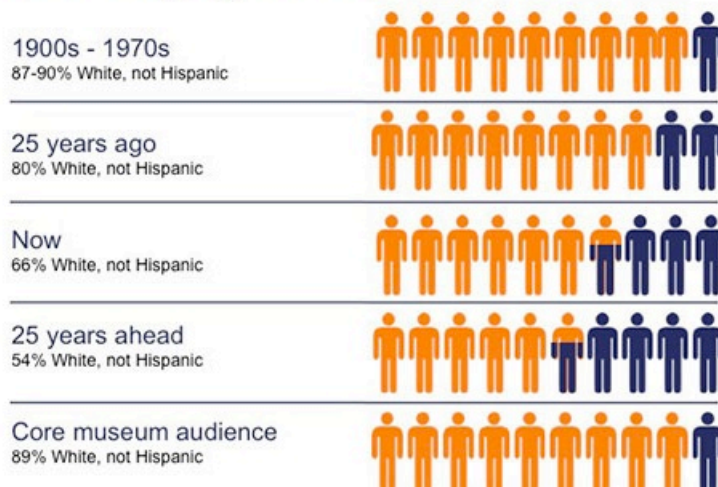
Experiences are inherently personal, and in turn, identifiably assign relevance, accessibility and value. As museums consistently market their experiences as part of who they are, they are accepted as “community centers, leading civic institutions, and informal learning environments,” and they “can stretch more widely to encompass diverse individuals and communities.”³⁷

According to the American Alliance of Museums’ 2010 report “Demographic Transformation and the Future of Museums,” institutions actually *must* stretch to encompass more diverse served audiences in order to sustain themselves as businesses.

³⁶ Tuan, *Space and Place: The Perspective of Experience*. 136.

³⁷ “Demographic Transformation and the Future of Museums.”

The Changing Face of America



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Museums must consider the audiences they do and do not serve. Although the traditional museum-going audience is not demographically diverse, market research predicts that museums must “diversify, or die” because the “face” of society is changing, and “museums serve an ever-shrinking fragment of society.”³⁹ Based on this fact, the ultimate communication goal for any institution across the museum field should be to widen appeal and relevancy to diverse audiences.

D. Using Photographic Imagery to Communicate to Diverse Audiences the Relevancy of Institutional Identity, Offerings, and Appeal

Attracting a diverse audience is an institution’s key to sustainment, yet also its ultimate challenge. The institution must tailor its communication efforts to grab the attention of the diverse audiences and communicate direct relevance and value.

³⁸ "Diversify or Die: Why the Art World Needs to Keep Up With Our Changing Society."

³⁹ Ibid.

Kenneth Wong, a representative from the Greater Philadelphia Chamber of Commerce, explained the need for customized messages to appeal to and attract diverse audiences. Wong proposes communication that directly answers the visitors' questions, "How does this relate to me? Is this for me?" Wong also presented the challenge that not all individuals respond to linguistically-communicated messages.⁴⁰

It is not enough for an institution to present a logo and messaging that describes the institution and what visitors can find there. Individuals of diverse demographics need to be able to *picture* themselves within the museum spaces engaging in the museum's offered experiences. "Secondary images," or supporting imagery such as photographs, are needed to directly show that the institution is a resource for diverse people with a variety of interests. Photography is a key communicative element to complete the brand identity and communicate a brand experience.

Powers of a Photograph

Photographs have the power to immediately trigger connections by visually presenting ideas and messages. The following is a basic outline of how photography can portray "truth, people, story, personality"—the priorities of "Likonomics" that make non-profit institutions "more human," and thus, more likable.⁴¹

- Truth

"Seeing is believing."

⁴⁰ Wong, Greater Philadelphia Chamber of Commerce Meeting. 7 November 2012.

⁴¹ Baharva, "8 Ways to Make Arts Organizations More Human."

A photograph has the power of immediate communication. Connections can be made between the elements in a photograph's composition. Despite arguments of the possibility of digital alterations, photographs are accepted as portraying honesty and transparency, which build trust and relationships with audiences.

- People

"That person looks like me... Maybe I would like/do that, too."

When an individual views a photograph or advertisement portraying someone of comparable demographics, an immediate connection is recognized, including an assumed, natural sense of relevance to the other elements in the photograph's composition, simply by association.

- Story

"A picture is worth a thousand words."

The messages communicated in a photograph are immediate and can be far more informative and effective usage of space, especially in printed marketing materials.

- Personality

Photographs, like any visuals, possess the power to depict countless expressions, characteristics and emotions, and when portrayed with a specific company or institution, it is accepted that the business accepts and approves the associations—that these specific qualities belong to or represent to some extent the business' personality and identity.

3. Case Studies: Brand Identity Development in Museums, and the Roles of Photography

Although the value of branding is increasingly accepted across the museum field, it is not uncommon for museums to mistake “branding” to mean the establishment of a “logo” or “style guide.” Institutions must fully develop their brand identities to communicate the totality of their distinctiveness and commodity experiences. The following case studies provide examples of how the complete lack or inconsistent choice of supporting imagery, such as photography, present confusing messages and missed opportunities to engage diverse audiences.

E. Case Study: The Barnes Foundation

The Barnes Foundation is an art institution and school dedicated to “the promotion of the advancement of education and the appreciation of the fine arts.”⁴² The Foundation possesses an extraordinary, legendary collection, and is unique from any other gallery or museum in the world. The founder, Dr. Albert C. Barnes, collected a wide range of works throughout his lifetime. The Collection of over 2,500 objects includes “works by some of the greatest European and American masters of impressionism, post-impressionist, and early modern art, as well as African sculpture, Pennsylvania German decorative arts, Native American textiles and jewelry, metalworks, and more.”⁴³

⁴² "Mission." *The Barnes Foundation*.

⁴³ “Art Collection.” *The Barnes Foundation*.



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Dr. Barnes covered the walls with these objects and artworks, in arrangements he called *ensembles*. “In many of the ensembles, he brought together seemingly disparate works of art--things that appear to have no connection--to reveal their formal similarities.”⁴⁴ One “might see a hinge juxtaposed between two paintings because it shares a common style element or line, or a table placed below a work because Barnes

⁴⁴ Barnes Foundation Archives.

⁴⁵ “Audio Tour.” *The Barnes Foundation*.

felt it ‘completed’ the painting.”⁴⁶ Dr. Barnes presented a “progressive approach to learning,” encouraging his students to “debate, exchange ideas, and engage in the discovery of new ways of seeing and thinking.”⁴⁷

• ***The Barnes’ Collection and experiences lend themselves to diverse audiences.***

“Dr. Barnes’ Collection shows that high art and low art are all connected; the Collection is a celebration of differences,” explains Jan Rothschild, Senior Vice President of Communications at the Barnes Foundation. “The ideas in the Collection are what make the Barnes Foundation extraordinary. It’s about making connections and many ways of seeing.”⁴⁸

Dr. Barnes believed in the importance of being present in front of the actual pieces, experiencing the educational and personal connections between the works. One could further argue that Dr. Barnes' ensembles create a bodily experience in the Collection space; the Collection is not arranged in a traditional museum gallery manner.

With the philosopher John Dewey, who wrote a number of books of educational theories, such as “Art as Experience,”⁴⁹ Dr. Barnes modeled the Foundation to focus on educating and experiencing art, arranging the objects in ways he felt worked well together and shared common elements, rather than presenting the collection in the style of a typical museum. “Typically in art museums you see art grouped according to period and medium, for instance, ‘Renaissance Paintings, Early American Furniture, 20th Century

⁴⁶ "Roger Bacharach..."

⁴⁷ "Education." *The Barnes Foundation*.

⁴⁸ Rothschild. Greater Philadelphia Chamber of Commerce Meeting. 7 November 2012.

⁴⁹ John Dewey, *Art as Experience*.

Art,’ etc.,”⁵⁰ which is not relatable to anyone who has not academically studied art—the common people. Barnes believed art was a vehicle of enriching experiences for ordinary people, not just the elite, and that it could teach anyone to think critically. Barbara Beaucar, Assistant Archivist at the Barnes Foundation, explains, “His goal was to uplift people, to help people to grow. He did believe that *all* human beings could transform themselves into something much greater.”⁵¹ In fact, Dr. Barnes often turned away renowned and affluent individuals, such as James Michener and T.S. Elliott, from his Collection’s home in Merion, Pennsylvania, “in favor of the common people,” such as his factory workers.⁵²

Although Dr. Barnes was most interested in educating common people during his lifetime, a study conducted in 2011 reported that the average individual served by the Foundation was Caucasian, aged 50 - 60 years-old, had an annual income between \$115,000 and \$125,000.⁵³

- ***There are connections between the Barnes’ poor communications and its inability to reach diverse audiences.***

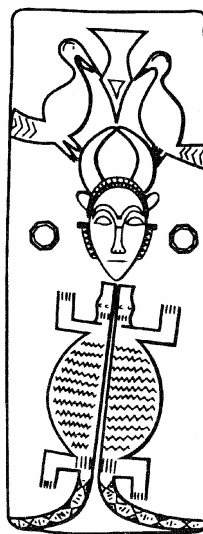
The following review of early printed pieces critiques the ways in which the Barnes previously visually portrayed itself.

⁵⁰ "Roger Bacharach..."

⁵¹ *The Collector*.

⁵² "Roger Bacharach..."

⁵³ "The Barnes Foundation: Quantitative Membership & Conjoint Study."



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Prior to the 1990's, the Barnes Foundation had no organized brand identity system. In the 90's, the Barnes began using the logo pictured above in its materials. This logo was very collection-based, referring to the Baule door, which is a part of the Barnes' African art collection. Unless one had already visited the institution or was previously schooled in African art, one would not understand what the Barnes Foundation is communicating by this visual. One might assume that the collection only consists of African art. Standing alone, this logo does not effectively convey the range of works in the institution's collection, or the ensemble experience, which is an offering that makes the Barnes Foundation very unique from any other institution.

Although the logo was possibly designed to communicate the diverse relevance of the Barnes Collection and to appeal to non-traditional Barnes' audiences—such as African Americans—the logo was the only consistent branded mark on the Barnes' materials, and was not supported by other secondary images.

⁵⁴ Barnes Foundation Archives.

In the next few examples, one can see that no standard visual system was used in the Barnes Foundation's earlier promotional pieces. With inconsistent color, type, design and content, the pieces do not appear to represent the same institution.

The pieces also lack supporting imagery, as each strictly depicts the collection and building. Expert on audience diversification, Donna Walker-Kuhne, explains that institutions need to "present themselves so potential visitors can imagine themselves there."⁵⁵ In the following examples of the Barnes' early promotional pieces, no people are shown in the space, making it difficult for individuals, especially the average non-museum goer, to imagine themselves in the space and experiencing the Barnes' offerings.



⁵⁵ "Donna Walker-Kuhne on Building & Expanding Your Audience for the Creative Community."

In this brochure, only the collection and building are depicted. No people are shown in the space—a missed opportunity to portray individuals engaged in the Barnes Foundation experience.



“The mission of The Barnes Foundation is to promote the advancement of education and the appreciation of fine arts...to maintain an art gallery of works of ancient and modern art, in connection with an arboretum...for the study of arboriculture and forestry.”
—Albert C. Barnes

The Barnes Foundation houses one of the finest collections of French early Modern and Post-impressionist paintings in the world. An extraordinary number of masterpieces by Renoir, Cézanne and Matisse provide a depth of work by these artists unavailable elsewhere. The collection includes works by Picasso, Seurat, Rousseau, Modigliani, Soutine, Monet, Manet, Degas and others. Art from around the globe is grouped

This is truly one of the most unique places on earth - the Gallery and Arboretum are a celebration of life, art and creativity.



The Paintings: Dr. Albert C. Barnes, Giorgio de Chirico, Paul Cézanne, After the C.

Barnes and his wife Laura purchased a 13-acre arboretum near Philadelphia that would be the site for the Gallery designed by the French architect, Paul Cret. Completed in 1925, the galleries housed the art collection installed by Barnes to illustrate his many theories of aesthetics, and the universal elements and traditions he felt were evident in all art forms. Classes for artists, teachers and lay people were conducted in the galleries as they are today.



In 1940 Mrs. Barnes established the Arboretum School to provide students of horticulture, botany and landscape architecture the opportunity to work under professional guidance. Selected and arranged for their aesthetic value, the plants in the Arboretum



illustrate characteristics such as form, texture, seasonal change and floral display, complementing the Gallery. One of the most noteworthy features of the Arboretum is the great diversity of species and varieties growing on such modest acreage. The collection contains rare and mature plants and includes a woodland, collections of crabapples, magnolias, peonies, and more than 200 varieties of lilacs.



Standing Male Figure, Ede Fagundes, Benin Kingdom, Nigeria

Our collections are unparalleled in the world for their diversity and beauty. We welcome you to visit again and again.



Hours: Friday, Saturday, Sunday (September-June) 9:30 a.m. – 5:00 p.m.
Summer: Wednesday, Thursday, Friday (July and August) 9:30 a.m. – 5:00 p.m.

Admission: \$5.00
Audio Tour: \$7.00
Reserved Parking: \$10.00
Admission by reservation only.



Located just outside of Philadelphia, off City Avenue (Rt 1) in Merion, PA – minutes from the Schuylkill Expressway. Public transportation: Take the R5 train or the 44 Septa bus from Center City Philadelphia.



The Barnes Foundation
300 North Latch's Lane
Merion, Pennsylvania 19066
Visit our Website at: www.barnesfoundation.org
610-667-0290

© 2004 THE BARNES FOUNDATION

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The pieces are very text-heavy, making it difficult for audiences to immediately find relevance in the intended messages. The brochure reads, “This is truly one of the most unique places on earth—the Gallery and Arboretum are a celebration of life, art and creativity.” This message causes one to question, “Who is saying this? Would someone like me say this? How is this message relevant to me?”



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The postcard pictured above advertises Summer 2010 public programs at the Barnes. This piece shows no people at all, and there is no representation of what the programming is or who the programs are meant to serve. The piece instead shows a very monumental, temple-like portrayal of the Barnes' building, which could be intimidating or off-putting for the general public.

Although the Foundation's physical location in Merion, PA itself presented inaccessibility issues, it can be argued that the institution's poor communication and promotion were also responsible for the inability to reach diverse audiences. The Barnes' member and visitor numbers in Merion were extremely low, with only about 300 members in Summer 2009.⁵⁸ This caused a sustainability concern, and the institution

⁵⁷ Barnes Foundation Archives.

⁵⁸ Vega. Membership database, Personal interviews.

recognized the need to move the Collection to a more accessible location where it could potentially reach more diverse audiences and, in turn, sustain Dr. Barnes' original mission. In 2004, Montgomery County Orphans Court Judge Stanley Ott ruled that the collection could relocate to a new location on the Benjamin Franklin Parkway in Philadelphia in Spring 2012.

• *Rebranding the Barnes Foundation*

The Foundation recognized that in preparation for this major institutional change, it would need to rebrand and launch a refreshed, more effective identity. Vice President of External Affairs, Diana Duncan explains, "We knew coming out of the court case, some things could never change. I knew, however, that a lot of things had to change. We had to rebrand the place."⁵⁹

The interim brand "Today and Tomorrow" was developed in 2011.

YOU'RE INVITED!

EXPERIENCE THE COLLECTIONS AT MERION ...

JOIN TODAY!

Apply the cost of your tickets toward a new membership.

THERE ARE 3 EASY WAYS TO JOIN:
 Onsite: Visit the Gallery Shop
 Call: 610-667-0290, ext. 5
 Online: donate.barnesfoundation.org/member

THE BARNES FOUNDATION
 300 N. Latch's Lane, Merion, PA 19066
 Tel 610.667.0290, Fax 610.664.4026
www.barnesfoundation.org

MEMBERSHIP BENEFITS


FOUNDING MEMBERS ENJOY:

- Free admission tickets
- Access to tickets reserved exclusively for members
- Members Only Days during final weeks in Merion
- Member previews for the Barnes on the Parkway
- Advance ticketing for the Barnes on the Parkway
- 10% discount on Art and Horticulture classes
- Discounts on special events, tours, gallery talks, and lectures
- 10% discount in the Gallery Shop
- Subscription to our quarterly newsletter and monthly e-newsletter

EXPERIENCE THE BARNES ON THE PARKWAY AS A FOUNDING MEMBER

BECOME A FOUNDING MEMBER OF THE BARNES ON THE PARKWAY

⁵⁹ Duncan, Diana. Personal interview. 28 November 2012.



Paul Cézanne, *The Card Players (Les Joueurs de cartes)*, 1890-1892. Oil on canvas. BF564

ONE VISION FOR THE ENJOYMENT OF ALL

Dr. Albert C. Barnes believed that art has the ability to transform how people understand the world, and in 1922 he established the Barnes Foundation to share this vision.

Located in a twelve-acre arboretum, the Foundation is home to one of the world's largest collections of Impressionist, Post-Impressionist and Early Modern paintings, with extensive holdings by Renoir, Cézanne, Matisse, Picasso, and Modigliani.

The collection also includes Old Master paintings; important examples of African and Native American Art; American paintings, folk furniture and ceramics; and hand wrought metal work.

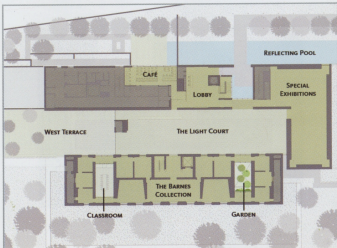
As a member you enjoy free tickets and exclusive access.

YOU ARE INVITED TO THE GRAND OPENING OF THE BARNES ON THE PARKWAY

In May 2012, the Barnes will open a new building on the Benjamin Franklin Parkway in the heart of Philadelphia — and you can be a part of our exciting future when you join us as a Founding Member today.

The new building will replicate the scale, proportion and configuration of our current galleries, while also allowing for special exhibitions, expanded art education programs, classrooms, an auditorium, and a new café and Gallery Shop.

As a Founding Member, you will enjoy priority access, special tours, lectures and classes, members only viewing hours, and more at our Merion location. **You will also be invited to exclusive Member previews before the Grand Opening of the new Barnes on the Parkway.**



BARNES ON THE PARKWAY — MAIN FLOOR PLAN

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The brochure uses language such as, “Here’s what you can see at the Barnes...,” “You are invited,” and “You can be a part of our exciting future.” There is a much more welcoming, inclusive, conversational and relatable voice inviting people to visit. The materials also provide transparency to the public by sharing plans for the new building. With this interim brand, the Barnes was beginning to apply the ideas of “Likenomics”⁶¹ through its more transparent and relatable language portraying its “more human” and likable qualities.

⁶⁰ Barnes Foundation Archives.

⁶¹ Baharva, “8 Ways to Make Arts Organizations More Human.”

HERE'S WHAT YOU CAN SEE AT THE BARNES:

181 Renoirs • 69 Cézannes
59 Matisse • 46 Picassos


African sculpture

American painting and decorative arts

Old master paintings by El Greco, Tintoretto, Rubens, Hals and Goya


Native American jewelry and ceramics


As a Member, you enjoy FREE tickets and Exclusive Access



TODAY AND TOMORROW

THE BARNES FOUNDATION





WWW.BARNESFOUNDATION.ORG

Inside:
Gallery Ensemble, Room II, North Wall, The Barnes Foundation
Vincent van Gogh, 1853-1890, *The Postman (Joseph Étienne-Roulin)*, 1889, Oil on canvas, 25 7/8 x 21 3/4 in. (65.7 x 55.2 cm), BF37, The Barnes Foundation

Back cover:
Claude Monet, 1840-1926, *The Studio Boat (Le bateau-atelier)*, 1876, Oil on canvas, 28 5/8 x 23 5/8 in. (72.7 x 60 cm), BF730, The Barnes Foundation

All images and text copyrighted The Barnes Foundation 2009.


LIMITED TICKETS AVAILABLE.

To order tickets, please call 610-667-0290.

TODAY AND TOMORROW

THE BARNES FOUNDATION
300 North Latch's Lane, Merion, PA 19066-1729
Tel 610.667.0290, Fax 610.664.4026
www.barnesfoundation.org

EXPERIENCE THE COLLECTIONS AT MERION...



BE AMONG THE FIRST ON THE PARKWAY

YOU ARE INVITED TO THE GRAND OPENING OF THE BARNES ON THE PARKWAY

In 2012, the new Barnes will open on the Benjamin Franklin Parkway in the heart of Philadelphia — and you can be a part of our exciting future when you join us as a Founding Member today.

The new building will replicate the scale, proportion and configuration of our current Galleries, while also allowing for special exhibitions, expanded art education programs, classrooms, an auditorium, and a new café and Gallery Shop.

As a Founding Member, you can enjoy priority access, special tours, lectures and classes, members-only viewing hours, and more at our Merion location. You will also be invited to Member previews before the Grand Opening of the new Barnes on the Parkway.





THE BARNES FOUNDATION
20TH STREET AND THE BENJAMIN FRANKLIN PARKWAY

ONE VISION FOR THE ENJOYMENT OF ALL

Dr. Albert C. Barnes believed that art has the ability to transform how people understand the world, and in 1922 he established the Barnes Foundation to share this vision.

The world-renowned art collection is comprised of masterpieces by some of the most celebrated painters in the history of Early Modern art, including Renoir, Cézanne, Matisse, Picasso, and Modigliani.

The collection also includes Old Master paintings; important examples of African and Native American art; American paintings, folk furniture and ceramics; and hand wrought metalwork.

VISIT THIS RENOWNED ART COLLECTION IN ITS CURRENT HOME IN MERION BEFORE THE GALLERIES CLOSE JULY 3, 2011.

EXPERIENCE THE BARNES ON THE PARKWAY AS A FOUNDING MEMBER.



BECOME A FOUNDING MEMBER OF THE BARNES ON THE PARKWAY

WWW.BARNESFOUNDATION.ORG

In the piece shown above, the Barnes continued its transparency, portraying both the reasons and stages of the move, as well as linguistically describing the new location on the Parkway offering additional ways to experience Dr. Barnes' Collection, mission and original educational experiences.

Despite the variety of transparent language and images describing the Collection, Dr. Barnes, and the buildings, these early pieces still featured no supporting images depicting visitors or offered experiences. It was still a challenge for individuals to picture themselves in the space experiencing the Barnes' offerings.

- ***The Official, New Brand Identity***

A brand redesign was needed to more effectively communicate the expansion of institutional offerings and to attract the more diverse audiences at the new urban location. Diana Duncan explains, however, "The Board of Trustees was very unenthusiastic about the word 'brand,' but once the architects were selected, then the next task of the Building Committee was to choose the graphic designer for the brand—which was almost an afterthought. It [the primary lockup design] was primarily for the signage and way-finding for the building...and *then* branding [style guide], because they wanted to have one graphic look... And the building was the immediate need. So we agreed that we should do both [the primary lockup and style guide] with the same company."⁶³

⁶³ Duncan, Diana. Personal interview. 28 November 2012.



THE BARNES FOUNDATION

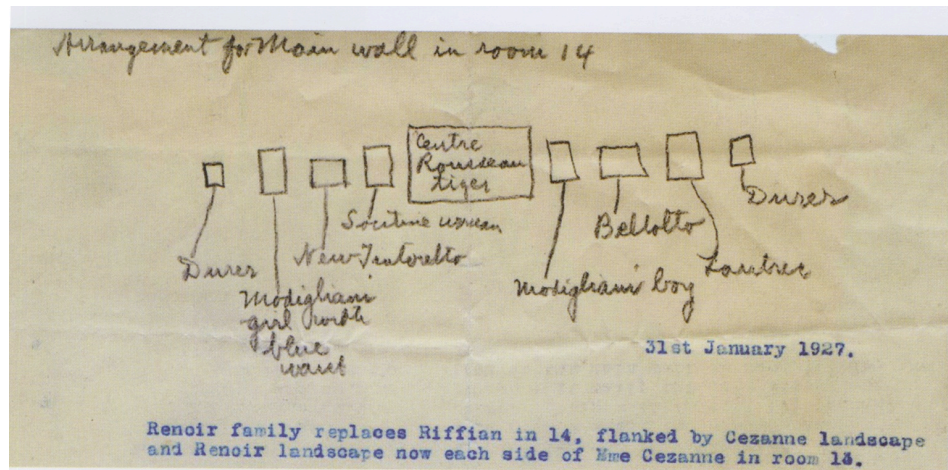
The initial purpose of the Barnes’ re-design was to develop the “primary lockup”—the logo and typographic signature—that was needed to move forward with the new building’s construction and signage.⁶⁴

Feedback from audience studies, in addition to the Barnes’ unique educational and Collection experiences, offered valuable material to be considered and referenced during the brand redesign. In February 2011, the graphic design firm Pentagram presented a proposal for the Barnes Foundation’s Identity Development.⁶⁵ By August 2011, Pentagram presented a revised plan for the “Identity Launch.”⁶⁶

⁶⁴ “The Barnes Foundation Identity Development: Progress Presentation for Approval.”

⁶⁵ Ibid.

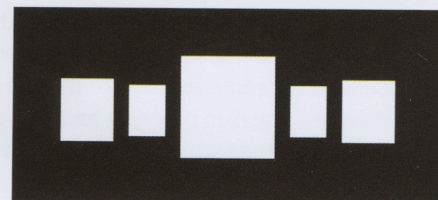
⁶⁶ “The Barnes Foundation: Identity Launch.”



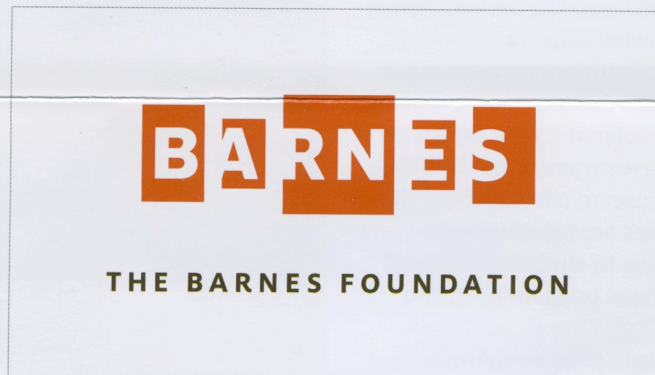
Note by Albert C. Barnes, January 31, 1927 (detail). Barnes Foundation Archives



Installation view, Room 19 (detail). Barnes Foundation



The inspiration behind our "ensemble" logo



The new Barnes Foundation logo, designed by Pentagram

Pentagram identified "ensemble" as one of the key terms and unique concepts to be incorporated into the logo. The process depicted above shows how the Barnes Foundation has used one of Dr. Barnes' original sketches⁶⁷ which explained his arrangement of his ensemble, plus an iconic photograph of its legendary installations of ensembles similar to the imagery the institution had previously used in its promotional materials, to communicate an identity and visitor experience that is completely unique to the Barnes Foundation.

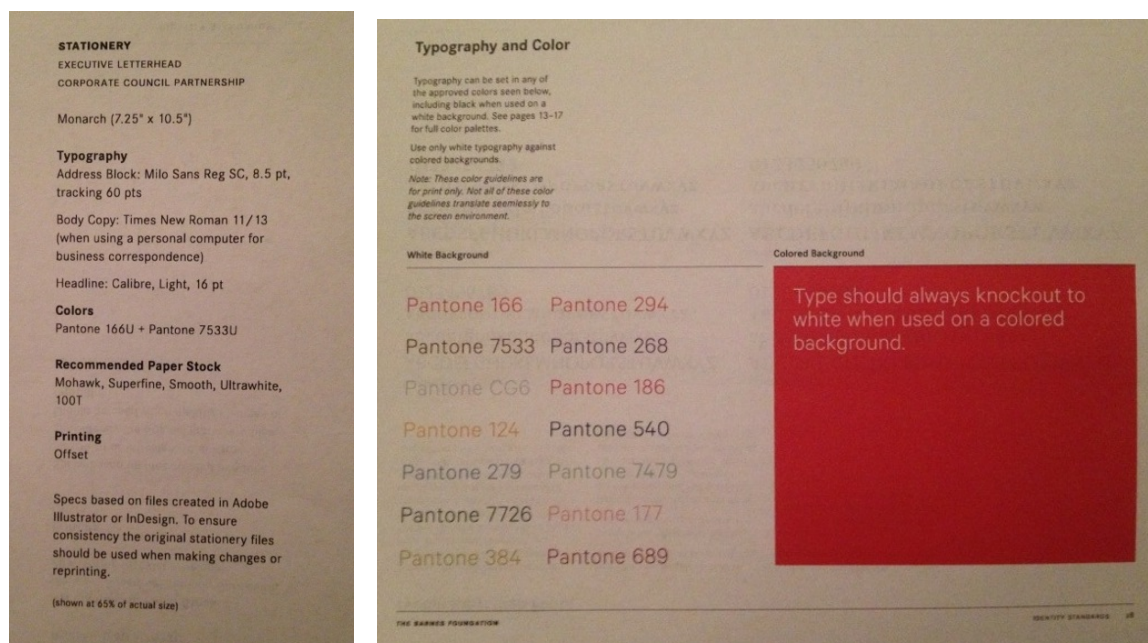
⁶⁷ Barnes Foundation Archives.

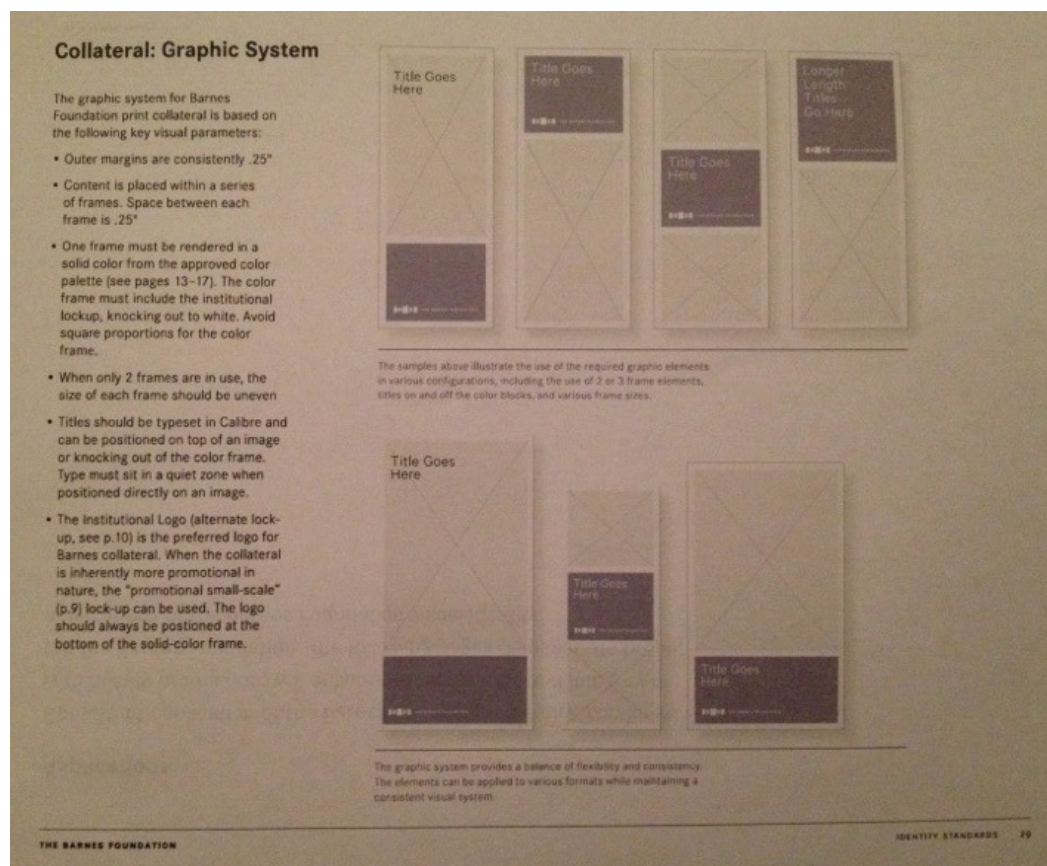
⁶⁸ Note by Albert C. Barnes, January 31, 1927. Barnes Foundation Archives.

Although the function of a logo traditionally does not need to visually communicate brand experience, the Barnes' new logo design communicates symbolically the philosophy of the institution. An ensemble arrangement—around which the education philosophies and experiences that are the core mission and purpose of the institution—is powerfully silhouetted and represented in the logo. The new logo nods to the literal collection, but further, refers more conceptually to the Barnes philosophy and *experiences* one can have in various connections with the Collection.

• *Details of the Barnes' Style Guide*

The Style Guide presented by Pentagram includes standards for typography, colors, size, printing and visual parameters for placement of images and graphics in the design template.





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“Pentagram is more of a design firm than it is a marketing firm,” explains Duncan.⁷⁰ This is evident in Pentagram’s Style Guide, which includes only design parameters and templates. The images shown in the Style Guide portray only straightforward images of the Collection; they are meant to serve as an explanation of image placement in the design templates.

⁶⁹ “The Barnes Foundation: Identity Launch.”

⁷⁰ Duncan. Personal interview. 28 November 2012.



The Style Guide's application of the new logo nods to the collection, while also intending to refer to the Barnes philosophy and experience one can have in various connections with the Collection. Although more of an institutional identity is intended in

the symbolism, it is questionable whether the public—particularly the uninitiated—identify through this visual identity who the Barnes is and what it offers.

Pentagram’s Style Guide was not intended to be used as a guide for the selection or creation of brand identity content, such as secondary imagery and messaging.

Updated Style Guide October 2012

The Barnes Foundation Style Guide

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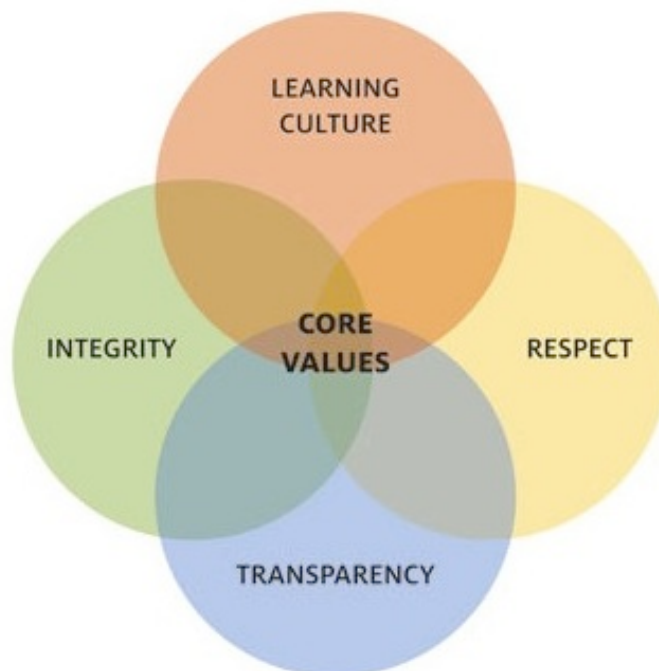
11. Documentation <TK>	
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The Style Guide was internally updated in October 2012. Barnes staff outlined text-focused guidelines, explaining and governing the consistent usage and presentation

of language and specific terms.⁷¹ This reference brought the Barnes closer to identifying its distinctive voice—a step towards outlining more content-specific standards of its brand.

Establishment of Core Values

The Barnes recognized the need to further develop its identity, and in Spring 2012, the Foundation established its “Core Values.” These distinctive traits are intended to be upheld throughout the entire institution’s operations.



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- *A Learning Culture*: We sustain a spirit of adventure by investing in and rewarding curiosity, creativity, and innovation.
- We sustain a spirit of adventure by investing in and rewarding curiosity, creativity, and innovation.
- We offer venues for information sharing, analysis, education, and training that foster professional and institutional growth.

⁷¹ “Official Style Guide - updated October 4, 2012.”

⁷² “Core Values.” *The Barnes Foundation*.

- We develop individual, departmental, and institutional goals that strive toward excellence and that are coordinated, reassessed regularly, and rewarded when achieved.
- Enthusiasm and experimentation are honored, respected, and encouraged; we learn from our successes as well as our failures.
- *Respect*: We demonstrate esteem for our community, collections, and culture as a whole.
 - We demonstrate esteem for our community, collections, and culture as a whole.
 - We ensure the safety of our collection, living and non-living alike.
 - We acknowledge the contributions of our entire community including all employees, volunteers, visitors, researchers, donors, and partners, at all points of contact.
 - We honor our founders' rich legacy in shaping our programs and practices.
- *Integrity*: We fulfill the promise of our mission through behavior that reflects honesty, responsibility, and fairness.
 - We fulfill the promise of our mission through behavior that reflects honesty, responsibility, and fairness.
 - We clearly state our intentions and act accordingly, both personally and institutionally.
 - We are forthright and truthful in our interactions with others.
 - The organization supports professional courage by creating an environment and establishing policies such that individuals feel safe to speak up when witness to wrongdoings or when identifying a need for development.
- *Transparency*: We conduct ourselves with openness and candor in all aspects of our work.
 - We conduct ourselves with openness and candor in all aspects of our work.
 - We seek feedback from all directions to achieve open communication and foster collaboration.
 - We offer constructive feedback to others that is timely, specific, and descriptive.
 - We are proactive in communicating outcomes up, down, and across the entire organization. ⁷³

Although these Core Values were established in Spring 2012, way after the “look” of the Barnes’ new brand, they are the closest description and reference of what the Barnes Foundation stands for—its identity traits. These values also directly align with the ideas of “Likenomics,” and their presence in the institution’s lived identity communicates to the public a distinct personality and honesty—a more likable and “more human” Barnes Foundation.

Audience and Institutional Challenges

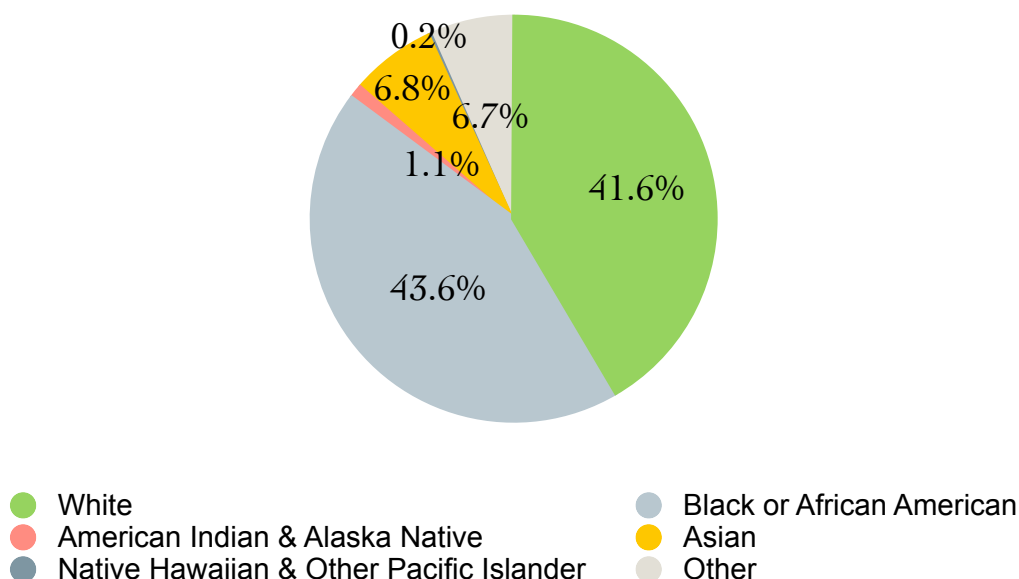
As previously mentioned, the average visitor to the Barnes in Merion was between the ages of 50 and 60 years-old, Caucasian, and had an income between

⁷³ “Core Values.” *The Barnes Foundation*.

\$115,000 and \$125,000.⁷⁴ The Foundation’s new location in Philadelphia shares a community with a median demographics profile much different than the core audience in Merion.

Median age in Philadelphia County, PA: 33.5 years ⁷⁵

Philadelphia County, PA:
Race alone, or in combination with one or more other races ⁷⁶



Median household income (2007-2011) in Philadelphia County, PA: \$36,957 ⁷⁷

⁷⁴ “The Barnes Foundation: Quantitative Membership & Conjoint Study.”

⁷⁵ *Philadelphia County QuickFacts from the US Census Bureau.*

⁷⁶ Ibid.

⁷⁷ Ibid.

Although the new location is an opportunity for the Barnes to reach more diverse audiences, findings from the institution’s visitor study conducted in 2012 unfortunately report that its current served audience in Philadelphia is still not that different from its core audience served in Merion.

- Approximately 89% of visitors and 95% of members are older than mid-30s.
- Approximately 5% of visitors and 5% of members are minorities.
- 92% of visitors and 94% of members have at least a 4-year college degree.
- 93% of visitors and 94% of members make an annual income at least \$50,000.⁷⁸

Although about 44% of the population of Philadelphia County is Black or African American,⁷⁹ it is not realistic for a local institution to expect to reach that entire African American population.



Source: Reach Advisors analysis of census data and survey data.

⁷⁸ See “Appendix - Barnes Foundation Online Survey Visitor Study Graphs”

⁷⁹ Philadelphia County QuickFacts from the US Census Bureau.

⁸⁰ “Demographic Transformation and the Future of Museums.”

The American Alliance of Museums reports in “Demographic Transformation and the Future of Museums” that 9% of the average national museum audience is of a minority ethnicity.⁸¹ The previously explained need for organizations to “diversify, or die” is a common challenge across the museum field.

It is vital that institutions consider the percentages of the audiences they do and do not serve. The Barnes recognizes that its sustainment at its new location ultimately depends on its appeal to diverse audiences, especially those in its shared community. Jan Rothschild, Senior Vice President of Communications at the Barnes Foundation, recognizes this as she explains, “Our goal is to bring younger and more diverse audiences into the Barnes, build a relationship with these groups, and have them use the Foundation as a repeat resource.”⁸²

According to Rothschild, “About 4% of cultural visitors in Philadelphia are non-Caucasians.”⁸³ The Barnes’ 2012 visitor study reported that approximately 5% of visitors and 5% of members are minorities.⁸⁴ Although the Barnes’ percentage of minority visitors served apparently statistically aligns with Philadelphia’s minority cultural visitor percentage, the institution still needs to diversify its audience in order to sustain itself. A realistic goal would be for the Barnes Foundation to strive to reach the national museum field’s benchmark—for minorities to make up 9% of its served audience.⁸⁵

⁸¹ “Demographic Transformation and the Future of Museums.”

⁸² Rothschild. Greater Philadelphia Chamber of Commerce Meeting. 7 November 2012.

⁸³ Ibid.

⁸⁴ See “Appendix - Barnes Foundation Online Survey Visitor Study Graphs”

⁸⁵ “Demographic Transformation and the Future of Museums.”

The Foundation has a number of significant institutional challenges it must continue to address through its communications in order to diversify its audiences, and in turn, sustain itself at its new location.

- ***“Art is intimidating, and not for me. The Collection is inaccessible. ”***

Although it is argued that art is expressive, open to interpretation, universal, and relevant to all, it is one of the Barnes’ greatest and forever challenges. Not everyone believes the subject of art is for them. During focus groups conducted by the American Alliance of Museums in 2010, participants mentioned they feel they “lack specialized knowledge and a cultivated aesthetic taste to understand and appreciate what are perceived by many as elite art forms.”⁸⁶

Nicole Johnson-Reece, the Executive Director of Philadelphia Multicultural Affairs Congress, explained during a Greater Philadelphia Chamber of Commerce Meeting held at the Barnes Foundation, “Art is very intimidating to people who don’t have that background. You have to adapt your messages to the audiences to demystify art.”⁸⁷

- ***“How does the Barnes Foundation relate to my personal interests?”***

For an arts institution to sustain itself in today’s economy, it must make efforts to communicate the range of relevance and connections between the institution’s content to other various topics and interests. The Collection and the educational theories behind the Barnes Foundation—making connections and developing visual and personal

⁸⁶ “Demographic Transformation and the Future of Museums.”

⁸⁷ Johnson-Reece. Greater Philadelphia Chamber of Commerce Meeting. 7 November 2012.

understanding between what initially may have seemed to be several very different objects or ideas—allow for a much more diverse audience. The move to Philadelphia was an opportunity for the Barnes to further “honor Dr. Barnes by embracing the mission through diverse audiences and programming.”⁸⁸

The new building’s expanded spaces—such as the Court, the West Terrace, auditorium, library and seminar rooms allow for additional resources and programming—such as musical and dance performances, temporary exhibitions, family programs, lectures, films, and interactive seminars. There are countless opportunities for visitors to experience and interpret Dr. Barnes’ Collection and mission—to make connections between the Barnes’ ideas, and their own lives and cultures.

- ***“The new building is inaccessible.”***

The Collection’s new home and main campus on the Parkway in Philadelphia erected between Fall 2009 and Spring 2012. Although it has received various forms of recognition for its architectural design and “green” elements, the new building itself is an art form and has its own challenges.

Since the building’s grand opening in May 2012, visitors have complained that the building lacks obvious entry points, and is not particularly welcoming. The building is also not particularly inviting to anyone who is not aware of the building's purpose; the building does not lend itself for visitors who are passersby, which threatens the success of the Barnes’ array of new, walk-up experiences.

⁸⁸ Rothschild. Greater Philadelphia Chamber of Commerce Meeting. 7 November 2012.

Because the building looks very different from the previously marketed depictions of its original location in Merion, individuals question whether the Barnes in Philadelphia is the same Foundation as it was in Merion. The building's exterior does not communicate its purpose, holdings, nor offerings to the public. "The Barnes Foundation" name itself, nor the institution's new marketed identity "The Barnes," does not communicate the Foundation's offerings. An individual's inability to form pre-visit expectations is enough to keep the individual from approaching the building.

- ***"I love art and culture, but the Collection is inaccessible."***

The Barnes' timed-ticketing is in place to prevent crowding within the Collection Rooms which can be potentially dangerous to the work, as well as interfere with the quality of visitors' experiences. It is a general misconception that one cannot have a walk-up experience at the Barnes and that the institution is just as inaccessible as it was at its previous location in Merion. One *can* enjoy a number of experiences as a walk-up visitor, such as interpretive films, family programs, access to the temporary exhibition spaces and the library, as well as any programs or performances that might be taking place in the Court, the West Terrace or seminar rooms. All of the Barnes' programs are designed to related back to the Foundation's Collection and mission.

- ***"I've already seen the Barnes Foundation's Collection."***

The Barnes Foundation is most known for its legendary, unchanging collection. Focus groups, however, reported interest in the Barnes adding new experiences and

offerings.⁸⁹ Although the additions are opportunities to engage a variety of audiences' interests, such an extensive list of programs is new to the Barnes Foundation identity. A perception still lingers that a trip to see the Collection is something one crosses off his or her Bucket List. This contrasts with the perception that is necessary for the Foundation's sustainment: A trip to the Barnes Foundation is something that can be repeated, and each visit can offer an experience unique from previous visits.

The institution must now invest in more direct, consistent, effective communication, so that the public will: 1) understand that the Barnes offers a variety of new, trendy, educational, and social programs and events, and 2) recognize the relevance of the offerings to personal interests, and the value of repeated visits to the Barnes.

Role of Photography in Barnes Foundation's Communications

It is argued that these institutional challenges need to be directly addressed through the Barnes' communications with the public. Specifically, an increased use of supporting photographs—if selected and applied based on communication goals—can effectively begin to answer the Barnes' institutional challenges, highlight its distinct traits and offerings, make it more relatable, and in turn, form foundation relationships with the public that can diversify the institution's overall served audience.

The following sequence portrays how, in August 2012, I began gathering photographs that various staff and I took each week. I edited through them, selecting only those that best communicated the goal to *depict individuals of diverse demographics within the museum spaces engaging in the institution's offered experiences*. Although

⁸⁹ "The Barnes Foundation: Qualitative Research Report - March 2011."

audience diversity was scarce, I routinely narrowed the photographs down to those whose compositions best depicted programs as well- and diversely-attended, as well as portrayed audiences enjoying and valuing their experiences.

(Below) These two photographs solely show an older Caucasian audience—an audience the Barnes currently has no difficulty reaching. The photographs also do not portray much detail about the experience, as the individuals are mainly sitting at the table not engaging with one another.





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This photograph was one of the most effective photographs from this program. The audience is much more diverse, with various ages and ethnicities depicted. The photograph also captures the individuals absorbed in the activity with one another—discussing, contemplating, leaning in and stepping back.

► ***Photography in Member Brochure***

In August 2012, I reviewed the current Membership Guide trifold and made comments and suggestions—based on its marketing goals—for photographic imagery in the Barnes’ next Membership piece. I especially noted that the Foundation’s future marketing pieces must feature an increased number of images portraying various individuals experiencing the Barnes.

⁹⁰ Cossaboon, 2012.

Your support as a Founding Member gives you special access to our world-renowned collection and to exclusive programs and events.

Visit

unlimited admission—New! Members can visit the Barnes as often as they like:

- student and patron levels—1 adult
- contributor level and above—2 adults and children 18 and under

To ensure availability of your preferred date and time, advance reservations are encouraged. **To reserve your free tickets, visit barnesfoundation.org or call 866.849.7056.**

No reservations are required for Supporter level members and above.

members-only line—Present your membership card on the day of your visit to ensure ease of entry into the Collection Gallery.

Tour the Collection

Experience the Barnes collection with a special tour highlighting key masterpieces and exploring the roots of Dr. Barnes's theories and distinctive presentation.

Members receive a discount on all tours. Visit barnesfoundation.org for schedule and pricing information.

Enjoy with Family and Friends

Members receive one-time use general admission passes to share with family and friends.

- patron and contributor levels—2 guest passes
- supporter level—4 guest passes
- sustainer level—6 guest passes

Guest passes will be kept on file and are redeemable at the time of reservation.

Deepen Your Understanding

Barnes courses on art and horticulture are designed to teach you new ways of seeing and thinking. They offer opportunities to explore artistic and horticultural traditions, and they encourage you to make intellectual connections across traditional curricular boundaries.

Members receive a 10% discount on Barnes courses. For more information, visit www.barnesfoundation.org/education.



Learn More

As a member, you have the opportunity to attend members-only lectures and events throughout the year. See the *Barnes Quarterly* newsletter and *Barnes Monthly* e-newsletter for more information.

To receive the e-newsletter, send your e-mail address to members@barnesfoundation.org.



The Circles

The Circles are a select group of committed supporters whose generous contributions (\$1,000+) provide critical, unrestricted support to the Barnes collections and educational programs. As a member of the Circles, you will enjoy exclusive benefits during this transitional year, including Circles receptions and events.

To learn more about the Circles, call 215.278.7110.

Share the Moment

Membership in the Barnes provides exclusive access during this transformational time. Share this experience with family and friends through the gift of membership. Members receive a 10% discount on all new gift memberships. For information, please call 215.278.7100.

Shop

The enhanced and expanded shop carries a selection of unique jewelry, gift items, prints, and publications related to the Barnes art and horticulture collections. A full range of products is available for purchase from our online shop at barnesfoundation.org.

Members receive a 10% discount on all shop purchases.

August 2012: The right panel of the Member Guide trifold includes a photograph of an individual inside the new Barnes space. She is casually dressed, appears to be of “average” socio-economic status and of a young adult age. This certainly is not a member of the Barnes’ older, elite audience. This photograph would be stronger if it portrayed two or three people of obviously different ages, races and genders experiencing the Barnes together; the various levels of the diversity would increase the probability that this piece would communicate the relevance of being a Member to the viewer.



Open May 19, 2012

Our new 93,000-square-foot building houses the legendary Barnes art collection in its original ensemble presentation. This new space also has a special exhibition gallery, classrooms, a 150-seat auditorium, and a new restaurant and shop for you to enjoy.

hours

Monday:	9:30 am–6 pm
Tuesday:	Closed
Wednesday:	9:30 am–6 pm
Thursday:	9:30 am–6 pm
Friday:	9:30 am–10 pm
Saturday:	9:30 am–6 pm
Sunday:	9:30 am–6 pm

parking lot
Accessible from Pennsylvania Avenue
Visitors: \$15 up to 4 hours, \$5 each additional hour
Members: \$12 up to 4 hours, \$5 each additional hour

valet parking
Available at the car and taxi drop-off on 20th Street
Visitors: \$30 up to 4 hours, \$5 each additional hour
Members: \$25 up to 4 hours, \$5 each additional hour
Parking will be available on a first-come, first-served basis and parking tickets must be validated in the Guest Services Center or in the lobby to receive member rates. Member cards must be shown at the time of validation.

dining options
Enjoy the Barnes's restaurant with indoor and alfresco seating, or sample a casual, on-the-go menu at the coffee bar on the Lower Level. Both eateries are open Wednesday through Monday. Reservations are not accepted at either location.
Members receive a 10% discount on dining.



Thank you for your support!

"By the communication of the artist's experience, life itself is thus enriched."
DR. ALBERT C. BARNES, DECEMBER 14, 1930

As a member, you can take pride in making an essential contribution to fulfilling the Barnes Foundation's mission of promoting the advancement of education and the appreciation of the fine arts and horticulture, and to realizing the vision of Albert and Laura Barnes.

To further support the Barnes with a fully tax-deductible gift to the annual fund, visit barnesfoundation.org or call 215.278.7100.

Ticket Reservations
call: 866.849.7056
visit: barnesfoundation.org

Member Services
call: 215.278.7100
e-mail: members@barnesfoundation.org

(Cover) Ensemble view (Merion), Gallery XIII, north wall (detail).
(Inside) Paul Cézanne. Still Life (Nature morte), 1892–1894, BF910.

THE BARNES FOUNDATION
2025 Benjamin Franklin Parkway, Philadelphia, PA 19130
barnesfoundation.org
© 2012 THE BARNES FOUNDATION

Member Guide

THE BARNES FOUNDATION



The Member Guide trifold's center panel features a photograph of the average Philadelphia school group within one of the Rooms of the Collection; this image is very strong as it depicts schoolchildren engaging with the Collection, the space and the docent, within a social and learning experience.

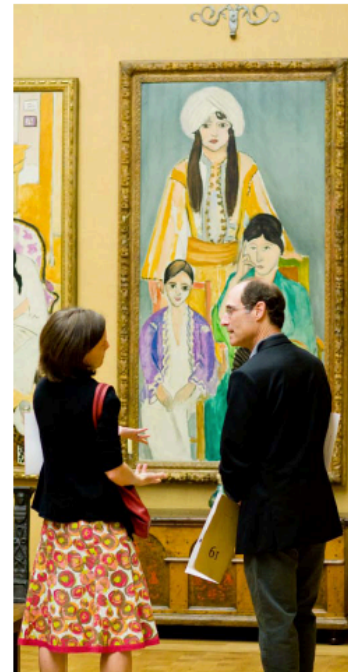
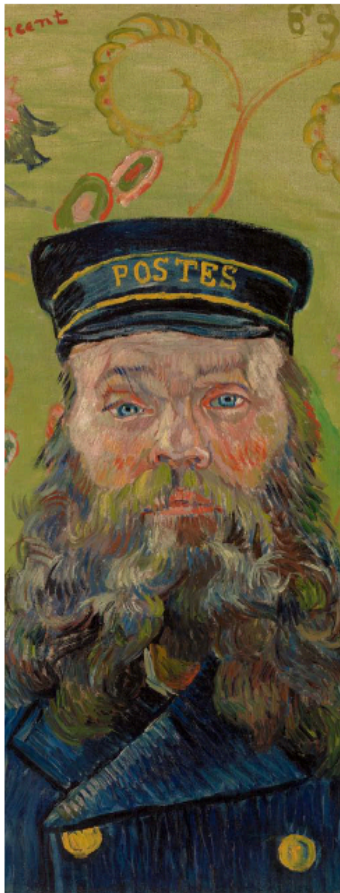
One might only question whether this image belongs in the Member Guide. The inclusion of a photograph depicting a school group creates false empathy; the image's placement alongside the phrase "Thank you for your support!" in the Member Guide creates the association that your Membership is supporting local schools. This photograph would be much more powerful in a Donor appeal piece.



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Perhaps a photograph depicting an intimate moment during a Family Program (such as the two images pictured above) would portray the range of individuals who can directly benefit from a Barnes' membership, and therefore more effective use of image space in the Member Guide.

The Barnes produced and disseminated its next Membership trifold brochure in November 2012.



⁹² "Education." *The Barnes Foundation*.

“The collection still staggers.”
Vogue, May 2012



RENEW and ENHANCE your Founding Member experience today!

Member Benefits

- **Extra Gift:** When you advance your membership you'll receive a special gift, *The Barnes Foundation: Masterworks*, a catalogue featuring over 150 beautifully reproduced images of some of the most beloved works in the collection. (A \$40 value.)
- **Unlimited free admission**, with advance reservations recommended
- **Permanent status as a Founding Member**
- **Exclusive member-only lectures and programs**
- **Invitations to Member Previews** of special exhibitions
- **50% off docent guided tours** of the Collection Gallery
- **10% discount on renowned Barnes education classes**
- **10% discount in the Garden Restaurant and The Coffee Bar**
- **Discounted parking**
- **Members quarterly newsletter and monthly e-newsletter**

PATRON

All member benefits for one adult, plus

- Two free guest passes to share with family and friends

\$90

CONTRIBUTOR

All member benefits for two adults and all children in your household ages 18 and under, plus

- Two free guest passes to share with family and friends

\$150-\$249

SUPPORTER

All Contributor benefits, plus

- **Unlimited free admission with no reservations required! Guaranteed admission upon arrival**
- Two additional free guest passes (total of four)
- Invitation to an annual special exhibition preview reception

\$250-\$499

SUSTAINER

All Supporter benefits, plus

- Two additional free guest passes (total of six)
- Invitation to one Circles event per year

\$500-\$999

Don't miss the special **FOUNDING MEMBER DISCOUNTS** offered in your enclosed letter.

CIRCLE MEMBER

\$1,000+

The Circles is a premiere group of committed individuals who support the Barnes at the highest level, and in return receive exceptional access and benefits.

- **Invitation to two lectures and receptions** featuring renowned scholars, artists, and curators
- **Listing in the Annual Report**
- **Invitation to the annual Circles Reception**

For more details on all Circle Member benefits and information on additional Circles levels, please call 215.278.7110.

NEW EXPERIENCES
EXCEPTIONAL SAVINGS
NEW BENEFITS

November 2012: The Barnes produced a new Membership trifold brochure. The photographs portray individuals engaged in the ensemble experience within the new building's spaces. The individuals depicted, however, are middle-aged Caucasians—a demographic that is already visiting and purchasing memberships to the Barnes Foundation.

It can also be argued that the two featured photographs are saying the same message—“If you are a middle-aged Caucasian couple, you might enjoy standing/sitting in front of an ensemble in the Collection, and you could benefit from a Membership to the Barnes.”

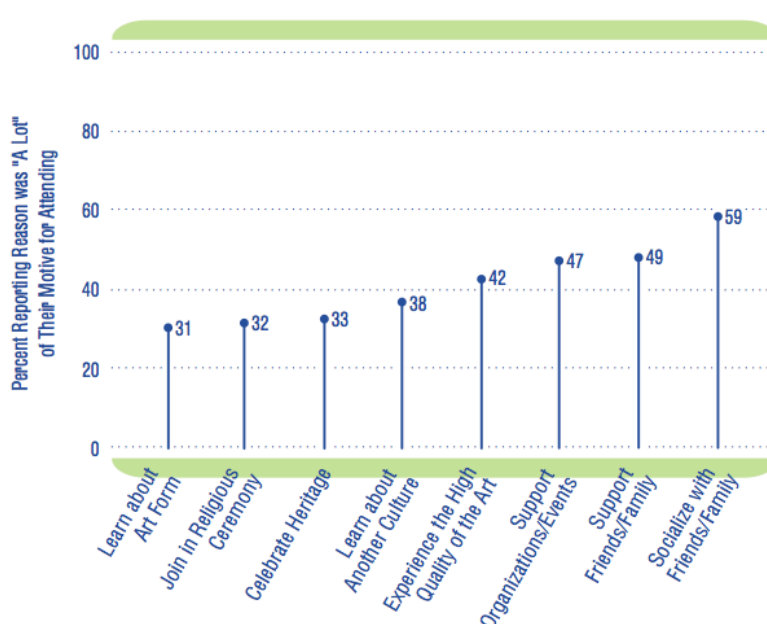
The Barnes must use its investments in full-color marketing pieces, such as this Membership Brochure, as opportunities to appeal to both its current and desired audiences. The most effective way to immediately communicate relevance to various audiences is by featuring a *variety* of photographs.

⁹³ Barnes Foundation Archives.

The two brochures shown above should feature one of the photographs of the middle-aged Caucasians, as this demographic makes up the core audience especially for Membership. The Barnes should not abandon and stop speaking to its core audience through its materials, but it must begin to convey that individuals other than Caucasians in their 50s and 60s can also benefit from a trip to the Barnes Foundation, and further, a Membership.

The Barnes should not completely change its membership appeal materials to try to look like the target audiences right away, but the brochure should begin incorporating desired audiences by including an additional photograph that features both different ethnicities and various, or younger, age groups. An even more effective photograph would portray the subjects in a *social* experience.

EXHIBIT 1: REASONS WHY PEOPLE ATTENDED ARTS AND CULTURAL PROGRAMS AND EVENTS OVER THE LAST YEAR



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⁹⁴ Walker, Chris. "Arts & Culture: Community Connections."

In Chris Walker's report "Arts & Culture: Community Connections," a study inquiring about the "reasons why people attended arts and cultural programs and events" found that the most popular response was to "socialize with family or friends."⁹⁵ By featuring a photograph in Membership material of people of different ethnicities and ages engaged in a social experience that is free for Members, like any of the three images below, it would communicate to the viewer that the Barnes now lends itself to such a range of social experiences that are likable for everyone, which values repeated visits and makes a Membership more attractive.



⁹⁵ Walker, Chris. "Arts & Culture: Community Connections."



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The three photographs above depict a great range of audiences—ages, ethnicities, and various social-visiting groups—enjoying the new offerings at the Barnes. Photographs of groups/crowds having great time at new programs that are free for Members, such as Friday Nights at the Barnes, communicate the Barnes as a popular and relevant, cultural and social resource.

⁹⁶ “The Barnes Foundation.” Facebook.

► *Photography in Donor Appeal Materials*



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(Above) These two photographs depict the average Philadelphia school group enjoying the Barnes Foundation. The photos communicate the Barnes' dedication to the local demographics, a learning culture, integrity and respect for sharing the Collection and its original mission.

⁹⁷ "The Barnes Foundation." Facebook.



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This photograph portrays a diverse audience enjoying the Barnes’ family programs—the Barnes as a learning culture and community resource for a variety of ethnicities and ages, offering new programs in a new space in Philadelphia, and an investment in a younger audience.

These three photographs depict the Barnes’ investment in younger, diverse, vibrant, and under-represented audiences, which can be compelling when featured in appeal materials to donors.

► ***Photography on Facebook***

The American Alliance of Museums reports, “Young people tend to be early adopters of technological innovations and there is evidence that the digital divide by race and ethnicity is narrowing... Hispanics are now more likely than any other groups to

⁹⁸ “The Barnes Foundation.” Facebook.

browse social networking sites.”⁹⁹ The general Facebook audience is younger in age and pretty diverse across the board ethnically—desired audiences for the Barnes.

The following are poor photography choices and missed opportunities on Facebook during the first few months of the Barnes in Philadelphia.



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“Poetry reading by Rick Mullin today in our Art Library.” Posted to Facebook on May 27, 2012. A more appealing photograph would have portrayed a more diverse and full audience. If the program did not have this attendance, a photograph taken from a side angle with less ceiling and floor space, focusing on the engaging, intimate experience, would have drawn less attention to the program’s low attendance and apparent disinterest to a diverse audience.

⁹⁹ “Demographic Transformation and the Future of Museums.”

¹⁰⁰ “The Barnes Foundation.” Facebook.



A public program? No caption. Posted to Facebook on July 18, 2012.

This photograph does not communicate anything positive for the Barnes. The viewer does not know what is going on or any details. The audience is sparse and the majority of the individuals pictured are older Caucasians.



“Friday, August 3rd: Tempesta di Mare” Posted to Facebook on August 6, 2012.

This is an extremely, painfully similar photograph portraying a sparse audience of the same demographic as the two previous photographs. Repetition of this same type of photograph communicates to the younger and diverse core Facebook audience that the Barnes’ programs are most relevant to an older Caucasian demographic.



101

No caption. Posted to Facebook on September 21, 2012.

A much better photograph could have represented this program. The viewer must make too much effort to realize the several age groups and ethnicities that did indeed attend this performance. This program was also humorously entertaining, which would have allowed for more exciting audience reaction shots—a missed opportunity. A photograph that would have much more effectively answered the Barnes’ institutional challenges and achieved its communication goals would have been taken from a side angle that captures the reactions of diverse audience members’ faces. A view from behind the audience, slightly more zoomed in and more to the left would have also better portrayed the well-attended performance. The photograph below almost captures all of those qualities, although had it zoomed out slightly, it would have included the younger couple, therefore portraying the age range in the audience.

The Barnes’ investment in Facebook should be used to communicate with a younger and more diverse crowd, as well as portraying its new experiences. Although Facebook lends itself to displaying photographs, the posted images from each program or event should be exciting and of quality, not quantity, so that the most effective

¹⁰¹ “The Barnes Foundation.” Facebook.

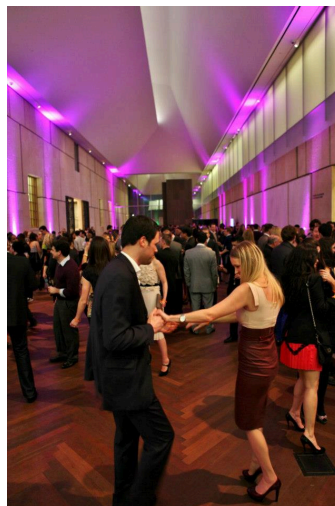
photographs are not lost in a sea of mediocre images that are not actually communicating anything, let alone not appealing to a younger or more diverse crowd.



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These two photographs capture the excitement and enthusiasm of the performances that can be found at the Barnes. Younger and ethnically-diverse demographics are depicted, as well as expressions and reactions that portray a more laid-back and accessible atmosphere at the Barnes—new, more casual ways to experience and relate back to the Collection.

¹⁰² “The Barnes Foundation.” Facebook.



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Posted to Facebook on February 19, 2013.

The four photographs shown above were taken at the Young Professionals event on February 15. They show a range of ethnicities enjoying the Barnes as a social and professional resource. Although these photographs are quality, effective examples of Facebook-appropriate photographs, they appear to have been taken by a professional photographer. The Barnes does not currently have a staff photographer or position dedicated to taking and posting photographs at every program and event, which could be a missed opportunity for the institution to produce consistent messages and embrace live-posting initiatives.

¹⁰³ “The Barnes Foundation.” Facebook.

F. Case Study: Pennsylvania Academy of the Fine Arts

Pennsylvania Academy of the Fine Arts (PAFA), located in Philadelphia, is “a national leader in fine arts education that brings together artists and the public through exceptional teaching programs, a world-class collection of American art, major exhibitions, and widely accessible public programs.”¹⁰⁴



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In the 1980s and 90s, PAFA utilized the logo shown above. The reference to the building’s monumental architecture presented an intimidating and irrelevant graphic to general audiences. Without supporting imagery to communicate otherwise, it was

¹⁰⁴ “About PAFA.”

¹⁰⁵ PAFA Archives.

confusing to the public whether PAFA welcomes and offers anything to those who are not students or have no academic backgrounds in traditional fine art and architecture.

Comparable with the Barnes Foundation, PAFA serves as both a school and a museum. Over the years, PAFA's contrasting core audiences—young adult prospective-students and its older, affluent traditional museum-goers—have challenged the institution's communication efforts. In 2011, the institution adopted its current theme “SEE FOR YOURSELF” as a concise call-for-action to “Go to the museum. Take a tour of the school” and experience for yourself all PAFA can offer you.¹⁰⁶



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After the establishment of the new logo and tagline, PAFA struggled to fully develop and embrace a supporting visualization system. During the interim period before the official style guide was fleshed out, pieces such as the postcard shown above were

¹⁰⁶ Martin. Personal interview. 8 August 2012.

¹⁰⁷ PAFA Archives.

produced in-house by various staff members. Diana Trevisani, Marketing Production Coordinator and Social Media Manager at PAFA, explains that staff had differing ideas about what the visual identity meant, and inconsistent “personalities” and “preferences” were seen across PAFA’s materials.¹⁰⁸

Today, a style guide and design templates have been established, but the institution’s selection of supporting imagery could improve. Printed materials only feature images of the collection.



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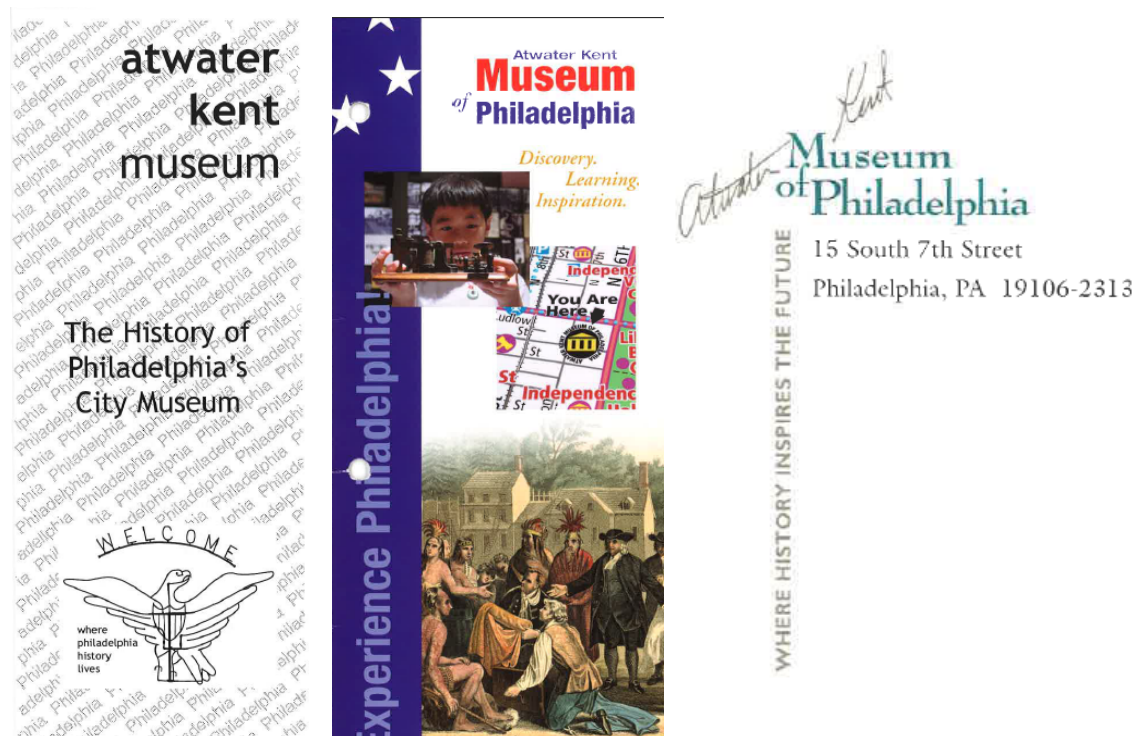
To more effectively invite audiences to picture themselves experiencing and “seeing for themselves” what PAFA has to offer, images should depict people within the galleries and engaged in programs.

¹⁰⁸ Trevisani. Personal interview. 3 August 2012.

¹⁰⁹ PAFA Archives.

G. Case Study: Philadelphia History Museum

The Philadelphia History Museum was formerly called the “Atwater Kent Museum.” Comparable with the Barnes Foundation’s name challenge, the “Atwater Kent Museum” name did not communicate to the public the purpose of the museum and what can be found there.



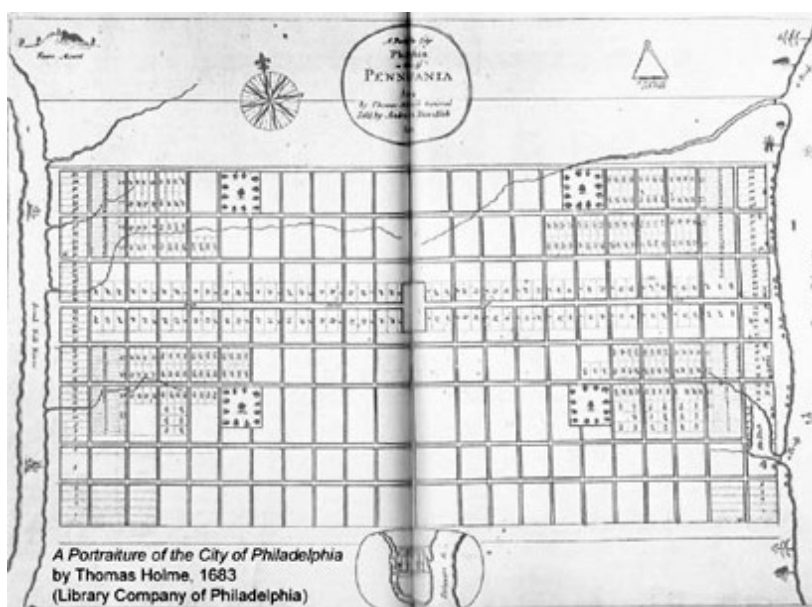
110

Each of the three promotional pieces pictured above present Atwater Kent in a different “look,” and even the institution’s name is listed three different ways. The institution’s inconsistencies and struggles with branding caused confusion surrounding the purpose and relevance of the museum to potential audiences.

¹¹⁰ PHM Archives.

In 2011, the Atwater Kent Museum rebranded as “The Philadelphia History Museum at the Atwater Kent,” in an attempt to better communicate the museum’s purpose, to be more accessible, and to attract a wider range of audiences. In contrast to the previous name “Atwater Kent,” the museum’s new name better portrays its collection and mission to “serve greater Philadelphia by fostering among its citizens and visitors a deeper understanding and appreciation of the city, its historical artifacts and its rich legacy... to education present generations... to learn from the past in ways that enrich their lives and improve their futures.”¹¹¹

The branding agency 160over90 was contracted to design a logo and initial look for the Philadelphia History Museum’s new identity. Brendan Quinn of 160over90 explains that the design stemmed from the desire to create “a logo that represents a city with nearly 350 years of history.”¹¹²



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¹¹¹ "About." *Philadelphia History Museum*.

¹¹² "Logo Design Love."

¹¹³ PHM Archives.

A map of William Penn's original plan for the city of Philadelphia—an artifact from the museum's collection—inspired the grid design of the new logo.



Graphic Designer Adam Garcia hand-drew a grid that “echoed Penn’s original map while also containing the slight imperfections that make Philadelphia so unique and interesting.”¹¹⁴



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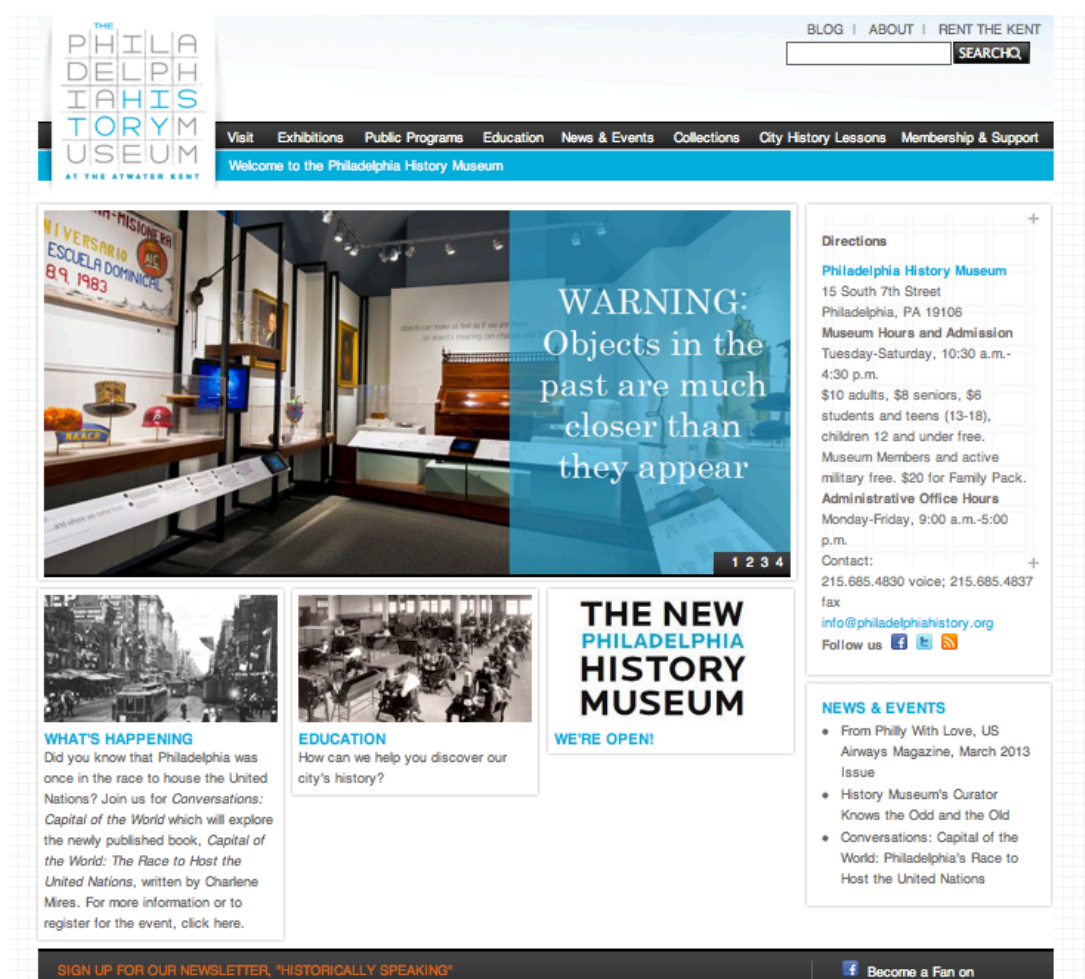
Signage and initial pamphlets have a consistent look and feel, as they focus heavily on the logo's color and type. As the museum did not invest in 160over90's

¹¹⁴ "Logo Design Love."


¹¹⁵ Ibid.

services to further develop an official style guide, PHM does not currently have an updated brochure and rack card.

The PHM website is the most accurate source for museum information. As seen in the following screenshots, the PHM website's supporting images heavily feature the collection and old photographs. The images portraying visiting school groups are the museum's only portrayals of audience diversity. More effective photo choices would have better portrayed the activity and space in which the children are engaged. The images are also not of the best quality and it is difficult to identify the narrative of the photographs.



¹¹⁶ "Welcome." <<http://www.philadelphiahistory.org/>>.




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Welcome to the Philadelphia History Museum



Come face to face with the past at the **NEW Philadelphia History Museum!**

1 2 3 4

Directions

[Philadelphia History Museum](#)
15 South 7th Street
Philadelphia, PA 19106

Museum Hours and Admission
Tuesday-Saturday, 10:30 a.m.-4:30 p.m.
\$10 adults, \$8 seniors, \$6 students and teens (13-18), children 12 and under free.
Museum Members and active military free. \$20 for Family Pack.

Administrative Office Hours
Monday-Friday, 9:00 a.m.-5:00 p.m.

Contact:
215.685.4830 voice; 215.685.4837 fax
info@philadelphiahistory.org

Follow us [f](#) [t](#) [s](#)

WHAT'S HAPPENING

Did you know that Philadelphia was once in the race to house the United Nations? Join us for *Conversations: Capital of the World* which will explore the newly published book, *Capital of the World: The Race to Host the United Nations*, written by Charlene Mires. For more information or to

EDUCATION

How can we help you discover our city's history?

THE NEW PHILADELPHIA HISTORY MUSEUM

WE'RE OPEN!

NEWS & EVENTS

- From Philly With Love, US Airways Magazine, March 2013 Issue
- History Museum's Curator Knows the Odd and the Old
- Conversations: Capital of the World: Philadelphia's Race to Host the United Nations




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EDUCATION OVERVIEW

Teaching students about their history and their city by traveling through the past and the present.



At the Philadelphia History Museum, history is more than a subject studied at school or read about in textbooks. With insightful and stimulating curriculum-based programs and dynamic content-rich lessons — as well as teachers workshops and resources — the Philadelphia History Museum liberates the story of the city from the textbook page and challenges students to consider the world around them and the stories of their city in new ways.

PLAN SCHOOL GROUP VISIT

NOW AVAILABLE!
Sometimes you have to see Philadelphia's history yourself to believe it.


Directions

Philadelphia History Museum
15 South 7th Street
Philadelphia, PA 19106

Museum Hours and Admission
Tuesday-Saturday, 10:30 a.m.-4:30 p.m.
\$10 adults, \$8 seniors, \$6 students and teens (13-18), children 12 and under free. Museum Members and active military free. \$20 for Family Pack.

Administrative Office Hours
Monday-Friday, 9:00 a.m.-5:00 p.m.
Contact:
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[School & Children's Group Visits](#)
[Adult Groups](#)
[Museum Store](#)

School & Children's Group Visits

NOW AVAILABLE!

Everybody loves a good story, especially children. Storytelling not only educates us and expands our sense of the world, but imparts a sense of wonder—never more so than when the stories are true.



The Philadelphia History Museum prides itself on making the city's rich past entertaining and relevant to children. Our programs are created and facilitated by experienced museum educators who engage students, share their enthusiasm for Philadelphia's history and when applicable, link this history with present-day issues.

The Museum's broad range of curriculum-based programs for elementary and secondary school students are aligned with state and national standards. See our [Education pages](#) for more information on Experience Philadelphia! and other curriculum-based

Directions

Philadelphia History Museum
15 South 7th Street
Philadelphia, PA 19106

Museum Hours and Admission
Tuesday-Saturday, 10:30 a.m.-4:30 p.m.
\$10 adults, \$8 seniors, \$6 students and teens (13-18), children 12 and under free. Museum Members and active military free. \$20 for Family Pack.

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Monday-Friday, 9:00 a.m.-5:00 p.m.
Contact:
215.685.4830 voice; 215.685.4837 fax
info@philadelphiahistory.org
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118 “Education Overview.” <<http://www.philadelphiahistory.org/education>>.

119 “School & Children’s Group Visits.” <<http://www.philadelphiahistory.org/visit>>.

4. Recommendations

Photography has the power to immediately communicate messages in the most information-saturated and transparent way; because of this, featuring photographs can be the most effective use of space in marketing material. My research shows that it is not uncommon for institutions to stop their “branding” processes after they establish their logos, allowing for communication beyond the logo to be inconsistent and not reflective of the messaging or marketing goals of the institution. It is common for museums to not realize the totality of their brands, and not value the importance of effective secondary imagery. Although several of the following examples refer to the Barnes’ case to demonstrate my suggestions, my research shows that these issues and challenges exist in other institutions, and are not incidental to the Barnes Foundation. The following are recommended steps that institutions across the field can benefit from to make effective supporting photography a priority, and in turn, improve their communication.

- ***Create an Official Marketing Plan***

The Barnes’ “brand” was foremost created so the institution could move forward with its relocation and for “looks” purposes; as a result, many important elements and goals of its brand are ambiguous. Partially to blame for this problem is the institution’s lack of an official Marketing Plan. The absence of an established ultimate marketing plan in any museum’s Marketing and Communications Department inevitably allows inconsistencies across the institution’s communications.

- ***Disseminate the Marketing Goals***

Although the Barnes Foundation currently does not have a Marketing Plan, the Communications Department identifies the unofficial marketing goals as the following: 1) attract a younger audience, 2) attract a more ethnically diverse audience, 3) promote the new experiences and programs, and 4) sell out daily tickets.¹²⁰

In any institution, it is vital that communication goals are simply outlined and made available as a reference for all staff and departments. The dissemination of a brief outline of key points to consider will ensure that all communication coming from the institution is consistent and effectively working towards accomplishing these goals.

- ***Create a Staff Photography Guide***

Today in many institutions across the field, various departments must contribute their own content to their institution's social media platforms. It should not be left to chance that everyone is on the same page with the quality and content standards of the photographs representing the institution. A Staff Photography Guide should be made available as a reference for the entire institution.

At the Barnes, for example, multiple people are shooting, selecting and publishing their own photographs as "The Barnes Foundation." In the immediacy of live-posting, since one position or department is not consistently governing the quality and content of photography choices, the photographs instantly shown to the public can be of poor quality and not always consistent in their messaging. Further, postings live-published

¹²⁰ Rothschild. Greater Philadelphia Chamber of Commerce Meeting. 7 November 2012.

during a program on a Friday night might not be reviewed by Communications staff until Monday morning.

The Staff Photography Guide should reiterate the communication goals, as well as explain the importance of photo-documenting each department's unique experiences. Staff self-documenting their programs should not be discouraged, but better guided, so that their time and efforts can be useful for the institution, such as in donor reports and public relations materials.

Quality standards, such as image resolution, are important notes that immediately determine whether a staff member's image should be published. Examples of both poor and effective photography choices from the institution's past communication materials and platforms should be provided as a visual reference. Procedures for submitting all images to a master Photo Archive should be outlined in the guide so that the archive is kept organized and useful for all staff.

It is vital that staff are equipped with the basic guidelines they need to most effectively document and deliver the institution's communication goals in the immediacy of live-posting during events and programs, to further develop the institution's photo archive, and to draw specific visitors' attention and attendance.

• ***Create a "Photography Policy" Public Notice***

Photography policies at museums can be very ambiguous. At the Barnes Foundation, for example, while no photography is allowed in the Collection Rooms, visitors are definitely taking and posting photographs while in the Collection. While

photography is allowed in the building's other spaces, it is not aggressively encouraged; the Barnes is missing out on the exposure of visitors' photos of themselves enjoying a new family activity, a wine- and beer-tasting workshop, or the concerts in the Court and on the Terrace.

Institutions must determine their photography policies. An unobtrusive wall plaque should notify visitors of the Photography Policy using simple, yet official language. The posted policy allows for guards and other staff members to simply point to the sign in a way that is most considerate of the visitor experience. For example the Barnes' notice might read, "Photography is not permitted in the Collection Rooms. Share your photography from the all other spaces, the architecture and the grounds by tagging #barnesfoundation !"

To avoid legal and uncomfortable visitor issues, the public notice should warn visitors that a staff photographer might occasionally take photographs for communications purposes, and if visitors do not wish to be photographed, they can opt-out or the photograph can be erased.

This disclaimer legally protects the institution, while allowing the staff photographer to more confidently and aggressively "shoot first, ask later,"—an accepted rule from the world of photojournalism. This ensures that the photographer is free to document honest, fleeting moments that could potentially produce the most transparent and powerful images to support marketing, public relations or donor purposes.

- ***Encourage Visitor-Contributed Photography***

The establishment of a less ambiguous Photography Policy opens an institution to the world of utilizing visitor-generated content to the institution's advantage—exponentially increasing engagement with visitors *and* generating content and ideas that can be used in promotion. Staff should encourage audiences to tag the institution in visit- and experience-related content. The Barnes Foundation, for example, should encourage consistent tagging by listing its information in visitor materials: #barnesfoundation, @the_barnes, @barnesfoundation

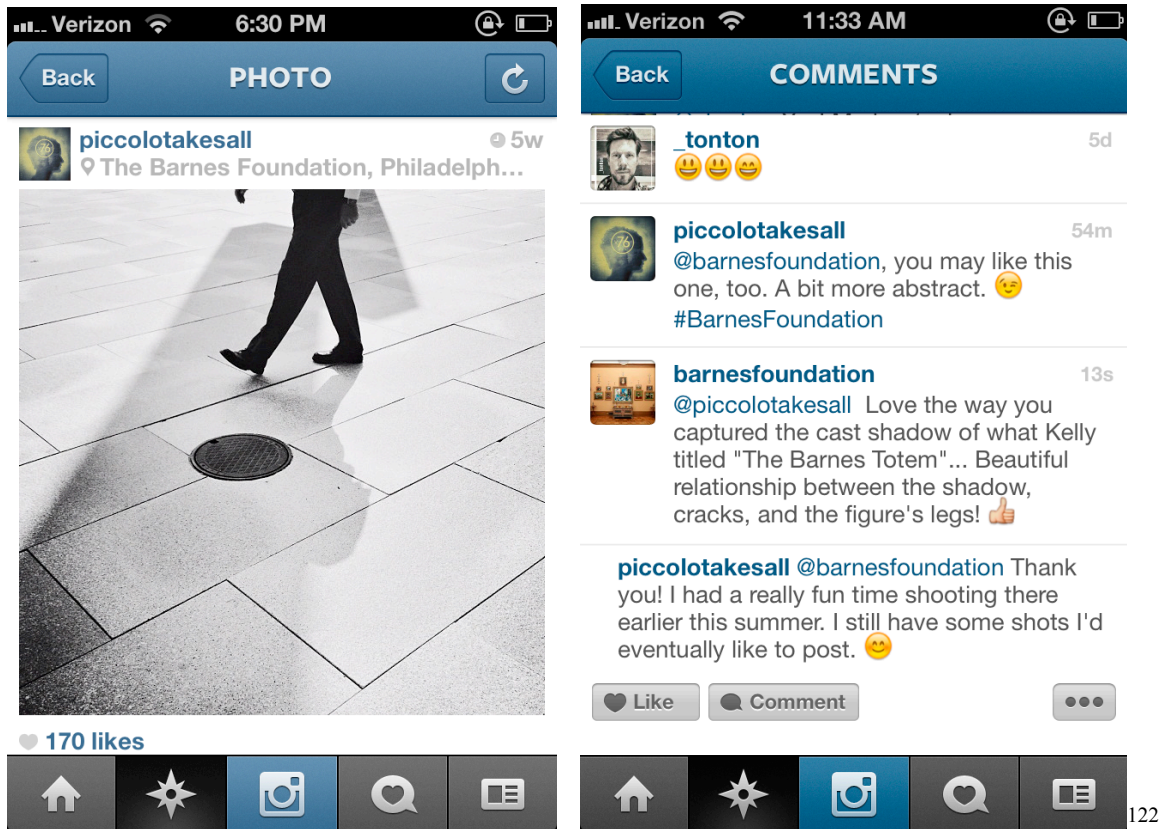
A system through which visitor-contributed content is censored for spam or inappropriate content should also be developed.

Staff should also cite the owners of the photographs when using or referencing them for communications purposes. Such references might include confirming that the owner has publicly tagged “#barnesfoundation” or “@the_barnes” or “@barnesfoundation,” which confirms that the owner intended for the photograph to be publicly viewed and associated with the Barnes Foundation. Staff should also credit the owner by citing the individual's name or username, and also creating a link to the individual's profile or account, as well.



This is an example of the Barnes sparking conversation over photography on Instagram with social media audience members.

¹²¹ Barnes Foundation's Instagram.



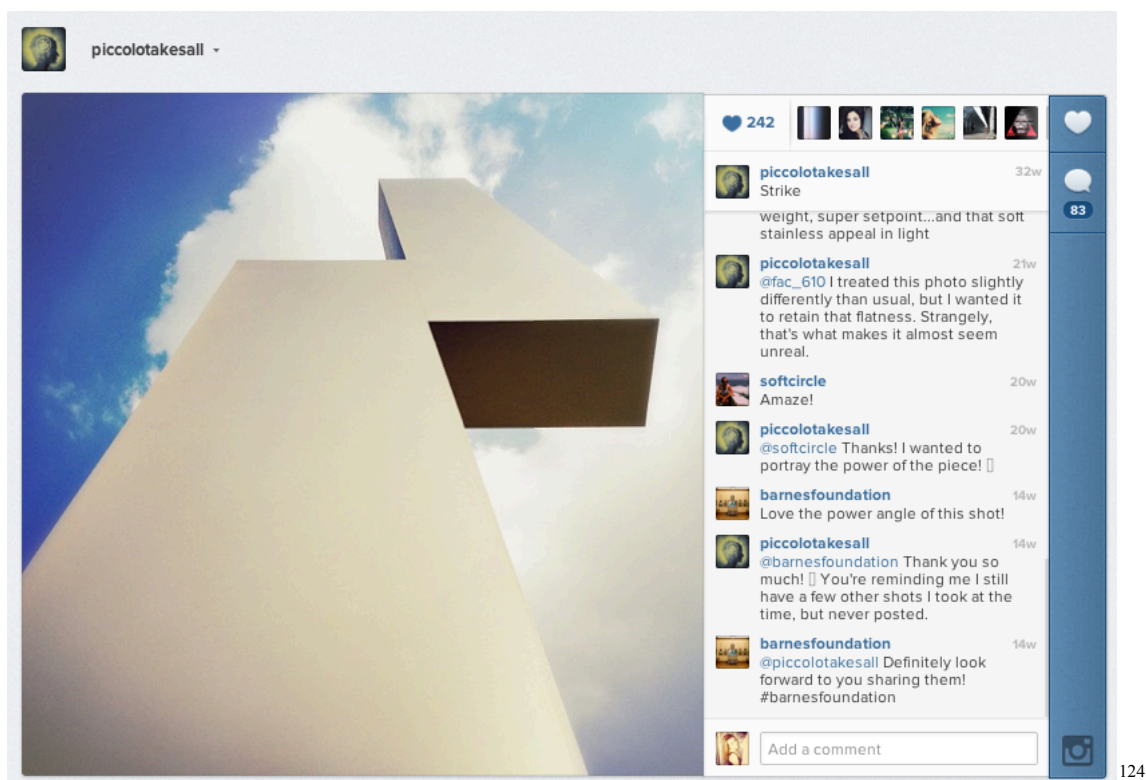
Above is another example of the Barnes engaging in conversation with a social media audience member on Instagram. This type of engagement immediately communicates to the public that the institution is interested in casual conversation and engagement with audience members, and cares about the visitors' personal experiences.

The Barnes later referenced this visitor's other Barnes-related content through its own social media platforms.¹²³



¹²² "piccolotakesall" on Instagram.

¹²³ "Barnes Foundation Twitter." 14 Nov. 2012.



Although the Barnes ultimately used the content for its own promotion, the reference also communicates that the institution appreciates visitors' own expression and interpretation of their Barnes experiences. This engagement also created a network between the photographer's audiences and the Barnes' audiences.

As an institution further engages in these visitor-contributed content opportunities, this will communicate to the public that the institution is interested in casual conversation and engagement with audience members, and cares about the visitors' creations, opinions and experiences. Ideally, the institution will build an engaging social media relationship with visitors-turned-followers where individuals will be excited to share their own images after their visits. This will increase the amount of circulating content depicting diverse audiences engaged in the institution's offerings.

¹²⁴ "piccolotakesall" on Instagram.

- ***Create a Photo Archive***

As photographs from staff, professional photographers, and visitors begin to rapidly circulate, the institution must create a Photo Archive. The archive should organize the image files by department—such as Membership, Public Programs, Family Programs, Conservation—and by special initiatives, like “Staff Picks” or the holiday gift shop. The Digital Marketing & Photography Manager might choose to also organize the Archive by visitor and participant’s general age, ethnicity, and social, organization, or school groups. Management of the archive will prove valuable as various departments, such as Membership, Development and Family Programs, will need photographs that communicate specific messages. The departments should have access to the Archive, or the Digital Marketing & Photography Manager will be able to quickly retrieve the most effective image for each situation.

With all staff possessing access to the Archive, a system should be in place to keep track of which images are being used for which purposes. A back-up procedure should be established so archived content is not lost.

The Archive should also have a system for noting any specific copyright or credits that are attached to photographs.

- ***Create a “Brand Champion / Digital Marketing & Photography Manager” Position***

Walker-Kuhne, expert on audience diversification, explains that to invest in building audiences it means “providing the resource, staff and budgets to support this

effort. It also means that you recognize it is a long-term process and with a solid investment of resources and creativity, it will translate into amazing results.”¹²⁵

As much as institutions across the field invest in the development of their “brands,” it is not as common for institutions to further invest in monitoring the consistency of implementation. Even the best, most thoroughly outlined marketing goals and brand standards can be implemented poorly by an organization’s staff. Once any kind of guidelines are created and a system is in place, someone in the organization who fully understands the standards and communication goals needs to ensure that all staff are using, producing and posting imagery that follows standards of the same depth and skill. Institutions must consider establishing a position who can serve as the “Brand Champion,” as well as monitor image production and social media activity.

Brand Champion, Digital Marketing & Photography Manager:

- has a strong understanding and dedication to the most updated institutional marketing goals and brand standards
- is aware of the role of images and photography in communicating the story and personality of the institution
- is trained in photography and photojournalism (possesses ability to capture narrative and informative compositions, understands foreground/background/depth-of-field, is experienced in lighting and flash)
- is personable and enthusiastic
- is responsible for documenting and editing photographs for all programs and events, department-specific purposes (Membership, Public Programs, Gift Shop, Family Programs, Conservation), special projects (Staff Picks, etc.), daily candids, celebrity/notable visits

¹²⁵ Walker-Kuhne, “10 Tools for Audience Development.”

- creates and manages the photo archival system
 - is responsible for live-posting images and captions to social media platforms during programs and events
 - updates, disseminates and governs the Photography Guidelines
 - creates and manages a visitor-contributed photography system
 - is experienced in videography and video-editing
-

5. Opportunities for Future Initiatives

- *New Initiative 1: Live-posting to Facebook, Twitter, Instagram*

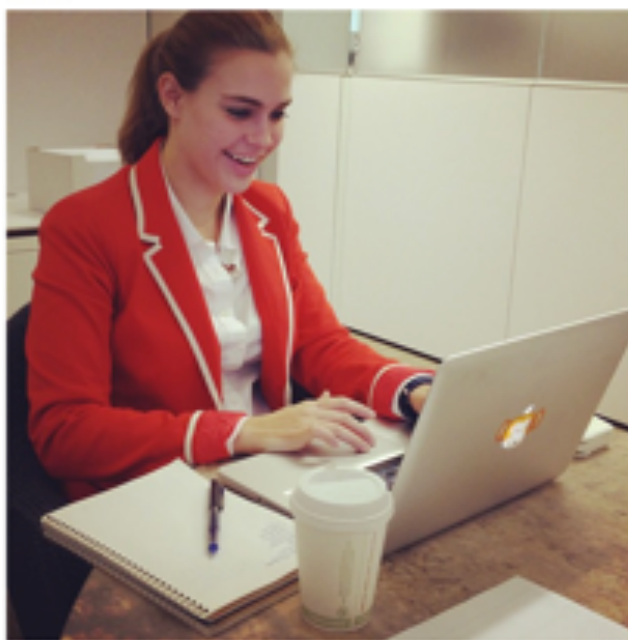
With the establishment of the previously suggested best practices, references for staff to produce and select their own imagery, and a staff position dedicated to monitoring the implementation of the institution's identity standards, an institution would ideally be ready to embrace the immediacy and transparency of live-posting initiatives.

Often times, institutions become comfortable with routinely documenting an event or program, and publishing the images days or weeks later. The immediacy and live qualities of social media allow for powerful, authentic, "more human" coverage of an institution's activities.

Today's technology also allows institutions to connect their social media forums to a monitor in a lobby or common area, displaying live-posted photos and comments for an event's crowd to view. A live-post display creates an opportunity to engage audiences because they see and "tag" themselves while they are at the institution. This increases the chances that person will "like" and "follow" the institution on its three linked photo-social media platforms: Facebook, Twitter and Instagram. While these individuals are attracted to the social networking sites during the event, they are also more likely to "check-in" and post their own images and messages. Live visitor-generated content is great promotion for an institution, as it portrays transparency, audience excitement and approval of the institution.

- ***New Initiative 2: “Staff Picks”***

Institutions can also begin other initiatives that convey ultimate accessibility and transparency, such as “Staff Picks.” Staff and volunteers can share what they are working on, or express their own personal favorite pieces or experiences at the museum.



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“Intern Isabella, who has been with the Barnes Foundation since October, is excited about a breakthrough in her research today!”

Each photograph should feature a staff member and short profile caption; this project series will humanize the institution and provide great transparency into the inner operations and diverse personalities behind the institution. Photographs depicting staff enjoying their duties at an institution also communicates that the institution is a positive atmosphere. Featuring an individual profile of a staff member portrays gratitude towards employees, as well as the diversity of the employees on which the museum relies and invests.

¹²⁶ Barnes Foundation’s Instagram.

6. Conclusion

In order to sustain themselves in this experience-focused economy and society where the traditional museum-going audience is shrinking,¹²⁷ institutions must focus their communications on marketing their unique, commodity experiences in ways that make them relevant and of value to diverse audiences. Both experiences and secondary imagery have become major supporting elements of institutional brand identity.

Although this thesis presents an in-depth case study and examples reflecting the Barnes Foundation's communications, my supporting research and case studies show that the presented challenges are not incidental just to the Barnes. It is not uncommon for museums to struggle in communicating offered experiences and relevancy to diverse audiences; this is a challenge that can be addressed through more conscious application of secondary imagery that effectively conveys messages that achieve the institution's marketing goals.

Photography is key in communicating distinct identity and experiences to audiences. Photographs have the power to highlight museums' unique qualities and assets, as well as encourage diverse audiences to picture themselves engaged in, and investing in, institutional offerings.

My recommendations for making thoughtful and communicatively consistent photography a priority are the first steps for an institution to portray its relevance and value to audiences. These create foundations on which an institution can further engage

¹²⁷ "Diversify or Die: Why the Art World Needs to Keep Up With Our Changing Society."

and build relationships with diverse audiences, and invest in more creative and aggressive future communication initiatives that will further sustain the institution.

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Appendix - Barnes Foundation Online Survey Visitor Study Graphs

The following are referenced excerpts from a Visitor Study conducted as an Online Survey in 2012.

Q 43: Were you born in...?

	Respondent Type	
	GA(n=3008)	Member (n=935)
The 1980's	5 %	1 %
The 1970's	6 %	4 %
The 1960's	12 %	11 %
The 1950's	29 %	31 %
The 1940's	34 %	37 %
The 1930's	12 %	14 %
The 1920's	2 %	2 %

Q 38: What is the highest level of education you have completed?

	Respondent Type	
	GA(n=3124)	Member (n=953)
Base	3124	953
Some High School	0 %	0 %
High School	1 %	1 %
Some College	6 %	5 %
Completed 4-year College degree	25 %	23 %
Post- Graduate	67 %	71 %
I'd rather not answer	1 %	1 %

Q 39: What would you say is your race or ethnic background?

	Respondent Type	
	GA(n=3058)	Member (n=951)
White/ Caucasian	88 %	89 %
Asian	2 %	2 %
Hispanic/ Latino	1 %	1 %
Black/ African- American	1 %	1 %
Other	1 %	1 %
I'd rather not answer	6 %	6 %

Q 42: What would you say is your approximate annual household income?

	Respondent Type	
	GA(n=3013)	Member (n=938)
Base	3013	938
Under \$34,999	3 %	1 %
\$35,000- \$49,999	4 %	3 %
\$50,000- \$74,999	9 %	7 %
\$75,000- \$99,999	11 %	8 %
\$100,000- \$124,999	9 %	8 %
\$125,000- \$149,999	7 %	6 %
\$150,000- \$174,999	5 %	6 %
\$175,000- \$199,999	3 %	4 %
\$200,000- \$224,999	4 %	5 %