

Challenges and Choices – Four Single Donor Museums
(the Isabella Stewart Gardner Museum, the McNay Museum of Art, the Walker Art
Center and The Barnes Foundation) – Creatively Adapt to Change

Mary H. (Molly Giles) Walker

Department of Museum Studies: Museum Communication Masters Program

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For more information contact:

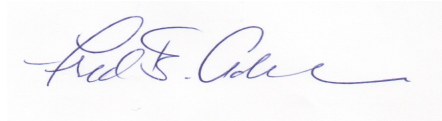
Mary H. (Molly Giles) Walker
PO Box 8413
Trenton, NJ 08650

609-324-9078 home
609-731-8102 cellular
molwalk@gmail.com
mwalker@barnesfoundation.org

To the Faculty of The University of the Arts

The members of the committee appointed to examine the thesis of Mary H. (Molly Giles) Walker, "Challenges and Choices- Four Single Donor Museums (the Isabella Stewart Gardner Museum, the McNay Museum of Art, the Walker Art Center and The Barnes Foundation) – Creatively Adapt to Change," find it satisfactory and recommend it to be accepted.

Date February 3, 2014



Fred B. Adelson, Ph.D., Committee Chair
Professor, Rowan University, Glassboro, NJ



Joseph Gonzales, Ph.D., Committee Advisor
Director, Museum Communication, The University of the Arts



Nancy Davenport, Ph.D., Committee Member
Professor, The University of the Arts

Abstract

Single donor museums like the Isabella Stewart Gardner in Boston, the McNay Museum of Art in San Antonio, the Walker Art Center in Minneapolis and The Barnes Foundation in Merion and Philadelphia, provide an intimate experience for their visitors, donors, supporters and staff members. They must compete with larger, more encyclopedic museums, with larger budgets and more resources. Like all museums, they hold art in the public trust and are responsible to the public. Contemporary museology asks not only that all museums protect their collections and educate the public, but that they also engage with their communities. None of the single donors highlighted had to donate their art, their money or their homes, but all chose to. Each museum chose to expand or relocate in response to difficult problems, whether financial, logistical (need for more space) or legal. Each engages new publics in creative ways. Certain predictable problems arose for each and they creatively resolved (and continue to resolve) those problems. Lessons learned from the experience of four single donor museums may suggest new thinking for those anticipating similar expansions or moves.

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INTRODUCTION

Like many museums, the four museums in this thesis were established by progressive early 20th-century single donors. Each, sparked initially by the private preferences in art of its founders, has, over time, modified its goals and structures based on: 1) its transition into being a form of public, instead of a partially or wholly private, institution; 2) the need in each case to establish the same validity for the collection that has been generally accepted by visitors to all public institutions; 3) the requisite requirements for conservation and preservation in the museum space required in all public institutions. While each of the above has been respected, each institution has, at the same time, sought in its own way to protect, to a greater or lesser degree, the founding donor's original goals. These changes in institutional structure generally have occurred after periods of stagnancy or as a result of financial considerations, when those in charge felt the need to expand physically by adding space or moving, and culturally by turning toward the communities they were in and engaging with those communities. All four are located in culturally diverse communities and the drive towards inclusiveness and equity includes working with audiences museums have not traditionally done well with: Hispanic, African American, immigrants from many countries, and young people generally.

In this sense, the changes have been creative responses away from traditional "art for art's sake" museology and toward the new museology of inclusivity. Since at least the civil rights era of the 1950s and 1960s, many museums have made it their first priority to turn toward their particular communities. While quality collections continue to be extremely important, public engagement is key to their missions. Some museums

highlighted here responded because they had faced charges of being elitist, appealing only, or primarily, to a privileged, mostly white audience with both the money and the leisure to collect and support Old Masters, modern and contemporary art, and consequently failed to reach many in their communities. Most of these institutions have undergone internal and external conflict and challenges in their trajectories over time since their founding years, and all have learned from and adapted to them, regardless of their financial, social, or cultural motivations.

The four museums to be reviewed are:

1. The Isabella Stewart Gardner Museum, Boston, Massachusetts.
2. The McNay Museum of Art, San Antonio, Texas.
3. The Walker Art Center, Minneapolis, Minnesota.
4. The Barnes Foundation, Philadelphia and Merion, Pennsylvania.

Large, encyclopedic museums such as the Metropolitan Museum of Art, the Museum of Modern Art, the Philadelphia Museum of Art, and the J. Paul Getty Museum have been mentioned only briefly, or excluded entirely. The Whitney Museum of American Art, The Guggenheim Museums and Foundation, and The Terra Foundation for American Art are similar to those selected in that they started as single donor museums and have responded creatively to changing circumstances. They deserve further study but are outside the boundaries of this thesis except to suggest that the Terra's experience offers ways of continuing to have a positive effect and fulfill its original mission without keeping its doors open.

The four museums under consideration are widely separated: two are on the east coast in Boston, Massachusetts and Philadelphia, Pennsylvania, one is Midwestern in Minneapolis, Minnesota and one is Southwestern, in San Antonio Texas. Each city lends a particular flavor to its museums.

In Boston, history, education, and healthcare play dominant roles in the city. Thanks to 33 higher education options, including public and private colleges and universities, community colleges and technical schools,¹ the city population is quite young.

In San Antonio, southwestern hospitality invites people to linger by the River Walk and spend time in various cultural attractions. Several farmers markets are located throughout the city and Historic Market Square in the downtown area has live local entertainment, arts and crafts, children's activities and food booths once a month on Saturdays². It is lively and bright.

In Minneapolis, Midwestern friendliness and appreciation for the new (at least among some of the population), and a Scandinavian founding population have created a sense of community. Corporations want to attract quality top managers and have traditionally supported the arts. They continue to do so but not at the level they once did.

In Philadelphia, history is valued, and Quaker, Catholic and Jewish faiths alike continue to influence culture, as they have in the past. The Barnes Foundation's Parkway location places it in the same neighborhood as the Philadelphia Museum of Art.

The Isabella Stewart Gardner Museum, while its donor was from New York and never really accepted by the elite of Boston, is only a few blocks away from The Museum of Fine Arts in Boston. Both of these Boston museums are located on the Back Bay Fens, part of the Fenway, or Emerald Necklace, a more than seven-mile long green

¹ http://education-portal.com/number_of_colleges_in_boston.html, downloaded November 17, 2013.

² <http://www.sanantonio.gov/marketsquare/>, downloaded November 17, 2013.

space³ in the city proper. The Walker Art Center has embraced a quirky Mid-western acceptance of new trends and is also part of a larger contemporary art scene that is global in nature and closely connected with Minneapolis/St. Paul, Minnesota.

The McNay Art Museum in San Antonio is still in its original location, but today the once remote northern suburbs of this city are relatively accessible by public transportation, whereas when the museum was established, the area was remote farmland removed from the city center. All four museums are single donor museums in urban areas, although The Barnes Foundation's original Merion campus is now suburban, while having been quite rural when it was founded in 1925. Three retain a sense of the donor's personality, although the Walker Art Center, because it moved away from family control early, has less of this sense of its founder's personality than the others. Two of the museums, one may suggest, still reflect their founders' particularly quirky personalities: The Barnes Foundation and the Isabella Stewart Gardner Museum.

The Isabella Stewart Gardner Museum, the earliest of the four, also in its original signature building, was founded in 1903. In the 1920's, the Walker Galleries and The Barnes Foundation opened. In the 1940's, the Walker Galleries were renamed the Walker Art Center, representing a change from presenting art to engaging with artists and their work, and the community. In 1954, the youngest of the four, the McNay Museum of Art, opened in San Antonio. All have undertaken significant building projects recently with new additions or locations opening between 2005 and 2012. All of the new additions or buildings were designed by well known architects and they are all arguably "modernist":

³ <http://www.emeraldnecklace.org/wp-content/uploads/2012/12/Emerald-Necklace-Map.pdf>

1. Isabella Stewart Gardner's new addition designed by Renzo Piano, Italian architect, 2012.
2. The McNay's Stieren Center designed by Jean-Paul Viguier, the first building in the United States designed by the French architect, 2008.
3. The Walker Art Center addition designed by Herzog and deMeuron, Swiss architects, 2005.
4. The Barnes Foundation's expansion to the Benjamin Franklin Parkway designed by Tod Williams Billie Tsien of New York working with Ballinger in Philadelphia, 2012.

From the beginning, all four cultural institutions have been interested in the relationships among their natural environments, architecture, and art. Located on the Fenway and designed by Frederick Law Olmsted in 1910, the Isabella Stewart Gardner Museum, once the home of its founder, Isabella Stewart Gardner, has a beautiful center courtyard in the original building which remains in bloom throughout the year, and offers landscape lectures in its new auditorium in the new addition, and discussions near the courtyard in the original building. The Fenway today is mostly the work of landscape architect, Arthur Shurtleff. Populated by indigenous flora, The McNay includes a "verdant sanctuary" central courtyard in the original Colonial Revival house and sits on 23 acres of land. The Walker Art Center, which started in Thomas Barlow Walker's home, has a large sculpture garden across its side street and a large common area (green in the summer) used for rock concerts and community activities. Next to the annual Gala, the rock concert is the second largest fundraiser. The Merion campus of The Barnes Foundation is on a 12-acre arboretum and offers a three-year horticulture

program. The new campus in Philadelphia sits on 4 ½ acres of land with landscape designed by OLIN partner Laurie Olin, recent recipient of the National Medal of Arts.⁴

Portraits of the Isabella Stewart Gardner Museum, The McNay Art Museum, and the Walker Art Center reveal similarities and what makes each one unique. The profile of The Barnes Foundation's move of its artwork into new galleries in Philadelphia presents a more in-depth look at what support is required to undertake such a large project; how to shepherd the kind of projects that can and often do create stress and burn out in the in house staff; how to survive negative publicity and encourage positive publicity; and finally, how to adjust to conditions that are less than ideal. Some parts of the stories may provide encouragement and insight into the kinds of responses required to remain vital and connected to the history of the institution while expanding into a 21st-century organization.

In response to financial difficulties or a need for additional space for collections, programs, and/or performances, all four museums moved or expanded existing facilities. Other museums have closed and some, like the Detroit Institute of Arts, owned by the city of Detroit, are in bankruptcy. Some responded to changed circumstances by modifying their plans in order to better serve their audiences. Investigating ways in which the four museums selected have coped with change by expanding their reach and engaging their publics may suggest practices other museums might adapt as they face economic and political challenges.

Nicolai Ouroussoff pits the “stubborn individualism” typified by the founders of two of the museums, Isabella Stewart Gardner and Dr. Barnes, against the current

⁴ OLIN is the same firm that designed the landscaping across the street at the Rodin Museum, part of the Philadelphia Museum of Art.

museum designs that “are reinforcing the existing cultural consensus.”⁵ Ouroussoff laments the absence of the force of strong personalities and decries the influence of many factions in the creation of contemporary architecture. Yet it is precisely the collaborative nature of a large undertaking that defines the new buildings and additions in this study. Furthermore, the kinds of collaborative projects that best engage the community are by their very nature not the work of one independent person, although they may further one individual’s mission.

While Ouroussoff looks back nostalgically to the past, Marshall Brown concerns himself with the past, present and future. He views green spaces, not the buildings in cities, as a first priority and wants to create a vibrant urban center where freeways flow. While anyone can quibble with his vision of Chicago as the Holy City of Oprah⁶, his ideas about retaining the original buildings and green space, and simply redesigning them in new and different ways invite reuse and recreation of neighborhoods that have long been abandoned.

The Barnes Foundation’s moving the art and most of the staff from Latches Lane in Merion, Pennsylvania to The Benjamin Franklin Parkway in Philadelphia, while initiated for economic reasons, expands the reach of the education program to populations not previously served. The museum is forming vital partnerships with other cultural institutions in Philadelphia that will enrich cultural life locally and regionally.

⁵ Nicholai Ouroussoff, “Eccentricity Gives Way to Uniformity in Museums,” *The New York Times*, April 4, 2011.

⁶ Josannah Terry’s interview with Marshall Brown in *The Architects Newspaper*, February 26, 2013, <http://archpaper.com/news/articles.asp?id=6516> downloaded September 11, 2013.

The Barnes has already made a positive contribution to the economy of the Philadelphia area and will, hopefully, continue to do so.

According to Comcast⁷, a corporation that undertakes market research, The Barnes Foundation will increase annual visitation from 60,000 in Merion to 250,000 in Philadelphia annually, yielding an economic impact of more than \$50 million annually to the Philadelphia municipal and commercial communities. “The state-of-the-art building is also expected to increase student capacity by 500 percent, enabling the Barnes Foundation to supplement its historic commitment to arts education, and with a wider range of programs for families and very young audiences.”⁸ The Barnes has begun the process of better serving all its audiences (with the possible exception of those who lived in the immediate neighborhood in Merion) and is working to improve the Merion property and plans to reopen the suburban campus to the public.

⁷ Comcast is a significant donor. Aileen Roberts chaired the building committee.

⁸<http://www.barnesfoundation.org/assets/public/PDFs/may%202012%20press%20kit/L8-Comcast.pdf>, downloaded March 2, 2013

RESEARCH QUESTIONS AND PROBLEMS

1. How the expansion and opening of art museums can create a broader social and economic impact and improve the relationships among museums and their surrounding populations; how plans (about visitorship and high end restaurants) have been modified with experience (both the Walker Art Center and the McNay Art Museum).
2. How expansions can cost more in overhead and infrastructure than anticipated and how effectively to respond to those increased challenges.
3. How The Barnes Foundation's experience in its Philadelphia campus compares with the experience (and growing pains) of other historically single donor museums that have expanded, opened new locations, moved or changed focus.
4. How museums' expansions have affected their local economies and how this has changed over time, and as a result of the effects of a recession and modest recovery.
5. How these experiences can inform the field, museum staff, and planners attempting to undertake similar projects.

LITERATURE REVIEW

Architecture

If a museum's role is to engage community, as well as to affect the region it serves aesthetically, culturally and economically, its architecture must be placed within an historical context and in terms of its current use. The following highlights from ICOM's definition of architecture give weight to the museum's "container" aspect, if by "container" you include the people who move within the buildings. It is taken from ICOM "Key Concepts of Museology," edited by André Desvallées and François Mairesse in 2010.

A R C H I T E C T U R E

n.—Equivalent in French: architecture; Spanish: arquitectura; German: Architektur; Italian: architettura; Portuguese: arquitetura (Brazil: arquitetura).

(Museum) architecture is defined as the art of designing and installing or building a space that will be used to house specific museum functions, more particularly the functions of exhibition and display, preventive and remedial active conservation, study, management, and receiving visitors.

New functions that emerged in the second half of the 20th century led to major architectural changes: the increase in the number of temporary exhibitions led to a different distribution of collections between the permanent exhibition and storage spaces; the development of visitor facilities, educational workshops and rest areas, in particular the creation of large multi-purpose spaces; the development of bookshops, restaurants and shops for selling items relating to the exhibitions. But at the same time, the decentralisation by regrouping and by subcontracting some museum operations required the building or installation of specialised autonomous buildings: firstly, restoration workshops and laboratories which could specialise while serving several museums, then storage areas located away from the exhibition spaces.

The architect is the person who designs and draws the plans for the building and who directs its construction. More broadly speaking, the person who designs the envelope around the collections, the staff and the public. Seen from this perspective, architecture affects all the elements connected with the space and light within the museum, aspects which might seem to be of secondary importance but which prove to be determining factors for the meaning of the display (arrangement in chronological order, visibility from all angles, neutral background, etc.). Museum buildings are thus designed and built according to an architectural programme drawn up by the scientific and administrative heads of the establishment. However, the decisions about definition of the programme and the limits of the architect's intervention are not always

distributed in this way. Architecture, as art or the method for building and installing a museum, can be seen as a complete oeuvre, one that integrates the entire museum mechanism. This approach, sometimes advocated by architects, can only be envisaged when the architectural programme encompasses all the museographical issues, which is often far from being the case.

It can happen that the programmes given to the architects include the interior design, allowing the latter – if no distinction is made between the areas for general use and those for museographical use – to give free rein to their ‘creativity’, sometimes to the detriment of the museum. Some architects have specialised in staging exhibitions and have become stage designers or exhibition designers. Those who can call themselves ‘museographers’, or specialists in museum practice are rare, unless their practices include this specific type of competence.

DERIVATIVES: ARCHITECTURAL PROGRAMME.

CORRELATED: DÉCOR, EXHIBITION DESIGN, INTERIOR DESIGNER, LIGHTING, MUSEOGRAPHIC PROGRAMME, MUSEOGRAPHY

http://icom.museum/fileadmin/user_upload/pdf/Key_Concepts_of_Museology/Museologie_Anglais_BD.pdf

While all four museums’ additions are in fact beautiful objects, they are also designed to increase access to what’s inside: programs, special exhibitions, sculpture, lectures, and in some cases, the storage and handling facilities necessary for contemporary art exhibitions. This change began in the late 20th-century and continues in the 21st-century to be refined to include technology and environmental sustainability.

Michaela Giebelhausen discusses the 19th-century definition of “museum as monument” or/and the later “museum as symbolic container,” illustrating and expressing the contents within in “Museum Architecture: A Brief History,” in *A Companion to Museum Studies*, Blackwell Publishing: Malden MA (2006). She uses the words, “monument,” “instrument,” “content” and “container,” to point to the dialogue between functional and aesthetic considerations.

Giebelhausen traces the origin of many museum collections to the collection of precious objects in sacred sites like tombs, and the evolution of galleries as part of domestic interiors like the Italian palazzi and French chateaux and princely, royal and imperial collections housed in palaces, to the opening of collections to the public that represented statements of power by city, state or country.

She looks at the trajectory of “visiting [that] felt like a privilege rather than a civic right” (p. 224) to the “changing emphasis on the visitor in which the audience was conceptualized as more fragmented and multiple”(p. 221). These shifts in design and experience reflect larger philosophical alterations that can be seen in museum architecture, collection display, special exhibitions, and public programming.

She describes how an extension to the Vatican palace known as the Museo Pio-Clementino (1773-80), and its architectural features of the grand staircase and domed rotunda, inspired museum architecture across Europe, and created a palatial blueprint for museum architecture through the mid-twentieth century.

She is concerned that some museums have become architectural playgrounds in which art is increasingly subsumed to architecture at the risk of the building “drowning out the art that it is housing” (p. 221). Some critics might argue that the Frank Lloyd Wright designed Guggenheim Museum in New York City and the Frank Gehry designed museum in Bilbao both run this risk. On the other hand, the Guggenheim Museum Bilbao has been touted for more than a decade for its positive effect on the local economy, for more than 100 exhibitions and more than 10 million visitors, according to its web site, <http://www.guggenheim.org/bilbao>.

New museums and museum additions to existing neoclassical structures have been shedding foreboding facades in favor of more stylish and people-centered exteriors and interior spaces.

Finally she looks at the failure to predict use patterns within the building as badly changing how the art is perceived. “Curatorial intentions are often not realized because of failures to envisage how an exhibition will work in practice. Matters such as the circulation routes through galleries ... can have considerable and often unforeseen consequences” (p. 221-222). While no one can exactly predict how people will look at art on the wall or in the galleries, many of the problems that occur in exhibitions can be prevented with some preliminary market research. This is undertaken by some museums but certainly not by all.

Nicolai Ouroussoff in an article entitled “Eccentricity Gives Way to Uniformity in Museums,” *The New York Times*, March 26, 2011, provides one critical response to museums like The Barnes that have gone through similar transitions, changes, restorations, and additions. He is not happy with the corporate nature of many contemporary additions/changes. Ouroussoff prefers the voice of a single person, often independent and outside the dominant cultural mores. While nostalgic, this voice defines another time, not the one in which museums respond to, and depend on, many different organizations and individuals.

Marshall Brown provides another view of the role of architecture in the health of a city. He states that “Chicago is clearly the capital of American architecture,” in Josannah Terry’s interview in *The Architect’s Newspaper*, February 26, 2013, archpaper.com/news/articles.asp?id=6516, downloaded October 14, 2013. Brown views

architecture as a cultural practice that sometimes results in a building, and in his work with Smooth Growth in Washington Park, Illinois, he looked more at the green space than at the structures themselves. He interwove the past and the future together, as explained in <http://www.marshallbrownprojects.com/SMOOTH-GROWTH>, downloaded October 14, 2013. His view of “St. Oprah” as the center of a newly envisioned 24/7 city to be built where freeways now stand is optimistic, and his ideas about the intersection and cultural mash-up that cities allow are quite interesting. A new exhibition is planned for him this summer according to the web site, http://www.westernexhibitions.com/current/2013/4_Brown/index.html. Brown asks people to envision the effects the process of building will have in terms of the green space and patterns people create in their daily lives. He sees the possibility of lively interaction between horticulture and buildings, something that points to the potential of museum spaces within their actual communities.

All three definitions mark the movement toward more people-centered, revenue conscious, socially and economically engaged museums. Wherever their locations, museums have a responsibility to engage with their surrounding communities; to bring something of value to their neighborhoods rather than set up a wall separating themselves from their neighborhoods.

Collections and intentions

Carol Duncan in “Something Eternal: The Donor Memorial,” in *Civilizing Ritual*, Routledge: London, England and New York, NY (1995), p. 72-101, looks at other collectors like Henry and Arabella Huntington; J. Paul Getty; Richard Seymour-Conway, the fourth Marquess of Hertford, (1800-1870) – The Wallace Collection in England was

mostly assembled by Hertford but named for his illegitimate son; Henry Clay Frick; and Isabella Stewart Gardner (1840-1924). While in some ways different from Dr. Barnes, there are some similarities. Duncan writes about men and women assembling art collections “late in life, after amassing their fortunes ... which will stand as memorial monuments to themselves” (p. 82). This is sometimes called the vanity syndrome.

The Isabella Stewart Gardner Museum is mentioned throughout this book. The author writes about the “collectors investment of their identities in their museums” (p. xv), which seems especially true for the Gardner Museum.

Sharon Macdonald in “Collecting Practices” in *A Companion to Museum Studies*, Blackwell Publishing: Malden, MA (2006), separates collecting from gathering or accumulating, and describes collecting as a “self-aware process of creating a set of objects conceived to be meaningful as a group” (p. 82). Macdonald writes that because “collections are typically formed with the ambition of being kept long term or even in perpetuity,” they attempt to give objects “a more lasting life and significance” (p. 82). In her view, modern collecting harks back to the Renaissance passion that developed “among a learned elite” (p. 83), resulting in “specialized cabinets and rooms” (p. 83).

She writes, “the idea of collections as potentially complete series became widespread alongside evolutionism in the nineteenth-century,” (p.87) and notes that both art historians and art critics “helped produce principles and practices for selecting and organizing what was worthy of keeping” (p. 87). In this context, it is worth remembering Isabella Stewart Gardner’s close work with Bernard Berenson, the art historian, and others.

Like many other commentators, Macdonald examines the psychoanalytical model noting that “collecting occurs more intensely during life phases in which sexual activity is less, and as such can be seen as ‘regression to the anal stage, manifested in such behavior patterns as accumulation, ordering, [and] aggressive retention’” (p. 89). She is quoting Baudrillard. She wisely notes that Sigmund Freud, while “a collector of Egyptian, Roman and Greek figurines and other antiquities,” had little to say about collecting. She mentions John Forrester’s look at collecting as a response to loss; he sees “collecting” as a way to create, establish and refine identity (p. 89).

Richard Carreno’s *Museum Mile: Philadelphia’s Parkway Museums*, puts The Barnes into the context of its neighbors on The Parkway and all those museums, including The Philadelphia Museum of Art, into the context of Philadelphia itself. He writes with a “man on the street” perspective that looks at how the Barnes Foundation fits into the Parkway and the city, and its contributions to the liveliness or lack of it there.

John Dewey was very influential in Barnes’s philosophy of education. Both were concerned about equal access. One of the Barnes’s new adult classes, “Understanding World Art,” is self-consciously experimental, and will continue to change form over time. It is currently offered in seminar format with groups of four classes taught by various teachers. The intent is to lower the cost so that more students can participate by selecting those portions that most closely suit their interests.

John Dewey’s importance as an educational theorist is also reflected in Richard Kessler’s final post from the 2011 Grantmakers in the Arts conference entitled “Richard Kessler on arts education”:

1. The most important issue in arts education is **equity**. Children of color in underserved urban school districts are being **denied** access to engagement in the arts, engagement

that is about learning, democracy, art making and experience, creativity, youth development, community building, and more. It is ENGAGEMENT, folks. It is equity. It is inherently SOCIAL JUSTICE.

2. Arts Education blends the interests of arts and education, combined with larger issues related to demographic changes and equity in ways that are fundamentally aligned, but somehow many miss this point.

<http://www.artsjournal.com/dewey21c/2011/10/gia-conference-d3-final-thoughts-arts-education-is-social-justice.html>

In John Walsh's chapter entitled "Pictures, Tears, Lights and Seats," in *Whose Muse? Art Museums and The Public Trust*, edited by James Cuno, Princeton University Press: Princeton, NJ (2004), Walsh defines "engulfment" and "absorption," (p. 87) and suggests that most museums are such "distracting public" environments that the contemplative experiences we seek in them are difficult to have. This is a problem at the heart of the Barnes Foundation's current dilemma: how to retain higher accessibility and increased attendance while maintaining a sense of intimacy and encouraging the direct "reading" of art that made the Barnes Foundation so interesting in the first place.

Cuno concerns himself with what an experience in a museum may be and what it often is not. He quotes Cezanne extensively about color (p. 70-71) and Roberta Smith about the limitations of museums (rentable exhibition halls, p. 16). He gets at the full range of experience that is possible within museums.

Community/Public Engagement

Doug Borwick's *Building Communities, Not Audiences: The Future of the Arts in the United States*, ArtsEngaged: Winston Salem, NC (2012), presents a strong case for the need for the arts and arts institutions to participate actively in community, not by presenting works of art but by helping to solve problems in related but not necessarily strictly artistic areas like healthcare and housing foreclosures. The case studies include

QMA (Queens Museum of Art). In 2002, nobody on staff spoke Spanish fluently. The audience was older and whiter than the surrounding community and the founders of the museum were still on the Board of Trustees. “The goal was to open the doors to the community without turning our back on the people who had created the museum” (p. 199-200). The museum received many grants. They include an IMLS (Institute of Museum and Library Services) grant to fund four artists each year to create site specific work and become “imbedded” in the community, the Altman Foundation and Deutsche Bank’s support of bilingual multi-session workshops like digital photography in Spanish and Web Design in Mandarin (p. 206). Other initiatives included the J.M. Kaplan Foundation sponsorship of the museum’s participation in the NYC Immigrants & Parks collaborative. The museum hired a Parks Research Fellow, who worked on issues like “language and communication barriers to accessing parks facilities” (p. 205). The residency program sponsored by the Andy Warhol Foundation for the Visual Arts “offers two artists each year a six-month residency with an artist’s workspace, full access to Museum staff and resources along with a stipend” (p. 206). By engaging more directly with its neighbors and by changing itself structurally in order to identify and then help solve some of the problems of the community itself, QMA was better able to help (serve) its current neighbors while remaining true to its founders’ vision.

The museum sought to identify the surrounding community needs (like diabetes and heart disease prevention) and then worked with partners to address those needs. The full color, bi-lingual, 150-page cookbook, *Healthy Taste of Corona*, has been widely circulated outstripping most art catalogues (p. 205).

Some of the more interesting initiatives in the arts today would not have been considered “art” not too long ago. They involve collaboration with other agencies and opening doors and windows to neighbors. Along with the more traditional audience development roles, community organizers are staff positions at some museums.

The Isabella Stewart Gardner Museum, by attempting to engage a younger audience and those in their surrounding college community, while still remaining true to their founder’s desire to engage deeply with art and music, provides another good example of this approach. So does the Walker Art Center with its appeal to a younger demographic through “Rock the Garden” and to its own surrounding neighborhood through programming designed for their green space.

Amy Cretaro’s thesis, “The Effectiveness of Art Museums Marketing Late Night Programming to the Twenty-Five to Forty Age Group” at <http://idea.library.drexel.edu/bitstream/1860/3396/1/Thesis%20Final.doc.pdf> provides an interesting comparison of various museums’ late night marketing to a younger demographic. She points out that the Metropolitan Museum was the first to extend their Friday and Saturday night hours in 1989 (p. 13).

While the museum community has been slashing hours in an attempt to cope with the recent recession, the move toward later hours for a younger crowd persists. It allows art museums to look toward their futures and raises some interesting challenges (how to keep the wine and cocktails away from the art).

Kevin F. McCarthy and Kimberly Jinnett’s study, *A New Framework for Building Participation in the Arts*, RAND: Santa Monica, CA, Arlington VA, and Pittsburgh, PA (2001) concerns engagement in the arts and defines three ways to accomplish it:

1. broadening – capturing a larger share of the existing market by attracting people who are a natural market for the arts but are not currently participating.
2. deepening –intensifying current participants’ involvement.
3. diversifying –appealing to those not currently participating in the arts (attracting new markets).

The report unifies what now appear to be separate: membership, visitor services, educational outreach and development. Participation is defined as:

1. hands-on –singing in a choir or painting a picture.
2. attendance – going to a ballet or art museum – includes patronage and volunteerism.
3. through the media – watching a play, listening to a performance in some recorded format (they mention listening to the radio and playing a CD) p.7.

There is a very interesting section on purpose and mission which seems to relate directly to the promise of The Barnes’s location on The Parkway and the concerns that many voice about the relocation. In the survey, they found that most arts organizations could quote their mission readily but many were less clear about their purpose.

For their survey, they noted three purposes:

1. 14% were creativity focused – they engage individuals in the creative process.
2. 35% were community focused – they improve the community using art as a vehicle.
3. 51% were canon-focused – they support the canons of specific art forms.

The categories correspond with the changes noted above, in terms of their difficulty.

Broadening is the easiest to accomplish, involving both canon and creativity focused organizations. Deepening is relatively easy, by getting existing participants to do more within the organization, but diversifying represents deep change and takes the longest period of time to accomplish—often ten years. The path toward diversifying may be

through deep community involvement but not necessarily in the ways museums have traditionally interacted with their publics. To enlist support and deepen engagement of those current and prospective visitors does not require the same relevance that expanding to those not currently interested in museums does. The way to get that wider non-participant base into museums may well be through other means, like health or community building programs.

Economic Impact/Financial and Other Forms of Support

Tony Bennett in “Civic Seeing: Museums and the Organization of Vision,” in Sharon Macdonald’s *Companion to Museum Studies*, Wiley: Chichester, GBR (2008), tackles the intersection of education, civic engagement and ordered vision. He traces the development of museums from Victorian theorists who “invested in aesthetic education as a means of ordering persons and adjusting them to their place in an ordered society,” to the “tension ... between the art museum as ‘an elite temple of the arts’ and as ‘a utilitarian instrument for democratic education’” (p. 265). He remarks that while the museum was modeled “on the monastic *studium*,” and “seen as a solitary and contemporary space” (p. 267), it is also seen as a “conversable space.”

Bennett links the hierarchical curatorial power arrangement as reflective of the need to learn how to see and contrasts that with more egalitarian views that emerge when “interactive displays” enable visitors “more scope for constructing their own forms of engagement with the museum environment” (p. 276).

While this may seem unrelated to the economic impact of museums, part of the challenge is to construct environments in which different forms of engagement by different groups of people can occur, if not in the same space at the same time, at least in

related spaces at different times. The view “that we all differ from one another because of gender, class, ethnicity, age, sexual orientation, etc. and not just some differ from an unmarked norm” (pp. 278-279) defines the current world of museums in cities with greatly changing demographics from Minneapolis to Boston to Philadelphia to San Antonio. Museums are “contact zones ... where the perspectives of different cultures can mix and mingle” (p. 279).

Various sources were used to develop demographic comparisons among the four museums. The various geographical areas used for comparison by each museum vary greatly. Even the Census Bureau’s figures include widely different CSAs (Census Statistical Areas) and MSAs (Metropolitan Statistical Areas). Demographics are in the Appendices.

In terms of “cultural tourism,” Lucy Lippard in “Introduction: On Rubbernecking,” “The Tourist at Home,” and “Taken Aback, or, The Nostalgia Trap,” in *On The Beaten Track: Tourism, Art, and Place*, The New Press: New York, NY (1999), p. 2-23, and 153-164, makes the point that tourists are by definition rich, since the poor can’t travel. Her tone is simultaneously friendly and sophisticated. She doesn’t take herself too seriously.

She points out that “traveling only began to be called tourism around 1800,” and that modern transportation drove the growth of tourism. The railroads helped to spur tourism with the middle class. The “historical roles of pilgrimage and curiosity have been filled (though hardly fulfilled) by tourism and museums” (p. 9). While religious pilgrimage was and is still a kind of tourism – visiting monasteries and cathedrals (with holy relics), it was not primarily commercial. Today’s tourism is commercial.

“Travel today is most often undertaken for business purposes” (p.9). Many museum visitors are in another city on a purposeful visit and stop in for an hour for a culture jolt, much like a cup of good coffee. People on business have limited time to spend and sometimes, limited context for the art. Docents have to be mindful of visitors’ schedules and keep their tours to the published times. Focused business people often carry time sensitivity into their leisure time, and museums and their docents need to be sensitive to many different approaches to time and space, not just the focused, attentive “sustained looking” preferred by many art educators.

Lippard quotes Edward Relph who calls tourism an “inauthentic attitude to place,” (p. 11) and asks if that must be true by definition.

With the high cost of museum projects today and the multi-year planning, building and implementation phases, few places could justify the expense involved were it not for economic benefits. Many people travel to various cities solely to go to cultural attractions and the appeal of new beautiful buildings draws many tourists.

In her comparison of the interaction between tourism and museums in *Destination Culture: Tourism, Museums and Heritage*, University of California Press: Berkeley and Los Angeles, California (1998), p. 131-176, Kirshenblatt-Gimblett looks at museums as the premier attractions which tourism needs. They are the destinations. “The floor plan that determines where people walk, also delineates conceptual paths through what becomes a virtual space of travel”(p. 132).

She describes “experience” (an engagement of the senses, emotions, and imagination) as at the center of both tourism and museum marketing. The “shift in orientation away from the museum’s artifacts and toward its visitors” reflects the same

kind of “shift within the tourism industry itself, where service has become more important than product (p. 138)”.

Kirshenblatt-Gimblett longs for the days when objects defined museums, “curators were ‘keepers’ and their greatest asset was their collections” (p. 138). While she laments the loss of cultural relevance, today’s reality is stiff competition for time. While museums may not compete with each other (although some would argue they do), they certainly compete for time with attractions of all kinds. Service, especially truly exceptional service, is a way to distinguish oneself. That is as true for non-profits as for profit making ventures.

While the American Alliance of Museums reports 850 million visits each year to the 17,500+ American museums on its web site, <http://www.aam-us.org/about-museums/museum-facts>, the writers express concern that only a small (and shrinking) percentage of American museums receive federal funding of any kind. The weak economy has led to declines in charitable gifts and reductions in state and local support for museums.

In its report, “Annual Condition of Museums and the Economy (April 2013),” the AAM notes that the average increase in museum attendance in 2012 was 4.3%. The figure includes museums that had decreased attendance. A small improvement in economic conditions was reported, but more than 67% of museums reported economic stress at their institutions (p. 2). Economic stress was greatest in New England and the mid-Atlantic states. Many respondents to the ACME (Annual Condition of Museums and the Economy) worry that “the real impact of the economy on [their] institution[s] will be felt in 2013 and 2014” (p. 4). The data was gathered in 2012.

In *Do Museums Still Need Objects*, University of Pennsylvania Press: Philadelphia PA (2010), p. 1-57, 197-232, Steven Conn treats “the development of museums as an episode in the history of ideas,” (p. 5) and wants to “take museums seriously as places of ideas – places where knowledge is given shape through the use of objects and exhibitions” (p. 5).

His concept of the change in ideas about architectural space is also useful. The contrast between The Barnes Foundation in Merion, housed in Paul Cret’s Beaux-Arts building, with The Barnes Foundation on the Parkway in Philadelphia, with its collection inside the modernist building designed by Tod Williams and Billie Tsien, fits within Conn’s discussion of the change from Beaux-Arts buildings from the 1890’s to the 1940’s to today’s treatment of the building.

In Chapter Six, “Museums, Public Space and Civic Identity,” Conn’s focus is on the importance of bringing us together, and that seems to me to be at the center of the promise of The Barnes on the Parkway: bringing together a broad section of Philadelphians and visitors.

In *The New Museology*, Reaktion Books Ltd: London, England (1989), Peter Vergo defines the new museology as being about the purpose of museums, not about museum *methods* (p. 3). He writes about the “overt energy of purpose” (p. 95) that made the international exhibitions matter because they “recognized the socio-political climate of their time and responded to it” (p. 96). He sees a difference between British and French museums, approving deeply of the French who have “kept political ideology alive and vibrant in their museums” (p. 96). He uses a 1980 Salvador Dali exhibit that appeared in both London and Paris to illustrate this difference. In Paris, the exhibition

was a surrealist event with striking museum staff showering Dali and his entourage with confetti. To view some of the works, one had to climb a mountain. One had to queue for hours to get in. In London, no mountain, no surrealist experience; just “pretensions to seriousness and learning.” By hermetically sealing “Dali off from the world,” they seemed to “reduce the pleasure one might take from an event allocated high cultural status” (p. 97).

Ignite the Power of Art: Advancing Visitor Engagement in Museums, Yale University Press: New Haven, CT and London, England (2010), describes the Dallas Museum of Art opening for 100 consecutive hours in January 2003 (p. 3) and the market research that led to four visitor clusters:

1. 30% **Enthusiasts** are most likely to be members: 50% belong. 82% have taken art history or art appreciation courses. 35% are artists themselves. 66% visit other cities to see art exhibitions. They are interested in information of all types and in all formats. They like connecting with art through performances, music, dance and readings. 44% go on guided tours or listen to gallery talks (p. 75-79).
2. 26% **Observers** are least comfortable analyzing or talking about their experience of art. Almost 50% have some art history or educational background in art and stay informed on exhibitions and related events. They become members at the same rate as participants and independents (p. 44). They appreciate straightforward explanations and are least likely to respond to a work of art by creating one of their own. 24% go on guided tours or listen to gallery talks but only 8% go to lectures and 7% to concerts (p. 49).
3. 24% **Participants** like to take guided tours (38%) or listen to gallery talks, and use reading areas. They have a lot of experience with art (70% have taken art history or appreciation). They connect with the arts through music, dance and performances. 29% describe themselves as artists (p. 55-60).
4. 20% **Independents** have a lot of experience with art (73% have taken classes). 32% describe themselves as artists. They want the museum to create a setting that encourages and allows visitors to slow down and look at works of art. They are confident and comfortable with art terminology. They prefer viewing art and developing their own interpretations. 41% visit other cities to see exhibitions. This group is more nearly balanced by gender: 52% are male and 48% female (p. 64-73).

METHODOLOGY

1. Personal Interviews

- Derek Gillman, Executive Director and President of The Barnes Foundation
- Ryan French, Director of Marketing and Public Relations, the Walker Art Center
- Stephen Shank, Former Chair of the Board of Trustees, the Walker Art Center
- Roger Hale, Former Chair of the Board of Trustees, the Walker Art Center

2. Special Collections and Libraries

- Archives of the Barnes Foundation, Merion, Pennsylvania
- Art Library of the Barnes Foundation, Philadelphia, Pennsylvania
- Archives and the library of the McNay Art Museum, below the Tobin Theatre Arts Gallery, San Antonio, Texas
- Minnesota Historical Society, online Manuscripts Collection for T. B. Walker and Family

3. Personal Visits, Lectures and Tours

- The Walker Art Center, Minneapolis, Minnesota
- The Isabella Stewart Gardner Museum, Boston, Massachusetts
- The McNay Art Museum, San Antonio, Texas
- The Barnes Foundation, Merion and Philadelphia, Pennsylvania

4. Participation/Observation

- Interned in the External Relations Department of The Barnes Foundation
- Worked as Volunteer and Gallery Guide Manager during the opening of the Philadelphia campus of The Barnes Foundation
- Currently teaching “The Traditions,” the second year course in the core curriculum in the Education Department at the Barnes Foundation

5. **Secondary materials**

- Museum web sites
- web sites from industry organizations
- annual reports
- articles and books as detailed in the Literature Review section, Bibliography and Appendices

PROFILES OF THE FOUR SINGLE DONOR MUSEUMS

I. THE ISABELLA STEWART GARDNER MUSEUM, BOSTON, MASSACHUSETTS

The Isabella Stewart Gardner Museum is recognized for its quirky combination of Old Master, American, and early modern French paintings, architecture, and sculpture. The original building is the work of Isabella Stewart Gardner and her architect Willard T. Sears. The Gardner Museum now focuses as much on community as it does on commodity. The current mission statement adopted by the Board of Trustees in 2000 reflects this focus: “The Museum exercises cultural and civic leadership by nurturing a new generation of talent in the arts and humanities; by delivering the works of creators and performers to the public; and by reaching out to involve and serve its community. The collection is at the center of this effort as an inspiring encounter with beauty and art.”⁹ The prior mission statement, adopted in 1991 and not formalized until 2000, reads as follows:

The Isabella Stewart Gardner Museum, a world renowned collection spanning thirty centuries and many cultures, is distinguished among other great American collections in that it is a personalized setting for experiencing art. One woman’s vision integrated objects from diverse periods, styles and cultures in an architectural setting reminiscent of a 15th-century Venetian Palace, creating a Museum that can itself be regarded as a single work of art.

In planning her Museum, Isabella Stewart Gardner consciously sought to avoid the style of museums of her day, which were already being called mausoleums of art. At “Fenway Court”, musical concerts, lush horticultural displays in the central courtyard, intellectual engagement and the encouragement of young artists were an integral part of her life. Thus, while the arrangement of the galleries is deliberate and permanent, the Gardner Museum today and in the future will nurture and promote its

⁹ <http://www.gardnermuseum.org/about>, downloaded July 3, 2013

tradition as a center for ideas, a place that can ignite the imagination and delight the senses.

To preserve Isabella Stewart Gardner's legacy, "for the education and enjoyment of the public forever," the collection and building that houses it are being conserved to the highest standards. The Museum continues to offer to the public educational, musical, scholarly and artistic programs of the highest quality and creativity.

The Museum seeks to engage the distinct interests of cultural communities and serve local, national and international constituencies. Any lover of art and music, scholar, university student, pupil or neighbor is welcome, and the Museum staff strives to provide each with a valuable and memorable experience.¹⁰

As early as September 1896, Isabella Stewart Gardner had begun to talk with the architect, Willard T. Sears, about drawing up plans for "a museum with living quarters over."¹¹ Fenway Court or The Palace opened in 1903. Isabella Stewart Gardner intended that the public visit her museum from the day of its opening. She took a very active interest in all details of the building including the color of the paint designed to mimic Venetian stone. At first, the museum was open to visitors only twice a week.¹²

The Isabella Stewart Gardner Museum has a very strong sense of its original benefactor, with some people continuing to sense her presence through her very personal arrangements. From the beginning, Isabella Stewart Gardner supported individual artists and sponsored concerts within the museum itself. The addition includes the museum's first two-story concert hall, and adds space for classrooms, a

¹⁰ Isabella Stewart Gardner Museum, Shana McKenna, archivist, email dated November 1, 2013.

¹¹ Louise Hall Tharp, *Mrs. Jack* (Boston and Toronto: Little, Brown and Company, 1965) 203.

¹²

greenhouse, and a living room to welcome the community. Today, performing artists and visual artists are in residency, sometimes challenging the intersection of the Gardner with contemporary art, and the neighborhoods that surround it.

The Gardner's collection includes more than 2,500 paintings, sculptures, tapestries, furniture, manuscripts, rare books and decorative arts.

Collection highlights include:

- Titian's *Rape of Europa*
- Rembrandt
- Michelangelo
- Raphael
- Botticelli's *Lucretia*
- Manet
- Degas
- Whistler
- Sargent
- Vermeer's *The Concert* (stolen)

Known as much for what it doesn't have as for what it does, an art heist in 1990 resulted in the loss of 13 works of art valued at \$500 million in 2013, making it the largest single property theft in recorded history. The case is still under active investigation by the FBI, and the Isabella Stewart Gardner Museum hopes that the works will be returned.

While its donor was from New York and never really accepted by the elite of Boston, the museum is only a few blocks away from The Museum of Fine Arts in Boston. Both Boston museums are located on the Back Bay Fens, part of the Fenway, or Emerald Necklace, a more than seven-mile long green space¹³ in the city proper.

¹³ <http://www.emeraldnecklace.org/wp-content/uploads/2012/12/Emerald-Necklace-Map.pdf>

Isabella Stewart Gardner's Venetian palace was built to house her treasures and she lived on the fourth floor. During its development, the museum trustees had to petition the court to allow its staff to live off site, and to use the second floor for other purposes. It has expanded and reached deeper into the neighborhoods surrounding the museum.

The client/architect relationship between Isabella Stewart Gardner and Willard Sears who designed the 1903 Venetian palace was extremely interactive. Sears quipped that she was so involved that he was "more of a structural engineer" than an architect. There was also a very close relationship between Gardner and her "agent" Bernard Berenson. In addition, Mrs. Gardner appreciated the aesthetic value, and underlying traditions of Japanese art, and was influenced by Okakura Kakuzo, Japanese art critic, who became the second curator of Oriental art at Boston's Museum of Fine Arts.¹⁴

Mrs. Jack Gardner, often called simply Mrs. Jack, wanted to bring art to her country and to Boston. Berenson, who was ostracized not only from Boston society because he was Jewish, but also from his own community, that of the "cultivated (and bigoted) German Jews of Boston,"¹⁵ wanted to make Boston a world center of Italian art. Together, they succeeded in creating a very personal collection comprised of American, modern, and Old Masters. By using the palazzo as model and by spending much time

¹⁴ <http://www.britannica.com/EBchecked/topic/426399/Okakura-Kakuzo>, downloaded August 27, 2013. Kakuzo replaced Ernest Francisco Fenollosa following Fenollosa's public divorce from Lizzie Goodhue Millett and remarriage to the writer Mary McNeill Scott according to *Dictionary of Art Historians*, <http://www.dictionaryofarthistorians.org/fenollosae.htm>, downloaded October 4, 2013. Kakuzo was Fenollosa's student and buying companion.

¹⁵ Douglass Shand-Tucci, *The Art of Scandal* (New York: Harper Collins Publishers, Inc., 1997), 173.

and effort on the courtyard and garden, they brought the warmth of Italy to the winter cold in Boston.

Economic Impact/Tourism/Creative Placemaking

Boston's demographics are that of a mature northeastern American city that has worked hard to reinvent itself as a high tech center. Route 128 outside Boston is a designation for both a highway and a high tech location second only to Silicon Valley. As of 2012, the city of Boston's population was 617,594¹⁶. Two measures of population are used for the area: CMSA (Consolidated Metropolitan Statistical Area) and PMSA (Primary Metropolitan Statistical Area). By either measure, the area's population is significant. The Boston, Cambridge, and Newton, Massachusetts area's population ranked tenth in the U.S. in 2012 with 4,640,802. The ranking has been largely unchanged since 2010 with its population of 4,552,402¹⁷. Since 2000, it has had a population growth of 5.09 percent.

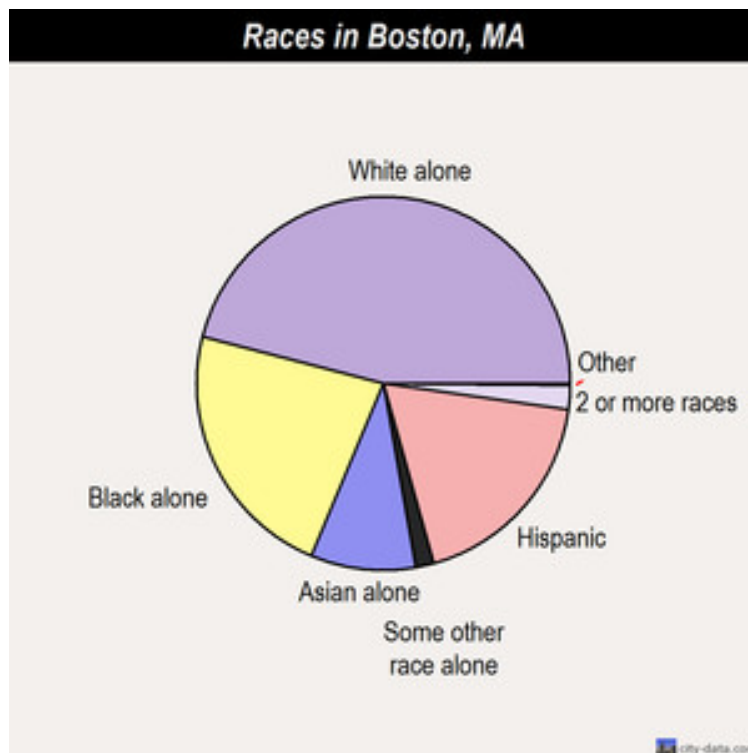
In a city of many cultural attractions, Trip Advisor ranked the Isabella Stewart Gardner Museum 31st out of 201 attractions¹⁸.

Today, Boston is a minority majority city. The following chart indicates its ethnic makeup and racial distribution. African Americans, Hispanics, and Asians are the largest groups.

¹⁶ <http://www.boston.com/metrodesk/2012/06/29/census-boston-population-continues-rise/8Wh8xe8xMpWXro13XaadzO/story.html>, downloaded October 5, 2013.

¹⁷ <http://www.bizjournals.com/bizjournals/on-numbers/scott-thomas/2013/03/new-population-estimates-put-52-areas.html>, downloaded October 5, 2013.

¹⁸ http://www.tripadvisor.com/Attraction_Review-g60745-d108823-Reviews-Isabella_Stewart_Gardner_Museum-Boston_Massachusetts.html, downloaded November 30, 2013.



Races in Boston, Massachusetts¹⁹

- White alone - 287,212 (46.0%)
- Black alone - 142,073 (22.7%)
- Hispanic - 114,741 (18.4%)
- Asian alone - 56,730 (9.1%)
- Two or more races - 13,077 (2.1%)
- Other race alone - 10,076 (1.6%)
- American Indian alone - 1,000 (0.2%)
- Native Hawaiian and Other Pacific Islander alone - 60 (0.01%)

The median sales price for homes in Boston for August 13th to November 13th, 2013 was \$430,000²⁰. Home value appreciation in the last year has been 1.25 percent. Compared to the rest of the country, Boston's cost of living is 48.80% higher than the U.S. average. Boston public schools spend \$11,498 per student annually.²¹ The average

¹⁹ <http://www.city-data.com/city/Boston-Massachusetts.html>, downloaded November 14, 2013.

²⁰ http://www.trulia.com/real_estate/Boston-Massachusetts/market-trends/, downloaded November 25, 2013.

²¹ <http://www.bestplaces.net/education/city/massachusetts/boston>, downloaded October 7, 2013.

school expenditure in the U.S. is \$5,691. There are about 13.9 students per teacher in Boston. The unemployment rate in Boston is 6.20 percent while the U.S. average is 8.60%. Job growth in the last quarter of 2012 was just positive at 1.4 percent while Internet and digital media jobs grew at a healthy 13.9 percent for the year, most of this growth coming in the first two quarters²². Median age for Boston is 30.8 years compared to the state median of 42.8 years.²³ The city population is younger than in other locations in the state, largely thanks to the young professionals, artists and 152,000 students attending the 33 universities, colleges and community colleges.²⁴ This thumbnail sketch suggests a well-educated, young, artistically, and culturally interested city that is surprisingly diverse. It also suggests that basic shelter takes up a significant portion of the average person's budget and that cultural events need to be kept reasonably priced. Boston's high tech and medical sectors keep the city more affluent than many despite not much job growth in other areas of the economy.

The Isabella Stewart Gardner Museum's expansion to a "modernized campus" with an addition designed by Renzo Piano is significantly larger than the original building. Designed for its educational programs, and to provide a more welcoming approach to the museum, the new addition also uses the vernacular of modernist architecture to be more open to current art, and the surrounding community. It includes a greenhouse for the plants used in the courtyard, and speaks to the continuing belief in the

²² <http://www.cookassociates.com/media-center/press-releases/2013-press-releases/bid/94385/New-York-and-Boston-Jobs-Growth-Continues-Drop-Fourth-Quarter-2012-Internet-and-Digital-Media-Jobs-Index>, downloaded October 16, 2013.

²³ <http://www.city-data.com/city/Boston-Massachusetts.html>, downloaded October 7, 2013.

²⁴ Boston Redevelopment Authority, <http://www.bostonredevelopmentauthority.org/PDF/ResearchPublications//BostonEconomyDemographics.pdf>, downloaded October 7, 2013.

value of green, restorative, and cultivated space. Isabella Stewart Gardner established the tradition of a lush courtyard as one way to share with others what interested her. She believed that nature was therapeutic and restorative. That tradition continues today by rotating plants every six to nine weeks in the courtyard so that they are always beautiful. The greenhouse itself also points to the value that Isabella Stewart Gardner herself and the museum she founded places in horticulture. The Renzo Piano addition achieved Gold level LEED certification, a current indication of the ongoing concern for environmentally sound building practices. Since 2011, Charles Waldheim has been Consulting Curator of Landscape for the museum.

Isabella Stewart Gardner's audience engagement activities have been successful. One example is a program begun in 2007 called *Gardner After Hours*. It has become a regular part of the museum's programming. Held on the third Thursday of every month, it attracts a capacity crowd of 700, about half of them first-time visitors. In baseline research conducted before the Wallace Foundation funded program began, the museum learned to its surprise that 39 percent of its daytime audience is between the ages of 18 and 34. They found to their delight that 73% of the attendees in the special evening programs are in their target demographic, primarily in the most desirable 25- to 34-year-old range. Each month between eight and ten attendees purchase a museum membership.²⁵

Everything about the program was tailored to its desired demographic: Gen-Yers. The Executive Director, Anne Hawley, felt that reaching a younger audience was especially important for boosting interest in the museum's

²⁵ "The Art of Participation: Shared Lessons in Audience Engagement," The Boston Foundation, 2010.

contemporary art and music, and its artist-in-residence series.²⁶ “Senior management gave a team of young middle managers the authority to plan and run an evening event aimed both at attracting more eighteen-to thirty-four-year-olds and encouraging them to interact with the art.”²⁷ Serving alcohol was not negotiable: it signaled that the event was, at least in part, social. Through market research, the museum discovered that their target audience wanted to meet new people, not just stick with their friends²⁸. So they abandoned an early printed guide and instigated gallery games that encourage participation and intermingling among visitors. They teach “visitors how to understand art through visual examination, focusing on what they can observe, rather than relying on facts or dates.”²⁹ The games are non-judgmental, helping to overcome the perception on the part of many young people that they can’t participate in discussions about art because they don’t know enough about it or haven’t taken enough art history courses.

Initially, the Gardner sought to overcome the perception that the museum was “musty and dusty,” so they hired Danijel Zezelj, who had been an artist in residence, to design materials that were provocative and tasteful. His experience there gave him deep knowledge about the museum, and his edgy designs appealed to the demographic.

²⁶ Bob Harlow, Thomas Alfieri, Aaron Dalton and Anne Field, “More Than Just a Party: How the Isabella Stewart Gardner Museum Boosted Participation by Young Adults,” in *Wallace Studies in Building Arts Audiences*, p. 7, <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/More-Than-Just-a-Party.pdf>, downloaded October 11, 2013.

²⁷ Harlow, p. 1.

²⁸ Harlow, 17.

²⁹ Harlow, 21.



Courtesy of the Gardner Museum, Boston

The museum tied marketing techniques to the demographic. Effective in conveying “word-of-mouth” buzz, street teamers—undergraduate and graduate students — were paid to distribute postcards in T stops and ask shop owners to display posters in targeted neighborhoods. The street teamers were coordinated by the Phoenix marketing team. Cell phone texts were also used but later abandoned in favor of email that proved quite effective. Advertising and social media were also used including a special *Gardner After Hours* Facebook group (900 members currently). Reviewers from the website Yelp.com were invited to attend. Gardner museum staff monitor the Yelp site and offer free passes to those who post negative reviews. Says Public Relations Director Armstrong, “People can say whatever they want on Yelp. We try to get them to come back and make it right.”³⁰

³⁰ Harlow, 37.



Seth Morrissey, 22 years old, shown above passing out postcards for “Night Moves” at Downtown Crossing, part of Isabella Stewart Gardner Museum’s street team (WIQAN ANG/GLOBE STAFF)³¹

While the museum’s *Neighborhood Nights* events welcomed families from Jamaica Plain, Roxbury, Dorchester, and other nearby neighborhoods for an evening of art, music, storytelling, and art-making activities,³² the program has not been as successful as the museum hoped.

Other programs include the Artist-in-Residence Program founded in 1992, the School Partnership Program for K-8 which includes the VTS Consortium collaboration between the Isabella Stewart Gardner Museum, the Museum of Fine

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http://www.boston.com/ae/theater_arts/articles/2008/06/21/old_masters_new_buzz/?page=full, downloaded December 12, 2013.

³² Isabella Stewart Gardner Annual Report 2007-2008, p. 10

Arts, Boston and Visual Understanding in Education (VUE). The third grade to fifth grade program involves critical thinking skills. The museum received an IMLS (Institute of Museum and Library Sciences) grant to study the effect of its program on the development of eighth grade students' and teachers' aesthetic development and critical thinking skills. "Students who participated in the 17 VTS³³ lessons that year had three times as many supported observations and speculations for their ideas in oral interviews and nearly twice as many critical thinking skills in writing as their peers not participating in the program."³⁴

II. THE MCNAY MUSEUM OF ART, San Antonio, Texas

The McNay Museum of Art typifies southern hospitality. While the staff members at all four institutions are helpful, the McNay's staff members are extremely friendly and helpful to all visitors,³⁵ and the museum opens its doors to all without charge several times monthly, expanding on its ambitious exhibition schedule, and

³³ Visual Thinking Strategies is a program used by many art museums to encourage discussion and by many public schools to help students develop critical thinking skills. It encourages participation and involves a rigorous problem-solving process so that students become comfortable expressing their opinions and verbalizing their experiences while contributing to the group's understanding. It works for all students from challenged and non-English language students to high performers. Additionally, teachers like it. <http://vtshome.org/what-is-vts>, downloaded October 13, 2013.

³⁴ http://www.gardnermuseum.org/education/school_partnerships/the_boston_vts_community/, downloaded October 13, 2013.

³⁵ On a visit this summer, I received an unusually warm and open welcome, including extra attention from the librarians, unusually engaging docents, and help from very friendly gift shop staff. Another indication of southwestern hospitality occurred on city busses where fellow riders offered suggestions of other museums and libraries to visit.

providing wildly popular events. The city and region, home to military personnel and their families, encourage visitors to enjoy themselves.

The McNay Museum of Art's founder, Marion Koogler McNay, did not set out to establish an art museum. Her friend, Mrs. Ellen Quillen, involved with the Witte Memorial Museum, had tried unsuccessfully to persuade Marion to do this, and according to Koogler McNay's biographer, one night (March 2, 1942) Marion decided to create a museum of modern art. She described herself as an investor and was an artist. Her oil (from land her father purchased in El Dorado, Kansas) provided funds for the museum.

The home that became The McNay Art Museum was built on farmland owned by the Atkinson family. She was involved in the construction of what was called "the Atkinson home," after her then husband, Donald Taylor Atkinson. McNay insisted that the exterior of the building be rough and her opinion carried the day.

McNay cared deeply about educating artists. She was generous. She converted to Catholicism in 1937, in her mid-fifties, and supported Catholic charities working with Mexican immigrants. It has been said that her conversion harkened back to her interest in her first boyfriend, Ray Tack, and her parents' disapproval.³⁶ Ray Tack sent her flowers just before her death.³⁷ Some have taken this as an indication of the importance of McNay's first relationship, the one with the Catholic "other" that her parents forbade her to pursue. While she married five times³⁸, McNay produced no heirs, making her fortune more readily available for charitable donations.

³⁶ Lois Wood Burkhalter, *Marion Koogler McNay: A Biography 1883-1950* (San Antonio, Texas: Marion Koogler McNay Art Institute, 1968), 38.

³⁷ Burkhalter, 7.

³⁸ In addition to Atkinson (1926 to 1936), her marriages were to Sergeant Don Denton McNay who died in the flu epidemic of 1918; Charles Newton Phillips, a Marion banker

McNay was as vain as Isabella Stewart Gardner, insisting later in life that Buckley Mac-Gurrin paint her as she appeared 20 years before the portrait was completed.³⁹ Her generosity was displayed through her support of students, artists, and the Sisters of St. Anthony (of Padua) who worked with impoverished Mexicans. She was an artist and attended the School of the Art Institute of Chicago from 1903 to 1905. Although she did not receive a formal diploma, it is probable that she took the three-year course of study for teachers and supervisors of drawing in public schools. At the time she would have graduated, the school did not give out diplomas, but rather, awards and certificates. Her studies at the Art Institute surely contributed, however, to her appreciation and understanding of art, to her skill as an artist, and to her teaching ability.

McNay's will stated that her endowment funds not be used for acquisitions, so the McNay Museum of Art established an auxiliary, the Friends of the McNay, whose dues went toward building a remarkable print collection. The McNay was the first privately endowed museum in Texas. One of the original board members, Frederic Oppenheimer, M.D., and his wife, enriched The McNay with the gift of their collection of Medieval and Renaissance art.

McNay had a number of advisors and dealers. Her attorney, William P Moloney of Marion, Ohio, also advised her. McNay was happy to credit her teachers and anxious to help all, artists and the general public, see a sense of the continuity in the arts resulting in modern art. She wanted people in Texas to understand and appreciate modern art.

(1921 to 1925); Victor Higgins, a Chicago artist working in New Mexico (1937 to 1940) and Albert E. Quest, a Chicago art dealer (1940 to 1941).

³⁹ Burkhalter, 52.



The original building, photo courtesy The McNay Art Museum

The McNay Art Museum's Mission & Purpose reflect the importance of Koogler McNay's home and grounds. It is "to maintain an art museum on the premises of the estate of Marion Koogler McNay for the advancement and enjoyment of modern and early art, for the educational advantage of the public [and] to collect, preserve, and exhibit works of art, and to educate the public toward a greater understanding and enjoyment of the visual arts."⁴⁰

The McNay Museum of Art sponsors an ambitious temporary exhibition schedule ranging from Norman Rockwell to costume design, surrealism to the human face. Future exhibitions will include "Paul Strand: The Mexican Portfolio" and Robert Indiana⁴¹.

McNay was politically progressive (at least some of the time). In 1943, she arranged for the San Antonio Conservation Society to file a formal protest to HR 323

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http://www.mcnayart.org/index.php?option=com_content&view=article&id=48&Itemid=157, downloaded November 30, 2013.

⁴¹ http://mcnayart.org/pdf/FUT_EX.pdf, downloaded November 17, 2013.

which would have destroyed two pueblos: San Ildefonso and San Felipe in New Mexico, and damaged several others. The bill was defeated in committee, thanks in part to her efforts⁴².

Like Dr. Barnes, she collected non-Western art along side European and American modern art, including Santos: bultos (sculpture) and retablos (paintings). Her collection included Chimayo blankets and rugs and Navajo weavings. Unlike Barnes, she also collected Hopi and Zuni kachinas. *Ars Americana*, which unsurprisingly focuses on the arts of the Americas, was a movement that affected Parisians as well as Americans. In 19th-century Paris, Mayan and Incan artifacts were viewed as “grotesque or crude,”⁴³ but they were collected. Franz Boas, who placed “emphasis on placing objects in specific lived contexts,”⁴⁴ encouraged the study of culture through direct observation in the field first before forming theories. Relativist anthropology combined with the emergence of “primitive art” led to appreciation of the arts of the Americas and other places for their aesthetic value and anthropological interest. “By 1920 [the same objects] were cultural witnesses and aesthetic masterpieces.”⁴⁵ It is tempting to think that McNay was simply part of a general collecting tendency at the time, but while that is certainly true, she also had a strong personal connection with the art and the artists. She made regular trips to Taos in the 1920’s and 1930’s, and had two of her own watercolors accepted in the 1931 Annual Exhibition of Painters and Sculptors of the Southwest at the Museum of New

⁴² Lois Wood Burkhalter, *Marion Koogler McNay: A Biography 1883-1950* (San Antonio, Texas: Marion Koogler McNay Art Institute, 1968), 33.

⁴³ Russell Ferguson, *Out There: Marginalization and Contemporary Cultures*, (New York, NY: The New Museum of Contemporary Art and Cambridge MA: MIT Press, 1990), 149.

⁴⁴ Ferguson, 150.

⁴⁵ Ferguson, 150.

Mexico.⁴⁶ As a trained artist and teacher, she was interested in creating artists, not critics. She sponsored an annual show in which she tried to encourage others to collect by exposing them to the best art that private dealers were showing in New York.

McNay was unsuccessful in that she wanted to create artists in San Antonio whose work would rival that of the School of Paris modern artists she loved. That did not happen.

While McNay and Georgia O'Keeffe knew each other as students in Chicago in 1904 and again in 1908 and 1909 when O'Keeffe worked in advertising in Chicago,⁴⁷ McNay's Taos collection did not include any work by O'Keeffe. Because McNay collected works by her friends, some sources have concluded that McNay (apparently) did not like Georgia O'Keeffe. O'Keeffe's aesthetic was certainly consistent with other works in the collection and her paintings were included in later gifts to the museum.

William J. Chiego is the John Palmer Leeper Director (celebrating 22 years in his position in 2013). He is only the second director of the McNay Art Museum in San Antonio, Texas. The museum staff totaled 90 in 2011. There were 19,000 works of art in the collection that year. There were 4,300 members in 2011.

Economic Impact/Tourism/Creative Placemaking

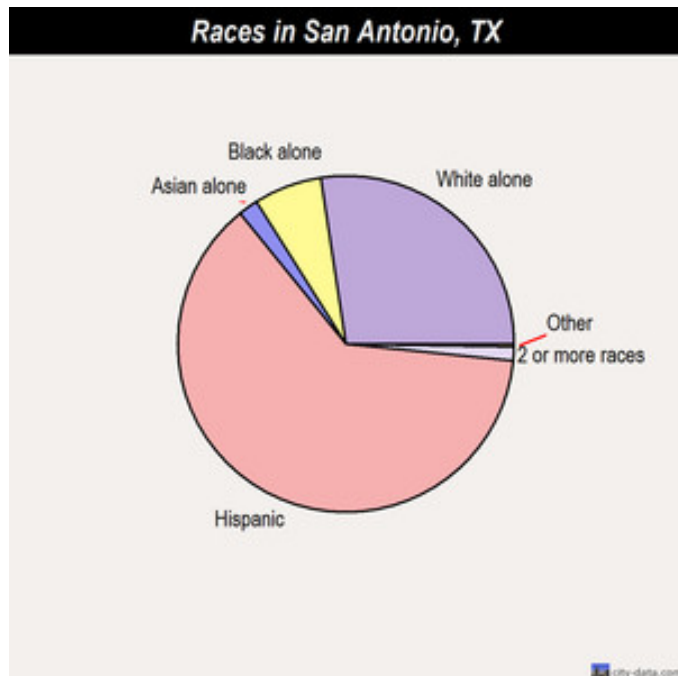
San Antonio is one of the largest cities in Texas. Its relative ranking depends on whether the metropolitan area of Dallas, Irvine, and Fort Worth is considered one area or considered individually. With a population of 1.38 million in the city and surrounding area, San Antonio is a thriving community. It began in 1718 as San Antonio de Bexar Presidio, and was established as a city in 1837. 63% of its population is Hispanic. Its

⁴⁶ Burkhalter, *Marion Koogler McNay: A Biography*, 27.

⁴⁷ Burkhalter, 28.

population is growing. A recent report ranked San Antonio's 2012 population as the tenth fastest growing in the U.S.⁴⁸

The McNay Art Museum is ranked ninth of 178 attractions in San Antonio on Trip Advisor's web site's list of attractions,⁴⁹ indicating that cultural sites are an important component of modern day travel.



Races in San Antonio, Texas⁵⁰

- Hispanic - 850,346 (62.5%)
- White alone - 372,766 (27.4%)
- Black alone - 88,497 (6.5%)
- Asian alone - 26,092 (1.9%)
- Two or more races - 18,299 (1.3%)
- American Indian alone - 1,523 (0.1%)
- Native Hawaiian and Other Pacific Islander alone - 1,211 (0.09%)
- Other race alone - 996 (0.07%)

⁴⁸ <http://www.forbes.com/pictures/edgl45emig/no-9-san-antonio-tx/>, downloaded October 13, 2013.

⁴⁹ http://www.tripadvisor.com/Attraction_Review-g60956-d108455-Reviews-McNay_Art_Museum-San_Antonio_Texas.html, downloaded November 30, 2013.

⁵⁰ <http://www.city-data.com/city/San-Antonio-Texas.html#ixzz2heT49DcL>, downloaded October 13, 2013.

31% of San Antonio residents have some college education. 15% have a Bachelor degree. 9 % have a Master, Doctorate or Professional degree. “Although the lack of high-paying manufacturing and finance-industry jobs has kept San Antonio in the bottom tier of average metropolitan income, the city has developed a viable economy from its stable military bases, educational institutions, tourism, and its medical-research complex. By the late nineteenth century, San Antonio had become a favorite retirement spot for Texans who sought its mild climate, graceful ambience, and civilized amenities; it has continued as a favored military retirement site.”⁵¹

Of special note has been the effort on the part of the McNay Museum of Art to better identify its neighbors and create programming to meet the needs of its neighboring community. Part of the rationale for expanding the museum and building the Stieren Center for exhibitions was to strengthen educational programs that better serve the needs of its surrounding community which is primarily Hispanic. The cultural organization had faced criticism for its primarily white-centric programs.

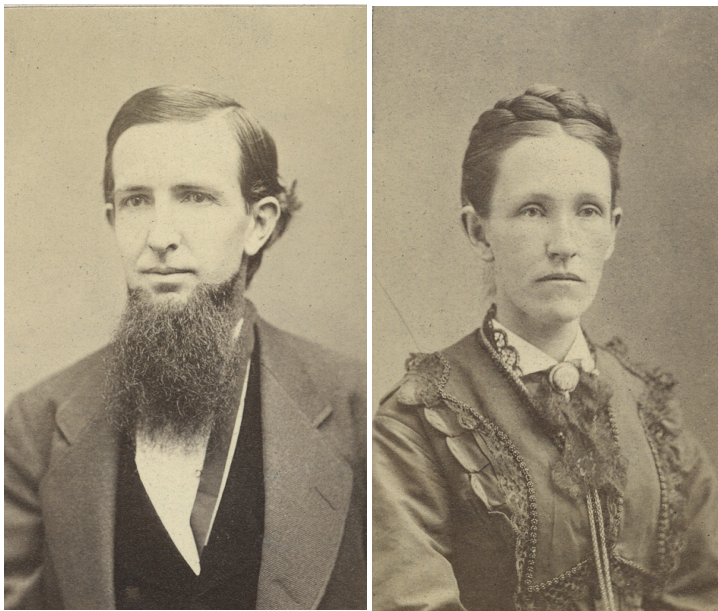
III. THE WALKER ART CENTER

The founder of the Walker Art Center, Thomas Barlow Walker, was a businessman, timber baron and civic leader. According to two unpublished

⁵¹ T. R. Fehrenbach, "San Antonio, Texas," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/hds02>), downloaded October 13, 2013. Published by the Texas State Historical Association.

biographies,⁵² he was an ardent Republican. He was interested in local, state and national issues; advocated for a protective tariff on lumber and tax reform, particularly in regard to taxation of standing timber; advocated for temperance, and opposed socialism.

He was born in 1840 in Xenia, Ohio, to Platt Bayless Walker and Anstis Keziah Barlow Walker. His father died in 1849 en route to the gold rush in California. T.B. went to work the same year at the age of nine. His mother remarried Oliver Barnes in 1854. In 1855 the family moved to Berea, Ohio, a town located 13 miles west of Cleveland. There, T.B. and his sister Helen attended Baldwin University, a Methodist-affiliated institution. There too, he met Harriet Granger Hulet. They married in 1863 and had eight children.



Thomas Barlow and Harriet Walker, 1874 photo courtesy Walker Art Center

Despite plenty of heirs, T.B. was a generous benefactor. He “was one of the first who insisted that Minneapolis should have a library.”⁵³ He felt that “Minneapolis when

⁵² Roy L. Smith of Minneapolis, a Methodist minister and publicist was hired around 1926-27 to prepare an authorized biography. Clara Nelson drew from some of his work while preparing her own biography.

she emerged from the frontier stage must develop taste in the fine arts,” and he “gathered from the far corners of the earth a most complete collection of the masterpieces of art to which the public has free access.”⁵⁴

Walker was an enormously successful businessman, and was involved in many partnerships throughout his career. “[I]n 1923 one publication estimated Walker’s worth at \$100,000,000. (Over one hundred billion in today’s dollars).”⁵⁵ He first traveled to Minneapolis in 1862 and had trouble selling his grindstones. On this trip, he met James J. Hill, then a clerk, in St. Paul. Hill later became the founder of the Great Northern Railroad. Hill and Walker remained friends throughout their lives. When Walker established a mill in Akeley, Minnesota, Hill built a railroad line to the mill.⁵⁶ Years later when Westwood, Walker’s company town in California, needed a railroad line, even though Walker and Hill were no longer involved, “their earlier mutual interests could have shaped each other’s California planning and influenced successors.”⁵⁷

The Walker Art Center is recognized as an international center for contemporary art and ideas and as a national leader for its innovative approaches to audience engagement. Its current mission statement indicates that it sees itself as creator, presenter, interpreter, collector and preserver:

⁵³ Horace B. Hudson, ed., *A Half Century of Minneapolis* (Minneapolis: The Hudson Publishing Company, 1908) 324.

⁵⁴ Roy L. Smith, 324.

⁵⁵ Tim I. Purdy, *Red River The Early Years* (Susanville, California: Lahontan Images, 2011) 7. Because most of T.B. Walker’s wealth was in timberland in places that were not easily accessible, it is impossible to assess value; nonetheless, by any measure, he was a very wealthy man.

⁵⁶ Robert M. Hanft, *Red River: Paul Bunyan’s Own Lumber Company and Its Railroads* (Chico, California: Center for Business and Economic Research, California State University, 1980) 25.

⁵⁷ Robert M. Hanft, 94.

The Walker Art Center is a catalyst for the creative expression of artists and the active engagement of audiences. Focusing on the visual, performing, and media arts of our time, the Walker takes a global, multidisciplinary, and diverse approach to the creation, presentation, interpretation, collection, and preservation of art. Walker programs examine the questions that shape and inspire us as individuals, cultures, and communities.⁵⁸

The Walker Art Center started out in 1879, in a home. Lumber baron Thomas Barlow (T. B.) Walker “mounted his 20 favorite paintings on the walls, and opened his door to everyone who wanted to come in. [His] art gallery was a unique venue for the arts of its time. It was also a modest start for a contemporary arts center now revered throughout the world for the range and vitality of its visual arts, performing arts, and media arts programs.”⁵⁹

Little has been written about T. B. Walker’s motivation as a collector, but he did publish a catalog of the collection in 1907,⁶⁰ suggesting that he was proud of his collection. Walker tried to give his collection to the city of Minneapolis, but the city refused the gift. The T. B. Walker Foundation, Inc., was incorporated in 1925 “to own and manage the collection and gallery.”⁶¹ Following his death in 1928, the Minnesota Arts Council assisted by the Work Projects Administration (WPA), was granted control of the Walker Art Galleries in 1939. It was renamed the Walker Art Center. Daniel S. Defenbacher became its first director.⁶²

⁵⁸ Walker Art Center web site, <http://www.walkerart.org/about/mission-history>, downloaded March 6, 2013.

⁵⁹ <http://www.walkerart.org/about/mission-history>, downloaded March 6, 2013.

⁶⁰ Thomas Barlow Walker, *Catalog of the Art Collection of T. B. Walker ...*, 1907.

⁶¹ T. B. Walker and Family: Finding Aids: MNHS.ORG, www.mnhs.org/library/findaids/00093.xml, downloaded October 10, 2013.

⁶² Walker Art Center Timeline, provided by Ryan French, 2013.

“In 1943 the collection was reappraised and many paintings, weapons, gemstones, glass and pottery objects were sold through Gimbel's Hammer Gallery in New York. Works of quality were kept to form the nucleus for the future collection. The last of T.B. Walker's art was auctioned in 1989.”⁶³



Display in Thomas Barlow Walker's galleries. Photo taken in 1903 in his home. Courtesy Walker Art Center.

For many reasons, the Walker Art Center, because it developed beyond family control early, has changed significantly from the rather conservative collection put

⁶³ Walker Art Center Collection, <http://www.hclib.org/pub/search/specialcollections/clubsandorgs.cfm?EAD=Walker%20Art%20Center>, downloaded October 10, 2013.

together by its founder, a businessman and civic leader, to the world-renowned contemporary art center that it is today. The viewing experience there now is not the one first conceived by the donor. It is more that of interaction between viewer and contemporary art. Many individuals have contributed to the Walker's growth and change over the years from a collection of paintings, hung in the "salon" style also favored by Dr. Barnes, into a modern art museum with a respectable collection, and later into a performing and visual arts center with an interest in more fully engaging its audiences.

In 1927, The Walker Galleries opened at The Walker Art Center's current location on Hennepin and Lyndale Avenues in Minneapolis, Minnesota. In the 1940's the Walker Galleries were renamed the Walker Art Center, representing a change from presenting art to engaging with artists and their work and the community. It has been cited by some writers that the change in focus from the art to the community was a requisite part of the Walker Art Center using government funds during the New Deal Works Progress Administration.

In the 1940's, Mrs. Gilbert Walker's gift allowed the Walker to purchase contemporary pieces "including sculptures by Pablo Picasso, Henry Moore, Alberto Giacometti, and others. During the 1960s, the Walker organized increasingly ambitious exhibitions that circulated to museums in the United States and abroad. The Walker's collections expanded to reflect crucial examples of contemporary artistic developments; concurrently, performing arts, film, and education programs grew proportionately and gained their own national prominence over the next three decades."⁶⁴

⁶⁴ <http://www.walkerart.org/about/mission-history>, downloaded March 12, 2013.

The Walker Art Center became a public institution in 1976 when the T.B. Walker Foundation gave the museum \$27 million in art, land and investments.⁶⁵

Today the collection includes over 9000 works representing important modern artists like Matthew Barney, Roy Lichtenstein, Yoko Ono, Nam June Paik, and Andy Warhol. It has an important role in presenting Abstract Expressionism as well as such minimalist visual artists as Hollis Frampton, Dan Flavin, Barnett Newman, Ellsworth Kelly, and Agnes Martin, and, moreover, those who reacted against the minimalists including Ashley Bickerton.⁶⁶ In addition, it has works by Franz Kline, Jackson Pollock, and Willem de Kooning. The Walker developed deep relationships with many dancers and choreographers, including Merce Cunningham and Trisha Brown. The Walker Art Center has stayed on the cutting edge of creative, experimental museum and curatorial practice, particularly when compared to other mainstream museums. Unlike some single donor museums, the Walker Art Center has effectively used the skills of its professional staff to more deeply engage in a wide-ranging audience.

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<http://www.hclib.org/pub/search/specialcollections/clubsandorgs.cfm?EAD=Walker%20Art%20Center>, downloaded November 30, 2013.

⁶⁶ <http://www.walkerart.org/search/?q=collection%20minimalist&page=3>, downloaded March 12, 2013.

The brick clad section of the current building in Minneapolis was designed by Edward Larrabee Barnes in 1971 and was expanded in 1984.



Courtesy Walker Art Center

“The addition of a pioneering urban sculpture garden in 1988, and its subsequent expansion in 1992, created a new civic landmark for the Twin Cities. In 2005, the Walker opened an expanded building and green space designed by Herzog & de Meuron that, combined with the adjacent Minneapolis Sculpture Garden, form a 17-acre campus.”⁶⁷

The 2005 Herzog and de Meuron addition inserts the element of chance into the “rectangular galleries set askew like paper strewn across a table.... The main block of the addition, containing the Walker’s new theater as well as entertainment and dining areas, looks like a Japanese lantern, folded, cut, and sliced by a pair of scissors and then

⁶⁷ <http://www.walkerart.org/about/building-campus>, downloaded March 6, 2013.

set, lighter than air, on its base, allowing the corners to cantilever over the street below. The cuts and dents in the box have a random quality to them, although the end result, from some directions, looks like an angry face staring out at the car-clogged streets.”⁶⁸

Walker Art Center changed its entrance from Vineland Place, a side road in a trendy, high-end neighborhood called Kenwood, to 1750 Hennepin Avenue, a very busy street of Minneapolis. While not unusual for architects to change the entrance to museums to highlight their work, Walker spokesman Ryan French says that the Walker Art Center changed its entrance so that taxis can find it. “They can’t find Vineland Avenue,” he says and points out that some people still enter through the old entrance and that the parking ramp is accessed that way. The new entrance and the building itself were not warmly received by those who preferred a less glitzy entry way and architecture they found easier to read. It is still hard for visitors from outside the area to find this entrance.

The change in entrance may be more symbolic than practical, pointing to a desire to be more about the community surrounding the building, including commuter traffic, than primarily about serving its high-end Kenwood neighbors. Some similarities can be suggested here between its location and that of the former location of The Barnes Foundation in Merion, an area that includes some very large homes of the wealthy. Or it may simply be a logistical choice bringing more people there easily.

The Walker Art Center’s theater marquee approach highlights the importance of the performing arts along with the visual arts and announces its intention to be welcoming to a broader community. The addition includes the 385-seat McGuire

⁶⁸ Thomas Fisher, “Star * chitecture: Apollo meets Dionysus in Minneapolis,” in *T/here: Journal of Architecture + Landscape*, College of Architecture, University of Minnesota, (Minneapolis, MN, 2005) 10.

Theater. The WAC (Walker Art Center) sought and received programming funding before the expansion opened. The performing arts are important to the Walker. They cost roughly \$1.8 million in 2010-2011 and generated \$250,000+ in income.

The Walker recently began a seven to eight million-dollar renovation project to replace the brick on the 1971 building designed by Larrabee. They hired Los Angeles designer Geoff McFetridge, “to spiff up the fence and kick off ‘Insights,’ a four-part design lecture series that runs every Tuesday night in March.”⁶⁹ The Walker was concerned about the appearance of a construction fence (something that might have kept people from visiting) and turned it into a design statement with coordinated programming. That innovation characterizes the Walker.

Two examples of Walker’s creative programming are “Open Field,” a three-year, summer-long project with an emphasis on play and public participation, and “SpeakEasy,” one of the audience engagement programs focusing on dance.

“Open Field” looked at the “cultural commons” or green space outside the building as a shared space. It “challenge[d] the notion of the museum as the primary author of artistic content and cultural experience,” by encouraging the public’s creations. “The Walker was not curating or programming so much as facilitating public ideas and experiments, which were quickly found to be more varied, and in some ways more ordinary, than they’d expected.”⁷⁰

⁶⁹ Mary Abbe, “Walker Art Center launches construction project with stylish fence and design talks,” *Minneapolis Star and Tribune* updated 6 March 2013, <http://www.startribune.com/entertainment/stageandarts/194377481.html>.

⁷⁰ Sarah Schultz and Sarah Peters, ed., *Open Field: Conversations on the Commons* (Minneapolis: Walker Art Center, 2012) 232.

“[Open Field] also resist[ed] the idea that creativity is an individual pursuit belonging primarily to the artist and operating outside the realm of everyday life.”⁷¹

Activities included yoga, Frisbee, games, book clubs, a bullwhipper, cribbage, polygraph tests, synchronized lawn mowing with bells, musical performances including one in the parking ramp, part of Chris Kallmyer’s “Music for Parking Garages, 2011,”⁷² and more formal artist residences which included a daylong Living Classroom on August 18, 2011, in which people played dominoes with Rick Lowe, founder of Project Row Houses; a community “walk about,” a tour and a conversation about animating public space by local architect Marcy Schulte; table tennis matches; karaoke; and a slide show by photographer Wing Young Huie.⁷³

To visitors, there was not much distinction between inside and outside except that one location was always free. Unlike the staff, with their concerns over “the state of our cultural commons, participatory art, or the inside/outside nature of museums,”⁷⁴ visitors simply wanted to enjoy themselves.

While “Open Field” was very informal, one of the Walker’s audience engagement programs, a post-performance discussion called “Speak Easy,” was also informal, but it has been studied as part of the first large-scale study on dance audiences commissioned by Dance/USA and completed by Wolf Brown in the summer of 2010 with 42 partners.⁷⁵ WolfBrown found that those who participated in “Speak Easy” and other forms of “engagement activities – particularly post-performance, or a combination of post-

⁷¹ Schultz and Peters, 20.

⁷² Schultz and Peters, 196.

⁷³ Schultz and Peters, 213.

⁷⁴ Schultz and Peters, 239.

⁷⁵ Alan S. Brown and Jennifer L. Novak-Leonard, “Engaging Dance Audiences: Summary Assessment of Grantees’ Engagement Practices,” (2011) 3.

performance and online activity – resulted in significantly stronger reports of impact (captivation, feeling challenged, emotional and spiritual resonance, connecting with the dancers on stage, connecting with the audience, and the impression left by the performance) than those who did not participate in any engagement activities.”⁷⁶

“Speak Easy” allowed dance novices to talk about the experienced performance in a relaxed atmosphere with drinks with others who had seen it. While other dance audience engagement activities at the Walker included experts, dancers and choreographers, “Speak Easy” was a peer discussion. Interestingly, speaking and listening were equally important to the participants.⁷⁷

“A Think and A Drink,” a membership program that cuts across many areas of programming and events including mini golf, the cinema and visual arts,⁷⁸ has also been used as a dance audience engagement program.⁷⁹ While there isn’t much cross over from people who “like going to the gallery” to the performing arts, there is more crossover from dance audiences to theater and the galleries. Participants toured an exhibition related to the dance performance with a docent beforehand and discussed what they saw afterwards with curators, artists and other participants. The discussion took place in the performance space with the lobby bar. It was open to the public, but the group intermingled “since they’d had an additional shared experience in advance of the performance.”⁸⁰ “A Think and A Drink” events are social and they make use of the

⁷⁶ Brown and Novak-Leonard, 29.

⁷⁷ Brown and Novak-Leonard, 27.

⁷⁸ Ryan French, telephone conversation on September 5, 2013.

⁷⁹ “A Recipe Book for Engaging Audiences” Walker Art Center, http://www.danceusa.org/uploads/EDA_Grantees/Walker/WalkerRecipeBookforEDA.pdf, downloaded March 8, 2013.

⁸⁰ Walker Art Center, “A Recipe Book for Engaging Dance Audiences,” 16.

Walker's existing visual arts membership base to deepen and broaden their performing arts audience and connection to the institution.

Economic Impact/Tourism/Creative Placemaking

To understand the relative success and isolation of the Twin Cities, it may help to look at some basic demographics. The population of Hennepin County, which includes Minneapolis, was 383,108 in 2011. The Minneapolis-St. Paul-Bloomington MSA (Metropolitan Statistical Area) population average for the years 2005-2010 was 2.5 million.⁸¹ Median age for Minneapolis itself is 31.4 years (compared to the state median of 43.1 years). It is no surprise that the city is both younger and less well off than other locations within the state. Like large metropolitan areas throughout the country, the city attracts many recent graduates with entry-level incomes. As many Minnesotans decide to have families, they often move to the suburbs. In addition, the city itself has services for many ethnic and native groups that are not easily found elsewhere. The end result of this is that the median household income in 2009 was \$45,538 in Minneapolis compared to \$55,616 in the state. Estimated per capita income in 2009 was \$28,131⁸².

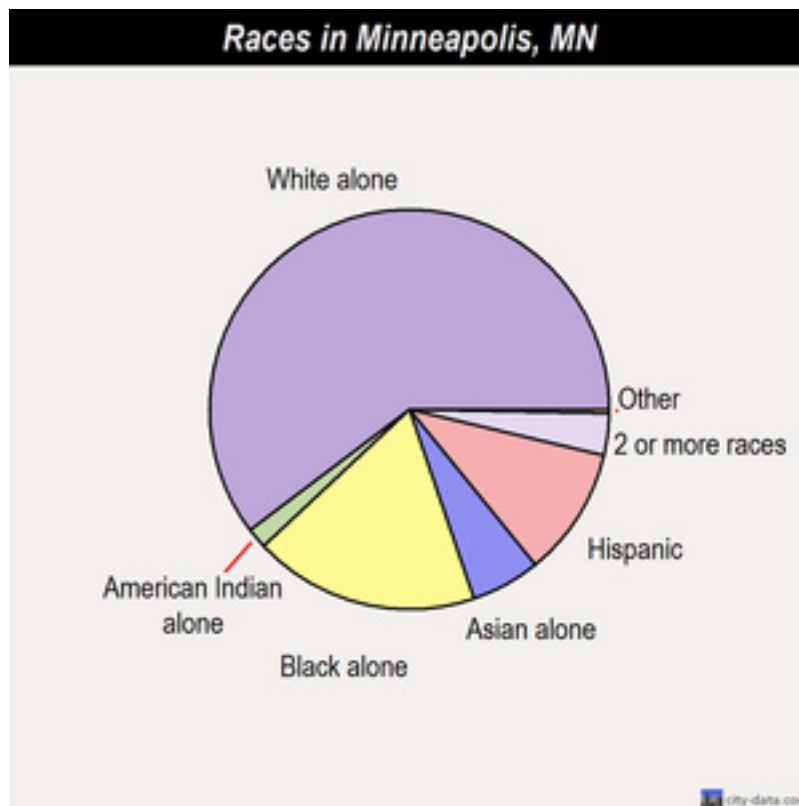
The Walker Art Center is ranked fortieth out of 107 attractions in the metropolitan Minneapolis/St. Paul area by Trip Advisor⁸³. *U.S. News* ranked the Walker Art Center fourth in its list of Minneapolis/St. Paul attractions, following The Minneapolis Institute

⁸¹ SAMHSA (Substance Abuse and Mental Health Services Administration), Center for Behavioral Health Statistics and Quality, National Survey on Drug Use and Health, 2005 and 2006 to 2010 (revised March 2012).

⁸² <http://www.city-data.com/city/Minneapolis-Minnesota.html>, downloaded March 17, 2013. While not directly comparable the per capita income for Philadelphia county in 2011 dollars was \$21,671 and the state of Pennsylvania \$27,824 according to census figures from <http://quickfacts.census.gov/qfd/states/42/42101.html>, downloaded March 17, 2013.

⁸³ http://www.tripadvisor.com/ShowUserReviews-g43323-d134875-r123931260-Walker_Art_Center-Minneapolis_Minnesota.html, downloaded November 30, 2013.

of Arts (with its more than 80,000 works of art and free admission), the chain of Lakes (obviously free) and the Guthrie Theater⁸⁴.



Races in Minneapolis, Minnesota (2009)⁸⁵

- White alone - 244,525 (63.4%)
- Black alone - 61,810 (16.0%)
- Hispanic - 41,705 (10.8%)
- Asian alone - 21,476 (5.6%)
- Two or more races - 9,885 (2.6%)
- American Indian alone - 5,559 (1.4%)
- Other race alone - 423 (0.1%)

Despite the appeal of a “disciplined, hard-working and loyal work force” to “domestic and foreign firms because it is so essential to increasing productivity and

⁸⁴ http://travel.usnews.com/Minneapolis_MN/Things_To_Do/, downloaded March 17, 2013.

⁸⁵ <http://www.city-data.com/races/races-Minneapolis-Minnesota.html>, downloaded March 17, 2013. While not directly comparable, the figures for Philadelphia are 46% white and 44% black in 2011. For the state of Pennsylvania, they are 84% white and 11% black. Hispanics are 13% in the city and 6% in the state according to <http://quickfacts.census.gov/qfd/states/42/42101.html>, downloaded March 17, 2013.

efficiency and adjusting to changing market demands,”⁸⁶ and the joys of life in a creative city with a literacy level among the highest in the U.S.,⁸⁷ employment in the arts sector in Minneapolis declined from 2005 (when the Herzog deMeuron addition opened) to 2009 from roughly 79,000 to 69,000. In Minneapolis-St. Paul, overall job growth was -4%, and arts job growth was -13%. This means that arts jobs were lost in both Minneapolis-St. Paul and the United States as a whole at a much higher rate than overall job loss, and arts jobs in Minneapolis-St. Paul were lost at a higher rate than the national average.⁸⁸

When the addition opened in 2005, the building included a high-end restaurant by Wolfgang Puck. Perhaps because of the impact of job loss in the area, the restaurant was closed and three spots by D’Amico, a local chain of restaurants with 30 years experience in the metropolitan area, have replaced it, including Garden Grill and Garden Café opened in April 2011.

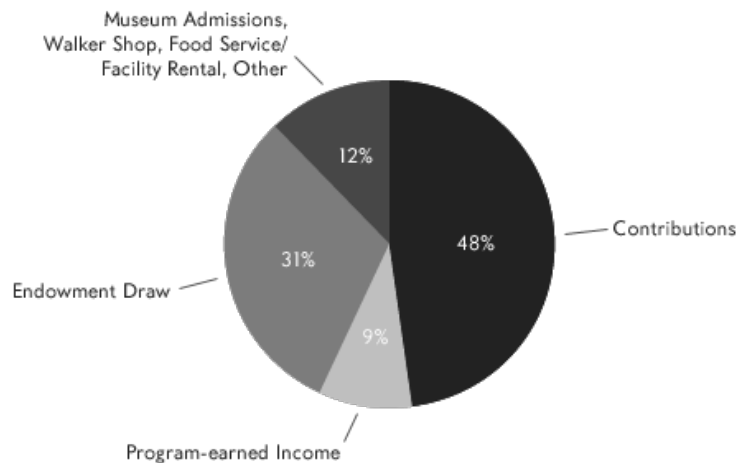
Because the Walker’s space doubled, the overhead also increased. Even the ticket revenue from 600,000 visitors a year (compared to 250,000 which is the goal for The Barnes Foundation) did not contribute enough income to balance the budget. Included in the graph below in the sub-category with the shop, food service, facility rental and other,

⁸⁶ Dennis A. Rondinelli, James H. Johnson, Jr. and John D. Kasarda, “The Changing Forces of Urban Economic Development: Globalization and City Competitiveness in the 21st Century” in *Cityscape: A Journal of Policy Development and Research*, Volume 3, Number 3 [1998], under “Cityscape,” www.huduser.org/periodicals/cityscpe/vol3num3/article4.pdf, downloaded August 12, 2013, 88.

⁸⁷ Utah had the highest literacy level in the U.S. in 1995. Since many Mormons participate in missions overseas, resulting in greater fluency in foreign languages than residents of most other U.S. cities, Salt Lake City is quite attractive to many businesses. Rodinelli, Johnson and Kasarda, 88.

⁸⁸ Kevin Chandler, Andrew Finken, and Nicholas Hannula, “Minneapolis-St. Paul Metropolitan Region Creative Industries Cluster,” http://www.hhh.umn.edu/centers/slp/economic_development/pdf/Minneapolis-St.PaulMetropolitanRegionCreativeIndustriesCluster.pdf, downloaded March 6, 2013.

museum admissions are a small part of the Walker's income of roughly \$17.9 million⁸⁹. Endowment draw at 31% and Contributions at 48% are much larger. Endowment draw has diminished and there is some softness in contributed income.



In 2012 the Walker had an annual budget of \$18.2 million, of which \$14.1 million came from endowment income and contributions from individuals, corporations and foundations. The remaining \$4.1 million was income earned from programs, museum admission, food service and facility rental.

The Walker works very hard to balance its budget, announcing that it let eight staff members go in March 2013. At the time, Walker spokesman Ryan French said the cuts were necessitated by a drop in the income the center derives from its \$175 million endowment. Stock-market conditions that have buffeted the center's endowment have also slowed contributions from individuals and corporations, French said.⁹⁰ Five of the people laid off in March 2013 were offered temporary contracts lasting from a few weeks

⁸⁹ Walker Art Center's Condensed Statement of Financial Position, June 30, 2011, <http://www.walkerart.org/2010-2011-annual-report/financial-statement>, downloaded March 12, 2013.

⁹⁰ Mary Abbe, "Minneapolis Art Museum Lays Off Eight," *Minneapolis Star and Tribune*, updated March 2, 2013, <http://www.startribune.com/entertainment/stageandarts/194388741.html>.

to several months to allow them to complete continuing projects.⁹¹ For example, Michele Steinwald, Dance Curator, has helped with some projects.

When asked what has happened since then, Ryan French replied, “The biggest impact [of the recession] was on [Walker Art Center’s] endowment, which is 40% of [its] operating income. For corporations and individuals, their investments tanked; not just the stock market.” Walker uses 12 trailing quarter average results so it includes three years of stock market decreases. He also said that “it has come back a bit” and that the Walker Art Center is proud that it has “for over 30 years balanced [its] budget. [It] made decisions that were difficult,” and they have paid off.

IV. THE BARNES FOUNDATION

Dr. Albert C. Barnes, who created the present Barnes Foundation, rebelled against the conservative art establishments of his time, including the Philadelphia Museum of Art. While he opened his foundation in Merion, a first ring suburb of Philadelphia, the collection of The Barnes Foundation is now on The Benjamin Franklin Parkway with the Rodin Museum, part of the Philadelphia Museum of Art, as its nearest neighbor. While Dr. Barnes’s galleries in Merion were built to house the art, not as a home, the building itself looks like an Italian villa. According to Carol Duncan, “one obvious attraction of the mansion or palace museum is the aristocratic identity it secures for the donor. However, ... late nineteenth- and early twentieth-century elite culture often gave even greater honor to the Good Citizen – the public-spirited individual who sacrificed his

⁹¹ Abbe.

desire for personal aggrandizement in order to enrich the holdings – of public institutions.”⁹² While Barnes did not contribute his collection to other institutions, he tried to do just that, and wound up establishing his own educational foundation. That intention fits very well into the Victorian sense of “giving back.”

Now that The Barnes Foundation has moved its art and object collection to the Parkway, the art is no longer right next door to what was once Dr. Barnes’s home so the very strong connection between collector and collection is diminished. The emphasis is more on the artists in the collection and on Dr. Barnes’s arrangements. That is not necessarily a bad thing.

Art museum buildings are an expression not only of the architects’ visions, but also of what goes on inside the museums. In the case of The Barnes’s expansion to Philadelphia, the building does more than hold the art in a well-lit space. By expanding its educational programs to include more people from the Philadelphia region, it is a tool used to meet the organization’s mission and deepen its connection to its public. From the moment a visitor or student approaches The Barnes on the Parkway, the architects and landscape architect make clear their intention to focus the newcomers’ attention on the art within and the interactions with others in the space.

“The present difficulties of museum architecture lie in the conflict which logically exists between, on the one hand, the ambitions of the architect (who will find himself in the spotlight due to the international visibility of this type of building today), and on the other hand, the people connected with the preservation and displaying of the collections; finally, the comfort of the different visitors must be taken into account. A look at present

⁹² Carol Duncan, *Civilizing Ritual* (London, England and New York, NY: Routledge, 1995) 82.

day architectural creations shows that, even if most architects take the requirements of the museum programme into consideration, many continue to favour the beautiful object over the excellent tool. Those who can call themselves ‘museographers’, or specialists in museum practice are rare, unless their practices include this specific type of competence.”⁹³

The architects of The Barnes Foundation’s Parkway campus did their best to envision how people would use the space, but ultimately, it is the programs together with the building that will decide whether The Barnes’s move to its new campus helps to further its mission statement:

The mission of the Barnes Foundation, which dates back to its founding in 1922, is “the promotion of the advancement of education and the appreciation of the fine arts.”

In furtherance of its mission, the Barnes Foundation promotes appreciation of the arts and horticultural science, through the preservation, presentation, and interpretation of the collections of Albert C. and Laura L. Barnes.

The Foundation will engage diverse audiences through its exceptional collections and related high-quality programs that reflect a broad range of periods and cultures and build on the founders’ innovative educational vision of transforming lives through the arts and horticulture.⁹⁴

While some were concerned that the homeless were removed from The Benjamin Franklin Parkway largely to minimize the blemish on Philadelphia that the spotlight placed on the city, Mayor Nutter asserted that he was simply trying to get them the services they need. Nutter said that moving the feeding indoors was about “public health,

⁹³ André Desvallées and François Mairesse, ICOM “Key Concepts of Museology,” http://icom.museum/fileadmin/user_upload/pdf/Key_Concepts_of_Museology/Museologie_Anglais_BD.pdf, downloaded November 7, 2013.

⁹⁴ <http://www.barnesfoundation.org/about/mission>, downloaded December 1, 2013.

public safety, food safety and about how this city chooses to use public property.”⁹⁵

People were also afraid that the homeless would use the fountain to wash. That has not happened and as of fall 2013, the homeless are back on the area across the street from the Free Library, and in the grassy area on The Parkway.

The Barnes Foundation achieved Platinum status, the highest level for LEED’s (Leadership Energy and Environmental Design) certification from the U.S. Green Building Council. Despite the difficulty (transportation costs primarily when arguably local material would be more energy conscious) with limestone from Israel used in the building, other aspects including recycling building material, collecting and reusing rain water, a green roof and repurposed materials allowed the Council to award the highest level certification. Tod Williams and Billie Tsien considered and rejected the use of the same material used in Merion in the same way that Cret rejected Barnes’s suggestion to use locally sourced (and inferior from the architect’s aesthetic point of view) limestone. Williams Tsien wanted the building to respect the Merion building and to respect its neighbors on the Parkway so they imported limestone from Israel as Cret imported limestone from France. While the Merion limestone may look similar to that of the Rodin Museum, the pallid gray-white limestone at the Rodin is from Indiana. Dr. Barnes liked the effect of the more colorful limestone, likening “it to the colors in Cezanne.”⁹⁶

The architects, Tod Williams and Billie Tsien, have endeavored to honor the intention of Dr. and Mrs. Barnes in the new location. In a public forum at the Free

⁹⁵ Sarah Bloomquist, ABC news broadcast, March 14, 2012, <http://abclocal.go.com/wpvi/story?section=news/local&id=8580923>, downloaded November 14, 2013.

⁹⁶ David B. Brownlee, *The Barnes Foundation: Two Buildings One Mission* (New York, NY, Skira Rizzoli in association with the Barnes Foundation, 2012), 23.

Library on November 16, 2011 they shared their original design concept of a “gallery in a garden” and a “garden in a gallery.” The architects spoke that night of their interest in contrasting warm and cool materials (wood and concrete inside the building for example) and their desire to give people places to rest. A condition of the court approval of the new building in Philadelphia was the retention and display of the ensembles as they had been displayed in Merion. The architects tried arranging the paintings in slightly different ways, but ultimately chose not to adjust the ensembles. They used recessed lighting in the ceilings, giving the appearance of a larger space, and they received permission to create a new space for Henri Matisse’s *The Joy of Life*, and to move some sculpture that had been on the second floor in Merion to the Mezzanine.

In a tour given for the McDowell Colony, Tod Williams pointed out the continuation between indoor and outdoor space with the extension of the Brazilian hardwood floor (called ipe) that runs from the light court out to the west terrace. The floor was repurposed from wood used in a Coney Island boardwalk and set in a herringbone pattern⁹⁷ that both architects say was influenced by the feeling they had in a cathedral in Chile. They both spoke of how exhausted they were when they first saw the art collection in Merion. They wanted to give people space to look, time to reflect, and space to rest.

While the new building is significantly larger than the one in Merion and has the stature of an institution rather than the intimacy of an Italian villa, the careful use of

⁹⁷ The architects also visited Philip Johnson’s Glass House in New Canaan, CT and would have seen the herringbone brick pattern in the Glass House floor. Whether that visit influenced them is up for debate.
<http://philipjohnsonglasshouse.org/preservationatwork/brickhouse/>, downloaded November 14, 2013.

materials, the incorporation of water in several places both inside and out, and the arrangement of the more commercial aspects in the surrounding space, all point to the architects' desire to encourage both contemplation and study of the art. Except for times of unusual quiet, The Barnes Foundation is, like many museums, a very busy place. Contemplation is more likely to occur during classes on Tuesdays while the building is "closed to the public" or at times before it officially opens. Aware of this, The Barnes sells premium tickets for early admission and tours, as do many museums.

Hopefully, the building will do more than display art in a well-lit space. Hopefully, it will be the tool for meeting the organization's mission and deepening its connection to its public.

The Barnes Foundation's moving the art and most of the staff from Latches Lane in Merion, Pennsylvania to the Benjamin Franklin Parkway in Philadelphia, while initiated for economic reasons, expands the reach of the education program to populations not served before. The museum is forming vital partnerships with other cultural institutions in Philadelphia that will enrich cultural life locally and regionally. Staff members from nearby museums like the Philadelphia Museum of Art attend press conferences at The Barnes and the Barnes's staff members attend the Philadelphia Museum of Art's press conferences.

The Barnes has made a positive contribution to the economy of the Philadelphia area. According to Comcast,⁹⁸ The Barnes Foundation was expected to increase annual visitation from 60,000 to 250,000 a year and yield an economic impact of more than \$50 million annually to the Philadelphia municipal and commercial communities. In the first

⁹⁸ Comcast is a significant donor. Aileen Roberts chaired the building committee.

eight months of 2012, 216,953 people visited the Barnes.⁹⁹ 320,000 visitors and 25,000¹⁰⁰ members resulted in the *London Times* placing the Barnes Foundation at number 20 on their list of the world's top 50 galleries.¹⁰¹ “The state-of-the-art building is also expected to increase student capacity by 500 percent, enabling the Barnes Foundation to supplement its historic commitment to arts education, and with a wider range of programs for families and very young audiences.”¹⁰² The Barnes has begun the process of better serving all its audiences (with the possible exception of those who lived in the immediate neighborhood in Merion) and is working to improve the Merion property, and plans to reopen the suburban campus to the public.

There were many problems that led to the move, included the history of The Barnes's mismanaged funds, litigation resulting in foundations being unwilling to donate more money only to have it pay for legal fees, and failure to get along with its neighbors.

Ilana Eisenstein, an early commentator, argued that the move to Philadelphia benefits the public through increased access to the collection; that Philadelphia itself will benefit by adding another pearl to the necklace of museums on the Ben Franklin Parkway; “that the public would best be served by the court's approval of the Pew/Lenfest offer.”¹⁰³ Although she felt that “moving the entire collection to downtown

⁹⁹ “2012 Barnes Foundation Annual Report,” p. 5, <http://www.barnesfoundation.org/about/annualreport>, downloaded November 16, 2013.

¹⁰⁰ “Annual Report,” p. 13.

¹⁰¹ “Annual Report,” p. 7.

¹⁰² <http://www.barnesfoundation.org/assets/public/PDFs/may%202012%20press%20kit/L8-Comcast.pdf>, downloaded March 2, 2013

¹⁰³ Ilana Eisenstein, “Keeping Charity in Charitable Trust Law: The Barnes Foundation and the Case for Consideration of Public Interest in Administration of Charitable Trusts.” *University of Pennsylvania Law Review*, 151, (2003): 1753.

Philadelphia ... further[s] rather than diminish[es], Barnes democratic values,”¹⁰⁴ only time will tell how deeply into its surrounding neighborhoods The Barnes will reach, but there are indicators including more student tours from neighboring (urban) schools, free admission on Sundays on a first come first served basis, outreach by The Barnes Foundation instructors into the surrounding schools, and the lower level lobby with its comfortable chairs. Seniors feel quite comfortable falling asleep in them. Friday nights the Barnes is open later and presents musical concerts. The late nights and more relaxed environment encourage a younger demographic than the Barnes attracted in Merion.

When the Attorney General intervened in 1960 to prevent The Barnes Foundation from completely closing the Foundation to public access, the court “found that the closure would mean the Foundation could no longer qualify as a tax-exempt public charity.”¹⁰⁵ Access was the key issue. While many argue that public access is not a requirement for educational institutions so long as their students have access, others feel that the tax-exempt nature of nonprofit institutions requires them to perform service “in the public interest.” The American Alliance of Museums’ Code of Ethics states that “the commitment to serving people, both present and future generations” is a “value [that] guided the creation of and remains the most fundamental principle”¹⁰⁶ in its Code of Ethics for Museums.

The Barnes Foundation’s vision statement talks about its commitment to quality educational experimentation. “Understanding World Art,” one of the adult courses, had

¹⁰⁴ Eisenstein, 1774.

¹⁰⁵ Eisenstein 1747.

¹⁰⁶ American Alliance of Museums Code of Ethics for Museums, adopted 1991 and amended 2000, <http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics>, downloaded 11/11/13.

its debut in 2012–2013, and is self-consciously experimental. For the 2013-2014 term, the course was offered in seminar format with groups of four classes taught by various teachers. The intent is to lower the cost so that more students can participate by selecting those portions that most closely suit their interests. Expanding the educational experiment begun by Barnes—in collaboration with John Dewey and others, the course is interdisciplinary, accessible, and engaging, stimulating and imaginative — helps students to develop critical thinking.

According to Blake Bradford, the “World Gardens” course may become a reality when The Barnes Foundation is able to focus on the Merion location. Courses will be taught by artists and designers, as well as experts in the fields of anthropology, archaeology, conservation, education, environmental science, horticulture, and psychology. In “Crossing Boundaries,” the Barnes will collaborate with cultural institutions like the University of Pennsylvania Museum of Archaeology and Anthropology, the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, the Institute of Contemporary Art, Winterthur, Longwood Gardens, the Morris Arboretum, and Chanticleer, as well as academic institutions like Lincoln University.

The Barnes’s cross-curricular, multi-visit education programs enrolled more than 7,000 students from the School District of Philadelphia. The visits are fully subsidized, including gallery admission and transportation.¹⁰⁷ Additional programs for 2nd grade (Pictures and Words), 4th grade (Art Speaks!), 5th and 6th grade (Art of Looking), and 7th and 8th grade (Crossing Boundaries) students, are sponsored by various corporations,

¹⁰⁷ 2012 Barnes Foundation Annual Report,” p. 31, <http://www.barnesfoundation.org/about/annualreport>, downloaded November 16, 2013.

and allow the Barnes to “further Dr. Barnes’s educational vision in contemporary, results-driven ways for a community of underserved children.”¹⁰⁸

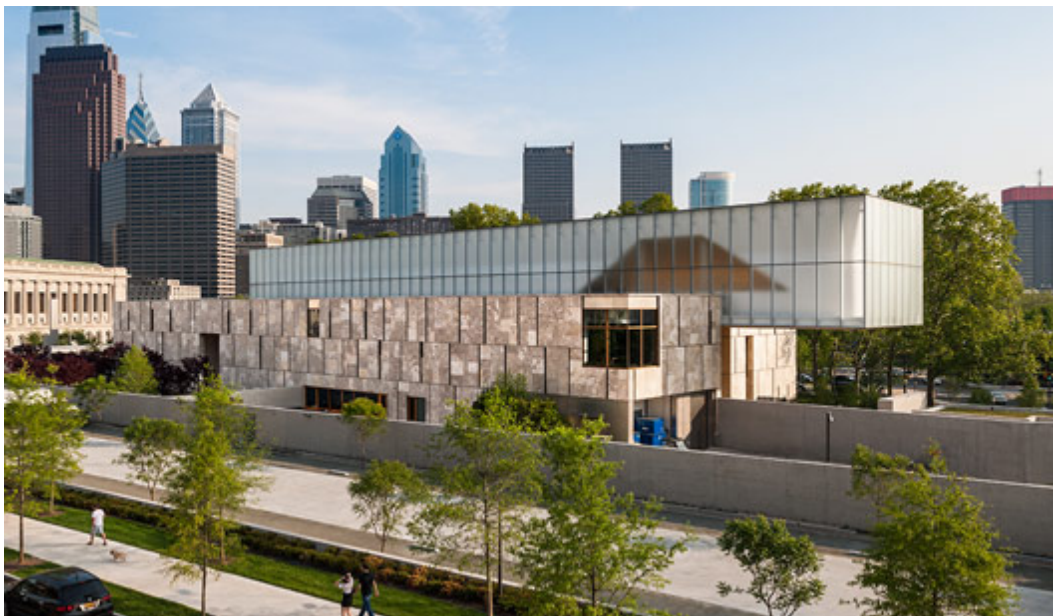
The Barnes in Philadelphia established public programs to reach new constituents including people of color and a younger demographic; they are staying open late on Friday nights to attract new visitors; established a program for families with small children, a group The Barnes did not reach at all in its previous Merion location.

The Beaux Arts Italianate style villa in Merion was a reflection of one man (and one woman) while the very modern destination location in Philadelphia, reflecting more “corporate” concerns including those of the Pew, Lenfest and Annenberg foundations who helped to fund the move, is by necessity more corporate, less personal. The city of Philadelphia and the state of Pennsylvania, even beforehand, had high expectations for The Barnes Foundation’s positive economic impact on the region. Even so, everyone’s expectations have been fulfilled from observation of the first 18 months of the Barnes’s new presence on the Parkway. The architects, Tod Williams and Billie Tsien’s, near star status may well have helped to draw many from New York to Philadelphia and many more to visit from around the world, and The Barnes’s staff, under the direction of Jan Rothschild, Senior Vice President for Communications, welcomed bus loads of media from New York who toured the building before its public opening. All helped to fulfill the high expectations all held for The Barnes Foundation on the Parkway.

¹⁰⁸ “Annual Report,” p. 33.



The Barnes Foundation in Merion, PA designed by Paul Cret¹⁰⁹



The Barnes Foundation in Philadelphia PA, designed by Tod Williams/Billie Tsien¹¹⁰

An indication of the shift from a more suburban, once rural, Pennsylvania location to an international art-focused city was made clear in the announcement made in New

¹⁰⁹ The Barnes Foundation, <http://www.barnesfoundation.org/about/campuses/merion/>, downloaded December 12, 2013.

¹¹⁰ <http://www.barnesfoundation.org/about/campuse/philadelphia>, downloaded December 12, 2013.

York on September 26, 2013, about the new series of exhibitions at The Barnes. Derek Gillman, President of The Barnes Foundation, let the art world know about the upcoming temporary exhibition schedule. It includes *Yinka Shonibare MBE: Magic Ladders* from January 25 to April 28, 2014, *The World is an Apple: The Still Lifes of Paul Cezanne* from June 14 to September 22, 2014, and a comprehensive survey of William Glackens's work from November 8, 2014 to February 2, 2015. Shonibare is a British artist of Nigerian descent who provides a "provocative examination of European colonialism and European and African identities."¹¹¹ After the inaugural exhibition about Dr. Barnes's background and collecting practices, the temporary exhibition space hosted Ellsworth Kelly's *Sculpture on the Wall* from May to September, 2013.

While the docents had to go from "community theater to Broadway," as one docent described the move from a Beaux Arts building in Merion to a Tod Williams Billie Tsien designed modernist building on the Parkway in Philadelphia, their Tuesday tours received a "Best of Philadelphia" award.¹¹² Because the journey to the Barnes in Merion often included reservations made months in advance, trouble finding the location, and even trouble parking, the "art pilgrims" out there were self-selected. They were attracted by how difficult it was to get in, and the atmosphere was more private, almost cult-like. In that location, the docents did not have to give a great deal of cultural background to the unusually displayed collection. In Philadelphia, many more people have been attracted to the building and many come without any background about the art on display, with limited contextual background including Dr. Barnes's biography, or even "museum etiquette" such as not stepping too close to the works of art. So the docents

¹¹¹ Advanced press release from The Barnes Foundation, September 26, 2013.

¹¹² *Philadelphia Magazine*, August 2013, 122.

have spent time developing additional tours, and are tweaking their ability to engage tour groups with the art while providing reminders of how best to view it. In addition, reminders come in many additional ways: on the audio tour, in printed material and from Visitor Service Assistants.

Since its move, the Barnes has hired, trained and processed a new, much larger staff, and is still creating and tweaking systems. The Barnes has been quite nimble in its new location, especially considering that it obviously has no history there. The visitor experience survey commissioned by the Barnes indicated a satisfaction level higher than that in Merion. In the December 2012 Member Visitor On Line Survey, 89% said they would recommend The Barnes to a friend. 90% replied that their visit exceeded or met their expectations.¹¹³

An examination of the correspondence between Dr. Barnes and Paul Cret, in the archives at The Barnes Foundation in Merion, indicated a relationship between client and architect that was close and tense. Dr. Barnes and his wife, Laura Leggett Barnes, made all the decisions about the building. At that point in time it was a one-man (and one woman) show and it is no longer. When Dr. Barnes established the foundation in 1922, he no longer “owned” his artwork in the same way a private collector does; but he had almost total control over the building, the arrangement and access. The Barnes Foundation was successfully sued to allow more access, despite its status as an educational institution. Many college art museums and other institutions retain their tax-exempt status despite the relative lack of accessibility. Walter Annenberg funded the expensive litigation that concluded in 1960-1961 when The Barnes in Merion

¹¹³ December 2012 Member Visitor On Line Survey, The Barnes Foundation

opened to the public at large on Fridays and Saturdays.

The Barnes Foundation today seeks and accepts aid from a number of foundations, private individuals, and corporations. It is no longer a “one man and one woman” show. The move to the Parkway was justified in part by the greater access many would have to the collection. That justification has been vindicated by the strong attendance figures and the expansion of the K-12 education programs. Without the Barnes Foundation’s world-class collection of stellar impressionist, postimpressionist and early modern art, there would have been no controversy and no new building on the Parkway. The best books on the collection are *Masterworks The Barnes Foundation*, *American Paintings and Works on Paper in The Barnes Foundation*, and *Renoir in The Barnes Foundation*. Other books are *Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern*, *The House of Barnes: The Man, The Collection, The Controversy* and *The Architecture of the Barnes Foundation*. In addition, The Barnes Foundation hopes to release a book on Matisse in 2014.

Neil L. Rudenstine, in “Collectors and Collecting” in *The House of Barnes: The Man, The Collection, The Controversy*, American Philosophical Society: Philadelphia, PA (2012), puts Dr. Barnes’s theories and his collection within the context of his near contemporary American collectors. Rudenstine includes theorists, artists, and those who influenced early collectors. Theorists include Bernard Berenson who advised Isabella Stewart Gardner and suggested that Leo Stein look at Cezanne’s work in 1903; Willard Huntington Wright who sought to “identify those elements that make for genuine worth in painting” and “set aside ... sentimental, literary, symbolic, anecdotal and realistic”

elements (p. 26); Clive Bell; Roger Fry, who stressed the “expressive and formal” qualities of art and organized the 1910 postimpressionist show in London; and Albert Barnes.

Picasso, Matisse and Renoir, all artists, influenced the collecting practices of the Stein family (Gertrude, Leo, Sarah and Michael). Mary Cassatt influenced the collectors, Mrs. Potter Palmer and Louisine and Henry Havemeyer. Jack Yeats, the Irish painter, influenced John Quinn’s collecting. William Glackens and Alfred Maurer influenced Albert Barnes.

The Steins collected as a group and singly. They bought Renoir (Leo), Picasso (Gertrude), Matisse (Michael and Sarah), and Juan Gris. Rudenstine calls Leo Stein “astute” in his early collecting from 1903-1907. Dr. Barnes and Leo Stein maintained a long correspondence, each admiring the other’s skills while retaining very independent minds.

John Quinn bought Brancusi, Cezanne, Matisse, Seurat, Picasso and Henri Rousseau along with cubist work, and those by Marcel Duchamp. Like Isabella Stewart Gardner, he was a patron as well as a collector. He pressed to create the 1913 Armory Show that gave Americans their first real look at “modern” painting, and he bought more works from it and lent more works to it than any other individual. Alfred Barr called Quinn “the most outstanding collector of modern art of his era” (p. 43). At the time of his death, he had more than 2,000 pieces (p. 42). His collection was sold at auction following his death in 1924 (p 41).

Louisine and Henry Havemeyer were the first Americans to buy Cezanne (from the dealer Vollard in 1901) and they bought 35 works by Courbet. Mary Cassatt was a

close friend of Louisine's and a significant advisor to both of them. From 1890 to the early 20th-century, they bought works by Manet, Monet, Degas and Cezanne. Dr Barnes called theirs "the best and wisest collection in America." By 1930, more than 1900 works of art, including those from their children, were given to the Metropolitan Museum.

Mrs. Potter Palmer was a force behind the creation of the Chicago Columbian Exposition in 1893. She bought Sisley, Pissarro, and Renoir before either the Steins or Dr. Barnes. The Palmers "played an active role in creating the Art Institute of Chicago" in 1883 and ultimately "left a considerable part of their collection" to it (p. 30).

Not only does Rudenstine help to put Dr. Barnes into a broader context in terms of his collecting habits but he also compares Barnes with other aesthetic theorists including Roger Fry, Clive Bell, Bernard Berenson, Meier-Graefe, Wright, Dewey and Barr. While some of the group stressed "plastic design" and line (Roger Fry), others talked about "significant form" (Clive Bell). The language is remarkably similar to Dr. Barnes's "plastic form."

Rudenstine lists people excluded from admission to The Barnes Foundation in Merion and tells the story of its mismanagement.

In *Masterworks: The Barnes Foundation*, Judith Dolkart and Martha Lucy with Derek Gillman, Skira Rizzoli: NY in association with The Barnes Foundation: Philadelphia, PA (2012), present Dr. Barnes and some of the works in the collection. While the authors have a close connection to The Barnes Foundation and are not dispassionate observers, the book is based on the scholarship of the Collections Assessment Project. Sponsored by the Andrew W. Mellon Foundation, the Pew

Charitable Trusts, the J. Paul Getty Trust, and the Henry Luce Foundation, the Collections Assessment Project was a multi-year project with international curators participating in evaluating both the condition and provenance of many of the paintings in the collection, something that had not been done before Kimberly Camp, who was then the Executive Director.

The curators look at selected walls and selected rooms. They credit John Gatti, foundation instructor, and Richard Wattenmaker, in *Great French Paintings*, for insights into the ensembles and the connections among paintings and objects. The Main Gallery's north, south, east and west walls are all covered, an acknowledgement of the importance Dr. Barnes placed on the room with its paintings by Renoir (including the caryatids); Matisse (*The Dance* and *Seated Riffian*); Cezanne (*The Card Players*, *Portrait of Madame Cezanne*, and several landscapes); and Picasso (*Composition 1906*, painted following a trip with his girl friend Fernande Olivier to Gosol in the Spanish Pyrenees).

The book includes works from Room 2 by Renoir, Cezanne, van Gogh, and the ensemble with American Pennsylvania German chest and 18th-century German door knocker. Other highlights from the room are El Greco's *Apparition of the Virgin and Christ to St. Hyacinth*, chairs and a weather vane.

A sampling of other works are Paul Gauguin's *Haere Pape*, 1892, on the south wall in Room 6 along with works by Maurice Prendergast, a pewter teapot, probably English, sitting on top of a Pennsylvania German chest made in 1769. The wavy, painted designs on the chest are similar to the striations of three frames above it. The curvaceous door hinges rhyme with Renoir's late nudes and the ample 18th-century chairs reveal Dr. Barnes's sense of humor. Georges Seurat's *Two Sailboats at Grandcamp*, c. 1885 and

another landscape by Seurat are also on the same wall. Goyas's *Portrait of Jacques Galos*, 1826, and Manet's *Tarring the Boat*, 1873, provide excellent and surprising treatments of very dark hued paints. The room exemplifies Dr. Barnes's own art: the ensembles that draw connections across time and culture.

If not for the idiosyncratic combination of world class art and everyday objects tantalizing and in some cases mystifying the viewer, no one would have cared whether The Barnes Foundation moved to Philadelphia or remained struggling in Merion. Barnes wanted some people to come, spend time with the art, and be inspired to live better lives in a diverse community. He sought not only to engage an audience but also to change lives. In Merion, Barnes also restricted access, preventing art historians, art collectors, and others from gaining admission without subterfuge.

Richard Wattenmaker's *American Paintings and Works on Paper in The Barnes Foundation*, The Barnes Foundation: Merion PA, in association with Yale University Press: New Haven CT and London England (2010), is a thorough review of the American works in the collection. The author used the Foundation's archives and the work of the Collections Assessment Project to examine the importance of the American works in the context of the ensembles. The introduction alone is extremely helpful in understanding Dr. Barnes's intention in the Foundation and the evolution of the ensembles over time.

Martha Lucy and John House's *Renoir in the Barnes Foundation*, Yale University Press: New Haven, CT and London, England in association with The Barnes Foundation, Merion and Philadelphia, PA (2012), is a significant scholarly contribution to all 181 works by Renoir in the Foundation's collection. Essays place Renoir between modernity

and tradition and look at his work thematically. It includes chapters on documentation and collecting.

Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern, Alfred A. Knopf: New York NY in association with Lincoln University Press: Lincoln University, PA (1995), is a catalog of the works from The Barnes Collection that toured internationally from 1993 to 1995. It was one of the first books to show the works in the collection in four-color. It includes essays by Richard J. Wattenmaker, then Director of the Archives of American Art at the Smithsonian Institution, and Anne Distel, then Chief Curator of the Musee d'Orsay. It includes information on Dr. Barnes in Paris and on individual works by Edouard Manet, Pierre-Auguste Renoir, Claude Monet, Paul Cezanne, Paul Gauguin, Vincent Van Gogh, Georges Seurat, Henri de Toulouse-Lautrec, Henri Rousseau, Pablo Picasso, Georges Braque, Roger de la Fresnaye, Amedeo Modigliani, and Henri Matisse.

If publications are another way of providing access to collections and to the architecture of the new building, Tod Williams and Billie Tsien's *The Architecture of the Barnes Foundation: Gallery in a Garden, Garden in a Gallery*, Skira Rizzoli: New York, NY and The Barnes Foundation: Philadelphia PA (2012), provides a personal view of the architectural process, the architects' goals and intentions, and their realization in the building on the Parkway. Like the *Masterworks*, this is a beautiful book that details the architects' journey from their first visit to Merion to the completion of the project in Philadelphia. It includes a letter from Dr. Barnes to Paul Cret, the architects' take on the ensembles, the importance of landscaping to the building and an explanation of why little glass was used (p.93).

The above works help to set the historical and cultural backdrop for the Barnes Foundation.

As Derek Gillman indicated in his interview on January 11, 2013, the Friends of the Barnes surprised him in part because they were initially so vocal in their opposition, receiving a great deal of support for being so, and now they are relatively quiet. An article that appeared in *The Philadelphia Inquirer* by Nick Tinari on May 14, 2012 received no comments.¹¹⁴ This is a big change from articles written by The Friends before the move. While the Friends have, to date, been passionate and largely unsuccessful in their objections to the move, they express a concern that resonated with many in the museum field and more broadly in society at large. Many felt that the experiences they had in Merion were lost for good and that no matter how good the experience may be on The Parkway, it would not be the same. The concern over how society treats the wishes of its donors has become a major policy issue for museums and other cultural institutions. If donors feel their wishes will be ignored, they might very well stop giving to museums, which would result in a large percentage of cultural material being made unavailable to the public, especially at a time when big money is less inclined to establish or support art museums. The American Alliance of Museums is also concerned with how museums comply with trusts and indentures. It is a consideration in their accreditation process.

While the Barnes's purists still mourn the loss of the artwork in its original setting, almost 217,000 people saw the work from May to December of 2012 in

¹¹⁴ Nick Tinari, "New Barnes Museum Can't Replicate an Idea," *The Philadelphia Inquirer*, http://articles.philly.com/2012-05-14/news/31701738_1_richard-glanton-albert-barnes-new-galleries, downloaded October 18, 2013.

Philadelphia, despite continuing efforts to limit access to the collection galleries in order to maintain a sense of intimacy and to protect the collection itself.

“From its May 19 public opening through the end of 2012, the gallery drew 216,953 visitors, according to Barnes records, exceeding the preopening estimate of 200,000 for the period by 8.5 percent. And as of February 2013, the Tod Williams/Billie Tsien building now housing the famed collection of impressionist and early modernist art had attracted 234,049 people.”¹¹⁵

Before the move, The Barnes appeared to be on the brink of extinction, although the idea of selling off artwork from the collection was met with serious disapproval by its loyal supporters. Given the prevailing notions in the current cultural sector favoring audience engagement and involvement, it is difficult to see how “preserving” an environment that precious few could enjoy would have worked.

The Barnes moved the art and most of its staff from Merion, a quiet affluent suburb, to the Parkway, a busy tourist area filled with the homeless in a city with the highest poverty rate – 27 percent – of any large American city¹¹⁶. Other issues include the difficult if necessary focus on high-end members, corporate clients and VIPs who bring much-needed money and attention to the Barnes, and how that necessarily tiered “concierge service” appears to the public. The balancing act required in the new facility involves appealing to a moneyed elite, visiting tourists, and providing broader access to

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http://www.philly.com/philly/news/20130127_Barnes_attendance_exceeds_expectations.html, downloaded February 4, 2013

¹¹⁶ Peter Dobrin, “Parting observations of Phila.’s culture czar,” *The Philadelphia Inquirer*, September 22, 2013, www.philly.com/philly/entertainment/20130922_Parting_observations_of_Philas_culture_czar.html, downloaded September 26, 2013.

the public that was at the heart of Dr. Barnes's desire to have the common people benefit from great art by learning how to look at it and having the opportunity to change their lives thereby. First time visitors still have a difficult time figuring out how to get into the building. Inga Saffron commented that the back-door entrance, while it makes sense aesthetically, doesn't "make urban sense. The fundamental rationale for moving the Barnes to the Parkway [was] to create visible activity in the empty zones between cultural activities."¹¹⁷

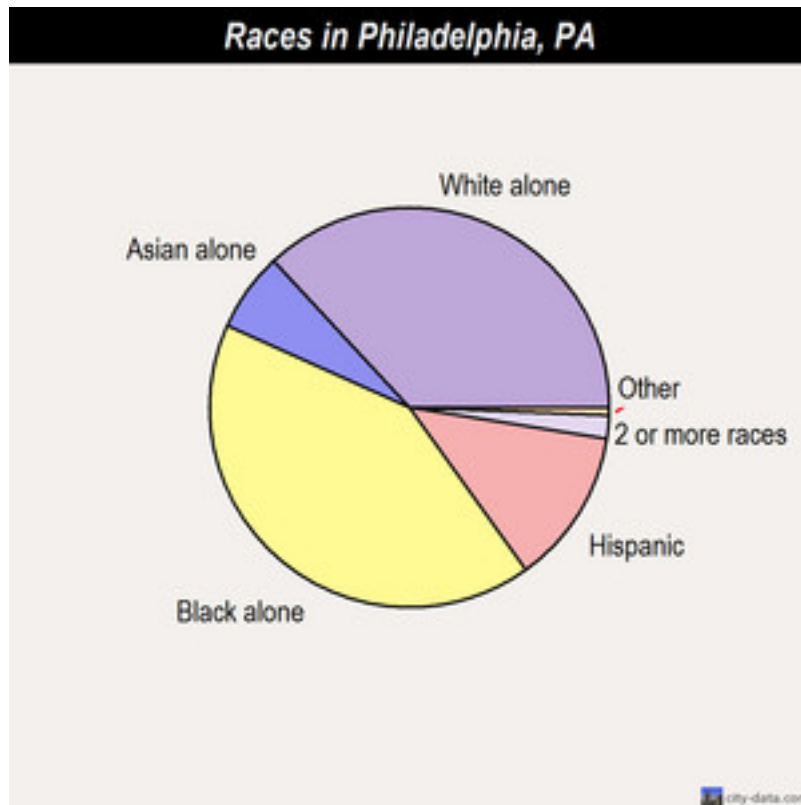
The notion of social justice was very much part of Dr. Barnes's interest in providing art education as it was for John Dewey whose particular focus, as an educator, was on preparing people to participate in a democracy. These ideas are the focus and concern of The Barnes, now placed near the center of Philadelphia on the Parkway. It sits at the intersection of hope and concern for The Barnes on the Parkway. Will The Barnes Foundation open its back door to North Philadelphia as it invites tourists and the glitterati to sit on its couches and party? And if it does, will they come?

Economic Impact/Tourism/Creative Placemaking

Because Philadelphia, like Boston, is a minority majority city, how well The Barnes Foundation reaches beyond its base may very well dictate its survival. At least in terms of tourist attractions, so far it is doing quite well. Trip Advisor ranks it second out of 267 attractions in Philadelphia.¹¹⁸

¹¹⁷ "Tallying up the Worth of the Move," *The Philadelphia Inquirer*, October 7, 2009, <http://www.philly.com/philly/entertainment/arts/63656067.html>, downloaded November 17, 2013.

¹¹⁸ http://www.tripadvisor.com/ShowUserReviews-g60795-d3187840-r176822563-The_Barnes_Foundation-Philadelphia_Pennsylvania.html, downloaded November 30, 2013.



Races in Philadelphia, Pennsylvania¹¹⁹

- Black alone - 639,251 (41.6%)
- White alone - 566,926 (36.9%)
- Hispanic - 193,534 (12.6%)
- Asian alone - 98,367 (6.4%)
- Two or more races - 28,626 (1.9%)
- Other race alone - 7,425 (0.5%)
- American Indian alone - 1,947 (0.1%)
- Native Hawaiian and Other Pacific Islander alone - 395 (0.03%)

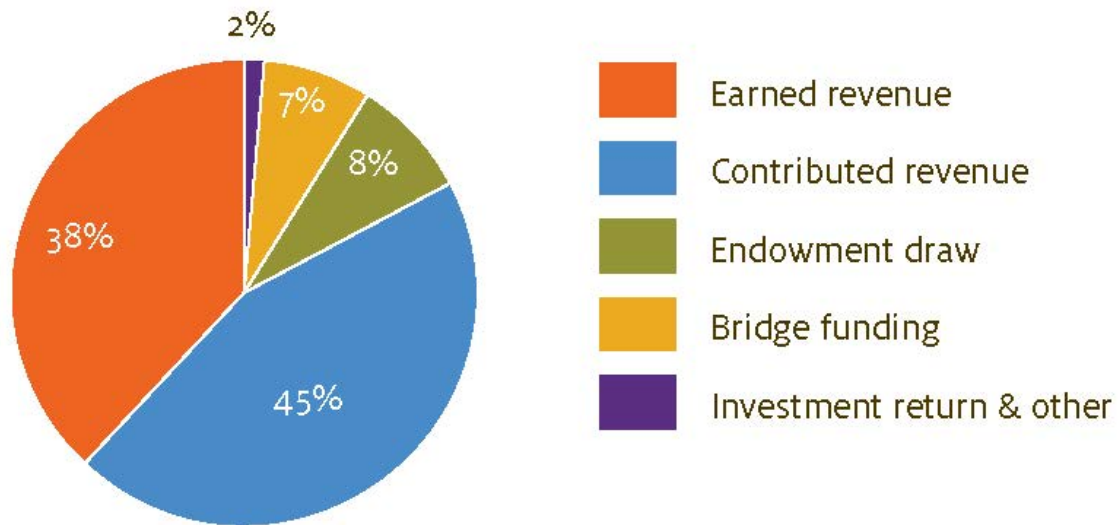
When Gala I was held at the Barnes with its \$5,000 a ticket price tag, many feared that Occupy Philadelphia or The Friends of the Barnes would picket the 1% on behalf of the 99%. Strangely, it did not happen.¹²⁰ Gala II cost a bit less: \$1,500 a ticket. All money raised from the two galas went toward the collection and education.

¹¹⁹ <http://www.city-data.com/city/Philadelphia-Pennsylvania.html#ixzz2kfdUjLJq>

¹²⁰ I worked inside the galleries that night, helping to interpret the collection and the ensembles to some members of the public who were intrigued and mystified by Dr. Barnes's quirky arrangements designed with an educational purpose in mind.

While it's important to look at The Barnes Foundation on the Parkway in terms of how it stacks up against larger museums, it is also important to consider that until recently The Barnes did not have an Annual Report. The following chart contains summary financial and operating information as of December 31, 2012.

2012 Unrestricted operating revenue, by source



At 38% of operating revenue, earned revenue has been quite healthy for The Barnes Foundation. At 8%, endowment draw is tiny, relatively speaking. Bridge funding is short term. Contributed revenue at 45% is relatively high but not of concern so long as The Barnes Foundation can continue to engage all its donors.

All museums have to raise money whenever they can, and take advantage of the world spotlight while it lasts. The Barnes Foundation certainly did this with their two opening galas. They balanced the fundraising activity with inclusion by inviting members of the cultural community to a breakfast in their honor (including staff from the University of the Arts), and they included the public at large in 56 hours of cross-cultural programming and celebration in the new Tod Williams, Billie Tsien building over Memorial Day weekend in 2012 free of charge.

While Dr. Barnes was noted for his support of the Harlem Renaissance in the 1920's and 1930's, and for his support of Bertrand Russell, the British philosopher fired from his university job in California because he was a socialist, arguably The Foundation itself served mostly the wealthy in the suburban communities surrounding its location in Merion. While classes have been and continue to be free to both contract guards and employees, and some people of color have graduated from the full educational program, large numbers of people of color did not have access to the collection in Merion nor were they made to feel welcome on its grounds.

Robert Zaller was involved with Barneswatch, a group opposed to the move. He is a professor of history at Drexel University in Philadelphia. Tom Freudenheim is a retired art museum director and art critic. Their article raised questions about the revenue projections made by The Barnes Foundation for Philadelphia.¹²¹ It suggested that overreaching on the part of museums results from “the fallacy that bigger is better. It is the same fallacy that led to corporate merger mania and too-big-to-fail banks.”

Soon after the opening, Zaller wrote an article for *The Broad Street Review* in which he argued that the Parkway should be ashamed of itself for allowing a sculpture that has the beginning of a swastika as its primary design form. He says the sculpture “puts the stamp of a major artist on an act of desecration and commercial greed.” Zaller referred to Ellsworth Kelly's sculpture, *Totem* as “an instant corporate logo, 40 feet high.”¹²²

¹²¹ Tom Freudenheim and Robert Zaller, “The Barnes move to Philadelphia — and possibly oblivion,” *The Los Angeles Times*, March 13, 2011.

¹²² Robert Zaller, “*Et tu, Ellsworth?*” in *Broad Street Review*, March 10, 2012, http://www.broadstreetreview.com/index.php/main/article/ellsworth_kelly_shame_on_the_parkway/, downloaded July 17, 2013.



Ellsworth Kelly's *Totem*, detail, January 2013, Molly Walker photo

Theory collided with reality when The Barnes's building itself was completed and programs (what goes on inside the building) rather than location (Merion or Philadelphia) became primary. Like any museum, The Barnes Foundation has to attract a wider demographic. It defines itself differently from the way it has traditionally. More "classroom, meeting place, restaurant, playground, park bench, party palace, cinema,

singles bar, conversation provocateur, travel agent, lecture hall, wine bar and ... the place to be seen socially,”¹²³ and less isolated, cult like gallery space.

The view that “bigger is not necessarily better,” and the economic model of cultural tourism and artistic vitality making for better cities in which to live and work are opposed to each other. Both may be correct in some circumstances but not in others. The issue over how to do something, like build a museum building, abates when it’s built.

Conclusion

Because of their close connection with the generosity and lives of their founders, single donor museums offer a more intimate and relaxed experience of art. They must compete with their better-endowed, more encyclopedic sister museums, and must develop membership and programs that meet the needs not only of their core audience but also are relevant to an increasingly ethnically mixed society. The demands are significant and the resources often limited. Tough choices must be made. Support from donors, communities and tourism is necessary.

The four museums in this thesis all chose to expand. Not all museums make that choice. The Terra Museum of American Art for example, closed its doors, and chose to lend art to other museums. It shuttered its building on Michigan Ave. in Chicago, Illinois in 2004.

¹²³ J. H. Dobrzynski, “Glory Days for the Art Museum,” October 5, 1997 in *The New York Times*.



Terra Museum of American Art building on Michigan Ave., Chicago Illinois, closed in 2004¹²⁴

All four of the museums highlighted here were founded by people of means. Two of the four donors were self-made men. Two were women who inherited money. One of the two women was an artist. All were interested in improving the cultural wellbeing of their fellows. Two had no formal art or art history training, but arguably, both created ensembles or arrangements that are artistic work. All accepted the advice and counsel of artists and some accepted the advice of art historians and theorists. All four museums are deeply interested in engaging their communities.

- The McNay Art Museum better identified its surrounding neighborhoods, and worked to transform itself from a white-centric museum to a community-based organization. It buys and exhibits work by edgy contemporary artists like Luis Jimenez. It has a schedule of temporary exhibitions that ranges from Norman Rockwell to *CUT! Costumes and the Cinema*.
- The Isabella Stewart Gardner Museum developed late night programs for a younger demographic of college students living in the neighborhood immediately surrounding the museum, and it works to involve the more ethnically mixed neighborhoods in monthly programs. It also works closely with Boston public schools.

¹²⁴ http://www.terraamericanart.org/wp-content/uploads/2012/05/Terra_Exterior_History.jpg, downloaded December 12, 2013.

- The Walker Art Center developed programs to help those who come to its dance performances engage with visual art, and expose those who are interested in visual art to performance art. They work closely with the surrounding community and are known for *Rock the Garden*, a fundraiser concert that sells out quickly whenever it is held. It requires a huge contingent of volunteers.
- The Barnes Foundation offers free admission once a month, thanks to its sponsor, Peco. During its Philadelphia campus opening, it provided access for 56 hours straight over Memorial Day Weekend 2012, and welcomed 19,000 visitors during the opening ten days, all free thanks to Inaugural Year sponsors Comcast and PNC. It stays open until ten p.m. on Friday nights, offering dance and music for a younger demographic, thanks to its sponsor, Wells Fargo. It offers Family Programs (for the first time). It engages with the public schools more deeply, reaching five times the students it could in Merion. Using the Pittman model from the Dallas Art Museum, it seeks to deepen the involvement of visitors, members and donors through creating special programs.

Additions and moves place tremendous stress on staff. The additional activity does not diminish after the first year. Acknowledging the additional effort goes a long way toward maintaining good staff. So does extending the expiration of vacation time. Support from the community at large is crucial. Corporations, politicians and individuals have to see the benefit to both cultural programs and community engagement, particularly during a time of economic challenge to all. Small single donor museums have to create a buzz that brings people back after their first visit. Membership programs are critical in deepening the engagement of local supporters. Members also become advocates for museums. Increasing space increases expense. It also requires additional people and/or puts additional demands on existing staff members. Deep change takes time and patience is required in order to diversify beyond a single donor museum's base.

Other small museums can apply the lessons learned by the four selected museums in the following ways:

1. Anticipate that minor problems, like effective plumbing in bathrooms designed for aesthetic and environmental concerns, will occur with heavy use, and ensure

- that building maintenance is a budgeted priority. Understand that projections about restaurant use may require adjustments.
2. Understand that not all experiments will succeed. Whether they are programmatic initiatives, new ways to engage the community, or educational programs, develop an institutional tolerance for some failures and learn from them.
 3. Enlist the support of everyone in your community, starting with your most important stakeholders, your employees, your neighbors, your supporters and your members.
 4. Reward the additional efforts of all involved.
 5. Balance fundraising with community building.
 6. Pay attention to your local area and ensure that your museum is considered part of it, not located in it. Create programs and exhibitions that speak to your particular area, and include artists and other experts.

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 - Marion Koogler
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 - 1903 installation in Thomas Barlow Walker's home
 Courtesy Walker Art Center.
 - Isabella Stewart Gardner Museum's internal courtyard
<http://www.bu.edu/today/2008/free-admission-to-isabella-stewart-gardner-museum-tonight/>, downloaded December 12, 2013.
 - Leo Stein
 Carl Van Vechten photograph, November 9, 1937
 - William Glacken at his easel
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 - Argyrol advertisement
 Courtesy The Barnes Foundation.
 - Long and Thorso building for Walker Art Galleries, now torn down
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- Spring Dance Festival
Courtesy Walker Art Center.
- Violette de Mazia with Georgia O’Keeffe
Courtesy The Barnes Foundation.
- The McNay Art Museum
Zereshk photograph, <http://opentravel.com/Marion-Koogler-Mcnay-Art-Museum-San-Antonio-United-States>, downloaded December 12, 2013.
- Edward Larrabee Barnes building, Walker Art Center
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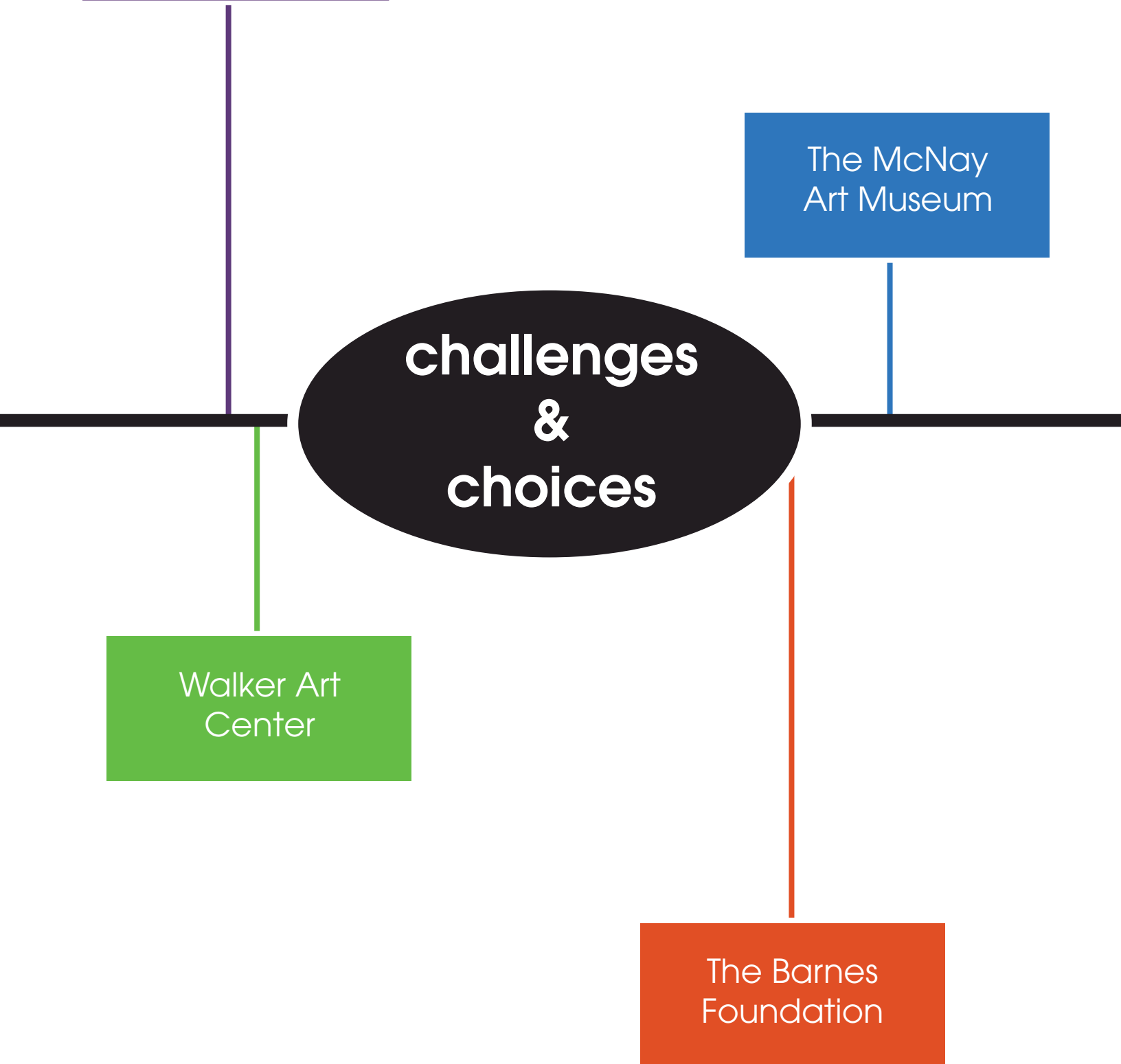
Isabella Stewart
Gardner
Museum

The McNay
Art Museum

**challenges
&
choices**

Walker Art
Center

The Barnes
Foundation



1840

Isabella
Stewart
born in
New York,
NY



1840

Thomas
Barlow
Walker born
in Xenia, OH

1850

1860

Isabella Stewart
marries
Jack Gardner

1860

1863

Walker marries
Harriet
Granger Hulet



1870

1872

Dr. Albert C. Barnes
born in Kensington
neighborhood of
Philadelphia

1891

Stewart's
father dies;
she inherits
\$1.6 million



1883

Marion Koogler
born in
De Graff, OH

1880

1890

1879

Walker establishes
galleries in home



First public art gallery
west of the Mississippi in
Thomas (T. B.) Walker's
residence on Hennepin
Avenue in downtown
Minneapolis

1880

Joseph Lapsley
Wilson buys
property in
Merion, PA

1903

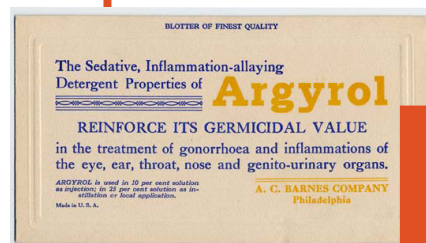
Fenway Court Building opens;
architect Willard Sears;
includes 2,500 paintings,
sculpture, tapestries, furniture,
manuscripts, rare books, and
decorative arts



Isabella Stewart Gardner Museum's
internal courtyard; building is like a
Venetian palace turned inside out

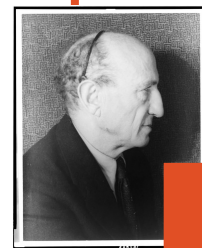
1900

1910



1902

Albert Barnes and
Hemann Hille
form partnership
to develop and
sell Argryol



1907

Argryol nets
\$250,000
(\$6.8 million, 2012)

1908

Barnes buys out Hille;
A.C. Barnes
company formed

1912

William
Glackens
goes to Paris

Dr. Barnes
meets
Leo Stein



1924

Isabella Stewart Gardner
dies

1917

Marion Koogler
marries
Sgt. Don Denton McNay

1926

Marion Koogler McNay
marries
Donald Taylor Atkinson
and hires Atlee and
Ayers to build Colonial
Revival house

1920

1930



Moorish-style building designed by
Long and Thorsoy, built on current
Walker Art Center site; later torn down

1927

Walker Galleries
open

1928

Thomas Barlow
Walker dies



1925

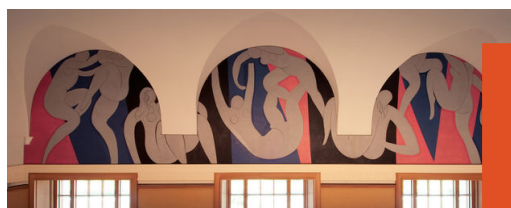
Barnes Foundation
opens in Merion;
architect Paul Cret

1929

A.C. Barnes company sold
for \$6 million

1922

The Barnes
Foundation
established



1930

Barnes commissions
Dance mural

1933

Matisse's
The Dance
II installed
in Merion

1936

Marion Koogler
McNay divorces
Atkinson



1954

The McNay
Museum
opens

1950

Marion McNay
dies; leaves
700 works of
art, 23 acres,
and
endowment

1940



At right: Spring
Dance Festival,
organized by
Gertrude Lippincott

1940

Walker Art Galleries
renamed
Walker Art Center;
acquires works by
Picasso, Moore, and
German Expressionists
through generosity of
Mrs. Gilbert Walker

1950



Violette de Mazia
shown with
Georgia O'Keeffe

1951

Dr. Barnes dies; leaves
\$9 million;
Violette de Mazia
appointed
trustee and Director
of Education for life

1940

Barnes purchases
Ker-Feal



Dr. Barnes and his dog, Fidele

1952

Walter Annenberg
of *The Philadelphia
Inquirer* files suit to
"enable public
access"

1960

1960

Emphasizes
performing arts
and creates
traveling
exhibitions

1960

Barnes
Foundation
opens to the
public two days
a week (Fridays
and Saturdays)

1970

The McNay Museum begins
a series of renovations
and additions

1970



1971

New building
designed by
Edward
Larrabee Barnes

Designed by Edward Larrabee Barnes





1990
13 works of art stolen

1989
Anne Hawley
becomes director

1980

1990



1984
Wall mural by
Keith Haring
unveiled

1988
Minneapolis Sculpture
Garden opens

1988
Violette de Mazia's
stewardship ends

1991
Friends of the Barnes
block sale of art



Richard Glanton, President

1990
Richard Glanton
becomes Chair of the
Board of Trustees

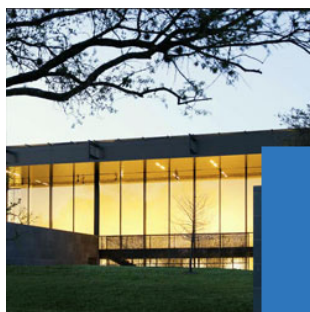
2012

Renzo Piano addition opens; triples space; costs \$114 million



2008

Stieren Center opens; Jean Paul Viguier architect; doubles space; costs \$33.1 million



2011

"Art Rounds" program begins

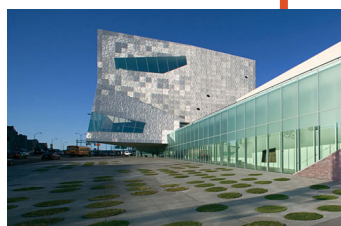


2000

2010

2005

Herzog and de Meuron addition opens; doubles space; costs \$70 million



**Derek Gillman,
Executive Director and President**

2001

Collections Assessment project sponsored by Pew Charitable Trusts, Getty, Henry Luce, and Mellon Foundations



2011

Legal settlement with de Mazia Foundation

1999

Bernard Watson becomes President of the Board of Trustees

2006

Derek Gillman named Executive Director and President

2004

Judge Ott approves move

Kimberly Camp becomes CEO

2012

Barnes Foundation Parkway Campus opens; Tod Williams and Billie Tsien architects; costs \$150 million; LEED platinum

2013

FBI announcement
regarding 1990 heist



2020

2030

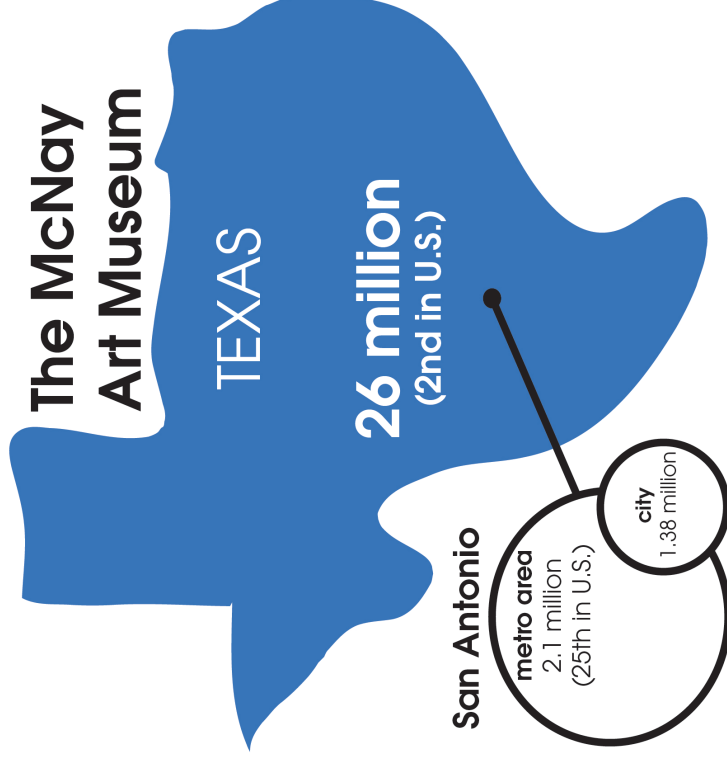
Walker Art Center



Isabella Stewart Gardner Museum



The McNay Art Museum



The Barnes Foundation



Appendix C: Literacy Levels

The **Most Literate Cities** ranking is based on how much people read and where they read the most. The study looks at online book orders, e-book readers and page views on local newspaper websites, in addition to more traditional distribution channels.

Most Literate Cities

Minneapolis	3
Boston	7
Philadelphia	30
San Antonio	no rank

For comparison:

Washington, DC	1
Seattle, WA	2

The Central Connecticut State University study reported by *USA Today*.
<http://www.usatoday.com/story/life/books/2013/02/06/most-literate-city-washington/1894511/> downloaded August 13, 2013
ccsu.edu/AMLC2012

A more basic way of looking at literacy rates is provided by the ranking of cities in terms of the **percentage that lack “basic prose literacy.”** Put together by the National Center for Education Statistics, the story told here is quite different:

Museum	State	County	% lacking basic prose literacy
Barnes Foundation	PA	Philadelphia	13% state/22% county
Gardner	MA	Suffolk	10% state/25% county
McNay	TX	Bexar and Comal	19% state/17% Bexar/10% Comal
WAC	MN	Hennepin	6% state/5% county
For comparison:			
	DC	DC	19%
	ID	Ada (Boise)	8% state/7% county
	ID	Salt Lake City	8% state/11% county

<http://nces.ed.gov/naal/estimates/StateEstimates.aspx> downloaded August 13, 2013. For additional information, please see “Adult Literacy in America” by the National Center for Education Statistics <http://nces.ed.gov/pubs93/93275.pdf> downloaded August 13, 2013,
Demographic Detail for San Antonio

Appendix D: Population Growth in San Antonio, Texas

Population Growth Since 2000, [#408](#)

San Antonio, TX 15.97%

Texas 20.59%

U.S. 9.71%

Population Density, [#152](#)

San Antonio, TX 2,844.17 per square mile

Texas 93.62 per square mile

U.S. 81.32 per square mile

Population by Races

White:	963,413 (72.58%, #1418)
Black:	91,280 (6.88%, #425)
Hispanic:	838,952 (63.20%, #462)
Asian:	32,254 (2.43%, #158)
Native (American Indian, Alaska Native, Hawaiian Native, etc.):	13,304 (1.00%, #378)
One Race, Other:	181,625 (13.68%, see rank)
Two or More Races:	45,531 (3.43%, see rank)

72.586.8863.22.43113.683.4370.411.8537.623.840.7
Antonio, TXTexasU.S.WhiteBlackHispanicAsianNativeOn
Race01020304050607080% of the Total Population

Hispanic Population

Mexican:	705,530 (84.10%, see rank)
Puerto Rican:	13,164 (1.57%, see rank)
Cuban:	2,468 (0.29%, see rank)
Central American:	10,735 (1.28%, see rank)
South American:	5,698 (0.68%, see rank)

Asian Population

Indian:	8,733 (27.08%, see rank)
Chinese:	4,565 (14.15%, see rank)
Filipino:	6,250 (19.38%, see rank)
Japanese:	1,405 (4.36%, see rank)
Korean:	2,815 (8.73%, see rank)
Vietnamese:	3,655 (11.33%, see rank)
Asian, Other:	4,168 (12.92%, see rank)

*Based on 2010 data. View [historical race data](#).

Population by First Ancestry

1,334,359 (100.00%) out of the total population of 1,334,359 reported first ancestry.

	San Antonio, TX	% of the Total Population	Texas	U.S.
Arab	0	0.00%, see rank	0.41%	0.53%
Czech	0	0.00%, see rank	0.80%	0.49%
Danish	0	0.00%, see rank	0.19%	0.44%

Dutch	0	0.00%, see rank	0.89%	1.50%
English	0	0.00%, see rank	6.68%	8.38%
French	0	0.00%, see rank	2.45%	3.49%
German	0	0.00%, see rank	10.44%	15.60%
Greek	0	0.00%, see rank	0.17%	0.43%
Hungarian	0	0.00%, see rank	0.16%	0.49%
Irish	0	0.00%, see rank	7.47%	11.21%
Italian	0	0.00%, see rank	1.86%	5.57%
Norwegian	0	0.00%, see rank	0.50%	1.44%
Polish	0	0.00%, see rank	1.08%	3.09%
Portuguese	0	0.00%, see rank	0.11%	0.45%
Russian	0	0.00%, see rank	0.32%	0.96%
Scotch-Irish	0	0.00%, see rank	1.14%	1.05%
Scottish	0	0.00%, see rank	1.46%	1.77%
Subsaharan African	0	0.00%, see rank	0.84%	0.90%
Swedish	0	0.00%, see rank	0.60%	1.32%
Swiss	0	0.00%, see rank	0.12%	0.31%
Ukrainian	0	0.00%, see rank	0.07%	0.30%
American	0	0.00%, see rank	5.26%	6.46%
Welsh	0	0.00%, see rank	0.38%	0.58%

*Based on 2010 data. View [historical first ancestry data](#).

Population by Gender

Male: 647,690 (48.79%, [see rank](#))

Females: 679,717 (51.21%, [see rank](#))

San Antonio, TX	Male: 48.79%
	Female: 51.21%
Texas	Male: 49.60%
	Female: 50.40%
U.S.	Male: 49.16%
	Female: 50.84%

*Based on 2010 data. View [historical gender data](#).

Population by Age

Median Age ([see rank](#))

San Antonio, TX 32.70 years old

Texas 33.60 years old

U.S. 37.20 years old

Median Age, Male ([see rank](#))

San Antonio, TX 31.30 years old

Texas 32.60 years old

U.S. 35.80 years old

Median Age, Female ([see rank](#))

San Antonio, TX 34.10 years old

Texas 34.60 years old

U.S. 38.50 years old

	San Antonio, TX	% of the Total Population	Texas	U.S.
Under 5 years	100,480	7.57%, see rank	7.67%	6.54%
5 to 9 years	99,319	7.48%, see rank	7.67%	6.59%
10 to 14 years	97,421	7.34%, see rank	7.48%	6.70%
15 to 19 years	102,486	7.72%, see rank	7.49%	7.14%
20 to 24 years	107,623	8.11%, see rank	7.23%	6.99%
25 to 34 years	197,161	14.85%, see rank	14.37%	13.30%
35 to 44 years	175,669	13.23%, see rank	13.75%	13.30%
45 to 54 years	174,799	13.17%, see rank	13.66%	14.58%
55 to 64 years	133,845	10.08%, see rank	10.33%	11.82%
65 to 74 years	74,611	5.62%, see rank	5.85%	7.03%
75 to 84	45,911	3.46%, see rank	3.28%	4.23%
85 years and over	18,082	1.36%, see rank	1.21%	1.78%

*Based on 2010 data. View [historical age data](#).

Education for the 25 Years and Over

	San Antonio, TX	%	Texas	U.S.
Total 25 Years and Over Population	826,467	100%	15,772,122	204,288,933
Less Than High School	163,540	19.79%, see rank	19.33%	14.42%
High School Graduate	211,924	25.64%, see rank	25.57%	28.50%
Some College or Associate Degree	254,786	30.83%, see rank	29.16%	28.89%
Bachelor Degree	123,892	14.99%, see rank	17.33%	17.74%
Master, Doctorate, or Professional Degree	72,325	8.75%, see rank	8.61%	10.44%
USA.com Education Index#	13.04, see rank	-	13.11	13.44

Higher USA.com Education Index means more educated population.

*Based on 2010 data. View [historical education level data](#).

School Enrollment

	San Antonio, TX			Texas		U.S.	
	Total	Public	Private	Public	Private	Public	Private
Nursery School, Preschool, Kindergarten	44,360	74.64%	25.36%	77.11%	22.89%	70.98%	29.02%
Elementary School (Grades 1-8)	163,166	94.73%, see rank	5.27%, see rank	93.73%	6.27%	89.88%	10.12%
High School (Grades 9-12)	77,626	93.25%, see rank	6.75%, see rank	94.13%	5.87%	90.76%	9.24%
College	89,892	79.20%, see rank	20.80%, see rank	84.77%	15.23%	77.90%	22.10%
Graduate School	17,853	69.10%, see rank	30.90%, see rank	72.66%	27.34%	58.87%	41.13%

*Based on 2010 data. View [historical school enrollment data](#).

Household and Family

	San Antonio, TX	%	Texas	U.S.
Total Households	479,642	100%	8,922,933	116,716,292

Average Household Size	2.71, see rank	-	2.75	2.58
1 Person Households	129,169	26.93%, see rank	24.24%	26.74%
2 or More Person Households	350,473	73.07%, see rank	75.76%	73.26%
Family Households (Families)	318,043	66.31%, see rank	69.90%	66.43%
Average Family Size	3.34, see rank	-	3.31	3.14
Married-Couple Family	205,248	42.79%, see rank	50.60%	48.42%
Nonfamily Households	161,599	33.69%, see rank	30.10%	33.57%

*Based on 2010 data. View [historical household and family data](#).

Marital Status of 15 Years and Over

	San Antonio, TX	%	Texas	U.S.
15 Years and Over Total	1,037,456	see rank	19,490,490	248,055,946
Males, 15 Years and Over	497,771	100%, see rank	9,587,343	120,742,609
Never Married	186,985	37.56%, see rank	34.60%	35.40%
Married	247,023	49.63%, see rank	53.82%	52.42%
Widowed	13,090	2.63%, see rank	2.20%	2.55%
Divorced	50,673	10.18%, see rank	9.39%	9.63%
Females, 15 Years and Over	539,685	100%, see rank	9,903,147	127,313,337
Never Married	168,105	31.15%, see rank	27.62%	28.98%
Married	246,386	45.65%, see rank	51.76%	49.61%
Widowed	47,089	8.73%, see rank	8.12%	9.32%
Divorced	78,105	14.47%, see rank	12.49%	12.09%

*Based on 2010 data. View [historical marital status data](#).

Place of Birth and Citizenship

	San Antonio, TX	%	Texas	U.S.
Native	1,141,618	85.56%, see rank	83.60%	87.08%
Born in the State of Residence	876,755	65.71%, see rank	60.50%	58.75%
Born in Different State	240,251	18.00%, see rank	21.94%	26.97%
Born in Puerto Rico, U.S. Island Areas, or Born Abroad to American Parent(s)	24,612	1.84%, see rank	1.16%	1.37%
Foreign Born	192,741	14.44%, see rank	16.40%	12.92%
Foreign Born with U.S. Citizenship	67,486	5.06%, see rank	5.25%	5.65%
Foreign Born without U.S. Citizenship	125,255	9.39%, see rank	11.15%	7.27%
Born In Europe	0	0.00%, see rank	0.68%	1.56%
Born In Asia	0	0.00%, see rank	3.05%	3.65%
Born In Africa	0	0.00%, see rank	0.54%	0.52%
Born In Oceania	0	0.00%, see rank	0.01%	0.02%
Born In Latin America	0	0.00%, see rank	11.93%	6.86%
Born In Northern America	0	0.00%, see rank	0.17%	0.26%

*Based on 2010 data. View [historical place of birth and citizenship data](#).

Language Spoken at Home

	San Antonio, TX	%	Texas	U.S.
English	215,242	45.77%, see rank	65.85%	79.79%

Spanish	232,845	49.52%, see rank	28.03%	11.46%
Other Indo-European Languages	11,343	2.41%, see rank	2.65%	4.58%
Asian and Pacific Islander Languages	9,103	1.94%, see rank	2.73%	3.22%
Other	1,690	0.36%, see rank	0.74%	0.95%

*Based on 2010 data. View [historical language spoken at home data](#)

¹ <http://www.usa.com/san-antonio-tx-population-and-races.htm>, downloaded October 13, 2013.

Appendix E: Interviews

Personal Interview

Interviewee: Derek Gillman
Museum: The Barnes Foundation
Date of Interview: January 11, 2013
Location: The Barnes Foundation on the Parkway, Philadelphia, PA

Established as an Educational Foundation in 1922 and opened in Merion PA in 1925, The Barnes Foundation opened to the public in its current location on the Benjamin Franklin Parkway in Philadelphia on May 19, 2012. The Merion location continues to give horticulture classes on its 12-acre arboretum.

Interviewer:

I'm interested in getting your opinions, recollections and thoughts about the parts of the expansion to Philadelphia that may have surprised you.

Response:

The continuity of attacks on the Barnes, me personally, and anyone associated with the move even when it was underway. It was a practice of ours not to respond personally to the emotions thrown at us but to be respectful and ... this year, I'm surprised it's petered out. I knew because I lived in [the Merion] neighborhood for seven years that some people felt strongly about it, but it was surprising to see the depth [of their feelings]. After *The Art of the Steal*, there was so much misinformation in the movie. No matter how many times, you repeat, "This was not about Barnes's will." [people don't understand]. As Winston Churchill said, "A lie gets halfway around the world before the truth has a chance to get its pants on."

Oh. That's fine. In this country, where private property [is important], the horror is somewhat universal. As soon as one side starts doing that, it just escalates like political campaigns. I am slightly cautious about standing above. [It's like] Kerry and Swiftboat. It got hard to be heard after *The Art of the Steal*. It was very clear when we opened that general enthusiasm was so great that people stopped asking questions.

Interviewer:

You worked with a large number of people during the transition from the Merion campus location to the new location in Philadelphia. Can you comment on those who made the most important contributions to raising money for the move, gaining the legal permission to move, relocating the collection to the new building and opening on time, under budget and to critical acclaim?

Response:

We have a large staff; all senior players had a major role. Not Jacob [Thomas], who is responsible for the Arboretum. Leaders in development, administration, legal project management. [We have a] new team. I appointed everyone apart from Jacob. Jan

[Rothschild] was not part of the move. Bill and Judith [Dokart]. It was a transition team. Everyone signed up with their eyes open. Diana [Duncan] and Peg [Zminda] were comfortable and optimistic that we would pull it off. To the outside world, we'd taken on a real risk. [There was] no reason why it shouldn't be done really well. It was a complex project. The hardest part [happened] when the organization split in two. Part [of the group was] on the Parkway. We could have stayed in Merion, and it made a lot of sense to have offices downtown. It was difficult to keep morale high. All of us were desperately waiting for the day to come [when everyone moved] into the building [and the whole staff was] together.

I was aware of the difficulty. People in Merion thought we were having lots of fun up here. Basically moved (out) although the building wasn't up. Had relocated. [We set up] an advance camp.

One accepts the transitions. It can't be done without a cost.

Interviewer:

What made you take the job?

Response:

I got offered it/was phoned up about it. I was curious about who was going to get it. I had been talking to [some] people for awhile. Those in leadership roles [in Philadelphia] were very curious once Kimberly was gone. [We all knew it was] going to be a big thing in the future. Those of us in the city had watched it near crash and burn, [and there seemed few] recovery options. Who's going to get it? I got a call from headhunters. One from a very good friend who has a role in museums. I thought about it for a week. I knew the Barnes. My wife [Yael Hirsch] taught there for six months so I knew the Barnes. Fred Osborne, who was running the deMazia course was my VP for External Affairs at PAFA [Pennsylvania Academy of Fine Arts]. I didn't have to think about the collection. I [thought it could be] interesting educationally but I [wasn't] sure how. I had long talks with Neil Rudenstine about it.

Interviewer:

As Executive Director and President, you have overall responsibility for the mission of The Barnes Foundation and the proper balance of revenues with the "intimate" experience many expect here. In the process of gaining permission to move, The Barnes Foundation indicated that it would be able to sustain itself through increased attendance and greater accessibility. In the inaugural year, I'm sure that contributed income outweighed what it may be in subsequent years. Can you comment on how you think earned revenue will balance out in the coming years?

Response:

It depends [on] many factors for museums. Museums are innately loss-making institutions. Everybody deals with the issue. Certain institutions have the luxury of projecting out that a decent number of people will come to see them. Tate Gallery is vastly more popular than it was in the 1980s because of certain things they did. MOMA

and Met will stay popular. #1 tourist destinations. I don't see Post-Impressionist painting becoming unpopular in my lifetime. What we offer in general seems to have longevity. It's a question of balancing how much [we're] spending with how much [we're] taking it. I'm cautious about not creating an infrastructure that would be too expensive in years to come. [Success] will depend on programmatic activities not because they come for them per se, but because people come to places that are alive and interesting. It's part of what sustains MOMA. People feel they ought to be there on a regular basis. [We] have to not be a "been there done that" institution. [People have to feel they] have to come back. It's a good thing: [there is] so much of it that it takes many visits to understand what's in it. The sheer density and delight. [It's important to be a] successful institution. People like success. If you can sustain a base that believes you're doing things well, you're OK. We're in a place where people think we're doing well. [You] see it with corporations and non-profits, a sense of loyalty and affection that will keep places on life support. For an institution this size you have to be flourishing, vigorous, interesting, experienced and challenging. It's easy for people to think museums are dead. Like the Penn Museum. I'm on the Advisory board. [It's a really great place but not many people know about it.]

Interviewer:

You did many things right, including having the \$150 million to build the new building in your hands before commissioning the architects, so you had no debt. You live in Merion and went out of your way to involve and listen to the neighbors both there and on the Parkway where you worked with residents and institutions. You hired a lot of very smart, committed people. Are there lessons in the build-up to the move that would benefit other institutions wishing to expand their reach?

Response:

I took a museum management course at Getty years ago. I was taught to look for fail points, not success points. You need good people. A sound, committed Board with great capacity. The big thing that nobody on the hostile side believed [was] that all of Philadelphia was behind us. We had a massive amount of support. There are not that many projects that would gather that. Having access to the Barnes was desirable to so many people. Lessons are about public relations, story telling and narrative. [A] conspiracy theory [involves] very attractive stories, and truth is sometimes rather more mundane. There is a story about the maintenance of the institution as independent. We had a decent story to tell. Every case is different. Management books are full of good ways of doing things. [We] had fantastic material to work with and a collection [of great] people. Nobody dropped the baby.

Interviewer:

How can you sustain the tricky balance between educational mission-centric work and general visitation?

Response:

[That's the] hardest one. We're working at that very much now. We got the visitation we expected. We did what I said [we would]: we maintained The Barnes courses. We

have more students in traditional Barnes courses than in Merion. We have satisfied the commitments the Board made to the judge and the court. That was the focus of the hearing. We said we need to do more. We were held up that year by Lee Rosenbaum for saying we were going beyond the Barnes. As I said to a group of people last night, I can't imagine that Barnes would have wanted us to do the same thing in the beginning of the 21st century that he did, if we want to maintain a progressive spirit in education. What would that look like? I think that is one of the things we are very interested in. The galleries are great. They are distinctive. So are the ensembles. The numbers of great paintings makes us distinctive like the Louvre, the National Gallery – places with great paintings. We are one of those galleries with great paintings. The ensembles make us distinctive. They are what Barnes created and people find interesting. It is fascinating: rather than just expand, how [do we] take the spirit of being engaged by form, rhythm, balance, and composition; how do you get people to engage with that in a broader fashion? In a docent talk before Christmas [I said] it would be easier to study if you had rich and great materials. Not so much its modernist combination – subversive. African collection is regular media display, but it's the only one. Teaching in African galleries is easiest. Teaching world art in other galleries is so mixed and subversive. It's often a challenge. It's an interesting initiative. It's important to do it. It's not done often enough in institutions. Barnes would not have been interested in it. We may have to involve other forms of art.

Interviewer:

You have many different areas of programming: general public programming, family programming, structured classes, special tours, K-12 programs, some in The Barnes on the Parkway and some in the schools. How will you keep all of them going as well as the more traditional Barnes courses and the newly inaugurated “Understanding World Art” sequence?

Response:

I don't know. We'll see how the market responds. It's not that significant in scale. We may have to rebalance. We're never going to have huge programs because of the size of the galleries. We'll work with schools and satisfy interesting initiatives at different grade levels. We're settling down over the next two to four years into a portfolio of educational programmatic activities that have the most resonance with what The Barnes is. What if the experiment doesn't work? We've only just opened. It's a period of experimenting. There will be a time five years out when what we're doing programmatically feels coherent. It's a new institution.

There were small theological colleges six hundred years ago. I don't feel that bad [about the current programming/educational mix].

Interviewer:

Do you have plans to “nurture” the staff in ways like the “Nurturance Day” that Human Resources put together after Memorial Day Weekend?

Response:

[Do you mean] massages and so forth? Everyone needed them after Memorial Day and a good amount of whiskey. We always want good morale. [The staff party] before Christmas was nice. It's part of staff development; [the move and the museum operation are] a collective activity. We had all been through this piece of massive lifting. It was the obvious thing to do.

Interviewer:

When do you see earned income balancing contributed revenue?

Response:

The model 60/20/20 didn't require balance. [Perhaps we can do] more on earned than contributed revenue because demand was greater than supply. Doesn't have to be a 50/50 split. It was shocking in 2008 to see the number of universities that went down when endowment supported salaries. For the first time, people realized that endless endowment wasn't a universal panacea. Universities that depend more on tuition than endowment will be better off. We have both an Annual Fund and Endowment. The Annual Fund is dependent on success and support. We will adjust year from year as [our] model demands.

Telephone Interview

Interviewee: Steve Shank
Museum: Walker Art Center
Date of Interview: February 27, 2013
Location: Telephone from 609-324-9078 to 941-365-0419

Interviewer:

1. I understand that you took over as Chair of the Board from Roger Hale in 2005 and [that you] are currently Board Chair. Is that correct?

Response:

No. Don't rely on my memory for any specific dates. You should contact two people: Christopher Stevens, currently COO, who was Director of Development during this time period and Mary Polta, Head of Finance. Check dates with them.

I took over from Roger in 2005, immediately after we opened the new building. I served a three-year term as President.

Interviewer:

May I refer to you when I contact them? He agreed. I said that he had replied "No" to my question.

Response:

What I meant by "no," was that I am not currently the (Board of Trustees) chair. [I was] succeeded by Deb Hopp. The Walker cycle is two years. She was succeeded by Andrew Duff. Currently [the Board chair] is Jim Dayton.

Interviewer:

I grew up in Minneapolis and am familiar with the Dayton name but I am not necessarily current on other names.

2. As Chair of the Board of Trustees, what challenges did you face in the original capital campaign?

Response:

I took over in 2005. [The process of raising money for an expansion] is stressful. [It's a] large museum project. There is lots of literature in the art museum world that large projects produce stresses, and burn out people [who] worked so hard and long to make this happen. There had been anxiety on the part of the Board and staff to actually get [the project] funded. The project occurred in the middle of the 2000 financial crash. This had a significant impact on Walker's assumptions:

- Finance.
- It required scaling back and rethinking aspects of design to reduce costs.

The Walker expanded its space and budgets were cut.

Interviewer:

Has the Walker doubled its space?

Response:

Verify that. There was no room to expand staff. Staff was reduced under budgetary pressure. Dealing with those pressures was the challenge of the Board.

Interviewer:

And as Chair, those were your challenges?

Response:

Yes.

Interviewer:

3. You will think the next question is out of order. We've been talking about finance, and now I'm going to ask you about education. Bernard Watson, Chair of the Board of Trustees at the Barnes has pushed the role of education, and as you know, education is not usually a moneymaker. You have a substantial background in business, the arts, and education. I'd like to ask your opinion of the role of informal education at the Walker in the success of the center. How did this play out at the Walker?

Response:

There has been a substantial evolution of thinking regarding the role of education. Sarah Schultz is the Director of Education. The Walker has always had an understanding that part of the museum's mission is to advance the public's appreciation of art. The Walker has positioned itself as being on the cutting edge of contemporary art, and has the risk/reality that it is perceived in the community as an elitist organization [that appeals to] a wealthier, white population.

Interviewer:

I summarized the trajectory the museums I'm looking at have gone through from initial founding through strengthening and protecting the collection to more concern for providing access to the community.

Response:

Initially [the Walker] was building off private donations, started with the Thomas Barlow Walker Foundation gifts. It shifted to [more of a concern with being] at the forefront of contemporary art trends. Martin Friedman and Kathy Halbreich [were representative of] this concern. Olga Viso [the current Director]'s focus is more on accessibility. There has been a high level of debate to think more coherently about balancing the issue of being at the forefront [of contemporary art] as a leader, and relevant to the community.

Interviewer:

4. What balance do you look for between contributed and earned income?

Response:

The Walker has a very specific framework. Contact Mary Polta for specifics about how the percentages vary during periods of financial pressures.

There are three buckets:

- Endowment – roughly 40%.
- Annual contributions.
- Earned income.

The biggest challenge was the tidal waves in 2000 and 2008 where the amount of money available [from the endowment] was reduced. There was one year where the Walker had two exhibitions: Frida Kahlo and the influence on modern masters of Picasso. They brought in an extra \$1 million in exhibit income but generally the museum continues to look for ways to increase earned income. Total revenues have declined by \$22 million. [The Walker] is operating on less [fewer] resources than it had in the past. Today it is concentrating on doing fewer artistic activities better. This is very challenging for curators. [The] change has to be managed.

Interviewer:

Thank you for your time. I will [try to] contact the people you recommended and mention this conversation and your name.

Telephone Interview

Interviewee: Roger Hale, Chair of the Board of Trustees for the Walker Art Center from September 2002 to April 2005
Museum: Walker Art Center
Date of Interview: February 20, 2013
Duration: 22 minutes

Interviewer:

1. How did you become involved in raising money for the Walker Art Center?

Response:

I was approached. When I was a kid in the '40s my mother took me down there. There were art classes on Saturday morning. This was in the days before cartoons. I came back to Minneapolis in 1961. By 1963, I became very active and hung out there. My wife worked there as a part-time development person. In the 1970s I was asked to go on the Board. I was on the Board, about the time Kathy Halbreich came. I had been President of the Board in the '70s or '80s, and had termed out. Martin Friedman retired. Kathy was approached and hired. I met her. I was invited back on the Board. I was back on the Board one year after she [Kathy] came. I became President of the Board of Trustees again in 1992. I left the presidency in April 2005.

I talked with Steve Shank, successor as President of the Board. He's willing to talk to you. I will send his contact information in email.

Interviewer:

I thanked him.

2. As Chair of the Board of Trustees, what challenges did you face?

Response:

I came back a few years prior to that. I was a Senior Director. I thought I could sit in the back of room, make wise comments, and not do any work. In Walker Art Center's structure, the President is the Chair. The (named) Chair is a more removed position. The person who was supposed to succeed Steve Watson as President of the Board in Spring 2002 was named CEO of a big company and couldn't do it. They approached me and asked me if I would come back for one year. It turned out to be two and a half years. When I first said yes, the stock market was steaming along. There was an Internet boom. Everybody was making money like crazy. There were a number of large commitments. \$74 million. It seemed like it would be an easy drive. The market collapsed within the next year. Everything got a lot more difficult. I was deeply involved in fundraising for the [building] expansion, and relationships between the Director, Kathy Halbreich, and the Board. I was not involved in the design and construction of the building. I was sometimes a little bit involved with particular issues. My main effort: raise money, [and] constantly communicate with Kathy and the Board.

Interviewer:

3. I attended the “hard hat tour” a bit before the opening of the building and was graciously asked to contribute to the building fund. Were you involved in that process? If yes, did you view it as a success?

Response:

My main effort was with the extended Walker family. I was quite involved in some parts of that. As you know, it’s a big family and it’s spread out. The part of the family that seemed to be closest to the Walker was the Clinton Walker family. Ann Hatch and Brooks Walker Jr., and Brooks Walker III are part of that branch. Ann is very interested in the arts and she gave \$1 million to the drive. I’ve known Ann going way back and solicited her for the drive. Ann worked closely with Kathy and myself about approaching Brooks Walker Jr., the Clinton Walker Foundation, and various family members. I personally solicited Brooks Walker Jr. I met with him many times in San Francisco. He is a bit older than I am but we are from the same generation. It was a very hard sell. Eventually, they gave \$100,000 – not what we were asking for but not chump change. The Clinton Walker Foundation did not. We solicited other family members.

Interviewer:

4. Most museum donor pools are primarily local and regional. Is that the case with the Walker?

Response:

Most of the contributions to the capital campaign came from Board members and past board members. Most contributors were locals. In the Twin Cities, there are a number of Fortune 500 corporations and the corporate donors are important.

Interviewer:

5. As a businessman, how important was the cultural climate in the Twin Cities to you? Was it primarily a tool to attract and retain high-level employees?

Response:

In our business, it was not so important. We are not a General Mills, Honeywell, or the banks. In general though, the general openness of Twin Cities, good government, lack of corruption add up to be attractive features that go up against climate, location, and (the perception of a) business climate [that is less supportive than many]. Some think the business climate is restrictive. But if you compare it to New York or California, [it doesn’t seem so bad]. Yet [those states] still have a good business community. Cultural climate is a definite plus. Did [the Walker Art Center’s] expansion mean something for certain companies? I don’t know. But the climate in general is important.

Interviewer:

6. What balance did you look for between earned and contributed income? How did your actual income line up with your goal?

(I explained the question in terms of sensitivity to another capital campaign and mentioned that I was aware that he did a feasibility study for another capital campaign in the summer of 2010 on a pro-bono basis.)

Response:

There is sensitivity to another capital drive starting on the heels [of the first one]. It is such a common thing for most organizations that it's not off the radar. When I got back on the Board in 2002 — that was 11 years ago now. Some people had already contributed significant money. During the last 2/3 of the drive, more people pledged. There are some who still haven't paid off [their pledges]. If they haven't paid off the pledge, this is still the same drive. For those who pledged and gave in 2001, it all depends on where they were in the sequence of giving. Depending on type of drive, some don't want to give to endowments; some don't want to give to capital drives. There are certainly very successful investors who prefer to manage the money themselves, and give on an annual basis. The programmatic things are more important than the edifice, some think.

It is easier to sell a gallery; sell a courtyard. It's a little hard to sell endowed positions.

Many people want some assurance that the major gifts for capital improvements will not be required so quickly [eight years later]. How do you explain the requirement to begin another campaign?

Interviewer:

I mentioned Mr. Johnson who makes an anonymous contribution to the Peabody Essex Museum.

Response:

It can be [dangerous] to have an angel — [the organization] can get very dependent. If they lose interest, fall out or die. You don't have a strong fundraising base.

Interviewer:

I thanked him for his time.

Telephone Interview

Interviewee: Ryan French, Director of Marketing and Public Relations,
Museum Walker Art Center
Date of Interview: September 5, 2013
Location: Telephone from 609-324-9078 to 612-375-7699
Duration: 24 minutes

Interviewer:

1. What's happened since March?

Response:

We don't follow up with the individuals involved. Some have stayed on to do project work. Michele Steinwald, the dance curator has helped with some projects.

Interviewer:

2. It's interesting to me that you've done what you did with the dance programs, taking those with an interest in the visual arts.

Response:

Actually, according to our research a visual arts audience is the least likely to "taste test" other artistic programs. You can [visit the galleries] on your own time unlike performing arts [which occur at a specific time].

Interviewer:

3. As I understand it, your, "Think and a Drink" programs have been reasonably successful.

Response:

They are actually a membership program and apply across the board: mini golf, cinema, visual arts. There isn't as much crossover from people who "like going to the gallery" to the performing arts. There is more crossover from dance audiences to theater and the galleries.

Interviewer:

4. I used to get asked, "What happened to dance in Minneapolis. Luckily I don't get asked that much anymore. To me, it's a sign that it's improving.

Response:

Back in the 1940's, the Walker Art Center was one of the few [places to see dance]. Ballet companies from out of town would perform at the University. In the '70's and '80's, there were so many offerings. Now many [companies] are internationally known [including] the Ragamala Indian dance company.

Ryan French asked me about demographics, pointing out that they view their audience as the 11 counties in the Minneapolis/St. Paul metro area. Minneapolis has 383,000 people,

Minneapolis and St. Paul 600,000, and the metro area including the suburbs 3.2 million people.

I responded that it is difficult to keep demographic information consistent across the four museums and that I had used city statistics to simplify the comparison, and I agreed to reconsider.

Ryan French commented that it's an interesting project, especially given my family heritage. He went on to say that they really changed their entrance to Hennepin Ave. from Vineland Place because taxis can't find Vineland Place. He mentioned that Mary Abbe was the only one who had a problem with the change. I compared it to Inga Saffron, architecture critic for The Philadelphia Inquirer's feeling that The Barnes Foundation "turned its back on the Parkway," and the city while actually the galleries face the Parkway.

Interviewer:

5. What has happened since March?

Response:

The biggest impact [of the recession] was on our endowment, which is 40% of our operating income. For corporations and individuals, [it was] their investments that tanked, not just the stock market.

We use 12 trailing quarter average results [so it's actually] three years of stock market decreases. It has come back a bit.

[We are proud that we] have for over 30 years balanced our budget. We made decisions that were difficult [and they have paid off].

Ryan French made some comments on the Walker portion of my thesis:

In terms of the timeline, he felt that I was missing the boat about the Works Progress Administration's affect on the Walker. Because they received federal funds during the 1940's as part of the New Deal, [Walker had to] embrace the community.

Response:

There were 20-40 arts centers that received funding and had to embrace the communities they were in. Dance and theater came into the Walker at that time.

We talked about lore – Walker family and Walker Art Center. He said that he'd heard that the town of Walker, Minnesota, changed its name to woo T.B. Walker. TB Walker and his wife visited and she didn't like the place. I told him that Akeley, Minnesota was named after Walker's partner and that a decade-long suit was filed by Akeley's estate following his death against Walker and T.B. won.

We talked about the James J. Hill connection.

He told me about their hope to receive [Minnesota] state funding for a history of the Walker Art Center. [If funded] it will be about 30 minutes long and will be released a year from now. [It will include] five minutes on the early years.

I agreed to bump up our support of the Walker Art Center and he told me that is handled by the fundraising department.

Ryan French corrected some things for me.

Response:

The Gala is our biggest fundraiser. Rock the Garden raises lots of money. Often the Gala is a 100-person dinner. This year it will be in the Sculpture Garden.

Interviewer:

6. Who should I contact about images for the timeline?

Response:

Will this be published?

I explained that it is part of my Museum Studies requirement for my Master's degree and will be published as part of it and available online. I agreed to give him details about how to access it.

He suggested I start with links on Google. Verified that it will be used for educational purposes. Said that artworks are more of an issue than photographs. He said I could start with him and said that he loves this stuff, and that it reaffirms what [they've] been talking about.