

THE BARNES FOUNDATION IN PHILADELPHIA

By

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ABSTRACT. The Barnes Foundation presents an example of a Museum art collection that—with its move from its original Lower Merion location to Center City Philadelphia on the Benjamin Franklin Parkway—has finally achieved its (stated) goal of becoming a more accessible and open institution. However, the relocation of a museum to a more accessible location does not create instant open/public accessibility. This is an examination of the history of the Barnes Foundation, its inception, along with Philadelphia’s yearning form an additional upscale elite clientele. My goal is to evaluate the new Barnes vis-à-vis its original mission as it settles into its new facility. I examine various critical periods in the history of the Barnes including its function and mission before and immediately after the death of Dr. Albert Barnes, the fiscally embattled period following the death of Dr. Barnes successors, and the circumstances surrounding its move to its current Center City location where it has been recently relocated adjacent to another cultural jewel, the Rodin Museum. My argument is that the new Barnes Foundation museum is less about fulfilling or continuing the original mission or Dr. Barnes, and more about enhancing the cultural status of Philadelphia, despite arguments to the contrary. Recently, it has been well recognized that good museums are important and profitable tourist attractions and can enhance the reputation and desirability of a host city—and there is a growing body of literature on this subject. While literature on the topic of the museum as an urban enterprise continues to grow, there is little available on the subject of the relocation of a museum, or on a museums with collections as important as that of the Barnes. My goal is to analyze how the Barnes transitions into its new location and how (or if) it will continue to fulfill the original mission of the institution as it insinuates itself into Philadelphia’s local economy. I also

argue that the true new mission of the Barnes is to help the City of Philadelphia in its quest to attract a more elite (or less blue collar) tourist with a higher level of disposable income.

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INTRODUCTION

The Museum District of Philadelphia, situated on the Benjamin Franklin Parkway, has welcomed its newest addition: The Barnes Foundation. Nestled amidst several historical and cultural institutions such as --The Rodin Museum, The Free Library of Philadelphia, The Academy of Natural Sciences, The Philadelphia Art Museum, The Franklin Institute -- the location's conduciveness to tourism is impeccable. Juxtaposed against the aforementioned buildings, this is the first cultural institution on the Parkway to be designed for its intended purpose. "The Philadelphia campus sits on a beautifully landscaped, 4.5-acre site on the north side of Benjamin Franklin Parkway in the heart of downtown's cultural corridor. The site is part of Philadelphia's 9,200 acre city-wide park system, known as Fairmount Park." Not only is the collection of significance but it also served as Dr. Albert Barnes backdrop for a hidden agenda. His proclivity for collecting art grew into an educational mission that was avant-garde for the time. Barnes hoped to share his love of the arts with myriad socioeconomic backgrounds. The mission, which dates back to 1922, is: "the promotion of the advancement of education and the appreciation of the fine arts." This is the true purpose of the Foundation – to provide art education to a demographic that may otherwise not be able to experience it.

However, there was much controversy surrounding the building's inception. Opposition came from several outlets: media, government, and private organizations. Films such as, *The Art of the Steal*, provided a sounding board to those who opposed the move of the Foundation from Lower Merion to its new home, on the Benjamin Franklin Parkway. Conversely, A Barnes Board Member, Bernard Watson, and then major, John

Street, in partnership with several highly reputable non-profits expedited the move.

This resulted in a long lasting legal battle.

Ensuing shifting priorities occurred as the city of Philadelphia planned to move the Foundation to the Parkway. The Friends of the Barnes Foundation (an organization that advocated for the art to remain in Lower Merion) was the only opposition against the City's plan:

Friends of the Barnes Foundation is a citizens' group dedicated to educating the public about the unique legacy and mission of the Barnes Foundation, and to supporting efforts to maintain the permanent collection and the educational programs in their original home.

The Friends believe that the proposed relocation of the Foundation would do irreparable harm, and that its present financial difficulties can be solved, its integrity preserved, and the public interest served, by available alternatives. To find workable solutions, Friends of the Barnes Foundation members did extensive research, met with local public officials, neighbors of the Foundation, educators, and museum consultants. This resulted in a proposal for positive change at the Barnes Foundation that recommends increased access to visitors and increased revenues to support a secure financial base for the institution. Friends of the Barnes Foundation began its activities in late 2004. The group formed shortly after the ruling of the Montgomery County Orphan's Court granting permission for - but not mandating - the Board of Trustees of the Barnes Foundation to move the institution's art collection to the city of Philadelphia.

Our main activities have focused on the following:

- Education of the public about the plan to move the art collection;
- Promotion of strong opposition to the move by individuals and public officials;
- Development of detailed alternative plans that embrace a permanent home for an intact Barnes Foundation in Merion. See *Positive Solutions for Change*.

Clearly, the Friends of the Barnes Foundation failed in their attempt to preserve the art in its original home of Lower Merion. However, they did put up a good fight. Nicholas Tinari Jr., a student of the Barnes and contributor to the documentary, *The Art of the Steal*, argues:

I became a student at the Barnes foundation in 1989 just after the last of the original trustees died. I spent the last twenty years fighting with a series of opportunistic trustees, lawyers and politicians who all wanted to exploit the collection and destroy what Dr. Barnes had created. Dr. Barnes created a unique institution that Matisse called, “the only sane place in America to view art.” It was completely solid in 1990. Two years later, the trustees had doubled the budget, raided the endowment and gown to court claiming that Dr. Barnes will had to be broken because the place was now supposedly in-solid. The attorney general whose job it was to supervise that charity did nothing. No one reported on the tens of thousands of dollars of campaign contributions the Barnes lawyers paid to the attorney general. No one also reported on the hundreds of thousands of dollars that the direct supporters of this move paid to Governor Ed Rendell’s campaign. I wrote the brief that showed that the Barnes foundation could remain in Merion and be completely solid. The attorney general and the court, prodded by Ed Rendell, ignored that brief. I got into this thing not just because it was a great injustice to break Dr. Barnes’s will but because I wanted to preserve the unique experience I had at the Barnes Foundation for future generations. That experience was akin to being on the beach where you feel the sound of the surf, where you hear it, where you smell the salt there. You leave the beach feeling refreshed and renewed. And you experience the Barnes foundation the way the artists wanted you to see his paintings. Now the Barnes foundation has an experience, something like a shopping mall, where you’re hustled along and your confused and you leave the place feeling somewhat cheated, as you walk out with your t-shirt.

The amount of discourse between private organizations, like the Friends of the Barnes, perpetuated a battle that lasted for nearly a decade. Both sides of the dispute had equitable evidence in support of their reasoning for where the collection should be permanently located. The result has been the implication of an art collection going from private access to public all in order to fabricate Philadelphia’s future. Though impossible to address everything within the context of the thesis, I will address the history and a firsthand account of the state of the current state of The Barnes by working at the institution.

PART 1:

History

BIOGRAPHICAL MATERIAL

Albert Combs Barnes (Figure 1) was born in 1872, into a working-class family. His childhood was spent in the tough neighborhood of Kensington, Philadelphia. Here, little emphasis was placed on education; however, Barnes excelled academically. He attended the prestigious Central High School. While at Central, Barnes was introduced to William Glackens (Figure 2). Glacken's affinity for the arts quickly transcended to Barnes – the two remained lifelong friends. Post-graduation, Barnes attended the University of Pennsylvania and received a degree in medicine. He financed his tuition (which was only \$150.00 for the College per annum and \$200.00 per annum for the Department of Medicine) by boxing, gambling, and tutoring.

After commencement, Barnes left Philadelphia and went to Germany. The move suited him, as his mother was of German ancestry. While in Germany, Barnes partnered with Herman Hillie. The two created a silver nitrate compound, called Argyrol. The substance was so popular that it was used on the eyes of newborn infants around the world in order to prevent blindness due to the transmission of congenital gonorrhea.

Following a dispute, with Hillie, the partnership ended. Barnes returned to Philadelphia and opened a factory. What's more, Dr. Barnes extended his love of art with his Philadelphia factory employees. There was not enough work to fill an eight hour day. Rather than send employees home, Dr. Barnes envisioned a world where anyone would be capable of analyzing art. The remaining two hours of everyday was devoted to expanding his employee's artistic knowledge base. Dr. Barnes generosity did not end there either.

On April 19th, 2013 I was afforded the opportunity to speak with Dr. Gloria Twain Chisum and her husband, Dr. Melvin J. Chisum. While conversing, I asked them about their thoughts on the move of the Barnes Foundation. They were extremely diplomatic, as Dr. Chisum once served on the board for the Pew Charitable found (one of the major donors whom financed the move). Her husband however, recalled a story of one of his late friends, Dr. Hinckley. As it turns out, Dr. Barnes was also extremely invested in the personal lives of his employee. One of his employees mentioned that he was sick and Dr. Barnes asked what the diagnosis was. The employee stated that it was Sarcoidosis. Due to the rarity of the disease, Barnes requested to meet the Dr. whom came to this conclusion. When Dr. Barnes met the practitioner he asked, where he did he complete his doctoral residency. The young man responded that he was unable to be accepted into a residency program, in America, because he was a Black. Barnes told Hinckley to find a program that would admit him. After an extensive search, the only program that was willing to accept Hinckley was in Vienna, Austria. Barnes then notified Mr. Hinckley to get in touch with his secretary. When Hinckley arrived to Barnes office, Dr. Barnes' secretary had a check to pay his program fees and flight to Vienna. Mr. Hinckley then responded that he had a wife and two children and would not be able to participate because of his familial responsibilities. A few days later Dr. Barnes secretary shared the news. Dr. Barnes said, "Well then get three more tickets. The whole family must go."

This anecdote illustrates Barnes compassion for his employees and humanity. Moreover, it demonstrates a passion for equal education. Barnes did not see color. I think that this enhanced his spectrum of artistic achievement and allowed him to develop a rapport with those considered, the other. Later, Dr. Barnes retired early from

his success with pharmaceuticals in order to pursue his newfound passions, art and education. “Barnes made his first art acquisitions and began to develop theories—drawn from the ideas of William James, George Santayana, and John Dewey—about how people looked at and learned from art. In 1922, he established the Barnes Foundation for the purpose of “promot[ing] the advancement of education and the appreciation of the fine arts.” Both his art collection and his educational theories grew and changed throughout the course of his life.

Although Dr. Barnes never practiced or taught medicine, nor had any offspring of his own, his equalitarian disposition created an everlasting impression on the lives of many. It has been said that, “the rise of Albert Barnes is an only-in-America success story. For decades, it has fascinated biographers like William Schack (*Art and Argyrol*), Howard Greenfeld (*The Devil and Dr. Barnes*), and John Anderson (*Art Held Hostage*). Each of these biographies is instructive, and on one essential point, they all agree. Barnes was a conflicted figure, a man of titanic intelligence, unflinching will, and self-destructive pride.” Lastly, Barnes died after a car accident in 1951. He was survived by his wife Laura Leggett Barnes.

PART II:

The

Collection

ART COLLECTION

The magnitude of Dr. Barnes' private art collection is like no other in the world. "Between 1912 and 1951, Albert C. Barnes assembled one of the finest collections of impressionist, post-impressionist, and early modern paintings in the world. Acquiring works by some of the most daring artists of the time—Paul Cézanne, Pablo Picasso, Henri Matisse, Amedeo Modigliani, Pierre-Auguste Renoir, Chaim Soutine, and Vincent van Gogh, among others—Barnes marked himself as a collector of great ambition and audacity." He purchased his first paintings with the consultation of his high school friend, Glackens. Of the 33 canvases purchased, during his first collecting trip to Europe, were works by Cézanne, Van Gogh, and Picasso, as illustrated in figures 4 -6.

Barnes interests expanded as his knowledge and appreciation for art did. Each wall is occupied with a symmetrical arrangement of paintings and other objects. He became obsessive with the arrangement of the pieces and found connections between light, line, color and space. He believed that this was the unifying connection between disparate pieces of art. His theory evolved to be called, ensembles. In each gallery, of the twenty-three, there are variations of the ensemble. As he acquired more pieces of the art, Barnes rearranged the works in line with his theories of light, line, color and space. Paintings from the sixteenth century hang next to items from the twentieth. Further, during the 1920s Barnes assimilated African art into his collection of mostly impressionist pieces. And as time passed, he integrated "Native American ceramics, jewelry, and textiles; Asian paintings, prints, and sculptures; medieval manuscripts and sculptures; old master paintings; ancient Egyptian, Greek, and Roman art; and American and European decorative arts and metalwork," into the collection.

PLANT COLLECTION

Joseph Lapsley Wilson originally owned the land that is home to Dr. Barnes Lower Merion campus. While residing there, Wilson planted over two hundred varieties of trees in his gardens. When Albert and Laura Barnes purchased the land in 1922 in order to establish the Foundation they asked Wilson to assist with their vision and accept the position of director for an arboretum.

Laura Barnes rapidly fell in love with the beauty of the collection and sought to enhance it, as well as instruct students on the rarities of plants. In 1928, she became the director of the Arboretum but it was not until 1940 that she established the Arboretum School. At first Laura was a novice plant collector, but via her societal contacts, she collaborated with Arnold Arboretum and the Brooklyn Botanic Garden – this allowed her to acquire the knowledge needed to create the Arboretum. And as her familiarity of specimens matured, she sought to collaborate with, “Dr. John M. Fogg, a dean and botany professor at the University of Pennsylvania who helped Mrs. Barnes launch the Foundation’s *Arboretum School* in 1940, and became the Arboretum’s third director in 1966. He expanded the practice of partnering with other institutions, an initiative that played a large role in the formation of a herbarium in 1968. Today, the *Herbarium* contains over 10,000 plant specimens, many of which were contributed by Fogg’s colleagues. His influence is also felt in the collections of vines, willows, and ferns located throughout the property.” The extensiveness of the collection is immense; further, it has been well maintained throughout the years. Figure 7 illustrates just a peek into the depth of the collection. The collection is now home to over three thousand species of plants and trees and also includes the above-mentioned herbarium.

There are several rare varieties of plants, many of which are from Asia and South America. Also of significance to the collection are the Lilacs, Peonies, and Magnolias. Laura Barnes is even responsible for the cultivation of her very own Peony seed.

PART III:

The

Buildings

LOWER MERION CAMPUS

Currently, the Lower Merion Campus houses a 12-arboretum and horticultural program and library, and the institutional archives. When Barnes sought to purchase this property he did so with dual intentions: 1) to house his art collection; and 2) to live in. It took three years to build the property, which is located on Latches Lane. By collaborating with University of Pennsylvania architect professor, Paul Philippe Cret, Barnes was able to bring his vision to fruition (Figures 8 - 9). "The rapid work was possible because Barnes embraced Cret's thinking about art museums, which the architect had already demonstrated in his design for the Detroit Institute of Arts, where ground had just been broken. Deviating from the preference for skylighted exhibition galleries that has prevailed in museum design since the nineteenth century, Cret believed that museum rooms should be lit from the side by conventional windows." Stone was swiftly ordered from Paris and Laura L. Barnes was left with the responsibility of leading the interior design. The aesthetic of the building was considered modern with Italian renaissance and French village influences (Figures 10-11). The Lower Merion Campus was ready to be revealed in 1925. Further, expenses for the project totaled approximately \$550,000.

The design of the estate dictated the arrangement of the collection and how the pieces should be observed. Until Barnes' death, he rearranged the pieces in an almost obsessive manner, with the exception of Henri Matisse's, *The Dance 1933*. The mural was made as a custom installation that would hang in the lunettes above the three windows, in the main gallery.

After standing in this location for nearly ninety decades, the City of Philadelphia was able to break the will of Dr. Barnes, in order to move his art collection to its new location, on the Benjamin Franklin Parkway, in Philadelphia.

PHILADELPHIA CAMPUS

Ironically, the new campus (Figures 12-14) was constructed next to another one of Cret's architectural designs, The Rodin Museum. Architects, Todd Williams and Billie Tsien, a New York-based couple, were commissioned to facilitate the vision. They began producing blueprints for the campus a decade before construction began, with the promise of funding from several organizations. The size of the building is 119,205 square feet; however, the galleries were built to the millimeter, in order to house the collection as Barnes intended for it to be viewed. The additional square footage now houses classrooms, an auditorium, staff offices, conservation labs, a library, art handling facilities, a second exhibition space, a gift shop, public spaces, gardens, a restaurant and the Light Court (Figure 15), which is used for special events.

Besides the fact that the building has nearly quadrupled in size in comparison to the Lower Merion campus, Williams and Tsien aimed to synthesize “components of art, nature, education and aesthetics—the guiding principles of the Foundation—resulting in a building whose soaring, light-filled indoor court, functional classrooms, and intimate galleries are surrounded by a series of external garden spaces” Additionally, part of the construction mandate was to incorporate nature. Williams and Tsien selected, Philadelphia-based landscape architect, Laurie Olin to assist with this task. “From the start the architects had imagined that their building would be clad in limestone, like Cret's gallery in Merion. And, as there, a warm-hued stone was envisioned. A system of stone panels, to be attached by bronze clamps to the steel frame of the gallery wing and the poured-in-place concrete structure of the rest of the building,” was fashioned. Also, the building sought to incorporate local and green options, as shown by the floor in the Light Court, which is made of

repurposed wood, from the Coney Island Boardwalk. The juxtaposition of classic and modern generated the minimalist aesthetic envisioned by the architects.

The exterior of the building is just as impressive as the interior. Gardens, sculptures, and fountains surround the space in order to produce a visitor experience, prior to entering the Foundation. The serenity and positioning of the external features lends way to an environment atypical of an urban landscape. A stainless steel sculpture by Ellsworth Kelly sits afoot a water table that is framed by evergreen cedars, pools line the main entrance and a fountain rests at the southern end of the building and can be seen from the Parkway (Figures 16-18).

Despite the controversy surrounding the move of the collection, the building is truly a gem amidst the Museum District. It has raised the bar and has set a new level of excellence for Museum construction. Doors opened to the new facility on Memorial Day weekend, in 2012. Since then, the building has been the recipient of several architectural awards and is LEED certified – a testament to Williams and Tsien’s visualization of crafting a “gallery in a garden, garden in a gallery (Figure 19).”

PART IV:

Working at

The Barnes

WORKING AT THE BARNES

On September 17, 2013, I started a visitor services position with the Barnes Foundation. The position is strictly customer service and it allowed me to observe, from a frontline vantage point, trends in visitor experiences. Further, the position rotates between many stations: admission, gallery doors, audio, coat check, groups, and phones. At this point, the Foundation had already been open for four months, in its new location. I remember on my first day of work the anticipation I had about being surrounded by one of the most notable art collections of all time. By day two, reality hit and I began to notice (and was told by visitors) several logistical issues.

The admissions desk functions as the visitor's first encounter with representatives of the Barnes Foundation. The minimalistic approach utilized by the architects provides no room for signage or direction. Confused visitors are unsure of what to do and there are few, if any, people to assist them as soon as they walk through the door; therefore, many visitors just stand in line and wait to be told what to do. This creates an accumulation of people in one area. However, if a visitor prints their ticket out at home there is no need to wait in the line. This information is unbeknownst initially and sets the tone for the rest of the visit. After this step, visitors are then expected to have their bags and purses measured by security, in order to see if they fit the guidelines permitted to bring into the galleries. Again, another line forms in the entry way and many people circumvent the bag check as there is no reason compelling visitors to wait in another line. At this point, the visitor has two options: 1) to continue to the galleries (which are usually found by chance); or 2) to be told that they need to check their bags and/or coats, which is located on the lower level, as illustrated in

Figure 20. Option one is only successful if the security has okayed your bag. However, for the visitors that were unaware of the bag check they then proceed to the line to get into the galleries. And as you can imagine, after waiting for sometimes up to an hour to be admitted, you are then asked to go downstairs and have your bag checked. Additionally, the coat check is aesthetically hidden behind a wood panel and visitors are unsure of where to go. And those who have chosen option two are simply products of luck, not planning.

Additionally, as you proceed to the gallery doors you are offered the opportunity to purchase an audio guide. What you don't know is: they can only be purchased at the audio station with a credit card; however, at admissions they can be purchased with cash; thus creating quite the predicament. This leaves many visitors up in arms as some then have to go back to admissions and wait in line in order to pay with cash or those who were asked to check their bags have left their wallets with coat check. Then, once an audio guide has successfully been purchased, an extremely brief and impersonal tutorial is given to the visitor. This, in and itself, produces an additional issue as most of the demographic is above the age of 50 and they have never used an iPod, let alone a touch screen device. Once more, another pocket of unnecessary crowding ensues and more patrons are left disgruntled (prior to even entering the galleries).

Lastly, the group of employees who are at the receiving end of most complaints are those working the gallery doors. Here, many unforeseen issues occur. One, many patrons are unaware that there is a 250-person maximum allowed in the galleries at any given time. And even though timed tickets are purchased, there is no guaranty of how long someone will view the art. Further, you are allowed to enter the gallery any

time after your ticket time. Due to this, a cue is almost always created. And because the demographic is older, it is sometimes difficult to stand in a line for extended periods of time. To add to the wait, private groups are escorted into the galleries via an employee only elevator; consequently, increasing the likelihood of the galleries always being at the 250-person maximum. To add to the myriad issues, there is only one restroom facility, which is located on the lower level and is only accessible if you leave the galleries. Furthermore, when you are stationed at the gallery doors you are told to make no exceptions to this rule. However, in December that changed, after an employee unintentionally told one of the Board Members that they need to wait in the cue – the unnamed Board Member was not happy. Therefore, Tables 1-2, which lists and provides a photograph of each Board Member, was sent to every employee, in order to prevent future occurrences.

It is my belief that many of aforementioned logistical issues could have been prevented with the help of a museum consultant, during the building of Philadelphia campus. This was certainly a mistake on the Foundation's part but they have enlisted a consulting group to rectify many of the above mentioned issues. Unfortunately, many of the guests leave unhappy. Further, this is not an issue of concern with executive management because the collection is permanent; therefore, people typically only visit once.

In October, I was asked to interview for a newly created Gallery Guide position. The responsibility of the gallery guide is to attend special events and be prepared to answer questions about the collection. This is where I believe to have noticed the true intentions behind the Light Court. For special events, the space can be turned into

anything imaginable, from a corporate dinner to an elaborate shindig. The directors emphasize to guests that the Barnes will only sponsor corporate and educational events. However, the husband of one of the Board Members was able to bypass this restriction and was allowed to have his 80th birthday party, which totaled \$1.2 million. The contradictory methods employed by the directors, whose names are listed in Table 3, creates an air of elitism to those who have contributed to the move from the Lower Merion to the Parkway, as many of the move's proponents now serve as Board Members.

I spoke with the Barnes Foundation's Director of Visitor Services, Daniel Corti, on Friday, March 15th 2013. He stated: that in addition to many of the internal issues, the surrounding Parkway institutions have been impacted as well. He first mentioned The Youth Study Center (a youth detention center), which was demolished, in order to accommodate the Barnes Foundation. After further research, I was able to obtain a quote from the mayor of Philadelphia. "Mayor Nutter celebrated the long-awaited replacement for the Youth Study Center on Thursday [December 2012] with the hope that as few children as possible would need it. 'We've been talking about this for 20-plus years,' Nutter said Wednesday at a dedication for the Philadelphia Juvenile Justice Services Center, the city's detention facility for youngsters and young people. 'I don't want to have children here, but some children need to be here.' The \$110 million center, at 48th Street and Haverford Avenue, is the permanent successor to the Youth Study Center, removed from its Parkway site in 2008 to make way for the Barnes Foundation." Corti and I surmised that the institution is always referred to as The Youth Study Center when visitors ask what was here prior to the Foundation, because it is an effort to

appease the upper echelon demographic, as the term “detention center” is often viewed as offensive to them.

Furthermore, Corti observed (while he was working at the Franklin Institute) that metered parking was made available on the Parkway, as construction for the Philadelphia campus commenced. Subsequently, an entire lane on each side of the Parkway was taken away in order to accommodate an anticipated need for additional parking for the visitors of the Barnes. Additionally, not too soon after, Mayor Nutter announced that people would no longer be able to feed the homeless on the Parkway. Corti believes that this was yet again another implementation produced only for the sake of appeasing a middle – upper class socioeconomic demographic.

On a encouraging note, Corti and I talked about the positive affect had on many of the surrounding businesses. Due to the increase in traffic and the in-house restaurant and Café’s limited seating options, many visitors choose to dine at either Whole Foods or at food trucks. Per Corti, this has greatly increase revenue for these businesses.

To conclude, we casually spoke of what the true mission of the organization is, as I have been unsure. Corti said, that currently there are three aspects that administration is still struggling to find a balance between. What it comes down to is where the priorities of the organization should lie. Is it education, visitor satisfaction, or special events? What I have come to observe is, the education department is struggling to find their vocation. They are constantly trying new methods to promote education (which is the original purpose for the Foundation). They have been successful in bringing in school groups but it is something that is subsidized by the City.

Where the department is really lacking is there attempt to provide outreach programs for the surrounding community. Currently, there seems to be a focus on one demographic (the wealthy) and if the purpose of the move was to provide access to more groups, I have yet to see it. Moreover, the issue surrounding the visitor experience has already been mentioned in the beginning of this section. Again, this does not seem to be a priority for executive management. However, special events appear to take the priority.

Typically, the Foundation is open to the public on Monday, Wednesday, Thursday Saturday, and Sunday, from 10am – 6pm. However, on Friday nights, the hours of operation are from 10am – 10pm. According to Corti, the Foundation hopes to procure a young, well-to-do, professional cliental. The evening is called, Friday Nights at the Barnes. It usually features an artistic theme and has a cash bar and live music. Also, you can purchase a building pass (for \$10.00) which will give you access to everything accept the galleries. It is my belief that if you are encouraging visits in this manner, then you are detracting from Barnes' mission statement. The focus is no longer on the art and education but rather placed on a lounge-like atmosphere.

Additionally, corporate and private events receive more attention than visitors coming to see the art. As visitor closing hours near (around 5:30-6:00), in-house event planners and caterers begin transforming the Light Court into event space, as illustrated in Figure 21. Notice in Figure 21, *Light Court to Event Space*, that in the background, of the left side, there is a beautiful iron grid – that is entryway to the main galleries. This illustrates that visitor experience is compromised by tables and chairs

being rolled out, sounds checks, and flower arrangements. Again, the focus is not on the visitor but on the special event.

Corti and I spoke of what this does for the visitor, if anything. After exiting the galleries, which due to its extensiveness can easily be overwhelming to the senses, the guests then feel like they need to rush out of the building and are unable to sit and internally take-in what they have witnessed. Again, where does the Foundations priorities lie when to education, visitor satisfaction, or special events?

However, to be evenhanded, more and more museums are incorporating this model of the New Museum. Museums are no longer typified by educational purposes. And as changes in the economy occur, the need for innovated way to increase revenue is of significance. Not only does the special event do this but it also attracts an elite tourist with high levels of disposable income. Thus stimulating local economies.

CONCLUSION

CONCLUSION

In sum, the importance of the Barnes Foundation now extends much further than its original purpose. The mission of the Barnes has shifted towards a new direction. Its significance to contemporary modern-day Philadelphia creates a destination, rather than pit-stop, for tourists. Louis Nicholson states, “The Barnes Foundation’s new home on the Benjamin Franklin Parkway in central Philadelphia is a triumph. In one bound, architects Tod Williams and Billie Tsien have put to rest global anxieties about moving one of the world’s great private art collections from its suburban ‘home’. The city now has a fine modern public building, a new city centre destination, and a landmark addition to the city’s Parkway.” Nicholson nicely summarizes why the City believed it was imperative for the Barnes to be moved to the Parkway. Further, this shift illustrates Philadelphia’s yearning for change in touristic demographics. The days of blue-collar working class citizens are no longer at the forefront of Philadelphia’s Convention and Visitors Bureau (PHLCVB); because, the City is attempting to draw in white-collar elite tourists, who have high levels of disposable income. The PHLCVB website features hotels, dining, and shopping that would only appeal to an elite demographic. For example, the featured shopping destinations are: Boyd’s Tiffany & Co., King of Prussia Mall, and Reading Terminal Market. These destinations are indicative of a tourist that has money to spend and an affinity for luxury. Additionally, taglines such as “Experience Broadway on Broad Street,” “Philadelphia: A modern Renaissance City,” and multiday tours such as, “Cultural Masterpieces,” provide the backdrop for creating a high-end market.

Internally, the Foundation is finding that their mission is evolving as rapidly as the Philadelphia landscape. The Barnes Foundation has wedged its way into an urban revitalization that has been taking place for the past 10-15 years. The featured Philadelphia destinations are no longer the cheesesteak and the Rocky Statue but rather The Barnes. The new Philadelphia tourist is elite, wealthy, and desires a sense of refinement, which is indicative of The Barnes Foundation.

FIGURES



Figure 1: Dr. Albert Barnes

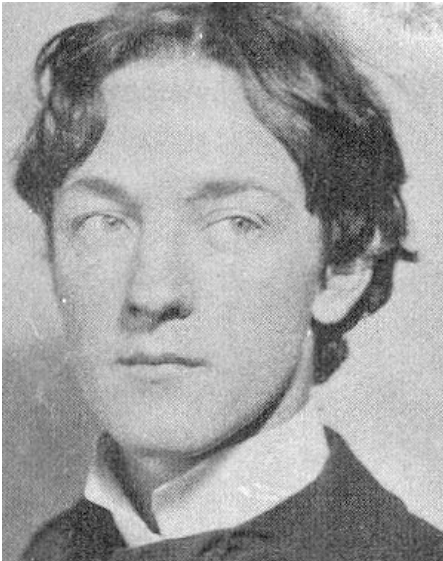


Figure 2: William Glackens



Figure 3: Laura L. Barnes

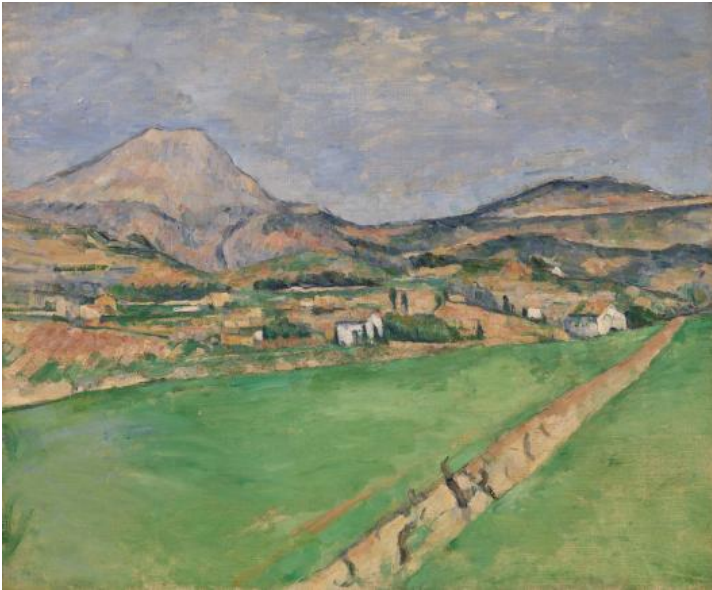


Figure 4: Cézanne's *Toward Mont Sainte-Victoire* (1878–1879)



Figure 5: Van Gogh's *The Postman (Joseph-Etienne Roulin)* (1889)



Figure 6: Picasso's *Girl Holding a Cigarette* (1901)



Figure 7: Arboretum

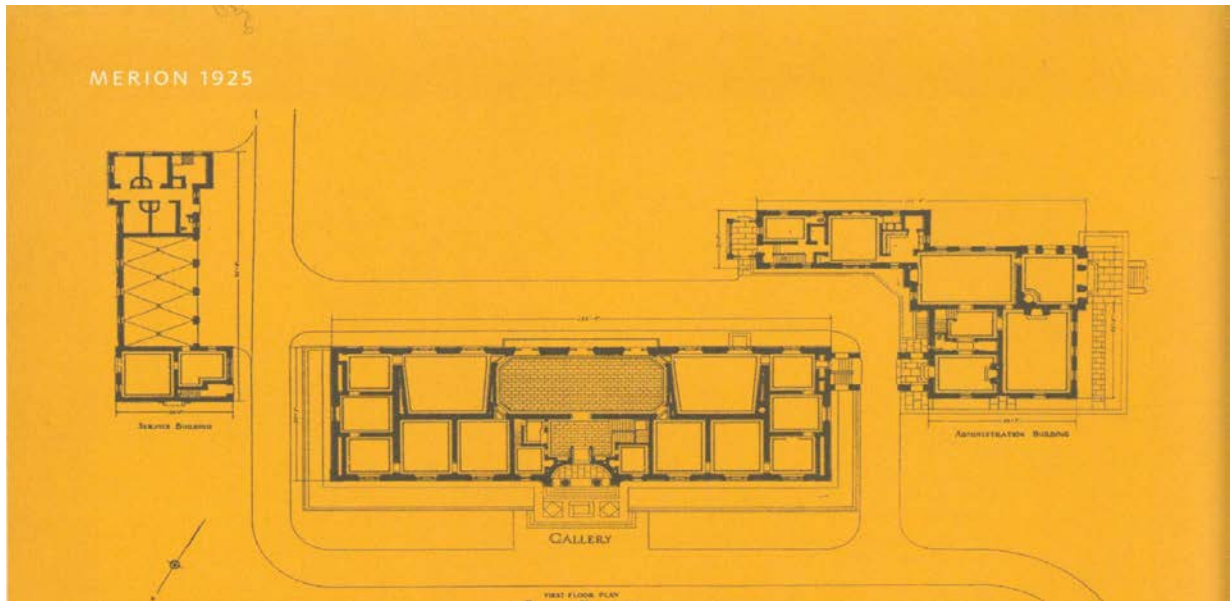


Figure 8: Lower Merion Campus Blueprint



Figure 9: Lower Merion Campus



Figure 10: Renaissance Influence



Figure 11: French Village Influence

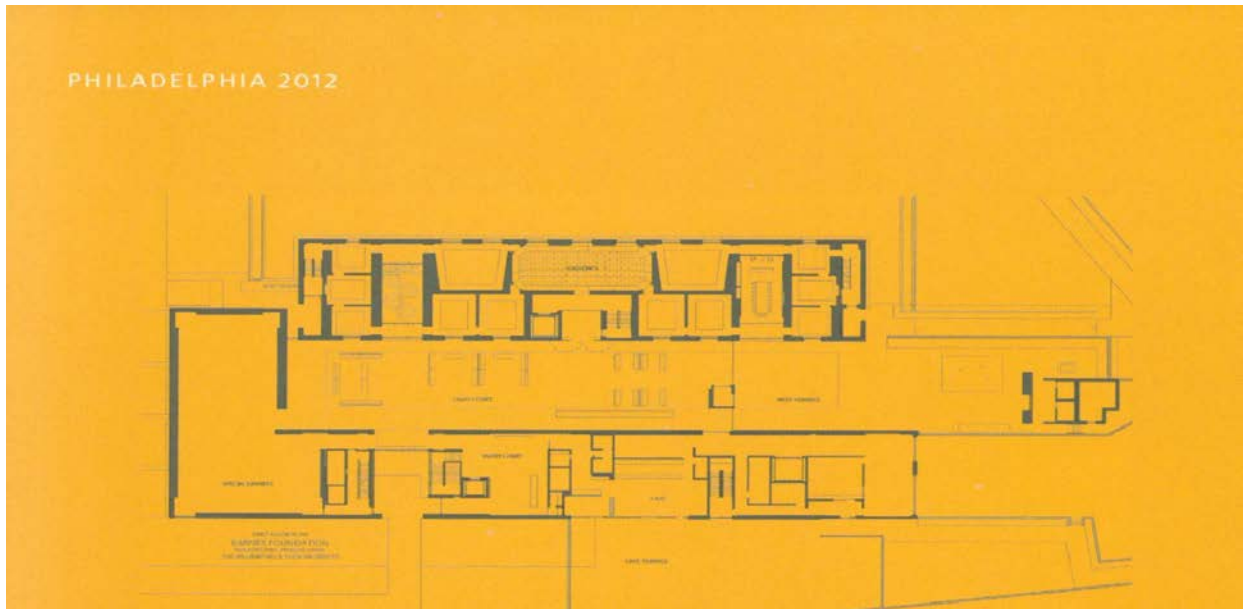


Figure 12: Philadelphia Campus Blueprint



Figure 13: Philadelphia Campus



Figure 14: Benjamin Franklin Parkway



Figure 15: Rendering of the Light Court

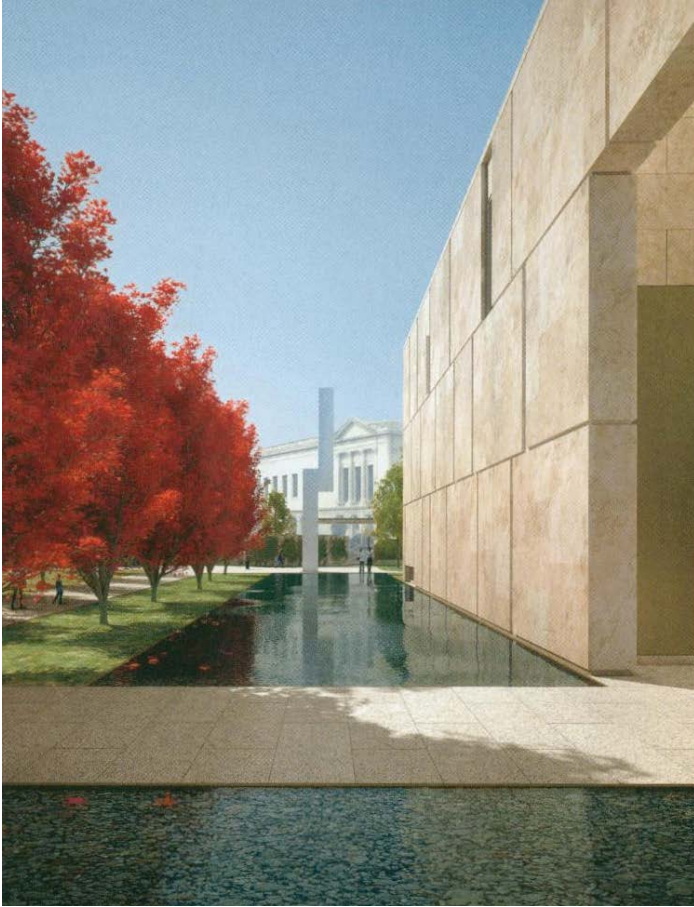


Figure 16: Ellsworth Kelly Sculpture



Figure 17: Rendering of Main Entrance



Figure 18: Fountain on Southern End of the Building

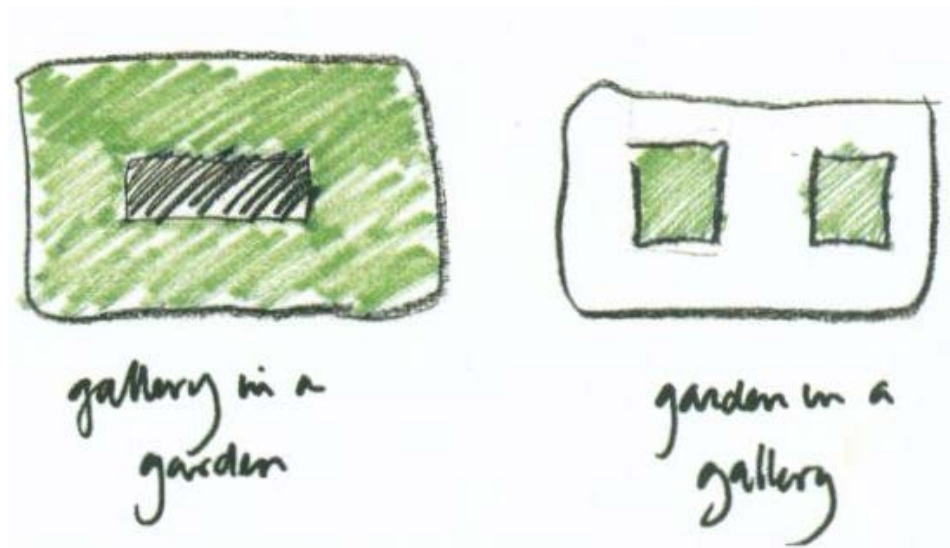


Figure 19: Architectural Concept

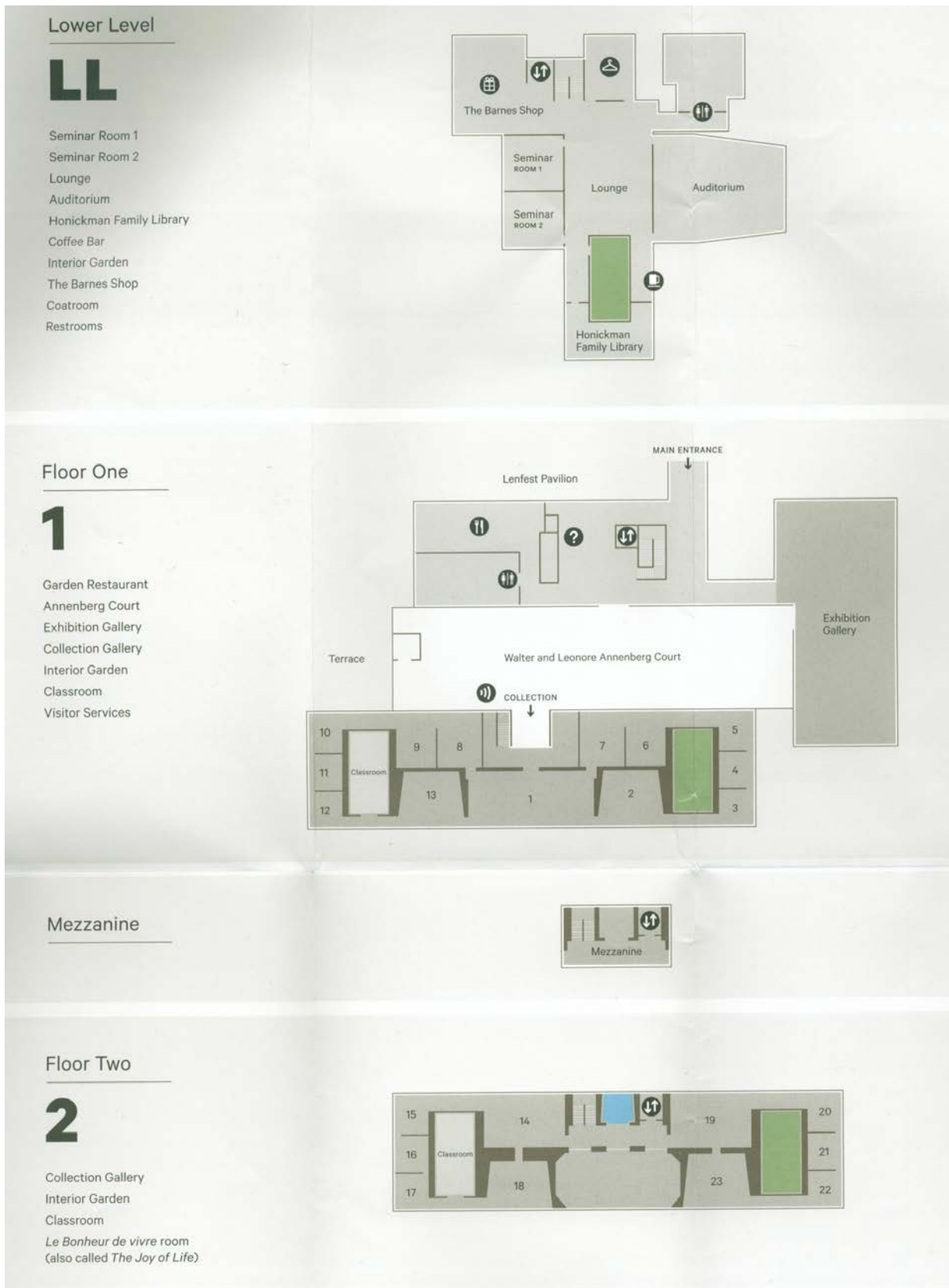


Figure 20: Philadelphia Campus Visitor Map

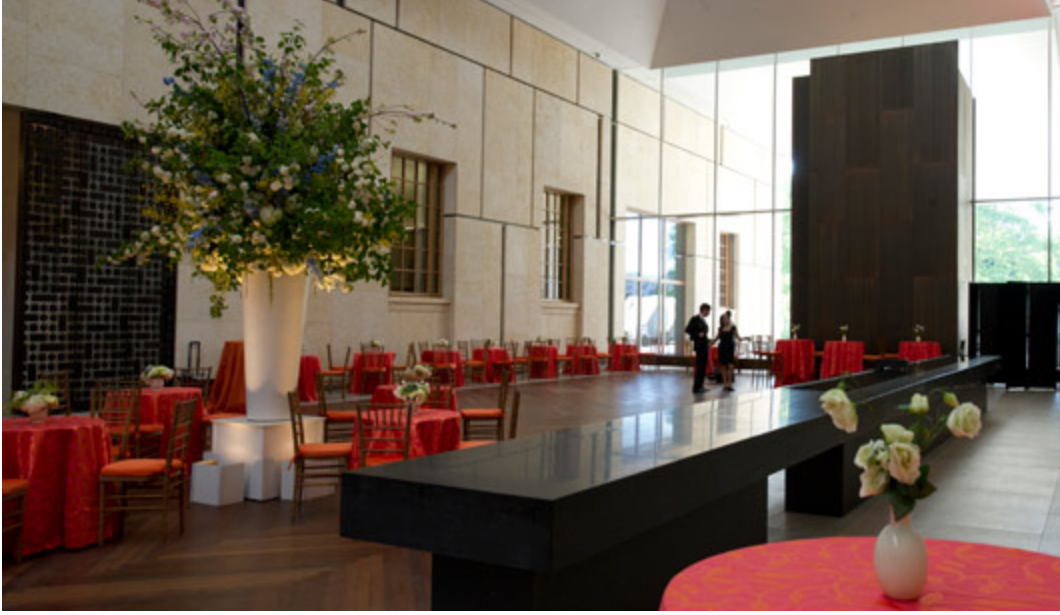


Figure 21: Light Court to Event Space

Tables

Table 1

The Barnes Foundation Board of Trustees

- Dr. Bernard C. Watson – Chairman of the Board
- Joseph Neubauer – Vice Chairman of the Board & Chair, Development Cmte.
- Stephen J. Harmelin, Esq. – Treasurer & Chair, Finance Cmte.
- Hon. Jacqueline F. Allen – Secretary & Chair, Nominating and Governance Cmte.
- Aileen K. Roberts – Chair, Building Committee
- Neil J. Rudenstine – Chair, Program Committee
- Sheldon M. Bonovitz, Esq. – Chair, Audit Committee *
- Andre V. Duggin *
- Gwendolyn S. King
- Dr. Ernest C. Levister, Jr.*
- Dr. Khalil Gilbran Muhammad
- Rajiv Savara *
- Donn G. Scott *
- Dr. Brenda T. Thompson
- Mr. Thomas K. Whitford

*Lincoln University Designated Trustee

Table 2



Board of Trustees



Dr. Bernard C. Watson, Chair
Former President, The William Penn Foundation
University Park, Florida



Joseph Neubauer, Vice Chair
Chairman, ARAMARK Corporation
Philadelphia, Pennsylvania



The Honorable Jacqueline F. Allen, Secretary
Judge, Philadelphia Court of Common Pleas
Philadelphia, Pennsylvania



Stephen J. Harmelin, Esq., Treasurer
Co-Chairman, Dilworth Paxson
Philadelphia, Pennsylvania



Sheldon Bonovitz

Sheldon M. Bonovitz, Esq.
Chairman Emeritus, Duane Morris LLP
Philadelphia, Pennsylvania



Andre V. Duggin
Chairman and CEO, AV International, Inc.
Wayne, Pennsylvania



Gwendolyn Stewart King
President, Podium Prose LLC
Washington, District of Columbia



Dr. Ernest C. Levister, Jr.
San Bernardino, California



Aileen Kennedy Roberts
President, The Aileen K. and Brian L. Roberts Foundation
Philadelphia, Pennsylvania



Dr. Neil L. Rudenstine
Chairman of the Board, ARTstor
New York, New York



Rajiv Savara FCS
Group Managing Director, G & T Resources Worldwide
New Delhi, India



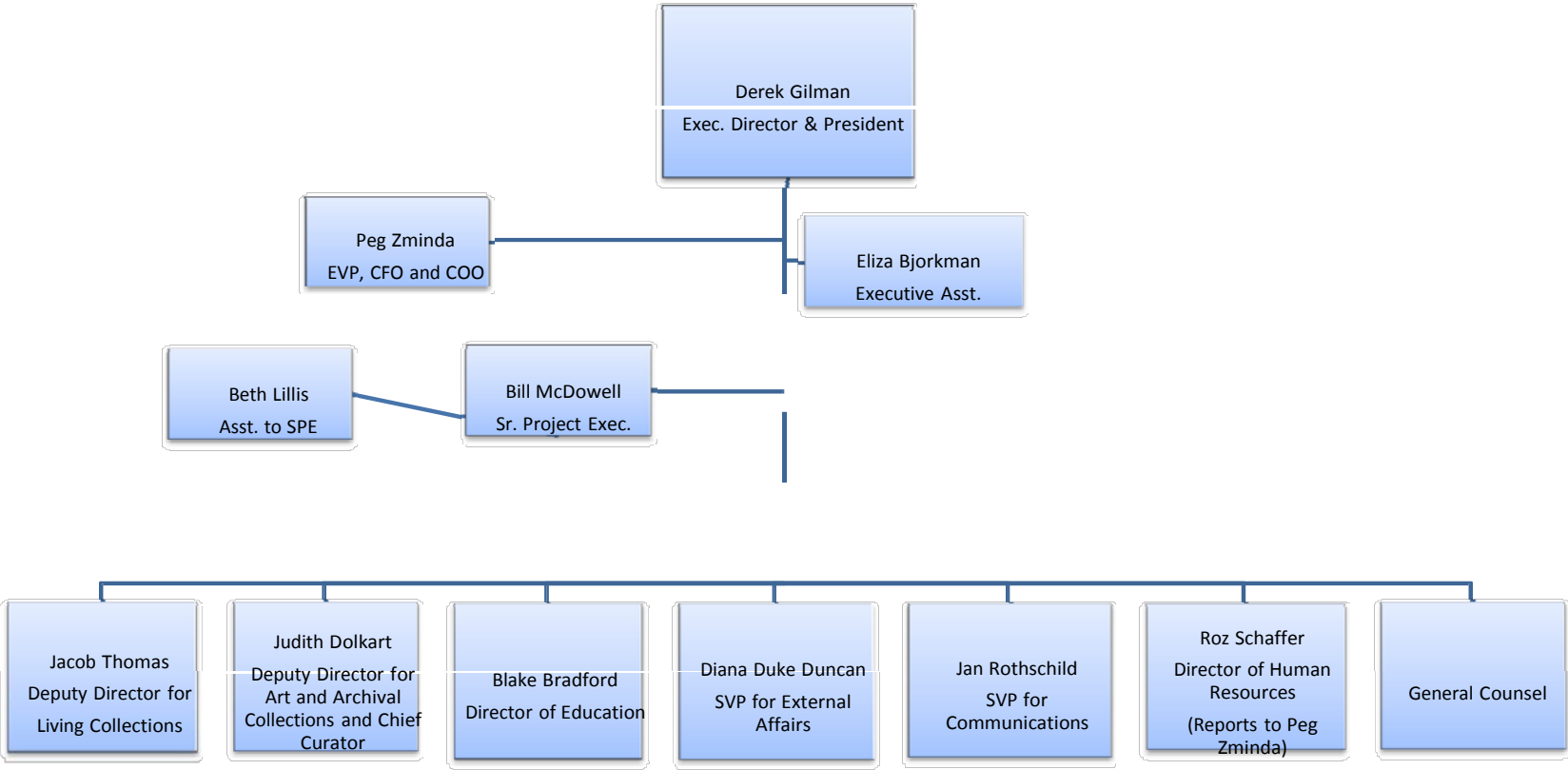
Donn G. Scott
Executive Vice President, Wells Fargo Bank
Philadelphia, Pennsylvania



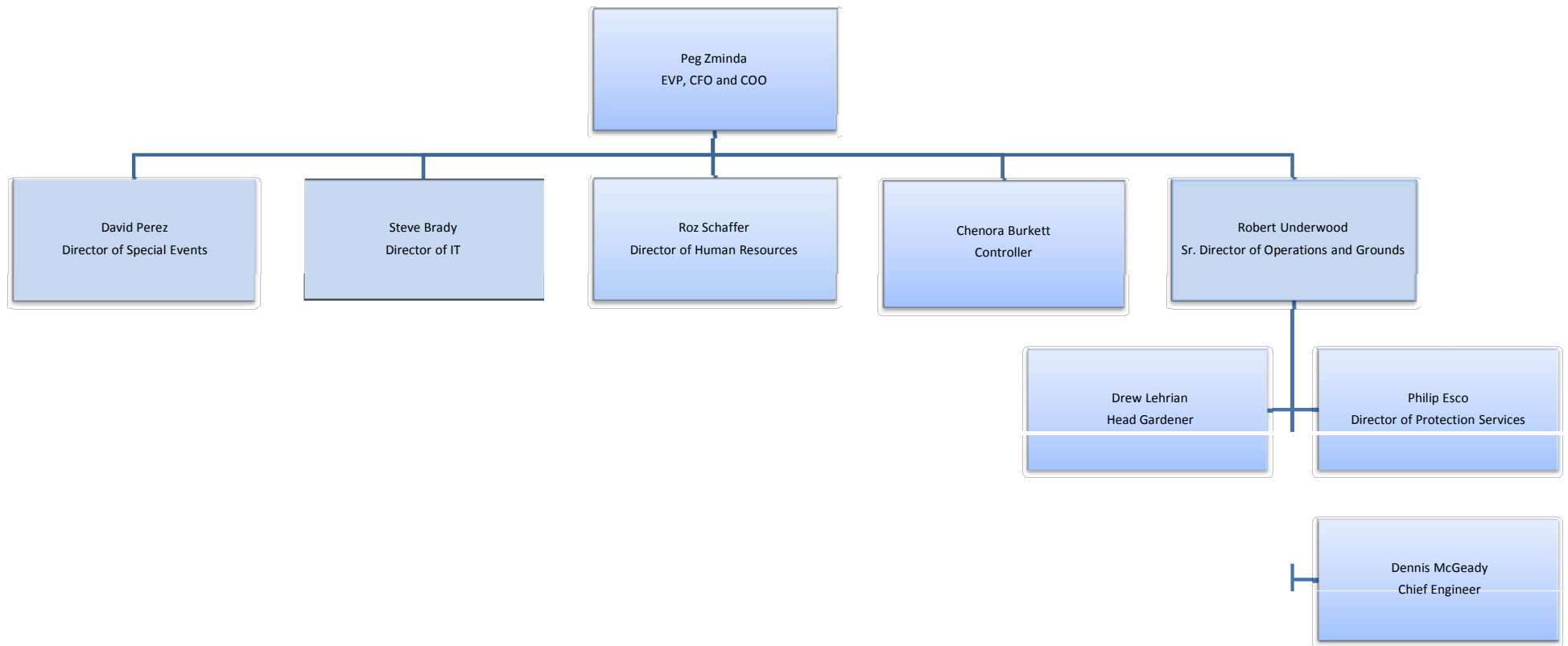
Dr. Brenda T. Thompson
Greenwich, Connecticut

Table 3

The Barnes Foundation
Organization Chart
Executive Team

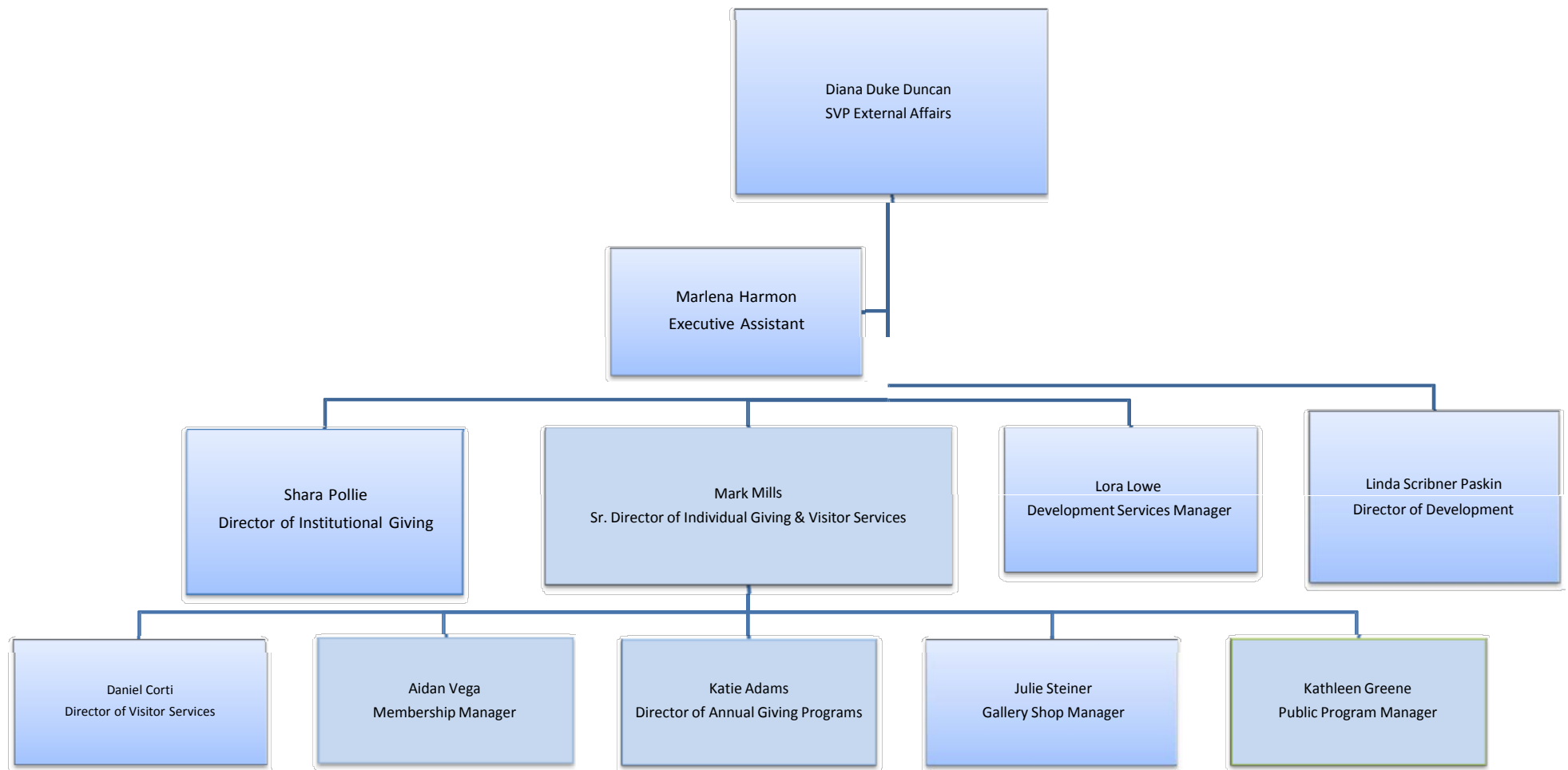


The Barnes Foundation Organization Chart Finance & Operations



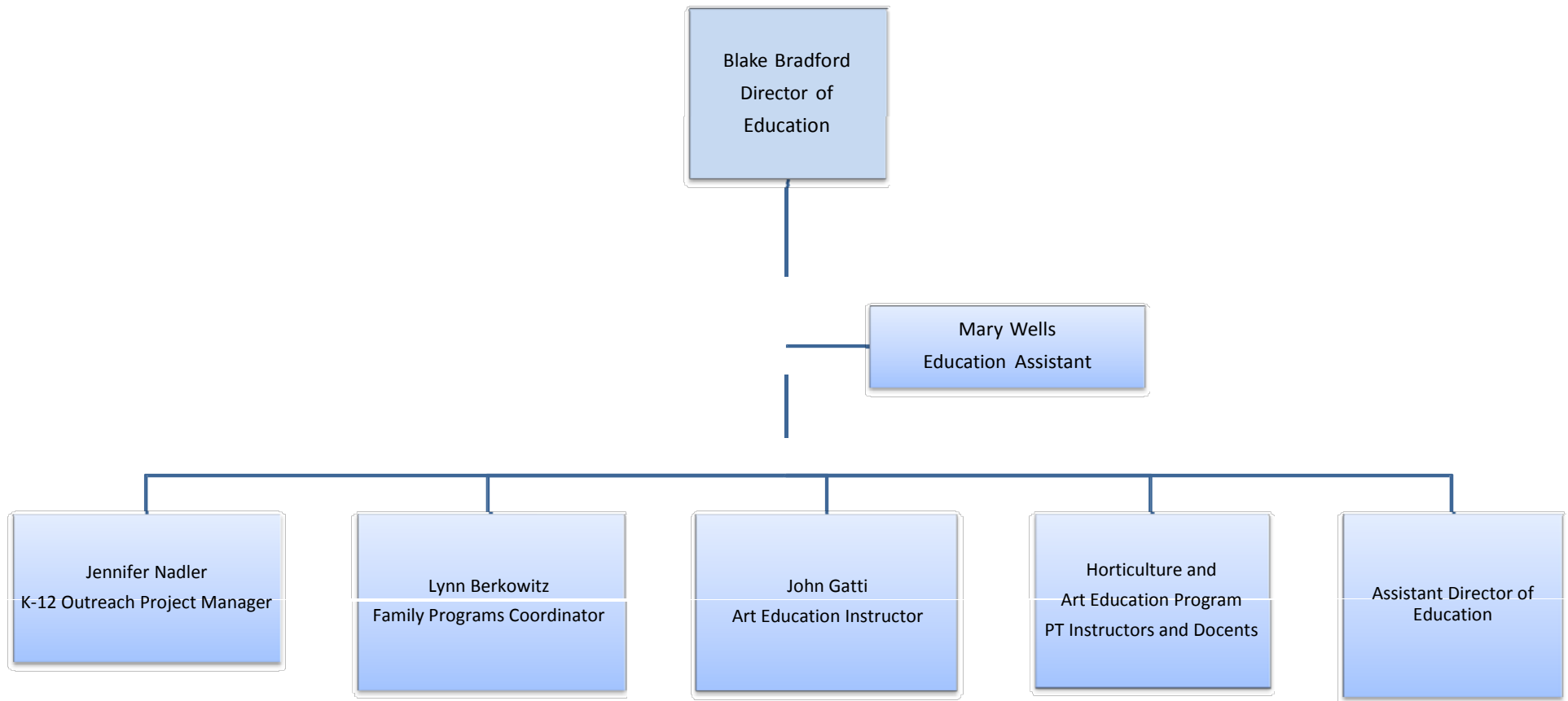
- Excludes headcount of outsourced services:
 - Security, Parking & Food Service, Bldg. Engr.

The Barnes Foundation Organization Chart External Affairs

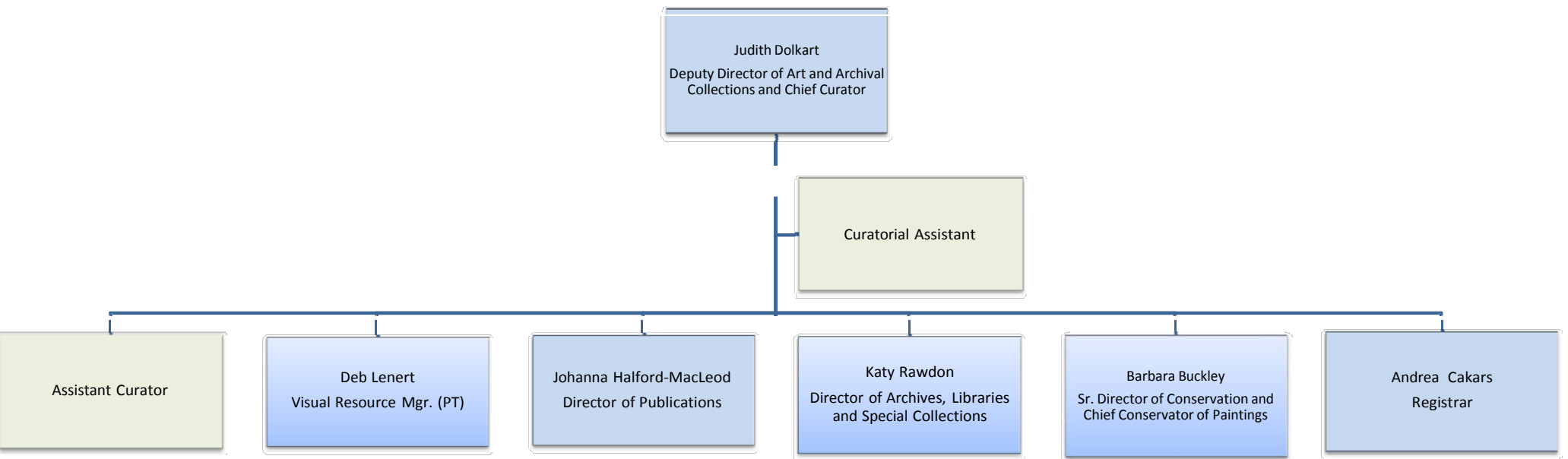


The Barnes Foundation Organization Chart

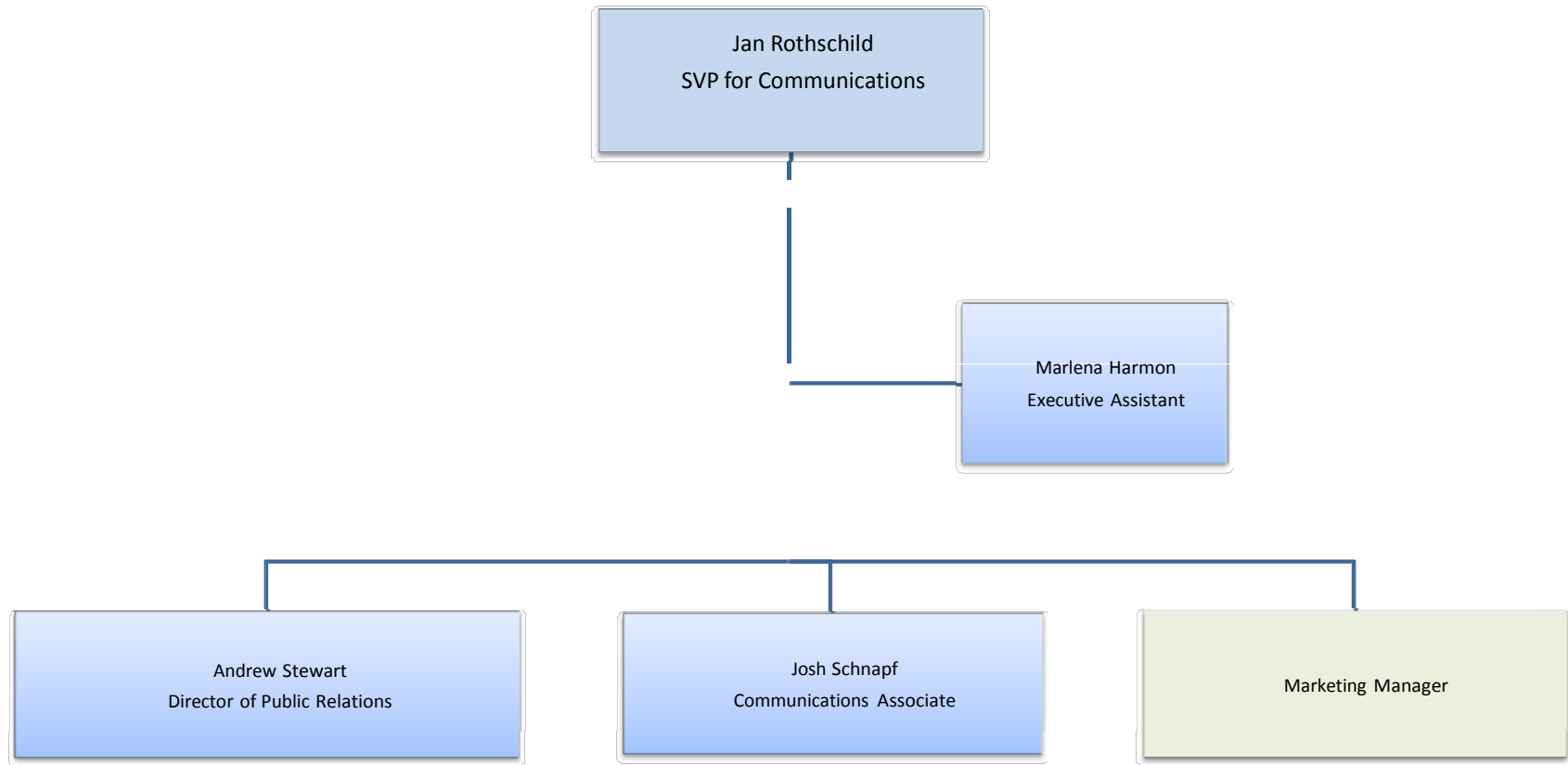
Education



The Barnes Foundation Organization Chart Collections Staff



The Barnes Foundation Organization Chart Communications



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