A report on an Arts Administration internship with the Philadelphia Museum of Art, summer 2000

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A REPORT ON AN
ARTS ADMINISTRATION INTERNSHIP WITH
THE PHILADELPHIA MUSEUM OF ART
SUMMER 2000

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts in Arts Administration

By

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B.A., University of Arizona, 1992

December 2000
Acknowledgements

I would like to dedicate this report to my husband, Peter Jason Belair, who constantly amazes me with his love and support. Special thanks also to my father, Merrill Spector, who generously opened his home to me during my stay in Philadelphia. My mother, Ginna Hoff, and father, are both talented, creative spirits, and I thank them both for raising me to appreciate art. I also wish to thank Cheryl McClennen-Brooker, Diana Myers-Bennett Roberts, Tasha Coleman, and Antoinette Crumby and the rest of the Philadelphia Museum of Art staff for giving me the opportunity of working with them. Last but not least, thanks to the faculty of the University of New Orleans Arts Administration program.
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Abstract

A one-semester internship with an arts organization is required of all graduate students to complete their degree in Arts Administration from the University of New Orleans. The student must then submit a detailed internship report to his/her Graduate Committee in order to be approved for graduation. This student has an interest in visual arts, with the goal of a career in the museum field. Seeking to gain further museum experience, I pursued and was accepted into a summer 2000 internship program at one of our nation's finest art museums. The report provides the reader an overview of the Philadelphia Museum of Art and its External Affairs department. It also includes an explanation of my duties and experiences as ART 2000 project coordinator June through August 2000. Finally, the report details my short and long term contributions to the museum.
Chapter 1

THE INSTITUTION

Introduction

I was exposed to the wonders within the Philadelphia Museum of Art (PMA) from a young age. I spent frequent summers in Philadelphia visiting my father, an artist. In my opinion, Philadelphia is a vibrant, modern city, and the PMA is its crown jewel. Fortunately for me, he recognized the worth of his city museum, and took me to see it every time I came to town. Some twenty years later, I was thrilled to have an opportunity to give back to the institution that helped to shape my appreciation for art, by becoming a volunteer intern. I am happy to write that the PMA is still grand, healthy and thriving.

The PMA houses over 300,000 works of art encompassing a full range of fine and applied arts from Asia, Europe and the United States. The building is 460,000 square feet, covers ten acres of ground, and contains over 200 galleries. A total of 645,999 visitors came to the museum during the fiscal year 2000 (PMA Marketing Dept., 9-29-00).

A neoclassical structure, the PMA sits atop a hill at the end of the Benjamin Franklin Parkway, and is among the great art institutions of the world. The museum is located at the northwest corner of Central Philadelphia, on Fairmount Park grounds. Fairmount Park the largest municipal park in the nation, encompassing 8,700 acres of green leisure space along the banks of the Schuylkill River.
History of the Philadelphia Museum of Art

Historically, the PMA was a legacy of the Centennial Exposition of 1876 held in Fairmount Park. That year the Pennsylvania Museum and School of Industrial Art (as it was originally titled) was chartered with a goal of establishing a museum with an emphasis on industrial arts. The founders envisioned a museum along the lines of the recently completed South Kensington Museum on London (today known as the Victoria and Albert Museum), but differing from that institution by having an active school as a close adjunct, where creative craftsmen could be trained for the growing industries of the United States.

In 1877 Memorial Hall opened as a permanent museum. The Pennsylvania Museum and School of Industrial Art opened the same year with an entering class of one hundred. Students received instruction in drawing, painting and modeling, with specialized courses in textiles, furniture design, pottery, woodcarving, metalwork, and other crafts. In 1938, the name of the joint institution was changed to the Philadelphia Museum and School of Industrial Art. In 1949, the textile school became independent and moved to its current quarters in East Falls, where it is known as the Philadelphia College of Textiles and Science. Upon the reorganization of the Museum in 1964, the Philadelphia College of Art became another independent educational institution, later merging with the Philadelphia College of the Performing Arts to become The University of the Arts (PMA Website, 9-00).

In the first decades, the museum strongly emphasized the industrial arts, but its scope was gradually enlarged and the collections came to encompass both the fine and
decorative arts. Early acquisitions included objects made in Europe and Japan, emphasizing the museum’s international role. The years at Memorial Hall witnessed a steady but not spectacular growth for the new art museum, funds being limited, but the board and staff moved towards establishing the institution’s priorities. Two early directors enhanced the museum’s reputation and collections in diverse fields. Edwin Atlee Barber, director from 1907 to 1916, was especially knowledgeable in the history of ceramics and acquired an important range of examples. His successor, Langdon Wagner, who served as director until 1923, was a noted Orientalist and during his tenure laid the foundation for the development of the collections from Asia and the Middle East.

As the new century began, an impressive alliance of Philadelphia’s leading citizens assembled to promote a local version of the growing “city beautiful” movement, the first important American contribution to modern city planning (Brownlee, 1997, p. 59). Inspired by the new boulevards and public buildings created in Paris by Emperor Napoleon III in the 1850s and 1860s, planners from all across the country promoted their own schemes for monumental roadways and commanding civic architecture.

By the turn of the century, larger quarters were needed to house the museum’s growing collections. A vast new building on the site of the former reservoir on the hill of Fairmount was first projected in 1907 as the spectacular landmark at the apex of the new parkway that would be a diagonal link between City Hall and Fairmount Park.¹

¹ At the turn-of-the-century, “city beautiful” plans for Washington, D.C. were the impetus for creating the Mall: a broad expanse of grass lined by the Smithsonian Institution Museums and other public buildings. Philadelphia city politicians had seen these plans and incorporated them into architectural designs for the parkway. The Parkway Association formed in 1902, and brought together the richest and most powerful men in the city to promote a metropolitan park system that included a new boulevard flanked by civic buildings, and the construction of a new museum aligning the boulevard.
Construction began in 1919 by the Commission of Fairmount Park, with funds provided by the city. The architects retained by the Park Commission to design the new museum were Horace Trumbauer and the firm of Zantzinger, Borie, and Medary. Julian Abele, the first African American graduate in architecture from the University of Pennsylvania, served as chief designer during this period.

Writing in 1971, Duncan Cameron distinguished the traditional role the museum plays as temple a, "timeless and universal function, the use of a structured sample of reality, not just as a reference but as an objective model against which to compare individual perceptions" (Cameron, 1972, p.197). The museum was built at a time when the Italian Renaissance and French Beaux-Art theory dominated American architectural education in the first third of the twentieth century. Echoing the design of a Greek temple but of more massive Roman proportions, the museum building is considered one of the crowning achievements of the "city beautiful" movement in architecture in the early part of the twentieth century (PMA Website, 9-00).

This architectural preference of the time coincided with the emerging theory of museum exhibition that stressed systematic arrangements and chronological displays. The second floor galleries were devoted to a grand chronological sweep of masterpieces, included the period rooms, and the first floor was to display a series of "study collections" – organized by medium and compromising all of the remaining holdings of the museum. Offices, the library, and a large education department were assigned to the ground floor.

On March 26, 1928, the first finished section of the new museum's interior, devoted to British and American art, was formally opened to the public. It was during this period
in the museum’s history that architectural historian Fiske Kimball (1888-1955) was appointed director, in 1925. Under his leadership the museum became one of the top art institutions in the United States. Kimball devised the installation plan in an arrangement that would, in Kimball’s words, “enable the visitor to retrace the great pageant of the evolution of art” (PMA Website, 9-00). These masterpieces were to be installed in actual interiors of the appropriate period. Curators were sent to Japan, China, France, England, and Holland to acquire works to fill the museum’s period rooms. The PMA was one of the first in the United States to use this method of display, creating a “walk through time” across the entire upper floor galleries. The large, flexible spaces of the new building also allowed for temporary loan exhibitions.

The Great Depression of the 1930s was a period of retrenchment for the museum. Despite setbacks, work on gallery construction continued and notable pieces were added to the collections. In spite of the economic hardships of the time, in 1937 J. Stogdell Stokes, museum President (1933 – 1947) launched the museum’s first major capital campaign for a ten-year $15,500,000 program to strengthen the endowment and finish work on the museum’s galleries.

The 1940s and 1950s marked a time when numerous American private collections were available for purchase on the market, and this availability gave the museum the opportunity for many major acquisitions. The addition of art by Constantin Brancusi and Marcel Duchamp among other artists, furthered the museum’s prominence as a repository of masterpieces of early modern art. With the resignation of Fiske Kimball in 1955, Henri Marceau, former assistant director, assumed his responsibilities. Under Marceau’s
guidance (1955 – 1964), the museum continued to expand the diversity and high quality of its collections.

Dr. Evan H. Turner became Director in 1964. During his tenure, the museum established the Alfred Stieglitz Center with the commitment of collecting and exhibiting photographs. The museum’s eminence in the field of 19th and 20th art was further assured in the following decades with the acquisition of several major collections. Modern European and American paintings, prints, and sculptures made valuable additions to the museum. The arms and armor galleries opened to the public in 1977, and instantly became the museum’s most popular (PMA Website, 9-00). In celebration of the museum’s centennial, over 500 works of art were received in 1976 as part of the “Gifts to Mark a Century” campaign. That year, an ambitious project to install air conditioning and stabilize air and humidity levels of the building was completed.

In November 1977, the Women’s Committee organized the first Philadelphia Craft Show. The show was the result of increased nationwide interest in the revival of craft art and was acclaimed as one of the finest juried exhibition and sales of contemporary American crafts in the country. The show has become the largest annual fund-raising event for the museum (PMA Website, 9-00).

The 1980s began with the appointment of a new Director, Jean Sutherland Boggs (1980-1982). The acquisition of major works marked the 1980s as an active period for the Museum. Among the new collections gained were original photographic prints from Paul Strand, paintings by Edgar Degas, wood sculptures by William Rush, and drawings by such artists as Ingres, Seurat, Van Gogh, and Toulouse-Lautrec. The museum also increased its commitment to pursue works by recent artists.
The PMA went through several organizational changes in the 1980s, as it faced reduced government spending on the arts while costs were ever increasing. In 1982 a permanent full-timed salaried president, Robert Montgomery Scott, was appointed to have primary responsibility for fiscal matters (he retired in 1996 and became Honorary Chairman of the Board of Trustees). A new Director was also appointed that year to concentrate on the artistic and professional aspects of museum management. Anne d’Harnoncourt became the museum’s Chief Executive Officer (1982-), taking a distinguished place among few women colleagues at such high-ranking museum posts.

In 1986, a $50 million capital campaign, the Landmark Renewal Fund, was initiated. The campaign goal was raised $10 million and realized by June 30, 1993. The funds enabled the museum to double the endowment and to repair, renovate, and refurbish the building and its galleries and period rooms. The money facilitated a reinstallation project to renovate over eighty European galleries and period rooms completed in September 1995.

Currently, the museum’s city-owned facilities include the main museum building and the Rodin Museum, and two historic houses in Fairmount Park. The Rodin Museum is located on the north side of Benjamin Franklin Parkway at 22nd Street, blocks from the main Museum. It houses the largest public collection of works outside of Paris by the celebrated late 19th-century French Sculptor Auguste Rodin. In addition, the Philadelphia Museum of Art administers a free art school and gallery: the Samuel S. Fleisher Art Memorial, located in South Philadelphia. The Fleisher Galleries offer visual art classes, a changing program of exhibitions, and provide space for emerging regional artists to hold shows.
In August 2000, the museum acquired the neighboring Reliance Standard Life Insurance Company (Perelman) building to facilitate its long-overdue expansion needs. The neoclassical building offers 100,000 square feet for future relocation of the library and other museum departments.

Mission Statements

The museum approaches its 125th anniversary in the year 2001 with renewed commitment to its mission:

The Philadelphia Museum of Art – in partnership with the city, the region, and art museums around the globe - seeks to preserve, enhance, interpret, and extend the reach of its great collections in particular, and the visual arts in general, to an increasing and increasingly diverse audience as a source of delight, illumination, and lifelong learning. (Appendix 2)

The statement is short and simple, stressing official broad goals of 1) caring for and presenting its collections, 2) working in tandem with other art museums, while 3) reaching and impacting a growing and changing audience. The text encompasses the numerous activities that the museum wishes to engage in. In Managing a Nonprofit Organization in the Twenty-first Century, Thomas Wolf writes that the mission statement, “...defines what the organization is and what it has been set up to do (and) state(s) these things in such a way as that the organization can evaluate its success in carrying out its mission over time” (Wolf, 1999, p.23).

The criteria that organizations serve a broad public purpose can be evaluated by quantitative measures of success that are often based on the number of people served, their geographic distribution, their racial and socioeconomic diversity, and the cost-effectiveness of service delivery (Wolf, 1999, p.23). In the nonprofit sector, service to
the public is not seen as strategy; it is an end in itself. The museum’s third portion of their mission statement, to provide “an increasing and increasingly diverse audience a source of delight, illumination, and lifelong learning,” is the full-time concern of the External Affairs department. The External Affairs department has developed a simplified complimentary mission statement that can be viewed as its operative goals:

To make the Philadelphia Museum of Art a more inclusive, collaborative institution and more of a community resource. (Appendix 2)

By adapting the original mission statement, the External Affairs department has provided itself a goal that can be effectively achieved. The outreach program the intern administered was a strategy to achieve this goal, detailed later in Chapter 2.

Consider that the PMA staff is comprised of over 300 people working in separate departments. In this setting, the refined mission statement can be viewed as a necessary tool by which staff is provided a clear understanding of their specific role in the organization’s overall purpose. This is an effective method to involve numerous persons in a focused goal within a large organization such as this. The risk of weakening the staff’s adherence to the organization’s main mission can be avoided as long as top administrators and Board Members approve of and ensure that departmental mission statements are in line with the purpose of the organization.

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2 Other departments of the Museum also devoted to fulfilling this portion of the mission statement include but are not limited to: Education, Information Services, and Visitor Services.
Organizational Structure

The Philadelphia Museum of Art is governed by a large Board of Trustees, comprised of fifty-seven active members (1999). Officers of the Board number fifteen and include Chairman Raymond G. Perelman, Director and Chief Executive Officer Anne d’Harnoncourt, Honorary Chairman Robert Montgomery Scott, Chief Operating Officer Gail M. Harrity, Chief Financial Officer and Secretary Robert T. Rambo, Chairman of the Executive Committee Jack R. Bershad, Vice Chairmen Dennis Alter, Mrs. Howard H. Lewis, John A. Nyheim, and Kathleen C. Sherrerd, Treasurer Andrew M. Rouse, Executive Director of Development Alexandra Q. Aldridge, Director of Marketing and Public Relations Sandra Horrocks (resigned), Director of External Affairs Cheryl McClennery-Brooker, and Director of Facilities and Operations Robert J. Morrone. There are sixteen standing committees of the Board of Trustees: Executive, Audit, Budget, Building, Deaccessioning, Investment, Library, Nominating, American Art, Costume and Textiles, East Asian Art, European Decorative Arts, European Painting and Sculpture, Indian Art, Prints Drawings and Photographs, and Twentieth-Century Art. In addition, three ad hoc committees exist: Campaign 2001 Cabinet, Committee for Collections 2001, and the Trustee Orientation Committee. (Appendix 3)

The responsibilities of a board of trustees are difficult and complex. A grand museum serving a large community will likely require an ample board to carry out its numerous objectives. By dividing the board into smaller groups of committees, responsibilities are met more efficiently. The PMA Board of Trustees is strong with many members, and numerous committees devoted to strengthening the various departments of the museum.
The Chairman of the Board reinforced the board's commitment to action with an announcement in the 1999 Annual Report. He wrote that they had embraced the final strategic plan in developing the financial resources the museum will need to accomplish their goals and celebrate the museum's 125th anniversary, helped raise gifts and financial pledges that were almost fifty percent higher than the previous year, and formed a committee dedicated to attracting "collection-transforming" works of art. (Appendix 4)

While the Board is dedicated to setting organizational parameters, the staff carries out day-to-day operations. The Board of Trustees and Executive Committee guide the Museum, whereas top management provides formal authority to the staff. The Director commands all departments of the PMA.

Anne d'Harnoncourt is the only woman in America to head a museum with a budget of more than $25 million (Smith, 1996, p.2). She has been Director of the PMA for the last eighteen years, setting the standard by which the organization conducts itself. Her museum career began in 1967, when she became a curatorial assistant at the PMA. In 1971, Ms. d'Harnoncourt was made associate curator of 20th-century art, and in 1982, chosen as Director of the museum.

Her authority to lead others is recognized by her numerous power sources: legitimate, expert, referent, reward, and coercive (Hughes, Ginnett and Curphy, 1999, pp.145-150). Her legitimate power comes by appointment to the position; her expert power from her many years in the field; and her reward and coercive powers are used on an as-needed basis to influence others. It is the intern's opinion that the strongest authority Ms. d'Harnoncourt wields to her subordinates is through referent power.
Having worked at the PMA years before becoming Director, she has built strong interpersonal ties with subordinates, and they have come to trust her leadership style and vision.

The intern witnessed Ms. d’Hamoncourt’s approachable, informal business style by attending meetings where she was present (Curators’ meeting June 28, 2000 and Operations meeting July 11, 2000), and the Director’s discussion with the group of summer interns (July 10, 2000). Gail Harrity, C.O.O., also met the interns for a group discussion on July 17, 2000. The fact that these two top-level managers took the time to meet with interns communicated that they believed in their published words that the museum’s volunteers were valued, “without whom we could not fulfill our mission to serve our public” (PMA Annual Report, 1999, p.15).

The museum departments are divided into two sections: those concerning the art collections, and those concerning operations, finance, and the public. The organizational chart of the Museum reveals that the Director manages the Chief Operating Officer (C.O.O.), who oversees departments relating to operations, finance, and the public.³

The chart is arranged in functional structure. (Appendix 5) Functional grouping is one of the most common methods of charting structural design. In functional structure, activities are grouped together by common function from the bottom to the top of the organization (Daft, 1998, p. 214). Vertical linkages define the hierarchy of the

³ Ms. Gail Harrity was appointed Chief Operating Officer approximately two years ago. With a MBA degree and business background, her first concern at the PMA was to focus on long-range plans. She informed the interns that it took eighteen months for the staff, volunteers, and trustees to consider the museum’s goals for the next ten years. (7-17-00 discussion) With her appointment, two women now head the complex organization with its large collection and budget. The PMA counts itself privileged and rare among the common pool of national art museums whose top positions have always been filled by men.
organization, while horizontal linkages define those departments that actively communicate to share information.

Although the PMA is one of the nation’s largest art museums, it can be defined as a small organization, with a staff of hundreds when compared to a corporation with staff numbering in the thousands. A small organization is best controlled by centralized management, and is reflected in a functional chart.

At first glance, it is not apparent that the Museum is charted by function, on account that almost all departments are equalized with horizontal links—thus coordinating to share objectives. But the sub-grouping of departmental functions under one department, such as Payroll and Administrative Services under Finance, is characteristic of functional structure. The way in which the museum is organized indicates that, “very few of today’s successful companies can maintain a strictly functional structure… (and)...organizations compensate for the vertical functional hierarchy by installing horizontal linkages” (Daft, 1998, p. 216).

It is also worth noting that the organizational chart names only the museum’s departments, omitting the titles of department heads, such as Curator of American Art, or Director of Marketing and Public Relations. This reflects a structure created around function, and an organization that is too large to include all such titles on its chart.

Following the chain of command, each department has its own manager, curator or director who answers immediately to the Director or C.O.O. Cheryl McLenney-Brooker, Director of External Affairs, is supervised by the C.O.O., and is also an officer.
on the Board of Trustees. Between these positions, she acts as both leader - to her subordinates, and as follower - to her supervisor and members of the Board of Directors.

The External Affairs department is staffed by three: Cheryl McClenney-Brooker (Cheryl) - Director, Diana Myers-Bennett Roberts (Diana) - Program Administrator, and Tasha Coleman (Tasha) - Executive Assistant. The organizational chart for the department shows a horizontal line between Program Administrator and Executive Assistant, with both positions and all programs vertically linked to the Director at the top. Staff administers various ongoing programs grouped within five areas of concentration: Institutional Diversity, Audience Development/Outreach, Collaborations & Partnerships, Government Relations, and Special Projects. (Appendix 5).

Management Style

Cheryl is the department's sole liaison to the Samuel S. Fleisher Art Memorial. She manages the Government Relations programs and oversees the staff management of remaining programs. Diana manages all Special Programs and Collaborations & Partnerships. Tasha manages Institutional Diversity and Audience Development/Outreach programs, while maintaining general office operations. All three women prepare departmental correspondence and update each other weekly on activities.

4 The PMA has oversight responsibility for the Samuel S. Fleisher Art Memorial - the oldest and largest tuition-free art school in the U.S., located at 709-721 Catherine Street in South Philadelphia. The Fleisher Art Memorial is a separately incorporated art center with its own board of directors and a separate operating budget with funds derived from a trust and self-initiated fundraising activities.
They make a point of keeping abreast of one another’s tasks, as programs sometimes overlap, prepared to pick up where one leaves off.

Cheryl has worked at the PMA for seventeen years. She has a background in museum administration and government relations. (Appendix 6) Both Diana and Tasha hold masters degrees in arts administration. Together, they staff a department that is non-existent in most major art museums. External Affairs provides a museum function that is normally given marginal attention within most Development or Public Relations departments. Namely, the External Affairs department cultivates relations with its community, promoting the museum as a valuable community resource and concerns itself with getting persons to visit the museum.

While other museums lack such a department, the PMA recognizes the value of nurturing community relationships, by appointing a full-time staff devoted to this function. The PMA has extended the collaborative spirit, and in 1986 Julie S. Berkowitz wrote, “During the last decade the Philadelphia Museum of Art has become a leader among major urban art museums in collaborating not only with other museums and cultural organizations but also with community groups, professional organizations, and educators” (Berkowitz, 1986, pp.28-35). By having strong relationships with its community, the museum increases its adaptability to be flexible and react quickly to a changing environment. In essence, the museum decreases its chance of losing touch with its surroundings and relevant influences.

Through her actions, the External Affairs Director’s leadership style showed to be based on her assumption and attitude that subordinates were intelligent, capable, and
skilled. Cheryl evidenced the type of managerial behavior that can be ascribed to Douglas McGregor's (1966) Theory Y belief system:

Theory Y reflects a view that most people are intrinsically motivated by their work. Rather than needing to be coaxed or coerced to work productively, most people value a sense of achievement, personal growth, pride in contributing to their organization, and respect for a job well done (Hughes, Ginnett, and Curphy, 1999, p.182).

It has been noted that managers with a Theory Y philosophy better accomplish objectives and better tap the potential of subordinates (Hughes, Ginnett, and Curphy, 1999, p.183). Both the museum Director and External Affairs Director displayed optimistic attitudes towards subordinates.

The group of summer 2000 interns was made to feel appreciated and valued. Ms. Glennis Pagano, Deputy Manager of Volunteer Service & Internship Coordinator, arranged for interns to meet numerous museum staff, tour the collections both on display and behind scenes, and participate in field trips – activities outlined in weekly program itineraries. (Appendix 8) Additionally, this intern was pleased to be named project coordinator and given responsibility with autonomy to conduct the outreach program. Each External Affairs member took interest in the program, providing the intern on-going feedback and suggestions.
Chapter 2

THE INTERNSHIP

Introduction

Since the PMA project was a collaboration with the Free Library of Philadelphia, some background on the library system is provided. The Free Library of Philadelphia is a system of fifty-four libraries. (Appendix 9) The Central Library is located at 1901 Vine Street, which is on the same parkway road as the PMA, and within walking distance. The Central Library is a large, impressive neoclassical building of Indiana limestone and marble. Its resemblance to the Museum is no coincidence, as the same architectural firm of Horace Trumbauer designed both buildings (PMA Website, 9-00).

The Central Free Library of Philadelphia was the city’s first library. It was originally located in three rooms in City Hall, and officially opened March 12, 1894. The main library building at 19th and Vine streets opened June 2, 1927 (Library Website, 9-00). The Central library is a world-renown research source, among its holdings are impressive art books and map collections, and it has several display cases presenting items relevant to literature, historic, local, political, and artistic events. The Central Library is the main administration of all city library branches that have subsequently opened in Philadelphia. An article in the Philadelphia Inquirer noted that the, “Free Library of Philadelphia is one of the best-funded libraries in Pennsylvania. The Central
Library and its branches spend 59 percent more than the national average and 117 percent more than the state average” (Gaul, 1997, sec.A, p.1). The extra attention shows in libraries that can offer public programs in adult and child education, computer workshops, films, lectures, art displays and more.

Elliot L. Shelkrot, head of the Free Library of Philadelphia, has said that, “there is a long tradition of public library services in Philadelphia” (Gaul, 1997, sec.A, p.1). Urban libraries play other roles besides being warehouses for books, he said. They are safe havens in a blighted neighborhood. They provide after-school programs to help working parents. They offer programs for preschoolers and young children. And they are community gathering places and resources (Gaul, 1997, sec.A, p.1).

The museum is wise to recognize that the Free Library is a community resource with which most Philadelphians are personally familiar. These libraries are clearly a valuable resource, offering urban residents an opportunity for life-long learning. Unfortunately, not nearly as many citizens are familiar with the PMA. Collaboration with the Free Library system offers an opportunity for both organizations to introduce their respective patrons to either institution, and the enriching resources stored within.

In 1997, staff members of the Free Library of Philadelphia and the Philadelphia Museum of Art met to consider collaborative programs. Initial conversations were held between Cheryl and Helen Miller, Director of the Free Library of Philadelphia system’s Public Services, Joe McPeak, Public Service Director for the Main Branch, and John Cunningham, Director of Branch Extensions for the Free Library of Philadelphia. The PMA Audience Development Outreach Group, a group of about twenty staff members
from a wide variety of museum departments, which focuses on ways to increase and broaden the Museum’s audience, was in attendance as well. Cheryl explained to Library colleagues that the purpose of the meeting was to review current Free Library of Philadelphia – Philadelphia Museum of Art relationships and to brainstorm ways to increase both institutions’ visibility in the city’s neighborhoods and build mutual audiences through new collaborations. From this session came several useful ideas, including the possibility of having time-specific PMA household membership cards at each branch that could be checked out with a library card.5

A library card is available at no cost to anyone who lives, works, pays taxes or goes to school in Philadelphia. Out of state residents may obtain a card by paying an annual fee of $15.00 (Free Library of Philadelphia Website, 9-00).

Previous Project – Dive Into Art (1999)

In May 1999, the PMA department of External Affairs submitted a grant proposal to the Institute of Museum and Library Services (IMLS, Washington, DC) to fund a collaborative program with the Free Library of Philadelphia for family passes, which could be taken out by anyone with a valid library card, to visit the Philadelphia Museum of Art. In June 1999, the Free Library of Philadelphia launched its summer 1999 Reading Program for children, called Dive Into Reading, which encouraged youngsters to

5 Subsequent research uncovered that similar collaborative programs existed in the two major cities of Boston and Chicago. The Chicago Public Library’s Check it Out program is the preferred model for the PMA.
read over the summer through the use of many incentives, including a grand prize bike raffle. Before getting a response from the IMLS, the Free Library of Philadelphia asked the Museum to enter into a collaborative program for the summer that would begin a relationship on a limited scale with a self-contained, season specific program.

In response to the library’s invitation, the department of External Affairs developed a modest summer family pass program, called *Dive Into Art*, which ran June 14 to August 8, 1999, coinciding with the duration of *Dive Into Reading*. The *Dive Into Art* program encouraged families (or groups of up to eight persons) in several Philadelphia neighborhoods to visit the Philadelphia Museum of Art. Based on population and popularity, seven branches, scattered throughout the city, and the number of passes for each, were recommended by Anne Craig Humphreys, Children’s Services Administrator, Office of Public Service Support of the Free Library of Philadelphia.

It is important to note here, that since Anne specialized in Children’s Services, she naturally placed emphasis on children accessing the *Dive Into Art* program at libraries. At the time, it seemed fitting to align *Dive Into Art* with the library’s children’s reading program, but this was to become problematic, as it functionally limited (non-parent) adult library visitors from participating. This dilemma would be compounded by the fact that many library departments were physically divided, and adult librarians were unclear about the intended audience of the program. The audience limitation challenge will be discussed further in Chapter 3.

Although none of the staff were able to give the project full-time attention, Cheryl recognized that it would be an exciting and rewarding full-time project for the right
museum volunteers to carry out. Stephanie Williams, a student volunteer working for
the External Affairs department during summer 1999, was appointed project coordinator
of the *Dive Into Art* outreach project.

*Dive Into Art* was placed into three regional and four branch libraries:

**Northeast Regional:** 2228 Cottman Ave.
(twenty passes including ten for Children's Desk)

**West Philadelphia Regional:** 125 South 52nd Street
(twenty passes including ten for Children's Desk)

**Northwest Regional:** 68 West Chelten Ave.
(twenty passes including ten for Children's Desk)

**Lehigh Branch:** 1333 Wagner Ave.
(ten passes)

**Ramonita de Rodriguez Branch:** 600 West Girard Ave.
(ten passes)

**McPherson Square Branch:** 601 East Indiana Ave.
(ten passes)

**Southwark Branch:** 932 South 7th St.
(ten passes)

The procedure of the program was fairly simple. A supply of laminated PMA
admission passes, good for a period of up to three weeks, were provided to the above
library branches. To obtain a pass, a library cardholder simply needed to check out the
pass as s/he would a book at the check out counter. The pass was to be returned by the
expiration date to the same library branch, as one would a library book.

Instructions on the pass directed the holder to bring it to the Museum and go to
the Ticket and Reservation Center counter in the West Lobby. S/he was asked to fill out
a visitor questionnaire specifically created for *Dive Into Art* for the purpose of capturing
demographic information. (Appendix 10) Repeat visitors were not required to fill out the same questionnaire. The pass user was then given a packet of PMA materials including a membership brochure, and a floor plan.

External Affairs created *Dive Into Art* desktop signs and posters to be placed prominently at library branches. The Museum also created flyers containing general PMA information to set out on countertops.

Lacking funding, the PMA assumed responsibility and appropriate costs for promotion, implementation and maintenance of the program. As this was a modest collaboration for a limited time period, neither a large nor expensive promotional campaign was arranged. Anne Humphreys volunteered to promote support for the program among the staff at each of the selected libraries. Stephanie Williams visited each branch (accompanied by other staff members) to generate interest and gain public feedback.

The museum’s publication *Philadelphia Museum of Art: Handbook of the Collections*, 1995 was chosen to be an integral part of this project. The book includes text and photos detailing selected art works from the PMA’s collection. (Appendix 11) It was envisioned that the *Handbook* would be a required component, along with the pass, for free entry into the museum. Each library would receive at least two copies of the *Handbook* if needed, so that the prospective visitor would be encouraged to read about

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6 Following the 1995 printing of the *Handbook of the Collections*, the PMA supplied the Central Free Library with free copies to distribute to all branches. By 1999, PMA staff agreed to research whether the (seven) libraries still held these copies. In the best case, a branch held two copies - keeping one in reference (non-circulating) shelves, and one in Adult reading (circulating.) By summer 2000, a complete
the museum and see examples of the collections. The book was seen as an effective orientation tool; and one that tied library reading materials in with the program.

Outcomes of Dive Into Art

To evaluate the program, the department of External Affairs worked closely with PMA Admissions and Information Services along with Anne Humphreys of the Free Library of Philadelphia, to assemble regular reports about the activity and usage of the passes. Additionally, Stephanie, program coordinator, kept a log of field notes detailing her experiences visiting the seven library branches.

Of the one hundred passes provided to seven libraries, library patrons used a total of twenty-nine. The passes were used by a total of one hundred visitors. (Appendix 12) This translates to a mild success for the pilot program: a start allowing much room for it to gain popularity. In-house expenses for the Dive Into Art project totaled $352.50. This was less than anticipated, coming in under the department’s budgeted amount of $500.00

One particular lesson learned from the program, having to do with the pass distribution method, proved most valuable. The system of checking out a pass that was required to be returned to the library created waiting lists at those libraries where the passes were in demand. Pass requests were backlogged at the larger regional branches.

Weaknesses of the program cited by Stephanie were that the take-out time of three weeks for passes was too long, and that libraries should have been issued more

survey of all library branch holdings was needed. The intern conducted this research, and found that numerous libraries were missing copies. Details on the Handbook component of ART 2000 are discussed further in Chapter 2.
passes. This led to changes in the pass distribution of the ART 2000 program.

Visitor responses to the questionnaires given as part of the Dive Into Art program were not available. The intern never gained access to these forms, so it is supposed they were not kept, recorded, or followed up in any substantial manner. But the emphasis on gathering information about pass users was continued, when the ART 2000 passes were adapted to include printed questions on the backside.

Gathering information about patrons and would-be patrons is imperative to a cultural organization. In order for the Museum to continually satisfy a diverse population, it must know of the “consumer’s” tastes and needs. In addition, primary data (data gathered directly from the consumer) informs the institution of whether its promotions are reaching the targeted audience.

Like other cultural institutions, the Museum offers its consumers a complex "product". In this case, the product may be defined as the experience of viewing art exhibitions. As Francois Colbert wrote in Marketing Culture and the Arts:

Most cultural products may be defined as complex, especially when the works produced require specific knowledge or rely on abstract notions that require the consumer’s ability to appreciate such concepts. Complexity becomes even greater when the consumer is unfamiliar with a particular type of product (Colbert, et al, 1994, p.33).

The public libraries effectively became “points of entry” to the PMA. Staff offered the public information about the museum in person, thus minimizing the perceived complexity of the product. The intended result was that the uninitiated non-consumer became interested enough to visit the PMA - becoming a consumer.
Stephanie Williams noted two strengths of the *Dive Into Art* program. These were that posters were well distributed and displayed at most of the libraries, and second, that promotion of the program appeared to be successful given its popularity.

Two final issues of the pilot program were noted. First, not all of the seven participating libraries were represented by museum visitor-ship (e.g. Southwark and Rodriguez), and some of the libraries had minimal visitor-ship (Lehigh and McPherson). Second, although the posters were prominently displayed, many people greeted at the libraries had never heard of *Dive Into Art*.

**ART 2000**

The intern first met Cheryl, Diana, and Tasha, of the PMA department of External Affairs on June 8, 2000 (before the official beginning date of the internship program, June 12, 2000.) Together, we attended a public reception celebrating the re-opening of the Andorra Branch Library. The library had been closed for months for renovation, preparations that included the installation of new computer stations. The reception proved the opportunity for me to make the acquaintances of library personnel: Elliot L. Shelkrot, President & Director of the Free Library of Philadelphia, and Anne Craig Humphreys, Children's Services Administrator.

On this date, Tasha informed me that she was preparing *ART 2000* posters and desktop displays to be shipped to the Central Library the next day. She told me that the Central Library would distribute the *ART 2000* materials to the other library branches.
Diana said that she wanted me to work on flyers that included maps showing bus routes between the libraries and the PMA. She wanted customized flyers for each library branch so they could be handed out during visits.

I informed the PMA staff about my excitement of being a summer intern, and my anticipation of the good things to come of this program. I returned as an official volunteer the first week of orientation, June 12, 2000, with the advantage of having already met the staff in my assigned department.

During the first week of the internship program (June 12 – 16, 2000), I attended museum orientation programs and spent partial days working in External Affairs. While in my department, I was provided a one-page description of the ART 2000 program, a compiled folder of Stephanie Williams' Dive Into Art 1999 materials, and basic information about what was to be expected of me. While growing accustomed to the museum facility and office layout, I began to ask questions. I inquired how last summer’s participating libraries were selected (by Anne Humphreys), whether the program was funded from external sources (no, all in-house), and whether we would send a response mailing to pass visitors (yes, a letter of thanks).

The office of the department of External Affairs is located in the Executive Offices portion in the North section of the PMA – accessed from the hallway known as the Director’s Gallery. (Appendix 1) Walking through a door marked Executive Offices; one first enters a stately decorated greeting room flanked on both sides by two receptionists' desks. Hallways lead to other offices from the left and right. The offices of the Chief Operating Officer and External Affairs department lie beyond the
receptionist’s desk on the left. The partitioned work areas of several assistants and the office of the Director are on the right, beyond the second receptionist’s desk. The External Affairs office is located directly next to the offices of the C.O.O. (the immediate supervisor) and the Director, providing the staff with easy access to their supervisors. Such feasibility is enhanced by the open-door management policy of both the C.O.O. and Director.

I came to understand that the staff of the PMA is cramped into limited office space. Even empty wall space “behind the scenes” is appropriated for hanging original art works – I noticed magnificent paintings and photographs (paintings for example, by Leger and Matisse) hung behind desks, near water coolers, and above photocopier machines. The larger rooms where meetings and conferences are held, were in constant demand, and required advanced booking. Most departments had little extra room for volunteers.

The External Affairs department is comprised of two offices, containing three desks and a small table. The Administrative Assistant - Tasha - whose desk faces the hallway entrance occupies the front office. Beyond her office and past a door (always propped open), is a room shared by the Director - Cheryl - and Program Administrator - Diana. The intern occupied the area behind the Assistant’s desk, where a small table held a computer. Several boxes of files and supplies were stacked around the office, and I grew accustomed to navigating myself around the small space, and “tucking” myself into the corner table to work. When I worked on a task that required more room to spread out, I relocated to the reception area or the museum’s library.
In mid June, Antoinette Crumby joined the department as a volunteer, and we were further pressed to find ways in which we could both work on the computer, share table space, and cross our legs, without tripping all over each other. I was amazed to learn from Cheryl that at one point the department had seven volunteers working in the office among the other three full-time staff. This space equation still boggles my mind, and led me to celebrate wholeheartedly with the rest of the PMA staff, when it was announced that the museum had gained additional space by acquiring the Perelman Building.

Antoinette is a bright young African American woman, a recent high school graduate (Philadelphia), whom was free for the summer before beginning her freshman year at Howard University in the fall. Antoinette had formerly worked at the PMA as a student docent. She had done an excellent job, and left a good impression on the museum staff. Cheryl knew her in this capacity and was fond of her.

During the first week of my internship, Cheryl informed me that Antoinette wished to return to the PMA for summer 2000 volunteer work. An exception was made to add Antoinette to the summer group of college-aged interns who spent Mondays together. Although she was originally slated to spend equal time working in two museum departments (Education and External Affairs), Antoinette wound up working primarily in External Affairs. One of her projects was to research and assemble a database of the city's churches, synagogues, mosques, and religious centers. She also assisted me with the ART 2000 project, and I served as her mentor. It was an arrangement that worked out well, as Antoinette accompanied me on all but three library trips, adding an element of
youth and vigor in representing the PMA. Additionally she kept me on my toes when it came to explaining why and how we were to accomplish our objectives.

In the following weeks, I prepared to launch the expanded summer program ART 2000. I reviewed the Dive Into Art materials and notes Stephanie had recorded, and entered library data into the computer (addresses, cross streets, bus service, phone numbers, and librarians). I threw myself into the task of preparing bus route maps for the libraries, but soon found that it was exhaustive to design different maps to-scale from scratch for each branch, and taking up too much time. Diana and Cheryl agreed that I should set the task aside and concentrate on library visits.

Cheryl told me that at least one other staff member would always accompany me on the library visits, but left the option open as to who that would be. She also assuaged my concern about the logistics of travel to and from the PMA and libraries, as I did not have a personal vehicle. She said I would not need my own car, and that between the museum courier, staff driving, and public transportation, we would have enough resources to get around. I was shown where and how to request trips from the PMA courier, and chose this as my preferred method of transportation, although it was frequently unavailable due to other trips taking priority.

We concurred that I would make as many library visits as possible during the program – visits that would average two to three hours. We settled on the number of fifteen libraries. Cheryl was adamant that the list include the Central library and three regional libraries: West Philadelphia, Northeast Philadelphia, and Northwest
Philadelphia. She suggested that Anne Humphreys and I talk to decide which branches would be the additional eleven to visit.

Before I telephoned Anne, I asked Diana to confirm my (unspoken) understanding of which libraries would be preferred to visit. Since the PMA desired to reach a diverse audience, I understood this to mean that we were targeting people who were under-represented as museum visitors. Namely, we were not overly concerned with promoting free access to the museums in neighborhoods that were middle to upper class, where affluent Caucasians were predominant, as these people already constituted the preponderance of museum visitors. Diana clarified that the intent of ART 2000 was to bring in visitors to the PMA who might not otherwise come, and therefore, that we should focus on visiting library branches in minority neighborhoods. It was never stated that families with children were the specified program recipients.

I spoke to Anne over the telephone on June 5, 2000, explained our library visit focus to her, and asked for her recommendations. An expert of the library system, she described each library community to me as I named them off the list. In this fashion, we selected eleven branches to visit. When she learned of our plans to visit a total of fifteen libraries during the duration of ART 2000- June 12 to August 4, 2000- Ms. Humphreys said that she would indeed be impressed if we accomplished so much.
The list of Free Library of Philadelphia branches to visit during ART 2000 was finalized:

<table>
<thead>
<tr>
<th>LIBRARY</th>
<th>DATE</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kensington</td>
<td>July 5</td>
<td>2:30 pm</td>
</tr>
<tr>
<td>Ramonita G. DeRodriguez</td>
<td>July 6</td>
<td>9:30 am</td>
</tr>
<tr>
<td>Queen Memorial</td>
<td>July 11</td>
<td>12:30 pm</td>
</tr>
<tr>
<td>Kingsessing</td>
<td>July 12</td>
<td>11:30 am</td>
</tr>
<tr>
<td>West Philadelphia Regional</td>
<td>July 18</td>
<td>1:30 pm</td>
</tr>
<tr>
<td>Cobbs Creek</td>
<td>July 19</td>
<td>12:30 pm</td>
</tr>
<tr>
<td>Nicetown/Tioga</td>
<td>July 20</td>
<td>2:30 pm</td>
</tr>
<tr>
<td>McPherson Square</td>
<td>July 25</td>
<td>11:00 am</td>
</tr>
<tr>
<td>Lehigh Ave.</td>
<td>July 26</td>
<td>10:00 am</td>
</tr>
<tr>
<td>Northwest Regional</td>
<td>July 28</td>
<td>12:00 pm</td>
</tr>
<tr>
<td>Logan</td>
<td>July 28</td>
<td>3:00 pm</td>
</tr>
<tr>
<td>Northeast Regional</td>
<td>August 1</td>
<td>11:00 am</td>
</tr>
<tr>
<td>Central</td>
<td>August 2</td>
<td>9:30 am</td>
</tr>
<tr>
<td>Roxborough</td>
<td>August 2</td>
<td>1:00 pm</td>
</tr>
<tr>
<td>Wyoming</td>
<td>August 3</td>
<td>2:00 pm</td>
</tr>
</tbody>
</table>

We visited six of the same seven libraries included in the 1999 Dive Into Art summer outreach program. The Southwark branch was the only one we did not return to. Since Southwark happened to be my neighborhood branch, I paid particular attention to it during my own personal library visits. I called each head librarian approximately one
week in advance to arrange our trips. When possible, I aligned the visit during other library events so as to attract the largest number of people to our table.

Of the total number of city libraries, Anne informed me of two that would not participate in *ART 2000*. The South Philadelphia branch was closed during the summer for renovation, and she thought it inappropriate for the Library for the Blind and Physically Handicapped to participate (as she stated they serviced mostly out-of-state Braille book loans.) Thus, they were excluded. We later regretted not including the Library for the Blind & Physically Handicapped, after I had a telephone conversation with the head librarian (August) who informed me that she was aware of the program and thought that they would have had interested patrons.

During this telephone conversation with Anne (June 5, 2000) I verified that the Central library had received the *ART 2000* materials to distribute to other branches. The program would start in one week. At this point, the External Affairs department had provided the library with 2,000 passes, 119 posters, and 61 desktop signs (including clear plastic stands.) I prompted her response when I asked her to let us know of the future demand for passes, as we planned to print more as needed. Anne then asked for 10,000 passes! Since this was still a pilot program, she believed that we should provide more than enough passes for every library to stock and distribute all summer long.

Anne’s desired pass distribution approach is reminiscent of a product marketing strategy whereby the market is saturated with a new product. In the for-profit sector, this massive penetration strategy consists of launching a product at a relatively low price with a very strong promotional campaign. The company is likely to capture a large share of
the consumer market, proving profitable if they reduce unit costs by manufacturing in large quantities (Colbert, et al, 1994, p.39). However, this was a cultural art product being launched in the non-profit sector, and I was uncomfortable with such an approach. Keeping in mind that each pass allowed up to eight people to enter the PMA free of charge, the massive penetration strategy would have been an economic loss of major proportions to the museum. After I expressed my surprise at her request, I told her that I would get back to her after discussing this point with Cheryl.

Cheryl took a more conservative approach to providing passes. She told me that 10,000 passes represented too many freebies, and that we wanted to begin the program with a minimum number, gauging which branches needed more. She projected that we would provide the Central library batches of 1,000 passes at a time. I suggested that we provide enough passes so that each library (fifty-two) would have one hundred to begin with - bringing the total to 5,200. Following this discussion, Tasha put in a printing order (in-house) for 3,200 additional passes.

Community Profiles

Diana directed me to research the libraries that I would visit, by reading the “community profiles,” of each. The profiles were compiled in 1996 by library staff, and contained library community information. For the most part they were standardized, although a different librarian had prepared each. They frequently included hard data such as geographic boundaries; number of businesses, schools, churches, parks; government officers; census tract numbers and maps; and segmentation of resident population by
race, age and education. About half of the profiles also included text on the community history, shifts and trends in growth, significant events and impacts, and future predictions. (Appendix 13)

External Affairs already had profiles of the seven branches included in the 1999 summer program. Mr. John Cunningham, Director of Extensions of the Free Library of Philadelphia, had provided these. While I intended to study the profiles of the fifteen libraries I would visit, I suggested that we get copies of all community profiles to complete the PMA collection. On June 20, 2000 I met John Cunningham at his office in the Central library, and put in our request for copies of the remaining forty-seven community profiles. I had a friendly, brief conversation with him about the ART 2000 pass program, and he was receptive. Days later, a PMA courier picked up the profiles from the Central library, and we discovered that his department had graciously made the copies for us free of charge. In response, I drafted a letter of thanks from Cheryl.7 (Appendix 14)

National African American Cultural Expo™

Before I began to visit libraries an opportunity arose for me to participate in a public promotional event for the PMA. The External Affairs staff had decided to host a

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7 The community profiles provided me with enlightening information. However, in the four years since printed, many were grossly outdated – as some businesses had relocated, leaving communities behind with major economic losses. I inquired about getting more recent profiles, but was told that until they were updated with information gained from the Year 2000 Census, these were the only available.
booth at the National African American Cultural Expo ™, during the weekend of June 24 - 25, 2000, at the Pennsylvania Convention Center. (Appendix 15) This was the first time the PMA took part in the annual event and I saw it as a suitable circumstance to contribute while witnessing how the staff promoted the museum to the public.

I signed up to work on Sunday June 25, 2000 from 4:30 – 7:30 pm, suspecting they would need assistance packing up materials and closing the booth as the Expo ended. When I learned from Diana and Tasha that twenty volunteers were needed and that they had only ten or so, I announced the event to the other summer interns. This resulted in four additional interns volunteering to work the booth.

Diana and Tasha organized the event and planned for it in advance. They hosted a volunteer meeting on June 20, 2000 to discuss the agenda, and how we were to interact with the public. The majority of booths at the Expo would be commercial, where goods and foods were to be sold. The PMA booth would be back-dropped by a table display of posters and books. Volunteers would staff the front table, complete with free informational brochures, flyers listing museum programs – including ART 2000- membership brochures, free postcards of selected paintings by African American artists in the collection, a video program showing numerous museum programs and exhibitions, and a drawing for a free one-year family membership to the PMA. Among the free information offered were brochures about the African American Museum (Philadelphia.) Since the PMA was the only museum present at the Expo, they were considerate to offer information about another museum. This courtesy typifies the collaborative attitude that the PMA holds towards its sister institutions.
Attending the Expo was a good experience. It was instructive to watch Diana’s engaging, aggressive approach to attract the attention of passersby. While standing she stepped from behind the booth, approached people, and asked if they knew about the PMA, wanted free postcards, or wished to enter a raffle drawing. Many approached the table to learn more. Her appeal was more effective than sitting with a smile, and waiting for a comment or question from someone. The free postcards and raffle drawing were the biggest attractions. Most people took some information, and a few inquired about memberships. Taking a cue from Diana, I explained the library program to many people, and encouraged them to check out a free summer pass from their neighborhood library.

After the Expo, we determined that the event was worth repeating, but that there was too much information on the table, and few had bothered to watch the continuous video on the monitor. Many people were disappointed to learn that we were not selling posters (the poster of the 1878 painting “Moorish Chief” by Eduard Charlemont was a backdrop poster that many asked for) or tee shirts, and we wondered if the PMA booth should sell such products next time. As the event was my first chance to be a public spokesperson for the PMA, it was fortunate for me to learn that people were more inclined to talk to someone who actively engaged their attention. I kept this in mind for future library trips.

One of the backdrop posters used for the PMA booth was a picturesque outdoor scene of the West façade of the museum during sunset. The foam core poster had been set out as trash after the event. I retrieved it and decided to make it a part of our library table display. Since the building is a recognizable city landmark, I thought the poster would be extremely helpful for people to see and automatically recognize what we were...
promoting. Most of our materials were printed lists and text regarding the museum. In contrast, the poster was pure, visual stimulation that even children could respond to instantly.

Shortly thereafter, Cheryl duplicated her copy of a letter dated June 29, 2000, from Elliot Shelkrot, President and Director of the Free Library of Philadelphia addressed to Anne D’Harnoncourt, Museum Director. (Appendix 16) In the letter, Mr. Shelkrot expressed his thanks for the museum pass program, and enthusiasm for the partnership. This letter was copied to Gail Harrity, C.O.O. Once received, it was forwarded to the museum departments of External Affairs, Membership, Visitor Services, and the Library. The letter served to reinforce my belief that the project fortified the relationship between the PMA and the Free Library system, while positively impacting many Philadelphians.

Implementing ART 2000

The official start of the ART 2000 program was June 12, 2000. Anne Humphreys had sent e-mail announcements of the program to all children’s librarians, and program materials had been provided to the Central Library to distribute to all branches. However, during trips on or around June 20, 2000 to my neighborhood Southwark library branch, and to the Central library (where Anne worked), I discovered no trace of ART 2000 materials at either location. But on June 21, 2000, Anne was asking for more passes.
When I informed Cheryl of my findings, she was upset. The program was already overdue in starting, and Cheryl said something about “truth in advertising,” implying that we needed to ensure the program was available as of the announced starting date. She asked Diana to call Anne, and said that she would resort to calling John Cunningham if this did not prompt an immediate response. Anne assured Diana that materials were received by all libraries, and said that each branch may have different internal reasons for the delay.

As of June 30, 2000 the PMA visitor desk had received six ART 2000 passes. These passes originated from the Andorra, Cobbs Creek, Eastwick, Falls of Schuylkill, Nicetown/Tioga, and Overbrook branches. A total of twenty people had used the passes. In light of this small return, Anne’s request for more passes seemed odd to me. Since the passes were valid until the last day of the program, on August 4, 2000, I figured that it could be possible that library patrons had checked out many passes, but were waiting to use them. I hoped this was the case.

Our first two library trips took place during the first week of July. Over the following four weeks, Antoinette and/or Diana, Tasha, Cheryl and I visited thirteen more libraries. Several libraries like Kingsessing, Cobbs Creek, McPherson Square, Logan and Wyoming were identical building designs and interior layouts. The T shaped buildings were one floor with open, undivided interiors, containing both children and Adult sections. At these libraries, our table was positioned near the entrance/exit area, where we could talk to both children and adults. At the larger libraries with more than one floor, we were commonly instructed to sit in the Children’s section, since the Children’s Librarians were most familiar with the ART 2000 program.
Most library visits went well, and I considered them successful if the librarians told us they had checked out passes, and/or the patrons we spoke with were affected enough to check out a pass. I took notes about each visit, typing them into a “library visits log” at the museum office. (Appendix 17) So as not to repeat my notes, I will discuss notable events that took place at a number of libraries.

I came to see a general pattern of public use of the libraries. Most were popular for two reasons: the children’s section and the computers. Visiting the libraries during summer afternoons, it was no surprise to find them filled with children out of school. Both children and adults sat at computer stations. At the Rodriguez library, Antoinette and I noticed that the only adults were those sitting at computer stations, and wondered if ART 2000 materials should also be set out near the computers.

A majority of the adults we spoke with were women accompanied by either young children of their own or supervising groups of five to ten young children. With their interests in mind, we handed out numerous Family & Children’s Programs brochures, and encouraged them to bring the kids to the PMA with ART 2000 passes.

More than once we found a group of children facing our table, wondering what we were offering. At the Roxborough library, the children’s librarian brought over groups of young children visiting from the community center. Faced with groups of six and seven year old kids, I found the museum poster and Handbook useful tools to launch a discussion about the museum and art. We gave the older children brochures, and encouraged all to ask their parents to check out a pass.
We spoke to about a dozen people at most libraries. We found that most people were familiar with the PMA, but had either not visited for years, or never been. I used the *Handbook* to show them what they could find in the museum, and discussed the current exhibitions. They were pleased to learn of the pass program, and many seemed delighted to realize this was another summer activity they could take their children. We instructed some people to contact the PMA Education Department for further information.

We had an informative discussion with a librarian during a trip to the West Philadelphia regional library on July 18, 2000, that led to changes in the design of the *ART 2000* desktop display used in our presentation. As artist and former teacher, she explained that she thought the current program posters and signs were too colorful, busy, and hard to understand. She suggested they be simplified with bold lettering and a simpler background.

After discussing her suggestions with Cheryl, I asked Tasha to print out a desktop sign that read “Free family passes to the Philadelphia Museum of Art” in black ink on white paper. (Appendix 18) Following these changes, we noticed people at the libraries were attracted to the “Free” portion of the sign, and more inclined to ask about the program. Subsequently, I recommended that next years’ program posters and passes be simple, emphasizing the word “free.”

During our trips to the larger libraries, through observation and conversation with librarians, I saw that there was often a missing link between the children’s librarians and adult librarians. That is to say, they did not necessarily communicate with one another.
Thus, they were unaware of programs taking place outside their departments. Since ART 2000 offered free entry to the PMA for both adults and children, I saw this as a formidable obstacle to the success of the program. This dilemma will be discussed, and a solution provided in Chapter 3.

A trip to the Lehigh Avenue branch on the rainy morning of July 26, 2000, illustrated what a valuable resource the library was to its neighborhood. I arrived about ten minutes before the library opened to find a crowd had formed on the library steps. Approximately thirty people, mostly African American and Hispanic adults and children, stood around the entrance, waiting for the library to open. I was surprised to see such a crowd eager to enter the library, and especially the teenagers. While there, I talked to Anita Stovall, a woman who regularly brought youth she monitored in an after-school program for drug and alcohol rehabilitation, to the library. The proof of the merit of libraries was evident to me that morning.

Commonly posed questions

During our library visits, some people asked questions about the PMA. The most common were:

Q: What is at the PMA?

A: An extensive exhibition of art works, encompassing paintings, prints, drawings, photographs, textiles, costumes, sculpture, armor, and more. The pieces date from ancient works from Europe and Asia to contemporary American Art. Also inside the museum are two restaurants, two gift shops, and a gallery.
Q: Do I need to call in advance to take a tour using the pass?

A: No. Audio tours, free guided tours, films, lectures, performances, workshops, and family events are regularly scheduled. Advance calls to the museum are required for large adult or school group tours.

Q: How long do I have to use the pass?

A: \textit{ART 2000} passes are valid for free entry during museum business hours until August 12, 2000.

Q: How much does it normally cost to get in?

A: Admission is free on Sundays 10 am to 1 pm. Members and children under 5 enter free at all times. Non-members - $8 for adults, $5 for children under 18, students with i.d., and senior citizens.

Q: When is it open?

A: The PMA is open Tuesdays through Sundays 10 am to 5pm, Wednesday evenings until 8:45 pm. Closed Mondays and major holidays.

I made it a point to talk with as many librarians as possible. Most of the librarians were familiar with the program. A few library assistants did not know of it, so we explained it to them while pointing out posted \textit{ART 2000} materials. Many librarians asked if they too could use the passes. We repeated our wish for them to do so, as we recognized that they could be effective museum spokespersons. Following each library visit, I mailed a letter of thanks to the head librarians. (Appendix 19)

Most of the libraries had posted \textit{ART 2000} materials. When we saw that the McPherson Square library did not have a poster on the corkboard, we were told they never received one. Additionally, some libraries had run out of passes (Kingsessing,
West Philadelphia Regional). Consequently, I added extra passes and posters to our traveling supplies.

On July 12, 2000, we responded to Anne’s request for more passes and supplied the Central library with 2,000. (Appendix 20) At this date, a month into the ART 2000 program, 120 people had used passes from their libraries. Again, I suspected the use of passes would increase as the program end date neared. I was hopeful that many more people would take advantage of the program.

Handbook of the Collections

While visiting libraries, we checked to see whether they had or needed copies of the PMA’s *Handbook of the Collections*. A librarian at the Rodriguez branch suggested that they utilize their copy to stand beside the desktop sign. She said that few people ever checked out the book, and that this may prompt them to do so. I thought this was a great suggestion, as it functionally tied library materials into the ART 2000 program.

I checked for the same by calling the librarians at other branches. In late June, a librarian instructed me to use the Internet to search the library system catalog for the number of copies of the *Handbook* each branch held. (Appendix 21) I found this useful at first, until I discovered that the list was outdated. Some copies had never been returned, but the catalog still listed them as on the shelf. Therefore, my calls to libraries precluded my requesting that the librarian physically check the shelves for copies. This prolonged the inventory.
Dilemma at Kingsessing library

Tasha and I visited the Kingsessing branch on July 12, 2000. This visit uncovered a disturbing method by which librarians were distributing passes. Right away we learned that the branch had run out of passes, and a librarian conceded to me that a batch had been stolen. We found out that this batch of passes had been validated by the librarian (stamped with the library logo) then placed on the countertop as freebies. This was the first time we encountered the librarians distributing passes this way, and expressed the intent to keep passes behind the counter. We then supplied the librarian with forty more passes. Having returned to our table, we watched Corey, an assistant librarian working at the check out counter, proceed to stamp the passes and place them on the counter near the exit door. This action renewed the probability that they would once again be stolen, and I got up to confront the librarian.

Corey informed me that children, whom he didn't think would ask for passes, mostly visited the library. He said that he handed them out to everyone checking out materials, and to some who left without books. I had to ask if this meant that the same children were getting passes over and over again, to which he replied yes. I expressed that we did not want the passes given out, but provided upon request, as we wanted to be assured that people getting the passes were interested in visiting the PMA in the first place.

It never occurred to us that libraries would be distributing the passes in this manner, and it went a long way to explain Anne’s repeated requests for more passes. We wondered how many branches were doing the same as Kingsessing. Cheryl was
understandably upset that this took place. This encounter revealed a major problem in the program that Cheryl asked me to resolve. This problem will be analyzed, and resolved in Chapter 3.

Threat of Philadelphia library strike

In the middle of the summer, we also became concerned with the developing threat of a municipal workers’ strike affecting city libraries. (Appendix 22) Two unions entered into contract negotiations with the city over Mayor Street’s proposal to save the city money by merging union benefit plans. Librarians were represented by two of the five unions opposed to the Mayor’s plans. District Council 33 is the city’s largest union, representing blue-collar workers such as assistant librarians, trash haulers, 911 operators and Water Department employees. District Council 47 represents white-collar employees such as head librarians, firefighters, and policemen. The two unions vowed to begin a strike on Tuesday, July 25, 2000 if a fair deal was not met. The strike threatened plans to show the best side of Philadelphia to the rest of the country during the upcoming Republican National Convention running July 31 – August 4, 2000.

Through discussions with Cheryl, I proposed that we prepare a plan of action in the event of a strike, which would result in the closing of all city libraries. Since we would not be able to visit libraries, we devised a plan to extend an invitation to librarians to visit the PMA for free for the duration of the strike. In this event, we would notify the Central Library (Elliott Shelkrot, John Cunningham, Helen Miller and Anne Humphreys) on Monday, July 24th, 2000 and ask them to communicate our offer to all librarians, and
instructing them to show their work badges at the museum entrance for free admittance. Cheryl directed me to closely follow news of the strike and to talk to librarians about their views. In the meantime, she said she would propose our plan to her supervisor, Ms. Harrity, for approval.

Days before the eminent strike on July 19, 2000, Antoinette and I visited Cobbs Creek library. During our visit, I spoke to Mary Landry, Children’s librarian, about the union negotiations with the city and threat of a strike. Her response was mild, as she described that her union – District Council 47- had little strength in the power struggle between the city and the heavyweight District Council 33 union. She said that even though the two unions were aligned in this protest, since Council 47 involved blue-collar employees like trash haulers, etc., they had the power to negotiate, while Council 33 would have to settle for whatever came of it. She stated that healthcare and wages were major contentions, but that she had seen her union go through this before, and did not expect much to come of the threat. She doubted that there would be a strike.

I worried about the strike until the day before the Republican National Convention, when it was announced that city and union representatives had agreed on contract issues. The agreement saved face for a city that wished to show its prettiest side to visitors and others taking note of Philadelphia during the convention - avoiding a messy pile up of trash. Just as important, the settlement avoided closing city libraries that were treasured resources to neighborhoods and especially to those young people in need of summer respite.
Republican National Convention

Incidentally, as part of his sightings in Philadelphia, the Republican presidential candidate George W. Bush, visited the PMA on August 2, 2000. To be more accurate, one should say that he was positioned in front of the museum that morning for a photo opportunity. Standing on the “Rocky” steps of the East lobby, back-dropped by the neoclassic building and facing center city, Bush was filmed and photographed without ever entering the museum. The PMA obliged this appearance by closing for half of the day.

Later that evening the “Governor’s Gala,” a private dinner party for convention delegates and other politicians, was held inside the museum. The intern witnessed the preparations for the evening in the East entrance - also where food and entertainment are set for regular “Wednesday Night” programs. Tables were clothed, large flower bouquets were positioned about the room, and musicians tuned their instruments in preparation for the “Governor’s Gala.” I learned the next day that attendees had each received a poster of the PMA - the same one of the West façade of the museum at sunset - but these had text on the bottom portion that included the date and the words Governor’s Gala.

Museum fund raising methods

The significance of the PMA holding weekly programs such as “Wednesday Nights,” with gallery tours, food, films, and entertainment, while additionally hosting private events such as the Governor’s Gala, signifies an emerging financing trend of non-profit
organizations. (Appendix 23) Such use of the museum space is a creative method to raise income for the museum.

In *Museum International*, Barry H. Rosen wrote:

"Museums in the 1990s are finding themselves at the proverbial crossroads. In New York, the Central Park Zoo lost 58 per cent of its funding in 1991 and talk of its closing was rampant. The Brooklyn Museum lost nearly 40 per cent of its operating budget, the money it uses to keep its lights on, when the city, its major benefactor, slashed the municipal budget. Many wondered whether the museum would manage to stay open. In 1991 the Detroit Institute of Art, one of the nation's largest and most important museums, began closing its doors several days a week, reducing its staff by almost 40 per cent and instituting a formal admission charge for the first time since the Great Depression. Half the museum's galleries are closed to the public each day as a result of a reduced security force within the institution. The times, they are radically changing – politically, economically and socially. But with problems there are always solutions" (Rosen, 1994, pp. 41-47).

One solution to funding problems is to enhance income capacity through a variety of programs. More and more museums are using "privatized" business strategies to raise income, so as not to rely on dwindling government support. Among the ways the PMA has increased its income from the paying public is with Wednesday Nights, the in-house cafeteria and restaurant, gift shops, gallery sales, and by hosting special events.

The current funding conditions pose long-term operational challenges for most museums. Board members and staff who have business backgrounds, and the know-how to develop money from the private sector, will enhance any museum's chances of survival. In light of this, an arts administrator should be an asset to any museum.

During the summer, the PMA department of Admissions gathered the *ART 2000* passes that were used for admittance, and kept a database of information on them. The
database pass system included the date of visit, Library branch, quantity of visitors per pass, net revenue (always zero), and name and number of the cashier who accepted the pass. (Appendix 24)

Tracking pass usage

In early June, I met William Brendan O’Neill (Brendan), Admissions Manager. Brendan supervised the museum cashiers who received the passes. Cheryl had explained the program to him, and he in turn explained it to the cashiers. Once the passes had been recorded, he dropped them off to our department and kept us abreast of the incoming amounts with computer printouts.

I received and checked all of the passes as they came in. Since the Admissions database did not include some information completed by pass users on the back of the passes, I compiled a more thorough database using the Access computer program. (Appendix 25) This system was a helpful back up, and provided us with data such as addresses, and how many pass users were first time visitors.

Each pass user who provided their address was sent a letter of thanks along with a PMA general brochure and “The PMA Welcomes You” flyer. (Appendix 26) The letter invited them to call or write External Affairs with their comments. As of the last work date for the intern, none had responded.

I asked whether the addresses would be used for other purposes, such as by the Marketing Department for mass mailings of tickets sales, exhibition announcements,
and/or charitable donations. Cheryl answered that they would not, as the program was not planned with such intent.

In the first few weeks of the program I noticed that the visitors had not completed several passes, and that a few were not imprinted with the library logo stamp. For example, by June 30, 2000, we received five passes but only three were filled out on back. This led me ask Brendan several times to remind the cashiers that they needed to check each pass before entry, only accepting those that were stamped and filled out. Still, incomplete passes were delivered to External Affairs.

In a conversation with Brendan on July 5, 2000, he explained that part of the problem was the push for cashiers to sell museum memberships and tickets for the "Van Gogh: Face to Face" blockbuster exhibition opening in October, plus an ever-changing work force of cashiers. (Appendix 27) When he informed me that cashiers met every morning before the museum opened, I asked to attend a meeting to discuss the program with them, and he agreed.

On July 7, 2000, I met Brendan and seven cashiers in the Admissions office. I explained the pilot program to them, and emphasized how important it was that they made sure the passes were completed, as we needed to know who was using them. The group had little to say. I left the meeting thanking them for their help, and wondered if my plea would make a difference. We continued to get passes that were not completely filled out, and I continued to ask Brendan to remind the cashiers of our guidelines.

The database that Admissions compiled proved helpful for providing the most accurate count of pass users. When I noticed discrepancies between the number of
visitors I counted and the number shown on Brendan’s printouts, he clarified the reason. Cashiers counted and logged the number of visitors as they entered the museum, so that I could rely on their numbers when I received incomplete passes that did not indicate the number of people. So, instead of our assuming that at least one person had entered the PMA using a blank pass, we could refer to the database from Admissions to get an accurate count.

Conclusion of ART 2000

The beginning of August signaled the end of the program. Although ART 2000 officially ended on August 4th, passes were valid for an additional week, until August 12, 2000. We were pleased to see pass usage multiply in late July and early August, the last weeks of the program. I took this to mean that my assumption had been right – that persons who checked out passes early in the summer did so because they had the immediate opportunity for a freebie, but for one reason or another, most waited until the last moment to use them. During this period, I completed the inventory of Handbooks at each library, compiled final numbers, and wrote an executive summary of ART 2000 for Cheryl to provide to the C.O.O. and Director. (Appendix 28)

I then arranged a meeting for the morning of August 14, 2000 with Anne Humphreys, to discuss the outcomes of the program. I prepared an agenda for the meeting at the PMA between Diana, Tasha, Anne, and myself. (Appendix 29) During the meeting we compared the program to Dive Into Art 1999, discussed the outcomes, and shared our concerns/suggestions. At that time External Affairs had not yet received all of
the passes from Admissions, so the figures I provided were less than the total program statistics announced on August 25, 2000: (Appendix 30)

Statistical outcomes:

- 52 libraries participated in the program
- 46 libraries were represented through pass usage
- 7,405 passes were provided
- 1,540 visitors used 390 passes to visit the PMA
- 51% of pass users were first time visitors (of those that answered the back of the pass)

My notes from our meeting with Anne detail our conversation. (Appendix 31) Her main point was that ART 2000 worked more smoothly than last year’s Dive Into Art program, as a result of distributing passes that did not need to be returned. Anne stressed that the distribution of the program should require as little effort from the librarians as possible, saying that they were already over-worked and spread thin. I took the meeting as an opportunity for me to bring up problems we encountered. These problems, along with solutions are detailed in Chapter 3.
Chapter 3

PROBLEMS & SOLUTIONS

Pass Distribution

As mentioned earlier, a problem came to our attention while visiting Kingsessing library on July 12, 2000. Librarians at this branch were distributing passes as freebies to everyone without distinction, and reported to us that a batch of 40 or so passes had been stolen from the library counter. During a conversation with Librarian Corey, I was upset at his lack of adherence to the distribution guidelines, and understanding of the intent of the program. However, I remained calm and asked several questions of Corey, in trying to ascertain why he thought giving out passes to everyone worked best. I calmly told him that it was a problem for us, and that I would speak to the head librarian about it. Back at the PMA, I told Cheryl that I would try to solve the dilemma through discussion with both the head librarian of Kingsessing and Anne Humphreys.

After our visit to Kingsessing, Tasha and I were extremely concerned with the mishandling of passes, and knew that it would be best to address the problem as quickly as possible. We described our experience to Diana and Cheryl, and came to the conclusion that other libraries (not visited) might be doing the same. The dilemma needed be addressed at once, as it was essential that all libraries distribute passes in the same manner.
Kelly Robinson, Kingsessing head librarian, was working at another library branch the day we visited so I lost the opportunity to speak with her in person about the mishandling of passes. I then turned my attention to speaking with Anne about the visit, and planned afterwards to call Ms. Robinson for a discussion. For our records, I recorded a summary of the reason for our concern, my telephone conversation with Anne, and her response. (Appendix 32)

It should be noted that in May 2000, Anne met with Tasha, Diana and Cheryl to discuss the ART 2000 program, and how it would differ from Dive Into Art. Although the passes differed, the method of distribution would be the same as last summer’s program, in that passes be kept behind check-out counters and provided to library patrons who asked for them by using their library card. Tasha informed me that Anne had understood these guidelines and probably communicated them to all librarians in preparation for the program launching. It appeared that Anne was in the best position to remind librarians of the program guidelines.

Similar to my conversation with Corey, Kingsessing librarian, I kept a diplomatic attitude during my telephone conversation with Anne on July 13, 2000. Although I felt that I had made my points clearly, I was not pleased by her reaction to my call. Instead of sharing my concern, she responded as if it was no surprise to her, and that it was likely our fault for requiring so much of the librarians. When I asked her to explain to me what was so difficult about distributing passes from behind the counter, she replied that it was just easiest to give them out as freebies, like other program materials aligned with Readers 2000. I repeated our requirement that passes be given only to people who showed interest in visiting the PMA in the first place, a point that we thought she and all
librarians had understood. Essentially, we sought control of the program through these methods. Asking for the opposite, Anne suggested that we start the program with 40,000 passes, and then scale it back as necessary. I knew that she never suggested such an approach to Cheryl during their previous meeting. Her attitude was not appreciative, and communicated, “what can you do for me?” I ended the conversation by informing Anne that I was still frustrated and would speak to the Kingsessing head librarian about changing their distribution method, as well as Cheryl. With these words, I communicated that I did not accept her suggested solutions, and would take the matter to a higher authority.

Affecting the perceived value of the passes

I knew that the real value of a free pass for up to 8 persons was worth much more than the lost revenue of admittance, and included the cost associated with time and effort spent by PMA staff promoting, researching, and following-up the program. The suggestion that the PMA provide 40,000 free passes to the public seemed an outrageous risk of loss, and a distribution method that equated passes with grocery coupons. At issue was the need that both the librarians and public have an understanding of the real value of these passes. A desire to have/experience something of unique value is much stronger than one’s desire to get one of what everyone else has. It would be difficult to communicate this value to someone who had never visited the PMA. But, a solution can be found through the museum’s outreach to librarians.
Librarians should be encouraged to visit the PMA, where they could take guided tours, eat meals, or attend meetings. By inviting all librarians to get to know the PMA, they will be encouraged to take more interest in the institution, and would be more likely to appreciate the value of its various programs. Such an outreach would also mean that responsibility for the success of a program like *ART 2000* would be shared. This will in effect, take the pressure off of Anne Humphreys to be the liaison between the PMA and all librarians, and our reliance on her to communicate the value of these passes.

I discussed with the External Affairs staff the need for the PMA to foster a good relationship with librarians. During our meeting with Anne at the end of the program, Diana asked her if librarians would be interested in getting VIP passes to see the blockbuster Van Gogh exhibition in the Fall. She was receptive to this idea. Another suggestion to hold annual meetings of Free Library of Philadelphia staff at the PMA seemed even better. These meetings would bring the largest group of librarians together to the museum at one time, while allowing museum staff the chance to speak to them about programs. Hosting such library events is a giant step towards engaging librarians in the museum. I am pleased to say that Anne was thrilled by the idea of meeting at the museum, and librarians plan to do so in a scheduled March 2000 meeting.

I return to the problem at Kingsessing and my July 13, 2000 telephone conversation with Anne. Amusingly enough, it worked itself out; as Anne reversed herself when she phoned me that afternoon and left a message that indicated her concern that the museum would discontinue the program. She had thought about the real value of the passes and changed her tone — it was a complete turn around from our earlier conversation! To solve the problem, she sent out an e-mail notice to the librarians,
asking them to follow distribution guidelines. I learned of her message the next day, as I was prepared to take the offensive approach, and suggest that Cheryl contact Anne's superior at the Central library. Instead, I was gratified to inform Cheryl that Anne had taken our conversation to heart. Cheryl, in turn was very pleased with this success, and attributed it to my diplomatic but stern communication.

The matter was further brought to a close when I called Kelly Robinson, informing her that Anne's e-mail notice was a direct result of our experience at Kingsessing library. I said that we appreciated that her librarians were busy, but that it was important to us that they follow these guidelines. She was friendly, and said they would do so.

Incomplete passes

Noticeable portions of the passes were not completely filled out. Some passes had not been stamped by the library, and many visitors never completed the backside of the passes. Passes that were not stamped by the library were technically not valid for museum entry, and museum cashiers should have caught this. The responsibility to make sure that information was completed on the backside of passes, falls on the museum cashiers. Therefore, the program coordinator should make numerous guideline announcements at more than one weekly Admissions department meeting. The announcement would serve as timely reminders to the cashiers about these requirements.
Lack of promotion

The program was not given enough internal nor external promotion. I am unaware if the museum’s marketing department even knew of the program. Although Cheryl announced the ART 2000 to upper-level museum staff at meetings, other staff were unaware of the program. An internal e-mail announcement should be sent to all PMA staff, encouraging them to visit their local libraries to check periodically on the program.

There is always free press to be utilized if one knows how to gain it. For example, the libraries have a monthly Free Library Calendar listing library locations and activities. The Summer Reading Program Readers 2000 was advertised in the June calendar, as could have been the museum program. (Appendix 33) Announcements could also be posted on both websites of the PMA and the Free Library. Furthermore, the museum program should be mentioned with a few lines in the city newspaper, on the radio, or free access television ads. Such coverage can be gained from personal contacts and by distributing effective press releases. Additionally, verbal announcements or letters should be addressed to museum members and Board members, informing them of the program and asking that they spread the word.

Other museum programs, such as the traveling temporary exhibits managed by the Education department, could enhance the program. For example, a visit to the library to promote the pass program could coincide or follow a display of art pieces on loan to the library from the PMA. This would provide library patrons an education and further interest in what the PMA holds.
Lack of gathering pass user feedback

A third problem was that no feedback was received from pass users. It is vital to gather information about how the program was received and rated by those that used it. This information can only help the museum better serve its public, responding to their needs. The public’s feedback also serves as an evaluation of the program’s success. Since mailing letters of thanks that invited visitors to respond generated no response, a more active process should be administered. It is suggested that pass users be handed a comment card upon arrival at the PMA, and asked to drop it in a box when they exit. Likewise, comment boxes could be kept at the libraries, where further information may be gathered.

Audience limitation

Another dilemma was that the program targeted almost exclusively families and children. Since Anne Humphreys is the Children’s Services Administrator, she communicated with children librarians to administer the program at their branches. As some libraries had departments that did not readily share information, this translated to a loss of access to adults who never visited the children’s department. Gathering all librarians together at the PMA to announce the program is one solution, and I propose a second. Discovering the physical layout of each branch in advance makes it possible to determine where the best points of interest are to promote the museum program (with posters, and table-top signs). Knowing this would also enable the museum to provide the library with an optimal number of program materials. The four regional libraries for
example, should be provided double or triple the number of passes, posters, and tabletop displays as the smaller branches, since they have two or three floors. In this way, no librarian would be clueless about the program with numerous opportunities for library patrons to learn of it.

Preparedness

Another problem was the late posting of program materials in at least one library (Southwark). This could be alleviated if the program was prepared months in advance of its opening. Materials should be delivered to the libraries no later than May, for a launching date in June. Librarians should be contacted the week before the start of the program, and their readiness to launch it verified. By preparing farther in advance for the program, the PMA would be better prepared to meet unforeseen needs that may arise at any library branch.

Lack of funding

Finally, I recommend the PMA seek out and apply for program funding, using expertise from its own development department. The ART 2000 program cost External Affairs $1,866.97 to administer. (Appendix 34) The cost of the program will likely inflate in years to come, and will eventually become a problem for the museum to completely fund. The museum realistically cannot be expected to absorb the cost of the program year after year.
Chapter 4

EFFECTS OF INTERN ON MUSEUM DEPARTMENT

Short-term effects

The PMA depends on many dedicated volunteers to carry out its mission. I was given trust and responsibility to coordinate the ART 2000 project, a full-time task for which none of the permanent staff of the External Affairs department had time. I provided assistance in other matters as well. For example, I answered telephone calls, filed documents, drafted correspondence, organized mailings, and promoted the PMA at the African American Expo (securing the assistance of four additional interns who volunteered for the event.) While these services provided some relief to Cheryl, Tasha, and Diana, they also gave me a clear idea of the ongoing activities of the department.

Weekly departmental staff meetings were held, where I announced the status of the ART 2000 project, and was included in discussion of other activities. My opinion was valued. I am particularly grateful to Cheryl, as she invited me to join her in attending larger staff meetings where the Curators, Director, and C.O.O. were present. She introduced me at these meetings and we described the ART 2000 program.
Long-term effects

The \textit{ART 2000} project was a first collaboration with all city libraries, and as such a milestone effort. I believe the steps I took to administer the project will have long-term effects on its continuation and success in years to come. I addressed some of the most important guidelines of the project, and recommend that future coordinators pay particular attention to them: specify the target audience; specify the minimum and maximum number of free passes that is acceptable to provide; gather information from pass users at every opportunity; promote the program with as much free press as possible and through announcements to all PMA members, staff, and Trustees; prepare to launch the project in advance, enforce the use of the \textit{Handbook of the Collections} as part of the project; and nurture strong relationships with all librarians.

By immediately addressing our concern over the mishandling of passes at the Kingsessing branch, I emphasized the necessity that all branches follow the same guidelines. As a result of observation and discussion with a librarian, the promotional materials were simplified. And through discussion with a PMA staff member in another department, I concluded that the program could be enriched if accompanied by a traveling art display.

I believe that three long-term effects were the most important results of this internship. First, a Free Library of Philadelphia staff meeting at the PMA has been arranged. By hosting the meeting, the PMA has seized an opportunity to share information in person with as many librarians as possible. Second, the scope of the outreach project may expand based upon this success. If funding is received, External
Affairs staff voiced their vision of a year-round collaboration that would still center on community libraries, but also include neighborhood organizations and businesses. Third, this report has been provided to the PMA so that it may be used as a reference, and also in hopes of increasing the opportunity to gain such funding. I am delighted to know that my work and writings may result in the museum receiving financial support for the continuation of the program.
Chapter 5

CONCLUSION

When I was interviewed in consideration of a summer 2000 internship, I prepared myself to answer Ms. Pagano’s question as to which department of the Philadelphia Museum of Art I preferred to work. By then I had visited the PMA Website and read about previous internships. The External Affairs outreach project *Dive Into Art* carried out by Stephanie Williams in summer 1999, intrigued me for several reasons. It matched my interest in working for a museum in a public relations capacity. Coordination of the project demanded a combination of skills that an arts administrator could provide: promotion and marketing, research, writing, planning, implementation and organization. It was a unique pilot project in its second year of operation; providing an intern the chance to administer it with some flexibility and creativity, and to set a precedent. It appeared to be a demanding project that would require full-time attention of its coordinator, ensuring that I would not be bored and providing me the opportunity to manage it with some autonomy. And finally, the internship would give me an opportunity to work in the External Affairs Department – a department that is largely non-existent in most art museums.

I was extremely pleased when offered the internship, and found that it exceeded my expectations. The internship was a challenging, rewarding experience that provided me valuable skills to bring to an art museum or other nonprofit organization. I intend to
keep in touch with Philadelphia Museum of Art staff, and look forward to hearing about the evolution of the outreach program.
SELECTED BIBLIOGRAPHY AND REFERENCES


The Philadelphia Museum of Art Public Website: http://www.philamuseum.org


APPENDIX 1

Map of the Philadelphia Museum of Art
Please note the following policies:

Smoking is not permitted in the building.
Photography is not permitted in any special exhibition or of works on loan throughout the Museum.
Hand-held cameras without flash or tripod may be used in the permanent galleries.
Please do not touch the works of art.
Umbrellas must be checked or stowed.
To safeguard our works of art, nothing may be worn on your back. Backpacks and bags no larger than 8 x 12 x 16 inches must be carried on one shoulder or hand-held.
Only pencils may be used for notetaking or sketching in the galleries.
Sketchbooks are not to exceed 18 by 24 inches.
Family groups are welcome. However, the Museum reserves the right to exclude strollers from any gallery for safety reasons.
No food or drink is allowed in the galleries.
Lecturing permitted by advance agreement only; call (215) 684-7605.

Our Museum is fully accessible:
Wheelchairs are available free at all entrances.
The Museum has accessible restrooms, water fountains, phones, and a TTY Text Telephone.
Large print or braille materials, scripts, and listening enhancement systems are available.
Sign language interpreters by appointment. Inquire at the Information Desks.

Watch for these symbols:

This symbol is found next to works of art discussed on the audio tours.
This symbol is found next to works of art featured in the Museum's Handbook of the Collections, available in the Museum Stores.
This symbol is found next to works of art featured on free family self-guides, available at the Information Desks.

Show your receipt and save when you join the Museum
On the day of your visit you may deduct your admission fee from the price of your Museum membership. See a volunteer at the Membership Desk for details.
Second floor

European Art, 1100–1500
Galleries 200–219
Stained-Glass Windows, Medieval Architecture and Sculpture, Early Painting, Carpets

Asian Art
Galleries 220–244
Chinese Palace Hall, Indian Temple, Japanese Tea House

European Art, 1500–1850
Galleries 250–299
European Painting and Sculpture, Decorative Arts, French, English, and Dutch Period Rooms

Arms and Armor
Galleries 245–249
European Armor, Swords and Polearms, Firearms

First floor

The American Collections
Galleries 100–119
Thomas Eakins, Philadelphia Furniture and Silver, Pennsylvania German Art, Shaker Art, Crafts, Glass

European Art, 1850–1900
Galleries 150–165
Impressionism, Cézanne, Degas, van Gogh, Manet, Renoir, Decorative Arts

20th-Century Art
Galleries 166–188
Arensberg Collection, Picasso, Duchamp, Brancusi, Matisse, Twombly, Contemporary Art
APPENDIX 2

Mission Statements
Mission Statement
The Philadelphia Museum of Art—in partnership with the city, the region, and art museums around the globe—seeks to preserve, enhance, interpret, and extend the reach of its great collections in particular, and the visual arts in general, to an increasing and increasingly diverse audience as a source of delight, illumination, and lifelong learning.
Department of External Affairs

Mission Statement
To make the Philadelphia Museum of Art a more inclusive, collaborative institution and more of a community resource.

Staff

- Cheryl McClennen-Brooker
  Vice President for External Affairs
  Tel: 215-684-7703
  Fax: 215-235-0039
  E-mail: cmb@philamuseum.org

- Diana Myers-Bennett Roberts
  Program Administrator, Department of External Affairs
  Tel: 215-684-7704
  Fax: 215-235-0039
  E-mail: droberts@philamuseum.org

- Jonathan Kang
  Executive Assistant, Department of External Affairs
  Tel: 215-684-7719
  Fax: 215-235-0039
  E-mail: jkang@philamuseum.org

Department of External Affairs
Philadelphia Museum of Art
P.O. Box 7646
Philadelphia, PA 19101-7646

Volunteers
Wuanda Walls
Caren Love
Jocelyn Wah
Marni Robbins
Jen Hagan

Volunteer opportunities

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http://www.philamuseum.org/resources/diversity/extafair.shtml
APPENDIX 3

1999 list of PMA Board of Trustees
Active Trustees

Dennis Alter
Mrs. Walter H. Annenberg
Barbara B. Aronson
Bernard D. Azoulay
James M. Ballengee
Dr. Alvin O. Bellak
Peter A. Benoliel
Jack R. Bershad
Dr. Luther W. Brady, Jr.
Julian A. Brodsky
Dr. Constance E. Clayton
Betsy Z. Cohen
William T. Coleman, Jr.
M. Todd Cooke
Anne d'Harnoncourt
Hon. Nelson A. Díaz
H. Richard Dietrich, Jr.
Fitz Eugene Dixon, Jr.
John G. Drosdick
Mrs. Jack M. Friedland
Mrs. J. Welles Henderson
Ragan A. Henry
William M. Hollis, Jr.
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Joan M. Johnson
Kenneth S. Kaiserman
James Nelson Kise
Berton E. Korman
B. Herbert Lee
H. F. (Gerry) Lenfest
Mrs. Howard H. Lewis
Marvin Lundy
Charles E. Mather III
John J. Medveckis
Martin Meyerson
Harvey S. Shipley Miller
Martha Hamilton Morris
Ronald J. Naples
Theodore T. Newbold
John A. Nyheim
Raymond G. Perelman
Lynda Resnick
Andrew M. Rouse
Mrs. Mark E. Rubenstein
Keith L. Sachs
Robert Montgomery Scoll
Kathleen C. Sherrerd
Mrs. Edward M. Snider
Marion Stroud Swingle
Anthony P. Terracciano
Bruce E. Toll
Stanley C. Tuttleman
Mrs. William T. Vogt
Dr. Margaret C. Wang
Dr. John T. Williams
J. Roffe Wike II
Jerry Wind
TRUSTEES EX-OFFICIO

Thomas Ridge
Governor, Commonwealth of Pennsylvania

Edward G. Rendell
Mayor, City of Philadelphia

Anna C. Verna
President, City Council

Augusta A. Clark
Councilwoman-at-Large, City Council

Fitz Eugene Dixon, Jr.
President, Fairmount Park Commission

James J. Bloom
Michael DiBerardinis
Commissioners, Fairmount Park

Dr. Benjamin F. Hammond
Joan M. Johnson
Co-Chairmen, The Museum Associates

Betsy Z. Cohen
Chairman, Corporate Executive Board

David M. Gray
Jaimie Spector Field
Co-Chairmen, Friends of the Museum

Mrs. Daniel J. Haley, Jr.
Chairman, The Friends of the Rodin Museum

Joan R. Momjian
President, The Women's Committee

Marsha W. Rothman
Chairman, The Philadelphia Museum of Art Craft Show

James D. Crawford
President, Samuel S. Fleisher Art Memorial, Inc.

HONORARY TRUSTEES

Hon. Arlin M. Adams
Hon. Walter H. Annenberg
Mrs. Philip I. Berman
Mrs. Henry W. Breyer
Theodore A. Burtis
Helen McCloskey Carabasi
George M. Cheston
Randall E. Copeland
Mrs. Meyer Eglin
Priscilla Grace
David Marshall Gwinn*
J. Welles Henderson
Robert Kardon
Mrs. H. Fairfax Leary, Jr.
Marvin B. Levitties
Donald W. McPhail
Mrs. Louis C. Madeira IV
Mrs. Howard E. Mitchell
Elizabeth M. Petrie
David N. Pincus
Dr. Meyer P. Potamkin
Mrs. Stanley W. Root, Jr.
Mrs. John C. Russell
Isadore M. Scott
James W. Walker, Jr.
Henry Wendt
Mrs. William Wolgin
D. Robert Yarnall, Jr.*
*deceased

OFFICERS

Raymond G. Perelman
Chairman of the Board

Anne d'Harnoncourt
The George D. Widener Director and Chief Executive Officer

Robert Montgomery Scott
Honorary Chairman

Gail M. Harrity
Chief Operating Officer

Robert T. Rambo
Chief Financial Officer and Secretary

Jack R Bershad
Chairman of the Executive Committee

Dennis Alter
Mrs. Howard H. Lewis
John A. Nyheim
Kathleen C. Sherrerd
Vice-Chairmen

Andrew M. Rouse
Treasurer

Alexandra Q. Aldridge
Executive Director of Development

Sandie Horrocks
Director of Marketing and Public Relations

Cheryl McClenny-Brooker
Director of External Affairs

Robert J. Morrone
Director of Facilities and Operations
APPENDIX 4

1999 Report of the Chairman
As I look back on the extraordinary achievements of this year, I feel privileged to have been a part of this great institution. It gives me great pleasure and pride to announce that gifts and pledges in fiscal 1999 were almost fifty percent higher than last year, reaching a total of over $28 million. I particularly want to thank those individuals whose extraordinarily generous leadership gifts helped us attain such a spectacular result: Gisela and Dennis Alter, Helen Alter, Mr. and Mrs. Fitz Eugene Dixon, Jr., Dr. Andrea M. Baldeck and Mr. William M. Hollis, Jr., Mr. and Mrs. Gerry Lenfest, Mr. and Mrs. William Vogt, and Mr. and Mrs. J. Roffe Wike II. In December of 1998, the Board of Trustees embraced the final, printed long-range strategic plan, giving us a most ambitious and exciting blueprint for the future. Much time and effort has gone into the initial phase of funding our plan, and I particularly want to thank my fellow Trustees Bert Korman and Kathy Sherrerd for the leadership role they have taken in developing the financial resources we will need to accomplish our goals and celebrate the Museum's 125th anniversary, and Harvey S. Shipley Miller for chairing a committee dedicated to attracting "collection-transforming" works of art.

On a sad note, the Museum family lost two ardent supporters with the deaths of David Marshall Gwinn and D. Robert Yarnall, Jr. Both were devoted to the Department of Prints, Drawings, and Photographs not only as valued members of its advisory committee but also as generous donors. Bob Yarnall served on the Board of Trustees for over twenty years, and David Gwinn for close to fifty, and their experience and dedication will be sorely missed by all who knew them. I would like to take this opportunity to express a warm welcome to six new Trustees appointed this year: Barbara Aronson, Betsy Cohen, Nelson Diaz, Anthony Terracciano, Dr. Margaret C. Wang, and Dr. John T. Williams. Marvin Levitties has been named an Honorary Trustee, in recognition of his loyal support on many fronts.

To the entire Museum family — individuals, foundations, businesses, government agencies, and the City of Philadelphia — thank you for your participation, your leadership, and invaluable support.

Raymond G. Perelman

Chairman of the Board
APPENDIX 5

Organizational charts
Mission of the Department of External Affairs:
To make the Philadelphia Museum of Art a more inclusive, collaborative institution and a greater community resource.

Visit our website at:
http://www.philamuseum.org/html/diversity.html
APPENDIX 6

Curriculum vitae of PMA staff
PHILADELPHIA MUSEUM OF ART

CHERYL McCLENNEY-BROOKER

Cheryl McClenney-Brooker has worked in the cultural field and the museum profession for over thirty years. After teaching briefly in the New York City public school system, she served as Curatorial Coordinator at the Solomon R. Guggenheim Museum in New York from 1970-1974. For the next two years, she was Assistant Director of the Museums Collaborative Cultural Voucher Program in New York. In 1976, she was appointed Assistant Commissioner of the New York City Department of Cultural Affairs. From 1978-1983, Mrs. McClenney-Brooker served as Director of Humanities Projects in Museums and Historical Organizations at the National Endowment for the Humanities, a federal funding agency in Washington, D.C. She became Assistant Director for Program at the Philadelphia Museum of Art in 1983 and has held her current post as the Museum's Director of External Affairs for the past 13 years.

Mrs. McClenney-Brooker was the National Program Chair for the annual meeting of the American Association of Museums in May 2000, as well as Vice Chair of the Board of the American Association of Museums, and is a member of the boards of directors of Citizens for the Arts in Pennsylvania, the African American Museum in Philadelphia, Multicultural Affairs Congress of the Philadelphia Convention and Visitors Bureau, Gateway Visitor Center Corporation, Philadelphia Folklore Project, the Stockton Rush Bartol Foundation and The Jonathan Phillip Ford Memorial Foundation for Bipolar Disorder Awareness. She also is Chair of the Committee for the Working Fund for Philadelphia Area Artists Living with HIV/AIDS; Co-Founder and Chair of the Philadelphia World AIDS Day/Day Without Art observance; and on the advisory committees of the Leeway Foundation, Art Sanctuary and the Walt Whitman Cultural Arts Center. She has served on federal, state and municipal funding panels, a variety of corporate and foundation funding committees, and is an active participant in a number of other national, commonwealth and local professional and community organizations.

The recipient of several awards, Mrs. McClenney-Brooker’s honors include: a National Scholastic Art Magazine scholarship; International Council of Museums’ travel grant to Europe; Partners of the Americas’ museum travel grant to Brazil; Leadership Pennsylvania Certificate; and the 1995 African American Women of Achievement Award from the African American Museum in Philadelphia. She is a biographee in a number of professional publications, including Who’s Who of American Women, World’s Who of Women and Who’s Who in the Delaware Valley: Greater Philadelphia Leaders.

A native of Chicago, Illinois, Mrs. McClenney-Brooker received her Bachelor of Fine Arts from the School of the Art Institute of Chicago and a Master of Science in Organizational Dynamics from the University of Pennsylvania. She resides in Philadelphia with her husband, artist and art professor Moe Brooker, and daughter Misha.

October 2000
Office of the Director and Chief Executive Officer

Anne d'Harnoncourt
The George D. Widener Director and Chief Executive Officer

PMA Telephone (215) 684-7701
E-mail adh@philamuseum.org

Date of Employment at PMA
1967

Education
B.A., Radcliffe College
M.A., Courtauld Institute of Art, University of London

Past Experience
Curatorial Assistant, Painting Department, Philadelphia Museum of Art; Assistant Curator of 20th-Century Art, The Art Institute of Chicago; Associate Curator of 20th-Century Painting and Curator of 20th-Century Art, Philadelphia Museum of Art

Professional and Community Organizations
American Philosophical Society; Association of Art Museum Directors; Fabric Workshop; Fairmount Park Art Association; Graduate School of Fine Arts, University of Pennsylvania; Institute for Advanced Study; Board of Directors, The Henry Luce Foundation; Mayor's Cultural Advisory Council; Smithsonian Institution Board of Regents; Visiting Committee of the J. Paul Getty Museum; Lead Co-Chair, Committee for The New Century, John F. Street Mayoral Transition

Exhibitions
Marcel Duchamp; Eight Artists; Futurism and the International Avant-Garde; John Cage: Scores and Prints

Selected Publications


Essay author and co-editor of exhibition catalogue Marcel Duchamp, with Kynaston McShine (1973).


Introductory essay to exhibition catalogue for Futurism and the Avant-Garde (1980).


Office of the Director and Chief Executive Officer

Staff
Anne d'Harnoncourt, The George D. Widener Director and Chief Executive Officer
Alice O. Beamesderfer, Assistant Director for Collections and Project Support
Mary-Jean Huntley, Executive Office Manager
Frances Nicosia, Executive Assistant to the Director for Correspondence
Carol A. Caldwell, Receptionist (shared with Chief Operating Officer)

Responsibilities
The Director is the Chief Executive Officer and principal professional officer of the Museum. She directs the formulation of, and provides leadership for the Museum's consistent fulfillment of, its artistic and educational mission and is responsible for achieving its financial objectives. In addition to overseeing the Development Department and the execution of fund-raising plans, she directs all curatorial, conservation, and registrar functions; guides the growth and refinement of the collections; directs the Museum's exhibition program; works with the Board in the development of Museum policies and long-range planning; selects, motivates, and manages the Museum's professional program staff; serves as the Museum's advocate/spokesperson in the immediate community and the international world of art and cultural institutions; and supports an active program of education, scholarly research, publications, and community outreach.
Office of the Chief Operating Officer

Gail M. Harrity  
*Chief Operating Officer*

*PMA Telephone* (215) 684-7702  
*E-mail* gharrity@philamuseum.org

*Date of Employment at PMA*  
1997

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**Education**  
B.A., Boston University  
M.A., Yale School of Organization and Management

**Past Experience**  
Deputy Director for Project Administration, The Solomon R. Guggenheim Museum, New York; Deputy Director for Finance and Administration, The Solomon R. Guggenheim Museum, New York; Manager of Purchasing, Special Assistant to the President, and Assistant Treasurer and Chief of Budget, Planning, and Government Relations, The Metropolitan Museum of Art; Crisis Management Consulting Group, Somalia; Director of Government Affairs, American Society of Travel Agents; Legislative Assistant, U.S. Senate
Office of the Chief Operating Officer

Staff

Gail M. Harrity, Chief Operating Officer
Catherine Y. Lee, Executive Assistant to the Chief Operating Officer
Carol A. Caldwell, Receptionist (shared with the Director)

Responsibilities

The Chief Operating Officer provides leadership of the financial, marketing, and business operations of the Museum. She manages the following Museum departments: Editorial & Graphic Design, External Affairs, Facilities and Operations, Finance, Human Resources, Information Services, Marketing and Public Relations, Visitor Services, and Volunteer Services. In addition, she assists the Director and CEO in developing Museum policies and long-term strategy.
APPENDIX 7

Summer 2000 interns class list and group photo
Ursula Ahrens  
Milwaukee, WI  
University of Pennsylvania  
BA in Art History, 2001  

People Registrar  

Sarah Aibel (Bell)  
Fort Washington, PA  
Tufts University  
BA in Art History, 2003  

European Decorative Arts after 1700  

Ross Barrett  
Blue Jay, CA  
Syracuse University  
MA in Museum Studies  

Prints, Drawings, and Photographs  

Sofya Belair  
New Orleans, LA  
University of New Orleans  
MA in Arts Administration, 2000  

External Affairs  

Elizabeth Bradshaw  
Andover, MA  
University of Pennsylvania  
BA in International Relations and Art History, 2002  

Rights and Reproductions  

Diane Felcyn  
Williamstown, NJ  
Chestnut Hill College  
BA in Art History, 2000  

Education, Youth and Family Programs  

Anne Hoang  
Gold River, CA  
Swarthmore College  
BA in Economics and French, 2002  

Development  

Elizabeth King  
Pittsburgh, PA  
Bryn Mawr College  
BA in History of Art, 2002  

Education, Youth and Family Programs
Carol Martens
Queens Village, NY
Brown University
BA in Classics and History of Art and Architecture, 2001

Erin Moran
Montclair, NJ
Haverford College
BA in History, 2000

Emily Phillinger
Lansdale, PA
Penn State University
MA in Medieval Italian Architecture

Rebecca Posset
Beaver Dam, WI
Beloit College
BA in Art/Art History, Modern Languages, and Museum Studies, 2001

Sarah Ann Ratchford
Dalton, PA
Marywood University
BA in Advertising, Public Relations, 2001

Patrick Rodgers
Rockledge, PA
Ithaca College
BA in English and Art History, 2002

Jennie Schaeffer
Easton, PA
Syracuse University
Dual BFA in Art Education and Painting, 2000

Jan Scharf
Freiburg, Germany
University Freiburg
Dual MA in History of Arts and Law

Elizabeth Stokes
Birdsboro, PA
Brown University
BA in History of Art and Architecture, 2001.5
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Education Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maria Velez</td>
<td>Education, Youth and Family Programs</td>
<td>Pennsylvania State University BA in Art History, 2000</td>
</tr>
<tr>
<td>Julia Walker</td>
<td>Facilities and Operations</td>
<td>Trinity University BA in Art History and English, 2001</td>
</tr>
<tr>
<td>Kjell Wangensteen</td>
<td>Conservation</td>
<td>Yale University BA in Art History, 2001</td>
</tr>
</tbody>
</table>
APPENDIX 8

Summer 2000 interns weekly agenda
MUSEUM STUDIES INTERNSHIP
MONDAY, JUNE 12, 2000
ORIENTATION AGENDA

WELCOME
Glennis Pagano
Deputy Manager of Volunteer Services, Internship Coordinator

STAFF INTRODUCTIONS
Danielle Rice, Senior Curator of Education
Caroline Cassells, Staff Lecturer in Charge of Academic Affairs, Education
Katie Luber, Assistant Curator, John G. Johnson Collection
Barry King, Museum Educator, Supervisor, Youth and Family Program Interns

INTRODUCTIONS
ISSUES IN MUSEUM STUDIES
Danielle Rice

LUNCH

ORIENTATION - NUTS AND BOLTS - Getting Started at PMA
Glennis Pagano

PMA handbook distribution
Packet information (curriculum, forms, brochures)
Forms to fill out today (local address, parking sticker)
Points to review
  Security telephone (general x7777, emergency x555)
  Protection services department
  ID badges, entering/exiting Museum
  Parking
  Attendance / punctuality
Who to call when you cannot be at PMA
Volunteer Services Office - staff, bulletin board, intern book loan, telephone, refrigerator.......
Recording volunteer hours
Guest Pass policy
Benefits list
Dining options
Final project information
Options for Thursday lunch discussions
Information interviews with Museum staff
To be distributed/discussed at a later session
Bibliography
Articles for discussion
Surveys

HIGHLIGHTS TOUR OF THE COLLECTION
Caroline Cassells
Lisa Robertson, Staff Lecturer, Education
MUSEUM STUDIES INTERNSHIP PROGRAM - 2000

FROM ACQUISITION TO EXHIBITION

ORIENTATION WEEK  (Monday – Friday  9:30 am – 4:00 pm)

MONDAY, JUNE 12, 2000  SEMINAR ROOM
• 9:30  Arrival of Interns – coffee
• 10:00  *Welcome and Introduction, Issues in Museum Studies*  
Dannielle Rice, Senior Curator of Education
• Noon  Lunch (provided)
• 1:00  *Orientation* - Glennis Pagano, Deputy Manager of Volunteer Services
• 2:30  *Highlights Tour of the Collection* - Caroline Cassells, Staff Lecturer in charge of  
Academic Affairs, Education, Public Programs

TUESDAY, JUNE 13, 2000  SEMINAR ROOM
• 9:30  Interns Meet with Supervisors for coffee
• 10:00  Interns to Departments
• Noon  Lunch  (12:15 – 12:30, *Security Issues* - Herb Lottier, Manager, Protection Services)
• 1:00  Presentation: *Overview of Public Programs*  
Elizabeth Anderson, Curator of Education, Public Programs  
Caroline Cassells, Staff Lecturer in charge of Academic Affairs, Education, Public Programs  
Sheryl Bar, Manager of Concerts and Performances, Education, Public Programs
• 2:00  Key Destination Tour
• 2:30  *Behind the Scenes at the Rodin Museum*  (walk to Rodin)  
Katie Luber, Assistant Curator, John G. Johnson Collection

WEDNESDAY, JUNE 14, 2000  COMMITTEE ROOM
• 9:30  Interns to Departments
• Noon  Lunch  (Carol Wisker, Manager of Accessible Programs, Education)
• 1:00  Presentation: *PMA Organizational Structure and External Affairs*  
Cheryl McLenney-Brooker, Director of External Affairs
• 2:30  Installation Talk: *American Modernism From the Potamkin Collection: Eight by Eight*  
Michael Taylor, Assistant Curator of Modern and Contemporary Art

THURSDAY, JUNE 15, 2000  CAFÉ ANNEX
• 9:30  Interns to Departments
• Noon  Lunch  (Carol Wisker, Manager of Accessible Programs, Education)
• 1:30  *Perelman Building Dedication Ceremony*
• 2:30  Presentation: *Teaching in the Galleries*  
Marla Shoemaker, Curator of Education, Youth and Family Programs  
Barbara Bassett, Manager of School and Teacher Programs

FRIDAY, JUNE 16, 2000
• 9:30  Interns to Departments
• Noon  Lunch  (CAFÉ ANNEX)
• 1:30  *Mural Arts Program Field Trip – Trolley Tour*  (meet at West Entrance – 1:15)
MEMORANDUM

TO: Museum Studies Interns
Ursula Ahrens - Registrar
Sarah Aibel - European Dec. Arts after 1700
Ross Barrett - Prints/Drawings/Photographs
Sofya Belair - External Affairs
Liz Bradshaw - Rights & Reproductions
Diane Felcyn - Ed., Youth & Family
Anne Hoang - Development
Liz King - Ed., Youth & Family
Carol Martens - Ed., Youth & Family
Erin Moran - Ed., Youth & Family
Emily Phillinger - Slide Library
Rebecca Posset - Ed., Public Programs
Sarah Ratchford - Development
Patrick Rodgers - Ed., Public Programs
Jennie Schaeffer - Ed., Youth & Family
Jan Scharf - Modern & Contemporary
Elizabeth Stokes - Costume & Textiles
Maria Velez - Ed., Youth & Family
Julia Walker - Facilities /Operations
Kjell Wangensteen - Conservation

FROM: Glennis Pagano
Internship Coordinator

RE: Announcements

DATE: June 16, 2000

Monday, June 19th

SEMINAR ROOM

• 9:30 Intern Meeting
• 10:00 Installation Tour: Japanese No Costumes from the Collection and Behind the Scenes in Costume and Textiles
Kristina Haugland, Assistant Curator of Costume and Textiles
Intern Class Group Photo - Lynn Rosenthal, Photographer
• 12:00 Intern Lunch
• 1:00 Slide Presentation: History of the Philadelphia Museum of Art
Elizabeth Anderson, Curator of Education, Public Programs
• 2:00 Behind the Scenes Tour of the Philadelphia Museum of Art
Jim Sutton, Facilities Manager

Tuesday, Wednesday, and Thursday

• 10:00 – 11:00 Museum Library Orientation – Lilah Mittelstaedt, Reference Librarian

Thursday, June 22nd

• 12:00- Intern Lunch and Discussion: Starting Out in Museums SEMINAR ROOM
1:30 Jayme Jamison and Melissa Ho from Modern & Contemporary Art

Saturday, June 24th

• 11:30 Optional: Meet for Lunch
• 1:00- Optional Tour, Sign-up Required: Fabric Workshop and Museum, “Nevers Hiroshima” by Marie-Ange Guilleminot (Blake Bradford, Education Coordinator)

Sunday African American Expo @ Convention Ctr. 4:30 - 7:30 pm

• Remember – free coffee (etc.) on Mondays
• Group Photo on Monday
• Library Orientation Sign-Up – space open on Thursday, June 21
• Let Glennis know if you are interested in Fabric Workshop Tour (sign-up in office)
• See Glennis if you are interested in making an appointment with a PMA staff member
TO: Ursula Ahrens - Registrar
Sarah Aibel – European Dec. Arts after 1700
Ross Barrett - Prints/Drawing/Photographs
Sofya Belair - External Affairs
Liz Bradshaw - Rights & Reproductions
Diane Felcyn - Ed., Youth & Family
Anne Hoang - Development
Liz King - Ed., Youth & Family
Carol Martens - Ed., Youth & Family
Erin Moran - Ed., Youth & Family
Emily Phillinger - Slide Library
Rebecca Posset - Ed., Public Programs
Sarah Ratchford - Development
Patrick Rodgers - Ed., Public Programs
Jennie Schaeffer - Ed., Youth & Family
Jan Scharf – Modern & Contemporary
Elizabeth Stokes – Costume & Textiles
Maria Velez - Ed., Youth & Family
Julia Walker - Facilities /Operations
Kjell Wangensteen - Conservation

FROM: Glennis Pagano
Internship Coordinator

RE: Announcements

DATE: June 22, 2000

Monday, June 26th

SEMINAR ROOM

- 9:30 Intern Meeting
- 9:45- Gallery Talk: Arms and Armor
  10:45 Pierre Terjanian, Andrew W. Mellon Fellow in Arms and Armor
- 11:00 Meeting with Museum Trustees
- 12:00 Intern Lunch
- 1:00 Discussion: Theory vs. Practice, Danielle Rice, Senior Curator of Education
- 3:00 Gallery Talk: American Galleries, Jack Lindsey, Curator of American Decorative Arts

Wednesday, June 28th

- Parkway Night Out
- Rodin Museum Opens

Thursday, June 29th

Meet in the Education Studios

- 12:00- Intern Lunch and Studio Project with Discussion: Youth and Family Programs
  1:30 Barry King, Museum Educator, Youth & Family Programs

HAVE A GREAT WEEKEND!

- Note time change to 9:45 for Arms and Armor Session on Monday
- Be prepared with questions for Trustees (review copy of Long-Range Plan!)
- Please read D. Rice’s articles in bibliography packet
- Ideas for Thursday lunches in July

Remember Surveys!
MUSEUM STUDIES INTERNSHIP PROGRAM – 2000

FROM ACQUISITION TO EXHIBITION

WEEK 4 (Wednesday – Friday  9:30 am – 4:00 pm)

MONDAY, JULY 3, 2000

- INTERN HOLIDAY

TUESDAY, JULY 4, 2000

- MUSEUM CLOSED

THURSDAY, JULY 6, 2000

COMMITTEE ROOM

- 12:00-  Intern Lunch and Discussion: TBA
  1:30
TO: Museum Studies Interns

Ursula Ahrens - Registrar
Sarah Aibel - European Dec. Arts after 1700
Ross Barrett - Prints/Drawings/Photographs
Sofya Belair - External Affairs
Liz Bradshaw - Rights & Reproductions
Diane Felcyn - Ed., Youth & Family
Anne Hoang - Development
Liz King - Ed., Youth & Family
Carol Martens - Ed., Youth & Family
Erin Moran - Ed., Youth & Family

FROM: Glennis Pagano
Internship Coordinator

RE: Announcements

DATE: July 6, 2000

Monday, July 10th  Committee Room

- 9:30 Intern Meeting – Discussion of Thursday Lunch Programs and Project Presentation Review
- 10:30 Presentation: Overview of Development, Kim Sajet, Director of Corporate Sponsorship Linda Jacobs, Director of Foundations/Government Relations
- Noon Lunch
- 1:00 Discussion with COO Gail Harrity, Chief Operating Officer
- 3:00 Discussion with the Director Anne d'Harnoncourt, The George D. Widener Director and Chief Executive Officer

Wednesday, July 12th

- 4:00 Optional Tour: Boathouse Row (meet Park House Guide at the West Entrance)

Thursday, July 13th

- 12:00-1:30 Intern Lunch and Discussion: TBA  Committee Room

- SIGN-UP FOR OBSERVATIONS OF YOUTH AND FAMILY INTERNS – SEE GLENNIS’ DOOR

- BOOKS LISTED ON BIBLIOGRAPHY AVAILABLE TO CHECK-OUT IN GLENNIS’ OFFICE
PHILADELPHIA MUSEUM OF ART
Department of Volunteer Services
MEMORANDUM

TO: Ursula Ahrens - Registrar
Sarah Aibel - European Dec. Arts after 1700
Ross Barrett - Prints/Drawings/Photographs
Sofya Belair - External Affairs
Liz Bradshaw - Rights & Reproductions
Diane Felcyn - Ed., Youth & Family
Anne Hoang - Development
Liz King - Ed., Youth & Family
Carol Martens - Ed., Youth & Family
Erin Moran - Ed., Youth & Family
Emily Phillinger - Slide Library
Rebecca Posset - Ed., Public Programs
Sarah Ratchford - Development
Patrick Rodgers - Ed., Public Programs
Jennie Schaeffer - Ed., Youth & Family
Jan Scharf - Modern & Contemporary
Elizabeth Stokes - Costume & Textiles
Maria Velez - Ed., Youth & Family
Julia Walker - Facilities/Operations
Kjell Wangensteen - Conservation
Antoinette Crumby - Ed., Youth & Fam.

FROM: Glennis Pagano
Internship Coordinator

RE: Announcements

DATE: July 13, 2000

WEEK 6

Monday, July 17

SEMINAR ROOM

- 9:30 Intern Meeting
- 10:00 Gallery Talk
  Katherine Ware, Curator of Photographs
- 11:00 Gallery Talk: American Galleries
  Jack Lindsey, Curator of American Decorative Arts
- 12:00 Intern Lunch – picnic in Azalea Garden – Box Lunches Provided
- 1:30 FIELD TRIP – FLEISHER ART MEMORIAL – meet bus at West Entrance
  Tour with Thora Jacobson, Director
- 4:00 Return to Museum

Thursday, July 20

SEMINAR ROOM

- 12:00– Intern Lunch and Discussion
  1:30 Jack Schlechter, Installation Designer

- Perelman Building Walk-through – Make reservations in advance for an informal one-hour visit on the following dates: Tuesday, July 25, Tuesday, August 8 and Tuesday, August 15 from 2-3 pm
  Call Kitty Plummer at x7798 or e-mail kplummer@philamuseum.org to reserve a time

- SIGN-UP FOR YOUTH AND FAMILY INTERN OBSERVATIONS
TO: Museum Studies Interns

TO: Ursula Ahrens - Registrar
Sarah Aibel - European Dec. Arts after 1700
Ross Barrett - Prints/Drawings/Photographs
Sofya Belair - External Affairs
Liz Bradshaw - Rights & Reproductions
Diane Felcyn - Ed., Youth & Family
Anne Hoang - Development
Liz King - Ed., Youth & Family
Carol Martens - Ed., Youth & Family
Erin Moran - Ed., Youth & Family

FROM: Glennis Pagano
Internship Coordinator

RE: Announcements

DATE: July 19, 2000

Monday, July 24th SEMINAR ROOM

• 9:30 Intern Meeting
• 10:00 Presentation: Overview of the Department of the Registrar
  Irene Taurins, Senior Registrar
• 11:00 Presentation: Coordinating a Special Exhibition,
  Suzanne Wells, Coordinator of Special Exhibitions
• 12:00 Intern Lunch
• 1:00- Presentation and Tour: Overview of the Conservation Department
  2:30 Dana Tepper, Kress Fellow in Paper Conservation
• 2:30- Presentation: Overview of Marketing and Public Relations
  4:00 Charles Croce, Director, Marketing and Public Relations

Thursday, July 27th SEMINAR ROOM

• 12:00- Intern Lunch and Discussion: Conna Clark, Manager, Rights and Reproductions

• Project presentation time slots are available for Monday, July 31!
  See Glennis if you have any questions about your presentation
• Perelman Building Tour – interns are signed-up for Tuesday, August 8 from 2-3
  Check with your department for permission to attend
• Please return the green survey – your comments really do make a difference
• Have a great weekend!
PHILADELPHIA MUSEUM OF ART
Department of Volunteer Services
MEMORANDUM

TO: Ursula Ahrens - Registrar
Sarah Aibel - European Dec. Arts after 1700
Ross Barrett - Prints/Drawings/Photographs
Sofya Belair - External Affairs
Liz Bradshaw - Rights & Reproductions
Diane Felcyn - Ed., Youth & Family
Anne Hoang - Development
Liz King - Ed., Youth & Family
Carol Martens - Ed., Youth & Family
Erin Moran - Ed., Youth & Family

FROM: Glennis Pagano
Internship Coordinator

RE: Announcements

DATE: July 27, 2000

Monday, July 31st
• 9:30 Intern Meeting COMMITTEE ROOM
• 10:00 Discussion: The Making of Van Gogh, Curatorship and more
  Joe Rishel, Gisela and Dennis Alter Senior Curator of European Painting before 1900, the John G. Johnson Collection, and the Rodin Museum
• 12:00 Intern Lunch and Presentations STUDENT CENTER LUNCHROOM
• 1:00 Gallery Talk: Indian and Himalayan Art Galleries
  Darielle Mason, Stella Kramrisch Curator of Indian and Himalayan Art
• 2:30-4:00 Intern Project Presentations MUSEUM GALLERIES

Thursday, August 3rd
• 12:00-1:30 Intern Lunch and Project Presentations COMMITTEE ROOM

• No parking will be permitted around the Museum on Wednesday morning, August 2. Parking will be available as usual in the Italian Fountain area and, additionally, in a parking lot next to Lloyd Hall (next to boathouse row)
• Sign-up for Exit Interviews to be held the final week!
• Please let us know your fall address for a final roster
• Any questions about project presentations, please let Glennis know
• Luncheon for interns and supervisors after morning sessions - Monday, August 7
• Final day coffee in the Balcony Café – Friday, August 11 at 9:30am
PHILADELPHIA MUSEUM OF ART
MEMORANDUM

TO: Ursula Ahrens - Registrar
Sarah Aibel - European Dec. Arts after 1700
Ross Barrett - Prints/Drawings/Photographs
Sofya Belair - External Affairs
Liz Bradshaw - Rights & Reproductions
Diane Felcyn - Ed., Youth & Family
Anne Hoang - Development
Liz King - Ed., Youth & Family
Carol Martens - Ed., Youth & Family
Erin Moran - Ed., Youth & Family

FROM: Glennis Pagano
Internship Coordinator

RE: Announcements

DATE: August 1, 2000

Monday, August 7
• 9:30 Intern Meeting
• 10:00 Exhibition Tour: The Arts of Hon’ami Koetsu, Japanese Renaissance Master
  Felice Fischer, Luther W. Brady Curator of Japanese Art, Acting Curator of East Asian Art
• 11:15 Discussion and Review of Museum Studies Program
  Glennis Pagano & Caroline Cassells
• 1:00 Farewell Lunch for Interns and Supervisors
• 3:00 Exit Interviews

Tuesday, August 8
• Exit Interviews – check schedule
• 2:00- Perelman Building Walk-through
  3:00
• 4:00- Conservation Mini-Tour (furniture, objects and analytical lab)
  4:30 meet Dana Tepper at the Security Console

Wednesday, August 9
• Exit Interviews – check schedule

Thursday, August 10
• Exit Interviews – check schedule
• 12:00- Intern Lunch and Project Presentations
  1:30

Friday, August 11
Last Day for Interns
• 9:30 - Final Meeting (coffee, juice, danish)
  11:00

Emily Phillinger - Slide Library
Rebecca Posset - Ed., Public Programs
Sarah Ratchford - Development
Patrick Rodgers - Ed., Public Programs
Jennie Schaeffer - Ed., Youth & Family
Jan Scharf – Modern & Contemporary
Elizabeth Stokes – Costume & Textiles
Maria Velez - Ed., Youth & Family
Julia Walker - Facilities/Operations
Kjell Wangensteen - Conservation
APPENDIX 9

List of Free Library of Philadelphia branches
Welcome to The Free Library of Philadelphia list of locations. The Central Library is located at 1901 Vine Street, Philadelphia, Pa. 19103.

We have 55 libraries including the Central Library in various neighborhoods of the city.

<table>
<thead>
<tr>
<th>BRANCH NAME</th>
<th>HOURS/SERVICES</th>
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<tbody>
<tr>
<td>Andorra Branch</td>
<td>Monday, Wednesday 1-9 pm</td>
</tr>
<tr>
<td>705 East Cathedral Road</td>
<td>Tuesday, Friday, Saturday, 10am-5pm</td>
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<tr>
<td>Philadelphia, PA 19128-2106</td>
<td>Thursday 1-5 p.m.</td>
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<tr>
<td>215-685-2552</td>
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<tr>
<td>Blanche A. Nixon/Cobbs Creek Branch</td>
<td>Monday, Wednesday 12-8pm</td>
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<tr>
<td>5800 Cobbs Creek Parkway</td>
<td>Tuesday, Thursday, Friday 10 am-5pm</td>
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<td>Philadelphia, PA 19143-3036</td>
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<td>215-685-1973</td>
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<td>Bushrod Branch</td>
<td>Monday, Wednesday 1-9pm</td>
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<td>6304 Castor Avenue</td>
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<td>Philadelphia, PA 19149-2731</td>
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<td>Bustleton Branch</td>
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<tr>
<td>10199 Bustleton Avenue</td>
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<td>Philadelphia, PA 19116-3718</td>
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<td>Cecil B. Moore Branch</td>
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<tr>
<td>2320 West C.B. Moore Avenue</td>
<td>Tuesday, Thursday, Friday 10am-5pm</td>
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<tr>
<td>Philadelphia, PA 19121-2927</td>
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<td>215-685-2766</td>
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http://libwww.library.phila.gov/branches/brnlist.taf

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<thead>
<tr>
<th>Library Name</th>
<th>Address</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Central Library</td>
<td>1901 Vine Street Philadelphia, PA 19103</td>
<td>Monday-Thursday 9am-9pm</td>
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<td>Saturday 9 am-5pm, Sunday 1-5pm</td>
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<td>Charles L. Durham Branch</td>
<td>3320 Haverford Avenue Philadelphia, PA 19104-2021</td>
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<td>Saturday 1-5pm</td>
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<td>Chestnut Hill Branch</td>
<td>8711 Germantown Avenue Philadelphia, PA 19118-2716</td>
<td>Monday, Wednesday 1-9pm</td>
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<td>Eastwick Branch</td>
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<td>Fishtown Community Branch</td>
<td>1217 East Montgomery Avenue Philadelphia, PA 19125-3445</td>
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<td>Fox Chase Branch</td>
<td>501 Rhawn Street Philadelphia, PA 19111-2504</td>
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<td>Fumo Family Branch</td>
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<td>Katharine Drexel Branch</td>
<td>Monday, Wednesday 1-9pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
<td>11099 Knights Road, Philadelphia, PA 19154-3516</td>
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<td>Kensington Branch</td>
<td>Monday, Wednesday 10am-6pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
<td>104 West Dauphin Street, Philadelphia, PA 19133-3701</td>
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<td>Kingsessing Branch</td>
<td>Monday, Wednesday 10am-6pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
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<td>Lawncrest Branch</td>
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<td>6098 Rising Sun Avenue, Philadelphia, PA 19111-6009</td>
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<td>Lehigh Branch</td>
<td>Monday, Wednesday 10am-6pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
<td>601 West Lehigh Avenue, Philadelphia, PA 19133-2228</td>
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<tr>
<td>Library for the Blind and Physically Handicapped</td>
<td>Monday-Friday 9am-5pm</td>
<td>919 Walnut Street, Philadelphia, PA 19107</td>
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<td>Logan Branch</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
<td>1333 Wagner Avenue, Philadelphia, PA 19141-2916</td>
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<td>Nicetown Branch</td>
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<td>Philadelphia, PA 19149-1297</td>
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<td>Monday, Tuesday, Wednesday 12-8pm</td>
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<td>Oak Lane Branch</td>
<td>6614 North 12th Street</td>
<td>Monday, Wednesday 12-8pm</td>
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<td>Philadelphia, PA 19126-3299</td>
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<td><strong>Overbrook Park Branch</strong></td>
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<td><strong>Ramonita de Rodriguez Branch</strong></td>
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<td>Branch Name</td>
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<td><strong>Roxborough Branch</strong></td>
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<tr>
<td><strong>South Philadelphia Branch</strong></td>
<td>1700 South Broad Street, Philadelphia, PA 19145-2392</td>
<td>Closed for renovations</td>
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<td><strong>Southwark Branch</strong></td>
<td>932 South 7th Street, Philadelphia, PA 19147-2932</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10 am-5pm, Saturday 1-5pm</td>
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<tr>
<td><strong>Tacony Branch</strong></td>
<td>6742 Torresdale Avenue, Philadelphia, PA 19135-2416</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10 am-5pm, Saturday 1-5pm</td>
</tr>
<tr>
<td><strong>Torresdale Branch</strong></td>
<td>3079 Holme Avenue, Philadelphia, PA 19136-1101</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10 am-5pm, Saturday 1-5pm</td>
</tr>
<tr>
<td><strong>Wadsworth Branch</strong></td>
<td>1500 Wadsworth Avenue, Philadelphia, PA 19150-1699</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10 am-5pm, Saturday 1-5pm</td>
</tr>
<tr>
<td><strong>Walnut Street West</strong></td>
<td>3927 Walnut St., Philadelphia, PA 19104</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10 am-5pm, Saturday 1-5pm</td>
</tr>
<tr>
<td><strong>Welsh Road Branch</strong></td>
<td>9233 Roosevelt Boulevard, Philadelphia, PA 19114-2205</td>
<td>Monday, Wednesday 1-9pm, Tuesday, Friday, Saturday, 10am-5pm, Thursday 1-5pm</td>
</tr>
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</table>

http://libwww.library.phila.gov/branches/brnlist.taf

11/20/00
<table>
<thead>
<tr>
<th>Library Name</th>
<th>Address</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>West Oak Lane Branch</td>
<td>2000 Washington Lane, Philadelphia, PA 19138-1344</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
</tr>
<tr>
<td>West Philadelphia Regional</td>
<td>125 South 52nd Street, Philadelphia, PA 19139-3408</td>
<td>Monday, Tuesday, Wednesday 12-8pm, Thursday, Friday, Saturday 10am-5pm, Sunday 1-5pm</td>
</tr>
<tr>
<td>Whitman Branch</td>
<td>200 Snyder Avenue, Philadelphia, PA 19148-2620</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
</tr>
<tr>
<td>Widener Branch</td>
<td>2531 West Lehigh Avenue, Philadelphia, PA 19132-3296</td>
<td>Monday, Wednesday 10am-6pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
</tr>
<tr>
<td>Wynnefield Branch</td>
<td>5325 Overbrook Avenue, Philadelphia, PA 19131-1498</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
</tr>
<tr>
<td>Wyoming Branch</td>
<td>231 East Wyoming Avenue, Philadelphia, PA 19120-4439</td>
<td>Monday, Wednesday 12-8pm, Tuesday, Thursday, Friday 10am-5pm, Saturday 1-5pm</td>
</tr>
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</table>
APPENDIX 10

Dive Into Art project materials
**Dive Into Art Participating Libraries**

*Dive Into Art* passes can be obtained at any of the following libraries. If all of the passes have been checked out of your branch library, you can visit any one of the other seven libraries listed below for a pass. Remember, the last day to check out a *Dive Into Art* pass is August 5!

<table>
<thead>
<tr>
<th>Library</th>
<th>Address</th>
<th>Hours</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lehigh Avenue Branch</strong></td>
<td>601 West Lehigh Avenue</td>
<td>Mon, Wed: 10am-6pm; Tues, Thurs, Fri: 10am-5pm</td>
<td>(215)685-9794</td>
</tr>
<tr>
<td></td>
<td>Philadelphia, PA 19133</td>
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<tr>
<td><strong>McPherson Square Branch</strong></td>
<td>601 E. Indiana Avenue</td>
<td>Mon, Wed: 10am-6pm; Tues, Thurs, Fri: 10am-5pm</td>
<td>(215)685-9995</td>
</tr>
<tr>
<td></td>
<td>Philadelphia, PA 19134</td>
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<tr>
<td><strong>Northeast Regional Library</strong></td>
<td>2228 Cottman Avenue</td>
<td>Mon, Tues, Wed: 10am-9pm; Thurs, Fri, Sat: 10am-5pm</td>
<td>(215)685-0500</td>
</tr>
<tr>
<td></td>
<td>Philadelphia, PA 19149</td>
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<tr>
<td><strong>Northwest Regional Library</strong></td>
<td>68 W. Chelten Avenue</td>
<td>Mon, Tues, Wed: 12am-8pm; Thurs, Fri, Sat: 10am-5pm</td>
<td>(215)685-2150</td>
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<tr>
<td></td>
<td>Philadelphia, PA 19144</td>
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<tr>
<td><strong>Rodriguez Branch</strong></td>
<td>600 W. Girard Avenue</td>
<td>Mon, Wed: 12am-8pm; Tues, Thurs, Fri: 10am-5pm</td>
<td>(215)686-1768</td>
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<tr>
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<td>Philadelphia, PA 19123</td>
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<tr>
<td><strong>Southwark Branch</strong></td>
<td>932 S. 7th Street</td>
<td>Mon, Wed: 12am-8pm; Tues, Thurs, Fri: 10am-5pm</td>
<td>(215)686-1766</td>
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<tr>
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<td>Philadelphia, PA 19147</td>
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<tr>
<td><strong>West Philadelphia Regional</strong></td>
<td>125 S. 52nd Street</td>
<td>Mon, Tues, Wed: 12am-8pm; Thurs, Fri, Sat: 10am-5pm</td>
<td>(215)685-7424</td>
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<tr>
<td></td>
<td>Philadelphia, PA 19139</td>
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</tbody>
</table>
Dive into Reading

is the Free Library's 1999 summer reading game for children up to grade 6, and Reading Power 99 is the summer reading game for seventh to twelfth graders. Prizes are awarded to all participants for library activities.

To join Dive into Reading or Reading Power 99, visit or call any Free Library facility or call 215-686-5322.

All Free Library of Philadelphia sites will be closed on Monday, July 5 in observance of Independence Day.

Sizzling Summer Sale

20 percent off of all purchases at the Friends Book Store during the month of July. Located at 20th and Wood Streets, behind Central Library, store hours are Monday through Friday from 10 a.m. to 5 p.m. and Saturday from 10 a.m. to 4 p.m. Telephone: 215-567-0527.

CENTRAL LIBRARY • 1901 Vine Street, 215-686-5322

Workplace Wednesdays are free workshops designed to help adult job seekers and recent graduates learn about choosing or changing careers, conducting a job search, and developing a resume. Workshops are held on Wednesdays in the Skyline Room, fourth floor, from 6:30 to 8:30 p.m. They are open to the public and are free of charge.

The summer schedule is:
July 14, Resume Development
July 21, Resume Critique Session
If you already have a resume, please bring it.
For further information, call 215-686-5436.

Please enter at the West Entrance of the Museum and present this card at the Ticket and Reservation Center desk for your admission button(s).

Show this card at the Membership desk and receive a discount on a new Museum membership!

Hours: Tuesday through Sunday (closed Monday): 10:00 a.m. to 5:00 p.m. Public tours available every day at noon; and Wednesday Nights: until 8:45 p.m., with performances, music, special tours and feature film

Sunday: Museum Free 10:00 a.m. to 1:00 p.m.; Children’s Programs every Sunday morning.

From Center City take the #76 or #32 SEPTA bus
The Museum will be closed July 4th. Questions? Call 215-763-81

This space reserved for Library use
Thank you for taking part in Dive Into Art, the summer 1999 collaborative project between the Free Library of Philadelphia and the Philadelphia Museum of Art. We want to know how you felt about your visit to the Museum and the process you went through to obtain your Dive Into Art pass. Please take a few minutes to answer these questions so that we can consider your impressions. Thank you.

If you have any questions, please contact the Department of External Affairs at the Philadelphia Museum of Art at (215) 684 – 7719.

1. Did you visit the Philadelphia Museum of Art (PMA) as a child (before age 18)?
   - Yes, with my family
   - Yes, on a school outing
   - No, I never visited the Museum as a child

2. Before using your Dive Into Art (DIA) pass, have you visited the PMA as an adult (after age 18)?
   - Yes, within the last year
   - Yes, within the last 2-10 years
   - Yes, more than 10 years ago
   - Before using my DIA pass, I had never visited PMA as an adult (answer question #3)

3. If you never visited PMA as an adult, before using the DIA pass, what kept you from visiting before? (check as many as apply)
   - Transportation
   - Financial
   - Child care
   - No information about PMA
   - Not interested
   - Thought it would be boring
   - Other

4. How would you rate your visit?
   - Excellent
   - Good
   - Fair
   - Poor

5. If you rated your visit to the Museum as poor, why did you not enjoy your experience?
   - Museum staff unfriendly
   - Uninterested in art on display
   - Too expensive (food, souvenirs)
   - Other

6. How did you travel to the Museum for your visit? (Check as many as apply)
   - Car
   - Bus/Subway
   - Bicycle
   - Walking
   - Taxi
   - Other

7. How much time after receiving your pass did you wait to use it?
   - I used it the next day
   - Within one week
   - Within 2 weeks
   - Within 3 weeks

8. How many times did you use the DIA pass during the 3-week period?
   - Once
   - 2-4 times
   - 6-10 times
   - More than 10 times

9. Did you receive your DIA pass at your branch library?
   - Yes
   - No (Answer question #10)

10. If you did not receive your pass at your branch library, where did you get it?
11. Where did you visit the Museum with your DIA pass? (check as many as apply)
   - O Weekday (Monday-Friday)
   - O Saturday
   - O Wednesday evening (PMA is open until 8:45)
   - O Sunday

12. Please describe the people who came with you one your DIA pass. (check as many as apply)
   - O friends/neighbors
   - O children
   - O adults
   - O colleagues
   - O I came alone

13. If there were children in your group, how many were there in each of the following groups?
   - 5-under ______
   - 6-11 ______
   - 12-17 ______

14. If there were adults in your group, how many were there in each of the following groups?
   - 18-24 _____
   - 25-34 ___
   - 35-44 ___
   - 45-64 ___
   - over 65 _____

15. Are you aware that admission to PMA is free every Sunday from 10AM-1PM?
   - O Yes
   - O No

16. Are you likely to visit PMA again with a DIA pass?
   - O Yes
   - O No

17. Are you likely to visit PMA again without a DIA pass?
   - O Yes
   - O No

18. Have you ever been a member of PMA?
   - O I am currently a member
   - O I have never been a member
   - O I was a member in the past, but am not presently a member

19. Following are several programs offered by PMA. Please mark the programs which would be of particular interest to you:
   - O Talks in the gallery about art for adults
   - O Talks in the gallery about art for children
   - O Music, dance, theatre, poetry performances
   - O Storytelling & other gallery programs
   - O Talks in the gallery about art conducted in ______ (please specify language)
   - O Children's summer camp visit
   - O American Sign Language Tours for deaf
   - O Art-making classes for children
   - O Art-making classes for you & child
   - O Art history courses
   - O Movies
   - O “Touch Tours” for blind/partially sighted
   - O Programs for wheelchair-bound
   - O Programs for emotionally disabled
   - O Programs for older adults

Comments: _____________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
________________________________________________________
APPENDIX 11

Title page of *Handbook of the Collections*, 1995
Contents

Preface
Introduction
Asian Art
Costume and Textiles
European Decorative Arts and Arms and Armor
European Painting and Sculpture before 1900, Including the John G. Johnson Collection
Prints, Drawings, and Photographs
American Art
Twentieth-Century Art
Special Collections
Publications about the Museum
Index of Artists and Makers
APPENDIX 12

Final statistics of Dive Into Art project
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<tr>
<th>Event Date</th>
<th>Customer Name</th>
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<td>06/16/99</td>
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<td>Landsdowne, PA 19050</td>
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<td>Gannon, Amy</td>
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<td>McCloud, Naimah</td>
<td>Philadelphia, PA 19134</td>
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<td>Oliver, Emma</td>
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<td>Brown, Elizabeth</td>
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<td>Shway, Eva</td>
<td>Langhorne, PA 19047</td>
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<td>07/30/99</td>
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<td>Loev, Betty</td>
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<td>Parson, John</td>
<td>Philadelphia, PA 19139</td>
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<td>08/26/99</td>
<td>Leon, Shirlann</td>
<td>Philadelphia, PA 19154</td>
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</tbody>
</table>

Final Report

29 passes; 100 people

(actually, the # would be 100 ever, since we had those 2 guests come in registered as audience entrance)
APPENDIX 13

Sample community profile: Wyoming Branch Library
WYOMING BRANCH LIBRARY

COMMUNITY PROFILE 1996

MAY 1996
RICHARD OBLEK
COMMUNITY PROFILE

Name of Agency  WYOMING BRANCH  Area  NORTH/SOUTH

Address  231 E. Wyoming Ave  Phone 329-7976  Fax 324-1761

Agency Head  Richard Oblek  Year began service  1930

Name of Community  FELTONVILLE

I. Service Area

A. Street and other geographic boundaries

 North- Clarkson St, Rising Sun Ave & Roosevelt Blvd. west of Front St.
 South- Ramona St, Whitaker Ave to Conrail RR right of way
 West- 5th Street
 East- Tacony Creek

B. Census Tracts

<table>
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<tr>
<th>Tract No.</th>
<th>Tract No.</th>
<th>Tract No.</th>
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</table>

C. Neighborhood Designation(s)

Feltonville
II. The Community - Past, Present, and Future

III. Community Resources

A. Economic

1. Manufacturers 10+

BP Oil Co. (Phila Sales Office. "G" ST & Hunting Park Ave.
Metal Supply Co. 4001 "G" St.
COMHAR Industrial Services. 3825 Whitaker Ave.
Coca Cola. Erie Ave. & "G" St.
Empire Bldg & Home Center. 420 E. Erie Ave.
GEM Refrigerator Co. 650 E. Erie Ave.
Goldenberg Candy Co. 161 W. Wyoming Ave.
Everite Machine Products Co. 501 E. Erie Ave.

2. Business Districts and Shopping Centers

Wyoming Ave. Whitaker Ave. to 5th St.
Rising Sun Ave & Mascher St. area
Whitaker Ave. below Wyoming Ave.

3. Retail Establishments 50+

Rite-Aid 419 E. Wyoming Ave.
TriStar Pizza. 142 E. Wyoming Ave.
Pizza Point "C" St. & Wyoming Ave.
Active Realty. 441 E. Wyoming Ave
Indio Parts (auto) 5th & Bristol Sts.
Associated Auctioneers. 401 E. Erie Ave.
Zimmerman Furniture. 4650 N. 5Th St.
C & M Mini-Market. 428 E. Wyoming Ave

4. Service Industries 25+

Amerasian Personnel Services. 429 E. Wyoming Ave.
SEPTA Major Overhaul Shop. 200 W. Wyoming Ave.
Post Office/Hunting Park. 4350 N. Front St.
Penna. SPCA. 350 E. Erie Ave.
Meridian Bank. 5th & Wyoming Ave.
Fluidics Inc. 4140 Whitaker Ave.
B. Institutional

1. Schools, Colleges, and Universities  
   Barton B St. & Wyoming Ave.  
   Roberto Clemente Middle School Front St. & Erie Ave.  
   Edison High 151 W. Luzerne St.  
   Central East Middle School B St. & Wyoming Ave.  
   St. Ambrose School 405 E. Roosevelt Blvd.  
   Cayuga 5th & Cayuga Sts.  
   Feltonville Elementary Rising Sun Ave & Rockland St.

2. Churches and Synagogues  
   Feltoville Presbyterian 212 E. Wyoming Ave.  
   Wyoming Ave Baptist 127 E. Wyoming Ave.  
   Church of God of Christian Restoration 4708 N. 5th St.  
   Community of Love Mennonite Church 328 W. Wyoming Ave.  
   Iglesia Union Christiana 2nd St. & Wyoming Ave.  
   Divinia Gracia Iglesia Bautista 3rd St. & Wyoming Ave.

3. Hospitals, Medical Centers, Clinics, Institutions for the Handicapped or Chronically Ill  
   St. Christopher's Hospital for Children  
   Erie Ave. at Front St.

4. Homes for Elderly, Retirement Centers, Community Centers  
   0

5. Prisons and Correctional Institutions  
   0
6. Day Care and after school programs

Feltonville Presbyterian Church Day Care
212 E. Wyoming Ave.
After School Program at St. Gabrial's
101 E. Roosevelt Blvd.
Salvation Army
5830 Rising Sun Ave.
Sunrise Day Care Home. 4819 N. Palethorp St.

7. Other types of institutions

Friends Hospital. Roosevelt Blvd & Adams Ave.

C. Parks, recreation centers, cultural centers

Feltonville Recreation Center Ella St.
& Wyoming Ave.
Lighthouse Field Front St. & Erie Ave.

D. Governmental

1. Municipal

Councilmanic Districts 7

Councilperson (s) Richard Mariano

Police District 25th

Commander Capt. Jose Melendez Telephone 686-3250

Community Relations Officer(s) Officers Deitz & Valdez

Telephone 686-3251/or 685-9964
Firehouse: Rising Sun & Summerdale Aves. Engine 61
Address: Engine/Ladder Company
Officer-in-charge: Captain Leunutti
Telephone: 685-9197

2. State

House of Representatives

District: Representative
177: John J. Taylor
179: William W. Rieger

Senate District

District: Senator
3: Roxanne Jones
2: Tina Tartaglione

3. U.S. Congress

District: Congressman
3: Robert A. Borski Jr.

E. Civic organizations

1. Friends of the Library: Yes___ No___
   By-Laws: Yes___ No___
   Non-profit Status: Yes___ No___
2. Chamber of Commerce and other business organizations
   ______ number

3. Other community based organizations ______ number
   Feltonville-Olney Betterment Assoc. 339 E. Louden St.

F. Local Newspaper (s) ______ number
   Juniata News 2241 N. 5th St. Phila. 19133
   Olney Times 5703 N. 5th St. Phila. 19120

G. Other libraries, bookstores, record and video stores, computer stores ______ number
### 1. Population by race

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<th>Black</th>
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### 2. Age

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COMMUNITY HISTORY

Origins of the community

Feltonville's written history begins around 1684. It was one of the first tracts of land settled by grantees of William Penn in the northern section of Philadelphia. The original deed for 5,000 acres was given by Penn to Griffith Jones. He built an estate called "Annsbury." This was the first building constructed in what was considered Bristol township. The location of the mansion is now the southeast corner of Rising Sun and Wyoming Avenues. In 1704, Griffith Jones became the third mayor of Philadelphia.

In 1705, Joseph Wilcox succeeded Jones as Mayor. He was given the Annsbury estate as a wedding present when he married Jones' stepdaughter.

The tract sold in 1713 to Thomas Roberts after whom the first school in the area was named. It was built in 1764 at what is now Rising Sun Avenue and Ruscomb Street and served the area from Wingohocking Street all the way to Fox Chase until 1805. At that time the area was still in Bristol township and was known as "Hard Corners." In 1784, Feltonville School #1 was erected south of the Roberts School.

Around 1876, the boundaries of Feltonville were Rock Run Creek (now Lindley Avenue) into Tacony Creek at about Duncannon Avenue, south to Wingohocking Creek and the Philadelphia and Newton Railroad. The area became known as "Wyoming Villa" or "Wyoming Valley" about 1890. Wyoming is a corruption and/or variation of the Delaware Indian word "Mchewormink", meaning extensive.
plains or meadows. Unable to pronounce it, early settlers simplified it to "Waioming".

The first horse car on the Fox Chase Line ran on Rising Sun and Wyoming Avenues to 5th Street in 1896.

The community began as a small village around old 2nd Street and Fisher's Lane. It is located between the Olney and Frankford sections and takes its name from the Felton Family. Their descendents include Samuel K. Felton [1832-1914], founder of the Felton Sibley Company and Jacob Felton [1861-1947], former Postmaster of Olney and a civic leader. Jacob ran a general store at Tabor Road and Rising Sun Avenue in the early 1900's.

In 1908, Feltonville school was built on the northeast corner of Rising Sun Avenue and Rockland Street. It is still in use today. Finally, the opening of Roosevelt Boulevard occurred in 1923. This was the new path to the growing northeast section of the city.

RECENT EVENTS

Two significant events have had a dramatic effect on the neighborhood. About three years ago, the large After Six plant was shut down, eliminating hundreds of jobs. A second major impact occurred when the SEARS complex was reduced to rubble, closing a site that had been a landmark for decades on the Roosevelt Boulevard. Both sites were rapidly levelled off and new buildings were constructed. The After Six plant site became an as yet unopened Caldor. Due to open in April 1996, Caldor's struggle with bankruptcy may be over. On the old Sears site, a Pep Boys and Home Depot opened very rapidly. The overall loss of jobs, how-
ever, didn't improve an already sorry economic picture for the Feltonville area. A notable sight that permeates this whole section are the hordes of "AVAILABLE" and "FOR SALE" signs that dot Feltonville's former industrial sites. It is an indicator of the city's eroding employment opportunities and constricting tax base, as companies shut down or move out of the city. Even the venerable Goldenbergs Candy facility may be preparing to relocate - and rumor has it that the move may be completely out of Philadelphia. A number of other industries, including Progress Lighting, have switched production out of state. Local business people lament on the decline of the neighborhood, crime and repressive taxation by the city as reasons for relocating. Feltonville is just a microcosm of the city as a whole, but it is a reflection of the miasma that is crippling the city. Recent Labor Dept. statistics verify the "hemmoraging" job loss in the city. Thousands of workers have lost their jobs, outstripping the miniscule gains that might have occurred. Add to that the steady decline in population, as droves of people leave the city, and the problem is compounded. Here in Feltonville, industry is fading away, replaced by places like Caldor or neighborhood stores. These stores don't offer good pay or benefits and certainly can't compare with skilled or semi-skilled positions of the past. What lies in the future? If you talk with long-time residents, the decline of the area is noticeably depressing. Their anecdotal comments reflect the despair that many people face in the city - not just Feltonville. It's beyond this survey's scope to analyze the data. Suffice it to say that Feltonville is in decline, but so are other sections of the city. In some future local survey, we'll see where this area is going.
One other interesting footnote to the employment situation in Feltonville: The Dept. of Public Welfare's Statistical unit was able to supply the following data: There are 4,700 people receiving cash assistance from the state; 7,500 people are eligible for Medical Assistance and finally, 6,500 people receive Food Stamps. Obviously, residents may overlap and receive combinations of these benefits. A quick calculation shows that nearly 50% of the adult, working age population of Feltonville is receiving some sort of State benefits. Efforts to get Social Security, SSI and Workmens Compensation statistics were unsuccessful. Suffice it to say that a great majority of people in the section of the city are receiving some sort of entitlements.

Overall, the population of Wyoming's service area increased from 1980. The 1990 figures show a figure of 23,475, up from 1980's 22,965. The change is small, only 510 more or a 2% increase, but it does buck Philadelphia's continuing loss of people over the past twenty years or so.

Since 1980, there has been a pretty dramatic shift in the racial make-up of Feltonville. At that time, the data indicates a great surge in the Hispanic and African-American population. First, the Hispanic totals increased over 300%, jumping from 2,279 in 1980 to 6,853 in 1990. African-American increases, while numerically smaller, went up 12 fold. The 1980 total was 195. By 1990 there were 2,437 residents in our area.

A bit of confusion with the census data (including Hispanic people in the totals) required a bit of extrapolation to see how the White population fared for the same period. After some adroit
educational levels were attributed to 2,207 residents. Those who stayed beyond 9th grade but did not complete high school added another 4,708 residents. Combined, their 6,915 total tallies into the 42% figure. Graduates of high school totalled 5,525, or 34% of the over 18 population. There were 1,725 people with some college, (11%), 600 people with Associate Degrees (3%) and 912 residents (5.6%) had Bachelor's Degrees. The tiniest percentage (1.6%) went to those 260 people who garnered a Masters Degree.

According to the 1990 census, the following statistics list school enrollment in the tracts delegated to Wyoming Branch. Pre-Primary enrollment is 344. There are 3,431 students in public school, 1,311 in Private schools and 1,176 students enrolled in college.

Interesting data on family types arose from the census. There was a decline of Married Couples from 1980 to 1990, where a 21% drop in that category occurred. The drop in households totalled 960, dwindling to 3,684 in 1990 from a high of 4,644 in 1980. Not unexpectedly, female-headed homes rose in the same period, from 1,157 in 1980 to 1,627 in 1990. The 470 increase is a 40% rise. Finally, as expected, there was a continuing decline in one person households. In 1980, there were 2,163, and in 1990 the figure had dropped to 1,337, a tailing off of 826 homes with just one resident. Obviously, some of that decline can be attributed to older people dying or the departure of those individuals to other areas. Even occupied Households declined, regardless of tenant class. In 1980, there were 8,523 households. By 1990, that figure dropped to 7,966- a loss of 577 or more than 6%...
The unemployment rate in the Feltonville area greatly exceeds the Philadelphia County average of 8.8%. Four of the six tracts that encompass Wyoming's service area surpass that average, with the highest being 18%, followed by 14.4%, 13.2% and 9.7% respectively. Two tracts are lower at 5.6% and 7.0%.

Of course, the high unemployment rates relate to very high poverty rates. Five of the six census tracts average out to a 28.6% poverty rate. The one remaining tract shows a 8.1% rate. Philadelphia's poverty rate from the 1990 census is an average 20.3%. Consequently, Feltonville's rate is 40% higher than the city average. The rates are similar regarding families in poverty, too.

Income levels went hand in hand with the poverty rates. The tracts that showed the highest poverty rates also had the lowest Median Household and Family Income categories. Also, the two tracts with the low unemployment and poverty rates showed the best income levels. The PMSA figures for Philadelphia in the 1996 Information Please Almanac show per capita personal income is $19,750. The six tracts are split evenly on this average: three are below that figure and three exceed it in the Household Income statistics. Median Family Income, for the most part, runs parallel to Household Income, following the above trends.

Total and occupied housing figures show some interesting changes. From the 1980 data, the area had 8,950 units. By 1990, the figure dropped to 8,744, a loss of 206 units or 2%. Occupied housing took a more severe decline. In 1980, there were 8,523 occupied units in our census area. By 1990, it dropped to 7,966—a loss of 557 or over 6% of the total homes. The severity of home
loss can also be evaluated by comparing totals from the 1980 and 1990 periods. In 1980, as noted, there were 8,950 housing units in this census area. Occupied units at that time totalled 8,523. The difference of 427 translates to about a 5% vacancy rate. By 1990, there were 8,744 total units. Of that number, 7,966 homes were occupied - a loss of 778. Overall, there was, in 1990, a higher rate of vacant units. The 778 figure computes out to a 9% vacancy rate - higher than the 1980 data.

Trying to pull percentage figures out tract by tract is too confusing. Based on available data, home ownership in the area served by Wyoming Branch is as follows: In 1980, African-American representation in occupied units was under 1% of the total population. By 1990, it had increased 10 fold, to approximately 10.1% of the area's residents. Hispanic population figures showed dramatic increases too. In 1980, Hispanic occupied units in our coverage section was about 10.6% when averaged among the tracts. By 1990, the average Hispanic occupation rate nearly tripled to 30.5%.

There are other groups in our area, but these are the most significant statistical figures,

Feltonville, when the overall picture is viewed, is not a healthy neighborhood. Statistics relating to crime, education, income, female headed households, etc. show the area is hurting economically, spiritually and a host of other societal negatives contribute their influence, too. It's not the scope of this survey to delve into the problems that plague this area. Suffice it to say that there are other areas of Philadelphia that are in greater distress than this section, but not by much. Census data and anecdotal comments by current and former residents tells the tale. No jobs,
crime problems, filth and graffiti that destroy the environment are clear and definable detriments to a neighborhood. Add other factors, such as poor education, low income and other less visual struggles of a community and the future looks darker than ever. Reversing these trends will take some miracle from society that this observer cannot fathom. Where will Feltonville end up? That will be an interesting development - either way.

Richard Oblek
Library Supervisor
Wyoming Branch
May 15, 1996
APPENDIX 14

Memo from Cheryl to John Cunningham dated 6/30/00
Memo

To: John Cunningham  
Director of Extensions  
Free Library of Philadelphia

From: Cheryl McClenny-Brooker  
Director of External Affairs

Date: 6/30/00

Re: Thanks – Community Profiles

You have been an angel in helping us complete our set of Community Profiles for all of the library extensions. We appreciate you and Viola taking the time to assemble and photocopy the profiles at no expense to us.

This summer, Sofya Belair, our summer intern, and our staff will visit the extensions to generate interest in the Art 2000 program, and gather feedback from library patrons and staff. The community profiles are valuable tools of information that better prepare us for our library visits.

Warm appreciation again. I hope to see you before the summer ends.
APPENDIX 15

National African American Cultural Expo materials
Sofya Belair
Thank you so much for volunteering to spend two hours at the African American Cultural Expo this weekend.

➢ You have signed up to work on **Sunday June 25 from 4:30 – 7:30.**
➢ Your badge to get into the Expo is in the **Volunteer Room #307 above Exposition Hall C.** Ask for a badge by giving the PMA name and Booth #400.
➢ **PMA Booth #400** is in Exposition Hall C. Turn to your left when you enter the Hall and, walking straight ahead - do not go down any aisles, look for the PMA booth on your right.

See you Sunday, and thanks again.
     Cheryl, Diana, and Tasha

The following materials are in your packet

*Tribune* supplement [Become familiar with art in the supplement and story of Abele - slides of drawings made by Abele are on video loop]

African American Bulletin [Some of the images in the Bulletin are in video loop]

Flyer [“Sound bytes”]

Children’s Programs brochure [Note: there is a small charge for some of the children’s programs]

The following reference materials will also be available at the Expo:

- Julian Abele article
- African American inventory
- June Calendar
- Wednesday Night brochure
- Membership brochures
- Van Gogh catalogue

Talking points:
1. Sound bytes on flyer - e.g. “Something every Sunday for kids”
3. Enjoying art at PMA doesn’t require expertise - just as we go to movies and enjoy them even though we are not experts on the history and mechanics of cinema.
4. Van Gogh Portraits
5. Membership: If they send in membership form, they will get benefits:
   - $5.00 off
   - Free ticket(s) to Van Gogh - worth $22
6. PMA has a respectable collection of work by African American artists and is
CELEBRATE AFRICAN AMERICAN ACHIEVEMENT & CREATIVE GENIUS!

ATTEND THE NATIONAL AFRICAN AMERICAN CULTURAL EXPO™ – A FAMILY EVENT THAT PROMOTES CULTURAL PRIDE, UNITY AND EMPOWERMENT

JUNE 24 & 25, 2000
SATURDAY • 11AM - 8PM
SUNDAY • 11AM - 7PM

PHILADELPHIA
Pennsylvania Convention Center

Adults: $10 • Children (6-12): $5
5 & under FREE

Sweepstakes Prizes
• Trip to Carifesta VII in St. Kitts and Nevis. 10 days of arts and culture from 23 Caribbean countries.
• Trip to Curacao.
• Trip to St. Croix.
• ShopRite shopping spree.

Introducing...
The New Millennium African American Heritage Logo™ Collection...a visual expression of our pride.

Celebrating our 5th Year!

The Nation's Premier Showcase of African American Arts & History

Learn From the Past,
• Before Freedom Came – exhibit provided by the Smithsonian Institution Traveling Exhibition Service (SITES), depicts the lives of 18th and 19th century African Americans, documenting how their experiences have shaped American history, culture and politics.
• Henrietta Marie Slave Ship Photo Exhibit
• Slave Artifacts and Documents Exhibit
• Black Inventions Museum
• 1895 Negro Exposition Exhibit
• Living Legends
• Black Doll Exhibit
• Juneteenth: Salute to the African American Emancipation Day
• The People's Exhibit: Slave Ancestry Quilts

Plan for the Future
• Health Pavilion – information and free screenings
• Technology Pavilion – computer/information technology demonstrations
• Seminars – Intelligent Investing, Financial Aid for College, Health, Art Collecting
• Travel – St. Kitts and Nevis, the twin island paradise – Curacao, where the sun shines day and night – Washington, D.C.

Celebrating the Present
• Craft Art – Quilts, sculptures and ceramics crafters
• Literary Art – Readings and book signings by best-selling writers Berlinda Berry, Deborah Jackson, Stephenie Stokes Oliver, Rev. Fred Price, Patricia Hinds, Beverley East, Karen Quinones Miller, Dolores E. Cross, Jewel Diamond Taylor and Maria Dowd
• Performing Art – Theater, dance, reggae and gospel
• Wearable Art – Unique, handmade Afrocentric clothing
• Culinary Art – Chef Ashbell cooking demonstrations

Saturday
• Women, Wisdom & Words – an interactive panel discussion with Barbara Jackson Gandy, Stephanie Stokes Oliver and Maria Dowd
• Caribbean Flavas – A preview of Carifesta VII, the Caribbean music, art and cultural extravaganza held every four years

Sunday
• Praise Dancers
• Rev. Fred Price - Race, Religion & Racism
• Gospel Concert

For More Info
Call: (215) 549-1600
Fax: (215) 224-9840
E-mail: info@naace.com
www.naace.com

Co-sponsored by:

Hosted by:

Philadelphia The place that LOVES YOU BACK
www.cityofphiladelphia.org

Pennsylvania Memories Last a Lifetime
An invitation from the Department of External Affairs to participate at the

NATIONAL AFRICAN AMERICAN CULTURAL EXPO

PLEASE SIGN UP FOR A

TWO HOUR VOLUNTEER TIME SLOT

TO GREET VISITORS AT PMA’S BOOTH AND HELP HAND OUT PMA BROCHURES

VOLUNTEERS GET FREE ENTRY TO THE EXPO

SATURDAY JUNE 24 BETWEEN 10:30 AM AND 8:30 PM
SUNDAY JUNE 25 BETWEEN 10:30 AM AND 7:30 PM

THANKS!

CALL TASHA COLEMAN IN EXTERNAL AFFAIRS FOR TIMES AVAILABLE BY JUNE 19th

7719

June 12, 2000
THE PHILADELPHIA MUSEUM OF ART
BOOTH #400
Welcomes You

The PMA is FAMILIES: Something for kids every Sunday.

The PMA is BEAUTY: Paintings/sculpture/crafts by the world’s greatest artists.

The PMA is GLOBAL: Art from nearly all countries on the planet.

The PMA is FUN: Film, musicians, dancers every Wednesday Night until 9 pm.

The PMA is FREE ON SUNDAY from 10:00 am to 1:00 pm.

The PMA is ACCESSIBLE: Wheelchairs available; programs for hearing and vision impaired visitors and visitors with special physical or mental health needs.

The PMA is a FREE LIBRARY OF PHILADELPHIA PARTNER: Take out a Free Family Pass with your library card at your neighborhood library through 8/4.

The PMA is SCHOOL KIDS: 80,000 school youngsters visit PMA each year.

The PMA is JOBS: Over 400 employees work at PMA.*

The PMA is FOOD: Chef Tracy Hopkins oversees a family-friendly cafeteria and a world-class restaurant at PMA.**

The PMA is GIFTS: Rare and unusual decorative objects plus art posters and books about art, artists and art history. Shop at www.philamuseum.org/store

The PMA BELONGS TO YOU: Thank you City of Philadelphia!

For more information about hours and programs, please call 215 684-7500.

* Some PMA jobs: accountants, art craters and handlers, art curators, administrators, computer technicians, conservation chemists, educators, photographers, receptionists, sales men and women, seamstresses, security guards.

** See Chef Tracy Hopkins this weekend at the African American Expo Culinary Arts site.
Dear Sofya:

We were very pleased with our first attempts at hosting a booth at the National African American Cultural Expo. We are very grateful for your contributions to this effort.

As you are aware, one of the Museum's priorities is to reach out to audiences of color and to make this institution a greater community resource. Thank you for all you did to support the Department of External Affairs's work at the Expo toward these goals and specifically by volunteering to work at the PMA booth for a three hour shift on the weekend and also for being such a successful recruiter among the summer interns. It has certainly been a pleasure to have you in the Department and work with you.

Again, our appreciation.

Warmly,

Cheryl McClenney-Brooker           Diana Myers-Bennett Roberts           Tasha Coleman

cc: Glennis Pagano
APPENDIX 16

Letter from Elliot Shelkrot to Anne d’Harnoncourt dated 6/29/00
June 29, 2000

Ms. Anne D'Harnoncourt, Director
Philadelphia Museum of Art
P.O. Box 7646
26th and the Parkway
Philadelphia, PA 19101-7646

Dear Anne:

On behalf of all the visitors who will use an ART 2000 Family Museum Pass, I thank you and your colleagues at the Philadelphia Museum of Art for supporting this important new partnership with the Free Library.

Our librarians are very pleased to have 5,000 passes to share with children in our Readers 2000 Summer Reading Program. For so many, the opportunity to take their families to the Art Museum is a first-time-ever adventure that will be a treasured memory of summer 2000.

All 54 locations of the Free Library will distribute the ART 2000 passes. We hope a summer visit to the Art Museum will peak the curiosity of our young readers to learn more about art and artists at the Library and through repeat visits to the Museum.

I applaud the Museum's generosity and spirit of cooperation that I hope we will see soon, all up and down the Parkway. I think we have created a win-win-win with ART 2000—the Free Library has a special prize for Readers 2000. The Art Museum has the opportunity to grow its visitor base and, most of all, many Philadelphia children and families will have their first opportunity ever to encounter great works of art.

Hats off to you—and us!

Sincerely,

Elliot L. Shelkrot
President and Director

cc: Gail Harrity
APPENDIX 17

ART 2000 library visits log
LIBRARY VISITS LOG

Materials used during visits: Hardboard poster of the Museum (west side of PMA), 2 table top stands - one a sign about ART 2000 and a second sign about PMA free and open on Sundays, PMA general info brochures, Family Children’s Programs brochures, Wed. nights brochures, and PMA Welcomes You colored flyers.

July 5, 2000
2:15 – 4:00 pm

KENSINGTON
104 W. Dauphin St.
Marcello Franko, Children’s Librarian

Sofya & Antoinette -
Antoinette and I arrived and introduced us to the librarian at the exit/entrance counter and to Ms. Franko. The library itself was small, L shaped with a Children’s and Adult’s section, and each section had its own computer station area. A colorful painted mural of neighborhood citizens lined the top of the wall in the Children’s section. We sat at a rectangular table to the side of the entrance, facing the adult section of the library, with our backs to the children’s section. Our table was in front of the counter space where one signed out a bathroom key. The librarians told us that it was slow today.

We noticed that the ART 2000 poster was displayed on a corkboard in the entrance/exit hall opposite of the checkout counter, and that a second ART 2000 sign stood on the checkout counter.

We spoke to 7 people:

A young Hispanic man who was a teen librarian who was unaware of the program, the African American woman librarian who sat at the counter, the woman who was Head Librarian, a senior African American man who told us that he went to the Museum frequently, a young (9 yr. old) Hispanic boy who had never visited PMA, a caucasian woman with five children who expressed interest in taking her 6 kids to PMA for a summer activity, a Af. Am. middle-aged man who was familiar with PMA and the ART 2000 program, a young (12 yr. old) African American girl who was unaware of the program, and an Asian woman with her young son who expressed interest.

I asked the librarian if she had checked out any passes yet and she answered no, and that she wasn’t sure where they were kept. This prompted her to open drawers until she located the stack. I told her about the program, and that we hoped their library visitors would take advantage of the free pass, and that we would gladly supply her with more if needed.
American woman who asked us). The librarian at the counter said that they might stand it up near the ART 2000 table top display, so that people would see it easily.

Two of the people we spoke to – the African American woman and the caucasian woman with 2 children - both checked out passes minutes after we talked to them. This made us feel that we had made a breakthrough.

July 7, 2000
12:30 – 2:30

QUEEN MEMORIAL
1201 S. 23rd St.
Ida Gowens, Head Librarian
Sarah McAllister, Children’s Librarian

Antoinette, Tasha & I went. This is a good-sized library that looks like a basement space. One descends into the library by staircase and enters the children’s section. The back of the library has a raised area for the Adult section, behind which is a group room with tables and chairs designated for separate activities, closed off by two doors. A group of approximately 10 children went to this room to work on arts and crafts while we visited. We noted an ART 2000 poster on the corkboard near the entrance and a second poster hanging near the entrance to the restroom. A counter display sat atop the checkout counter. We sat at a table near the entrance, in the children’s section in front of a computer station.

The library was mostly full of children. Two adults sat in the children’s section, and 3 were seated looking at computers and reading in the adult section. About 20 children were scattered around computers and reading tables within the children’s section. It appeared that most of the children were there with their siblings and/or friends to pass the time. All were African American.

We spoke to 3 girls (10-12 yrs. old), 2 boys (10-12), 1 boy (12-13), one woman who said that she already had 2 passes and intended to bring her 5 grand children, one man who stated that he was a former city guard at PMA and had ill feelings about the guards being let go when the Museum privatized its guard service, and one man who accompanied a group of 10 boys and girls to the activity room in the back section of the library. I took the PMA activities and Family and Children Programs flyers to the man accompanying all of the children, and spoke with him in the back room about visiting PMA with these passes. He was receptive and stated that he regularly brought groups of children that he was in charge of watching with him to the library, and that they would love to visit PMA.
The librarians told us that a few people had checked out ART 2000 passes. Although their catalog said that they had 1 reference copy of the PMA Handbook of the Collections, I noted that it was not on the shelf. We will need to supply them with 2 copies.

July 12, 2000
11:30- 1:00

KINGSESSING
1201 S. 51st St.
Kelly Robinson, Head Librarian
Other Librarians – Sonya, Julie, Cory and Barbara

Tasha and I went. When we arrived a large group of young children were just leaving, and we were told that Kelly was gone for the afternoon, at the West Regional branch library. We met the other librarians and sat down at a table in the center of the back room, facing the entrance/exit area of check out counter. The library was partially filled with children. A few adults sat at the computer station with other children. The children’s librarian informed me that the branch was mostly visited by children. I counted 15 children and 3 adults present.

We noticed 2 ART 2000 posters hanging far from the entrance. The counter top display was placed prominently on the counter where one checked out materials. All visitors were African American but for a teenage girl and young girl who were Hispanic or Caucasian. We spoke to 4 boys and 1 woman. The woman remarked that she already had some passes and, “I gave a lot of them out.” We left feeling disappointed about how the passes were being distributed at Kingsessing, and in need of discussing the situation with Cheryl.

I asked how the program was going and Julie told me that it was popular, and they had run out of passes. Julie told me that some passes had been “swiped” after they were left out in a pile on the counter. I gave them 40 more and we watched, astonished as Cory began to stamp all of them and then piled them on the counter where one checks out books. Tasha and spoke with Cory and found out that (he) they had been handing out the passes to everyone who left the library – repeat visitors and those who had not even expressed interest. No wonder they were out of passes already! I mentioned to him that that was not way by which we intended the passes to be distributed. We thought that the passes would be kept behind the counter, and given only to those who requested to “check” them out by showing their library cards. At the time they were checked out, they would be validated by affixing the library stamp on them. Cory responded that he did not think that they would be distributed at all if they waited for people to ask for them first. He said that since such young children frequented that library, this was the best way to get the passes to them. I wondered if this was happening at other libraries as well, and if this is why so many passes were in demand. I told Cory that we needed to take his
comments into consideration, but wanted desperately to talk to Kelly Robinson about this. It appeared that the Librarians did not know of/understood the checkout system we had in mind for the passes. Handing them out as freebies was disconcerting to us.

After a discussion with Cheryl, I was determined to speak with both Anne Humphreys and Kelly Robinson about our experience. We had just delivered 2000 more passes to A.H. at the Central Library. I also got the latest batch of used passes from Brendan and noticed that none were marked from Kingsessing.

July 18, 2000
1:30-3:30

WEST PHILADELPHIA REGIONAL
125 S. 52nd St
Claudia Martinez, Head Librarian
Phil Cuttino, Head WPR Circulation

Antoinette and I went. This is a large library with two levels. One passes the main circulation desk in the (cramped) entrance/exit area and then either descends into the Adult section of the library or ascends the steps into the Children’s section. Each department has separate librarians. There was no signage for ART 2000 at the entrance/exit area, and we set out our materials on a table on the Adult section floor. We soon learned that all of the ART 2000 materials were at the desk of the Children’s section of the library – on the second floor. The librarians were receptive to my suggestion that some passes be kept at the main circulation desk, and I proceeded to divide up the 20 or so passes and leave 10 at the main desk. The children’s librarians knew about the program but the others did not. It was obvious that this library could use double the amount of materials we provided to branch libraries so that each of the departments had program materials. In this way, not only children and families would be able to check out passes, but adults too.

My first conversation was with Claudia about the program. She was encouraging and told me that all of the materials were on the second floor in the children’s department. She said that families who attended programs in that department saw the ART 2000 materials and asked for passes. Another librarian in the Adult section informed us that someone had just been asking her about the passes. The librarian from the back area of the Adult’s section (where the computers were) came over to discuss the program with us. She said that there was a missing link between the Children and Adult section librarians, because they did not know of the program. She had Phil, head librarian come to our table to discuss this. She also suggested that the poster and table signs be redesigned to have simpler, bolder language that was easier to read. As they were, she
thought that they were too colorful and busy to understand at a glance. She told us that she is an artist and a former art teacher.

There were about 25-30 adults and young people in the area where we sat. We spoke to several librarians, a child, a man, a man and his young son, two girls, and a female security guard. Before leaving, we visited the top floor to talk to those librarians. The ART 2000 poster was brightly displayed on a red brick background on a board near the main desk. The librarians were friendly and glad to meet us. They asked for more passes. As we left I told Phil that we had just given another batch of passes (2000) to the Central branch to redistribute, and hoped they would receive more soon. I added that we could also provide more if needed, and that I would keep in touch.

After discussion with CMB, we decided that the 3 regional and the main library all needed more materials. Cheryl suggested that I have more posters and table tops signs printed and that I take them out to the libraries personally to hand them over plus more passes. This is the halfway point of the summer program, and we want to supply as much as we can to continue its availability to the end. Tasha also printed out different desktop signs that said, “Free family passes to the Philadelphia Museum of Art” in black ink on white.

July 19, 2000
12:30- 2:30

BLANCHE NIXON/COBBS CREEK
5800 Cobbs Creek Parkway
Mary Landry, Head Librarian

Antoinette and I went. This was a fairly large library, an open area in a T shape, with the circulation desk at the entrance/exit. One counter top sign was on the counter at the last spot where one exited the library. The ART 2000 poster was displayed in front of the desk in the children’s section.

Mary introduced us to two other librarians and set us up at a table near the exit. She told us that the passes were running low and the program had been in demand. We gave her 25 more passes. She pointed us to a woman who had just received some passes and had a question. This woman came to the table and asked whether she had to call ahead before visiting to use the passes. No. The woman told us that she worked at a daycare type of business and watched over young children and teens. She later checked out 2 passes for her friend whom she told us watched over 14 children. We spoke to 5 women who all said that they would bring their kids and grandkids. We handed them Family & Youth program brochures. We also spoke 3 girls. We witnessed 4 of these people check out
passes from the library desk. – They just asked the librarian for them and she handed them over without needing to see their library card.

It was a rainy afternoon and some people were coming into the library to get out of the rain. There were approximately 30-40 people in the library while we were there. One of the women who approached our table was attracted by the new bold sign we had displayed (Free family passes to PMA), and this underscored our belief that the simpler sign was a better tool for attracting people & capturing their attention. Jen, a librarian, also commented that she thought the signs and posters were too busy and not clear enough. We showed her the new signs that we had brought and asked her what she though of them, and she approved. She told us that she had not visited the Museum in over a year and asked us what were the current exhibits. We discussed the Museum with her and asked why she had not visited. She told us that her hours at the library conflicted with the museum hours, and that she used to work on Sundays, and late on Monday and Wed. nights. Her off-days off were Mondays, and this is a closed day at PMA. We told her that we hoped all of the librarians could visit the Museum for a treat and also to be able to promote PMA for library patrons asking about using the passes to visit PMA. She warned that it would be hard to have all of the librarians come at a time when their libraries were not open. We thanked her for her comments.

July 20, 2000
2:30 – 4:00

NICETOWN/TIOGA
3720 N. Broad St.
Robin Manker, Head Librarian

Antoinette and I went. This is an urban area in a predominately black neighborhood of N. Philadelphia. The library is on Broad Street, a major thoroughfare, and surrounded by stores. The library was full of people, a majority of them children. The main floor was a long rectangle shape and two stairways lead to classrooms upstairs. The children’s section was in the rear of the room and the computer station (full with mostly adults) was in the center of the floor, near the circulation desk. As we entered, we noticed an ART 2000 poster taped on the entrance door and the desk top sign on the counter near the exit. We sat at a table near the exit. The librarian told us they had handed out many passes but had enough left. Soon after we sat down, several women came over to the table and asked about the Museum. We spoke to 6 women, 1 man and 1 boy. One woman said that she was a childcare provider, and that she had already checked out some passes, and wanted to get a few for another woman who cared for children. 2 different women with their kids asked about the program and then checked out passes.
About half an hour into our stay, a young boy (9ish) came over to talk to us. He was bored and wanted to play with our brochures and papers. We talked to him, but the conversation went nowhere. He hung around for about 20 minutes, until he got bored of us too.

They had no copies of the handbook, and so I told Robin that we would provide them with 2.

July 25, 2000
11:00 – 1:00

**MCPHERSON SQUARE**
601 E. Indiana Ave.
Judy Moore, Children’s Librarian

McPherson square is a large grassy lot in North Philadelphia situated near the heavily trafficked road Kensington Avenue. Antoinette and I were dropped off by the PMA courier, and walked a long path up to the library - a large, attractive building, with white columns. The interior of the library was spacious; all one level that was T shaped, with the checkout counter at the entrance. We met other librarians – Darren and Mary, as we introduced ourselves and were set up at a table near the exit door.

Judy told me that the ART 2000 program was going okay, and that they did not need additional passes. I commented that PMA had not received many pass users from this library, and she responded that making the trip to the Museum is a long haul for people living in that neighborhood. The checkout counter had 2 counter top ART 2000 displays but no posters were up. I noted that the main room had a corkboard on the wall with local event flyers hung among other posters, and asked Darren if they had ever received an ART 2000 poster (as they should have with the mass distribution) and he said no. The library was filled with mostly children and few adults. While we stayed, I noted 30–40 children visit the children’s department in daycare or school groups. Another 5–10 adults were present about the library, most visiting with their children. The mix of people were mostly black, some Puerto Rican, and one or two white. We spoke with some of the young children about visiting the museum by checking out a pass, but found it difficult to hold their attention. Several adults we spoke to did check out passes. We witnessed 4 people get passes, and I took some photographs, among them a mother and her 2 sons. Near the end of our visit, a senior white man asked about the program and told us that he had been a PMA member for years. He seemed very proud of the fact, and I commended him and we discussed the upcoming Van Gogh exhibition. I also asked Judy to share her feelings on the city strike that would have affected library workers – set to begin July 25, 2000 at midnight. She explained to me that union #47, the white-collar workers’ union represented the librarians, and that the assistant librarians were represented by the heavyweight in this battle, union #33, the blue-collar workers’ union. Both unions were uniting to negotiate a new contract with the city of Philadelphia. She
went on to say that even though the spokesman for union #47 aired his contentions that union #33 had agreed to a contract that ignored specific changes #47 pushed for, that they had little power to force their issues. So, she was nonplussed about the negotiations and less concerned than I expected.

I promised that we would provide an ART 2000 poster to the Central Library for them. I also found that they needed an additional copy of the Handbook.

July 26, 2000
10:00 - 12:00

LEHIGH AVENUE
601 W. Lehigh Ave.
Lillian Marrero, Head Librarian

Antoinette and I planned to meet at the library that morning, with Diana to meet us later. The exterior of the Greco-Roman building was grand with 20 steps leading up to the front entrance. It was raining lightly when I arrived ten minutes early and I saw a crowd of about 30 people formed on the steps. It was encouraging to see so many people waiting to get into the library in that sort of weather. Most of the people were black and Hispanic. As I entered, I noticed the ART 2000 poster taped on the front door. The counter-top displays were also out. The interior was one rectangular floor with a computer station in the center near magazine racks; the Adult and Spanish print section on the left side, and the children’s section on the right. We sat at a table in the Adult/Spanish section, near the library exit.

Right away a man expressed interest in the passes, but was disappointed that he did not have his library card to check one out. It was clear that the librarian at the check out counter was asking everyone for his or her cards. Soon after, he did obtain a pass, a transaction I photographed. A college-aged woman also talked with us and was excited that she was able to visit PMA that very day, since she had no plans for the afternoon. We also spoke with Steven Hoke; a high school advisor who told us that he had already used some passes and wanted to arrange for a tour for his kids. We gave him a brochure and asked him to contact the Education Dept. I got a copy of his business card for LULAC, National Educational Service Centers, Inc. Another woman came to our table and we learned that she was Anita Stovall, working for an after school program to rehabilitate children from abusive drug and alcohol family backgrounds. The name of the program is Gaudenzia – located at 2751 N. 5th St., in Philadelphia.

Once Diana arrived, we looked at the other materials on display on the counter near the exit. Last year’s PMA color notice of free Sundays was in a plastic stand atop the counter. We admired how simple and easy it was to understand at a glance, and Diana later suggested that we provide all libraries with more of these copies, requesting they
discard the ART 2000 notice in the desk-top stands, to replace them with this. In this way, the libraries will hold onto the plastic stands and just replace the paper. Diana also noted the Free Library Calendar and Readers 2000 brochure. She suggested that PMA get a line about the pass program printed in future library leaflets.

July 28, 2000
12:00 – 2:00

Northwest Regional
68 W. Chelten Ave.
Beryl Evans, Head Librarian
Margaret Taylor, Librarian

Diana and I went to this large library which has three floors. The bottom floor is children’s, the second (street level) adult and the third special services and magazines. We sat at a table in the main entrance area near the exit side of the checkout counter. On the counter were 2 table-top ART 2000 displays and two posters also hung in the library, one on a stand at the stairwell between the first and second floors, the other on the side of a bookshelf in the children’s dept. on the bottom floor. Before noticing the posters, we asked permission to place a poster we had brought with us in the lobby area. The librarians agreed and a security guard assisted us in taping it to the entrance door facing the street. Margaret told us that she thought the program was working much better than last year. She said that many people who saw the signs asked for passes. The passes were kept in the children’s dept. and the front desk. She mentioned that they had run out of passes and then received more. I was glad to know this as I had talked to a librarian there a week earlier who requested more passes, and in response dropped 40 off to the Central branch for delivery to the N.W. Regional.

Aside from a bustling atmosphere of many people inside the library, the next thing I noticed was the attractive woodwork in the interior. The walls were lined with dark wood and a beautiful, large wood dragon sat regally on a perch above the children’s dept. As I surveyed the library I stopped on the second floor to talk to Regina, Adult Librarian. She was friendly and said that she frequently mentioned the PMA passes to Adult patrons. I encouraged her to use one as well to visit the Museum and she said that she had not been in a long time, but would love to go. She asked me what current exhibitions were on display and I described the Mary Ellen Mark and Koetsu shows. She told me that she had recently heard announcements for the Rome show on the (channel 3) t.v. public service time on Sunday morning. I laughed when I told her that show was no longer at the Museum, and the announcement needed to be updated.
The visitors were mostly black and a combination of men, women and children. Diana and I spoke to about 15 people. Every person we spoke to was receptive and a few proceeded to get passes for themselves. I found that the library needed one more copy of the Handbook before we left.

July 28, 2000
3:15 - 4:30

LOGAN
1333 Wagner Ave.
Mrs. Thornton, Head Librarian

The librarian had warned me in advance that Friday afternoons were usually a slow time at this library. We scheduled this visit to coincide with our earlier visit to N.W. Regional in a nearby neighborhood that day. When Diana and I arrived, we were informed that the head librarian was stationed at another library, but to set ourselves up and talk to anyone. The interior was familiar; a T shaped building with all books on one floor and the check out desk near the front doors. This was the same layout of Cobbs Creek and McPherson Square libraries. We sat near the computer station close to the entrance. It was quiet with about 5 adults and 3 children the only visitors. I was told that a group of kids was downstairs, and I may want to talk to them. When I descended down the steps I saw an area of storage rooms, a bathroom and the meeting room. In the meeting room I saw a woman who appeared to be instructing a class while she stood at a blackboard and faced 10 or so seated students who appeared to be teenagers. I decided not to disrupt her, and try to catch their attention when they came upstairs.

One librarian at the counter said that she only gave passes to those who asked for them, and that they had plenty left. When I spoke to the 4 people using computers at the table behind us, I met another librarian and he seemed unaware of the program. The teenagers at the computer were interested in getting passes and took some of the PMA flyers we had. Diana and I also spoke to 2 boys who checked out passes for their families. I met a middle-aged black woman who was interested in the current exhibitions and I took her address to forward her a list. She was very interested in visiting the Museum, and said that she had not been in a long time. Diana and I left before I had the chance to speak with anyone from the group downstairs. This visit was a good illustration of the need to schedule visits to each library at their busiest times so as to greet the maximum number of library patrons.
August 1, 2000
11:00 – 1:00

Northeast Regional
2228 Cottman Ave.
Maryanne Bocci, Children’s Librarian
Viola Jones, Head Librarian

Antoinette and I went on this trip. We were seated in the lobby entrance area, behind the check out counter near the exit. This library was large with the children’s dept. downstairs, a ground-level floor with periodicals and the checkout desk, and a second floor of adult books. All of the ART 2000 promotional materials were located in the children’s dept. The head librarian Viola, showed me a banner spread across the top of the children’s librarian desktop that read “Thank You Philadelphia Museum of Art,” signed by many children whose families had checked out passes. I was delighted to see this, and sent Antoinette down to see it herself. We thanked her and I asked how it was going. She introduced me to Ms. Bocci, so that she could tell me more. Ms. Bocci, the children’s librarian, was enthusiastic about the program and informed me that she had given out 60 or so passes and encouraged people on a daily basis to get one to visit PMA. When I told her that our records showed 8 people using passes from this branch she was astonished, expecting many more. I told her that we hoped people were just biding their time, planning to visit the Museum later, but that they otherwise may have thrown the passes away. I thanked her for spreading the word and let her know that we would provide her a final figure once the program ended.

Back upstairs at our information desk, Antoinette and I spoke to a dozen people. I noticed that most visitors were white and a few people of color. Coincidentally, I noticed an older woman with a Russian accent ask for help after just having read a paragraph in the community profile that said that a substantial group of Russian immigrants resided there. We spoke to many families who had just come from the children’s dept. downstairs and were waiting to check out materials. Many of them (10 people) returned downstairs to get PMA passes. Several people asked about the upcoming Van Gogh exhibition. We left the library with an extra ART 2000 poster to hang in the central lobby area.

August 2, 2000
9:30 – 11:30

CENTRAL
1901 Vine St.
Joseph McPeak, Chief, Central Public Services Division
Irene Wright, Children’s Librarian
Antoinette and I set our materials upon a table located at the rear of the first floor lobby area, at the foot of the steps leading to other departments upstairs and downstairs. We had been informed that ART 2000 passes were being distributed by librarians in the children's dept. (downstairs) and from the desk in the art dept. (upstairs.) We hoped that we were best situated to talk to both types of visitors.

The library lobby had been transformed in anticipation of increased traffic due to the city hosting the Republican National Convention. Political photographs and printed text highlighting republican presidents were spread in display cases, and a grand wooden information desk with an electronic marquee welcoming convention visitors, took up a large space in the middle of the lobby. Librarians at the general information services desk were unaware of the pass program and needed to be informed so that they could instruct people where to get passes. Informing these librarians was crucial, as this was the first desk a library visitor encountered and it is likely where they would ask about the program. I made a note to supply Central at least 4 sets of program materials next year, one each for the children's, art, lending and information departments.

We spoke to a number of adults and curious librarians, 23 people total. Four librarians asked if they were eligible to use the passes, and we encouraged them to do so. When we informed visitors of where to get a pass, slightly more people went downstairs to the children's department.

Before leaving I had a short conversation with Joseph McPeak about providing more materials to his branch and making sure that the informational librarians were also informed in the future. He was gracious and gave me one of his business cards, which I passed on to Diana.

August 2, 2000
1:00 – 3:00

ROXBOROUGH
6245 Ridge Avenue.
Diane, Children's Librarian

Antoinette and I went to this library which has 2 floors – the bottom is the adult section and the top is children's. There is one circulation desk at the entrance/exit of the library, but the children's department had the ART 2000 materials. The head librarian greeted us first and thought that we might sit near the circulation desk, but we found that our table would have been in the way and blocking traffic, so we sat at the top of the steps in the children's department. Right away we noticed that there was no ART 2000 signage on
countertops or corkboards. I asked the children's librarian about this and she replied that she took the counter top signs and poster down after she got a memo saying the passes should be distributed from behind the counter. She said, “no one reads a sign,” and said that she was just telling people about the program instead. I asked how that was working and she indicated that she had plenty of passes left, and gave me the impression that she was doing little to promote the program. Antoinette and I arranged to have an ART 2000 poster and a PMA “Welcomes You” flyer posted on the corkboard at the library entrance.

Women with young children came into the area and a few spoke to us. Our biggest opportunity came when a group of about 25 kids with the North Light Community Center visited and the librarian introduced us to Nadine, the instructor, who then brought smaller groups of kids to our table. We were faced with describing the program to 6 and 7 year-old kids, trying to get them to take a pass home to their parents. By the second group, I kept it simple by talking about the Museum in the poster and asked if they had ever been or wanted to go. Most of these kids had never been to the Museum. Antoinette and I opened our copy of the Handbook to show them pictures of the art pieces and highlighted the Armor collection for the benefit of some of the boys. One little boy said that he had been to PMA and, “it was boring.” We left just before the library closed, thanked the head librarian and told him that next summer we would provide enough materials so that the adult department can also promote the program.

August 3, 2000
2:00 - 4:00

**WYOMING**
231 E. Wyoming Avenue.
Doreen, Head Librarian

Antoinette and I went on this final library trip. The library building was the same T shape as many others, where the entrance area was the children’s section, and the back area adult. The circulation counter was at the entrance/exit and two computer stations were set within the floor. We provided the circulation librarian with 25 more passes. We sat at a table in the adult section, near a computer station and facing the entrance. The librarian Doreen showed us that they set up the ART 2000 desktop sign near the checkout area with a pass taped to the top, resulting in more people showing interest. We discussed changing the printed layout text and design of the posters, signs and passes next year to simplify the message. Doreen thought this was a good idea. Although the counter top display was in a good spot, we noted the poster hung off to the side above a drinking fountain, and was mostly unseen.

I noted about 20 children and 8 adults scattered around the library. Most people were at the computers. The visitors were a mixed group of whites, asian and black people.
Doreen told us that many immigrants lived in the neighborhood. She said that they offered English as a second language program, and encouraged people to visit PMA. This was emphasized when I tried to speak with a man who appeared to be Vietnamese, and found that he spoke no English. He was sitting at a table with a young Vietnamese boy in the children’s section when I first approached him. When I asked the boy if he understood or spoke English he only looked at me with a smile. I thanked them and then walked away to talk with other people. Several people at the computer station near us showed interest. We spoke to 7 people total. We saw 4 people get passes.

At 2:30 Doreen announced a movie would be shown downstairs and asked anyone who wanted to see it to form a line at the doorway. About 5 children lined up. Doreen later checked on us and introduced a young Hispanic man who was an assistant librarian. He showed me where the art books were kept and he helped us check if the branch needed a Handbook of the Collections. They needed an additional copy. Doreen told us that he was leaving soon for boot camp enlistment in the Army. We wished him lots of luck.

The Vietnamese man came back to our table later with a teen-aged Vietnamese boy who interpreted for him. The boy handed me a letter from the man’s physician and asked me to tell him what it said. Antoinette and I poured over the letter with attached paper work. It turned out to be a doctor’s report of an exam. The patient had complained of pain in his knee and leg so a MRI scan was performed. In essence, the doctor stated that nothing appeared to be wrong. Antoinette said that he may have some scar tissue or arthritis that was bothering him that might not show on a x-ray. The man thanked us and left.

As we gathered our supplies to leave, Doreen thanked us and made us feel good when she told us how much they valued this program. She was particularly pleased that the program gave immigrants to Philadelphia the chance to visit such a city landmark, to see beauty and art.
APPENDIX 18

ART 2000 project materials
The Philadelphia Museum of Art is pleased to announce its second summer collaboration with the Free Library of Philadelphia – ART 2000

BACKGROUND
In June of 1999, the Free Library of Philadelphia launched its annual city-wide Summer Reading Program for children, titled Dive Into Reading. In response to the Library’s invitation, the Philadelphia Museum of Art’s Department of External Affairs developed a modest collaborative program called Dive Into Art as a pilot project. Laminated PMA free family passes were made available to each of three regional and four Free Library of Philadelphia branches and could be borrowed from the library like a book using a valid Free Library of Philadelphia card. A pass was good for a three-week period, during which time the family or small group of up to 8 persons could visit the Museum as many times as they wished before returning the pass by its expiration date. The 1999 PMA program ran June 14 to August 8 to coincide with Dive Into Reading.

PROMOTION
The promotional campaign for the summer of 1999 was limited to desk-top signs and posters inside each of the seven branches. Happily, each branch librarian enthusiastically promoted the PMA free pass to his/her staff and branch patrons. The same internal promotion will be used for ART 2000.

1999 RESULTS
The response to the program and use of the passes varied – with the larger regional branches having to create waiting lists for patrons who wanted a free pass to the Museum. The Department of External Affairs and the Free Library of Philadelphia learned valuable lessons through the 1999 pilot program, which have translated into changes for ART 2000.

NEW PROCEDURE
The Art 2000 expanded program, June 12 – August 4 – coinciding with the Free Library of Philadelphia’s READERS 2000 - will place into all three regional and fifty-one branch libraries one-time-use PMA family/small group admission passes. To obtain a pass to the Museum, a Free Library of Philadelphia card-holder will simply request one at the checkout counter of one of the branches. One pass at a time may be taken out with a valid Free Library of Philadelphia card and may be used for admission to the Museum through August 4, 2000. These passes do not have to be returned to the branch library but will be collected at the Ticket and Reservation Center desk in the West lobby of the Museum where the pass holder will be asked to fill out the form on the back of the pass which captures demographic information and the number of persons in the party.

June 5, 2000
This pass permits a family or up to 8 people free admission to the Philadelphia Museum of Art.

HOURS:
TUES-SUN.
10:00 AM - 5:00 PM
&
WED. NIGHTS
UNTIL 8:45 PM

Enter at the West Entrance
& present your pass at the
Ticket & Reservation Center

Show your receipt at the Membership desk and receive $5.00 off a new Museum Membership!

NAME ____________________________
ADDRESS 1 ____________________________
ADDRESS 2 ____________________________
CITY ___________________ STATE ________ ZIP ________

Date: __________

Number of individuals in your party. _____

First Visit? Yes No
(please circle)
Use your Philadelphia Free Library Card to take out

A Free ‘FAMILY PASS’
Good for one visit TO THE

PHILADELPHIA MUSEUM OF ART

June 12 - August 4, 2000

Ask your Librarian Today!

This Flyer was produced by the Department of External Affairs, Philadelphia Museum of Art 5/00
Free Family Passes To the Philadelphia Museum of Art
The Philadelphia Museum of Art IS Free On Sundays From 10 am until 1 pm
The Philadelphia Museum of Art, founded in 1876, is unique among American museums in its integrated presentation of a full range of fine and applied arts from Asia, Europe, and the U.S. Spanning over 2,000 years, the collections include masterpieces of painting, sculpture, prints, and drawings displayed with a wide range of furniture, silver, glasswork, architectural elements, and entire furnished rooms from historic houses. The striking neoclassical building provides an oasis of beauty, and a wealth of activities for visitors of all ages, just minutes from center city Philadelphia.
Medieval and Renaissance Art
A French medieval cloister and a 14th-century chapel are among the handsome settings for a rich interplay of tapestries, stained glass, and stone carving. A vast armory displays swords, shields, firearms, crossbows, and full suits of armor. The spirit of the Renaissance is reflected in portraits and religious paintings.

European Art 1500–1850
New approaches to historical and mythological subjects and the development of naturalistic landscapes and still lifes are among the many innovations in painting during this fascinating time. The Museum's 18th-century English and French period rooms display elegant furniture and gilt bronze objects.

Arts of Asia
Delicate jade carvings, porcelains, ink paintings and sculptures are gathered amidst the spectacular architectural settings of a Chinese Palace Hall, a stone temple from India, and a Japanese teahouse in a bamboo garden setting.

American Art
Paintings by American masters such as Peale and Eakins are displayed alongside elaborately decorated Philadelphia furniture and silver. Rural arts range from Pennsylvania German painted chests and redware ceramics to Shaker furniture.

19th- and 20th-Century Art
The Museum's renowned collection of Impressionist and Post-Impressionist work is interspersed with sculptures by Rodin, Degas and Brancusi, 19th-century decorative arts, and works by progressive painters from 14 countries. The art of our time can be traced from the early innovations of the Cubists to Pop Art, Abstract Expressionism, and contemporary art from around the world.
Family and Children's Programs
Division of Education
Philadelphia Museum of Art
PO Box 7646
Philadelphia, PA 19101-7646

Kids' Classes:
Summer Starters
Weekday Workshops
Summer Wrap-Ups

August Programs:
CELEBRATE JAPAN

Non-Profit Org.
U.S. Postage Paid
Philadelphia, PA
Permit No. 2377

Family Programs

Tales and Treasures
A combined storytelling and looking session in the galleries is followed by an art activity in the studio. 11:30 and 1:30. Paid tickets required.

June 25

July 30

August 27

Joan Burroughs, The Magic Beanstalk

The Bird Bead and Look

Marionette Marathon

June 11 and 25

July 16 and 30

August 20

A Tree is Nice

How the Ants Made the Bead

The Old Man and the Mice

Children will discover the art and techniques of puppetry. Creatures and characters portrayed in paintings and sculptures in the Museum's collections will inspire children to create a one of a kind marionette puppet.

$10.00, $5.00 Members

The Poet Within

Double your creativity as you double your fun. This new program is really two classes in one! Explore your poetic side in the Museum galleries and then incorporate your creative writing into a unique studio activity. Different writing styles and art techniques will be explored each month at 11:30 and 1:30. Paid tickets required.

June 4

August 20

Japanese Paper-Collage

Masterpieces in the Museum inspire children to create their own works of art in award-winning studio programs. All art classes encourage the development of both observation skills and creative thinking. No prior experience is necessary and all materials are supplied. Class size is limited. Pre-registration is required for each of these non-refundable programs. For telephone registration, call (215) 235-SHOW (7469).

Summer Saturdays

June 22-26, 10:00-12:00

Scales and Tales

(age 6-8)

Visit to the Philadelphia Zoo and the Academy of Natural Sciences will complement plenty of time spent in the Art Museum galleries and studios and will enrich children's artistic interpretation of real and mythological animals. Children will sketch, paint, and model animals from their observation and imagination.

$10.00, $5.00 Members

Summer Workshops

July 22-26, 10:30-2:30

Frame It

 ages 6-8

Learn methods artists use and then continue to create a finished piece to take home. Students must bring a bag lunch. To ensure a place, register for each workshop at least two weeks in advance. $35 per workshop. $30 Members.

Tuesday Workshops

July 25

August 1

August 8

August 15

Wednesday Workshops

July 26

August 2

August 9

August 16

Friday Workshops

July 28

August 4

August 11

August 18

Mosaic Magic

Shadow Puppets

Japanese Writing Boxes

Charming Chairs

Tiles of Fun

Dancing Dragons

Two for Tea

Phenomenal Plates

Textured Tiles

Set the Stage

Japanese Plates

Tessellating Tiles

Jumping Jack Puppets

Hidden Treasure Clocks

Magnificent Mosaics

Dramatic Dragons

Tea Set

Bowl Me Over

From 10:30-2:30 Monday-Thursday

From 10:30-12:30 Saturday

Open Registration for Fall Art Classes: Thursday, September 7, 2000

5:15-6:30

Plan for your fall art classes early. After-school, preschool and Saturday classes will begin in October. Pre-registration is required and fees are non-refundable unless the Museum cancels. Open registration will be held in the West Foyer of the Museum on September 7.

Sorry, we cannot accept registration postmarked before September 7, but you can register and charge by phone beginning September 8.

Call (215) 235-7469.
APPENDIX 19

Sample letters of thanks to pass users and librarians
Dear Ms. Cooper:

Thank you for visiting the Philadelphia Museum of Art on June 29, 2000, by using an ART 2000 pass from the Falls of Schuykill Library. We are happy that you and your guests were able to see the collections, and hope that you had a memorable experience.

The Philadelphia Museum of Art is a large building full of many interesting things to see, so you are encouraged to come as often as you like. Please keep in mind that your library has a supply of ART 2000 passes that can be checked out numerous times this summer, and each pass is good for a free group visit until August 20, 2000. In addition, the Philadelphia Museum of Art is open and free to the public every Sunday 10:00 am — 1:00 pm.

The Museum also offers a variety of activities for children and adults, such as Family Programs, Children’s Art Classes, Weekday Workshops, Tours, and Wednesday Night Programs. Enclosed are a flyer and a brochure providing general information.

If you have any comments or suggestions about your visit, or would like further information, please feel free to call 215 684-7719 or write to us at the above address. Thanks again for your interest in the Philadelphia Museum of Art. We look forward to seeing you again soon.

Sincerely,

Cheryl McLenney-Brooker
Director of External Affairs

enclosed

CMB/rsb
Denise Shaver
Children’s Librarian
Romanita G. Derodriguez Branch Library
600 W. Girard Ave.
Philadelphia, PA 19123

Dear Ms. Shaver:

Thank you for welcoming Antoinette Crumby and I to your library during our visit on Thursday, July 7, 2000 to promote the Philadelphia Museum of Art’s ART 2000 program. While there, we were able to speak with children and adults about the opportunity to visit the Museum for free this summer, and found that many were interested in the program. We were pleased to witness several library patrons check out passes. We know that the ART 2000 poster and counter-top sign on display near the library exit/entrance area will also raise awareness.

The success of ART 2000 depends upon collaboration between the Museum and branch librarians like you. Thanks again for your assistance. Since this community program is still in its infancy, we are monitoring its success closely. We invite your comments and suggestions. We can be reached at (215) 684-7719 or by fax at (215) 235-0039.

Sincerely,

R. Sofya Belair
ART 2000 Coordinator
External Affairs
APPENDIX 20

Memo from Sofya to Anne Humphreys dated 7/12/00
Memorandum

To: Anne Humphreys
Fr: Sofya Belair

ART 2000 Project Coordinator
External Affairs

Date: 7/12/00
Re: Additional ART 2000 passes

We are delighted to know that ART 2000 is in demand. Enclosed are 2,000 free Museum passes for library distribution. This brings the total number of passes provided to the Free Library of Philadelphia to 7,200.

Please keep us informed of the program’s success.
APPENDIX 21

Inventory of library holdings of *Handbook of the Collections*, 1995
Record # 4

Title: **Handbook of the collections / Philadelphia Museum of Art.**

Author: Philadelphia Museum of Art.

Call Number: 708.1481 P531h


Subject Heading(s): Art--Pennsylvania--Philadelphia--Catalogs.

Philadelphia Museum of Art--Catalogs.


Notes: Includes bibliographical references (p. [354]-355) and index.

ISBN: 0876330960 (alk. paper) : $16.95

Holdings:

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| CENTRAL ART DEPT          | 708.1481 P531h |        | ADULT BOOK | On Shelf
| CENTRAL PHILBRICK LENDING | 708.1481 P531h |        | ADULT BOOK | Checked Out
| ANDORRA ADULT ROOM        | 708.1481 P531h |        | ADULT BOOK | Checked Out/LocalRe
| BLANCHE A NIXON/COBBS CK ADULT | 708.1481 P531h |        | ADULT BOOK | On Shelf
| BUSTLETON ADULT ROOM      | 708.1481 P531h |        | ADULT BOOK | On Shelf
| BUSTLETON ADULT ROOM      | [REF] 708.1481 P531h |        | REFERENCE  | On Shelf
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<td>(215) 685-2552 Marianne Fulton</td>
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<td>(215) 685-1471 Joanne Haden</td>
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<td>(215) 685-0472 Sharon Dennison, Carol Mcknight</td>
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<td>(215) 686-5372 Anne Humphreys, Joseph McPeak</td>
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<td>(215) 248-0977 Margaret Brutten, Irene</td>
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<td>(215) 685-1973 Mary Landrie</td>
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<td>(215) 685-1766 Joseph, Maria</td>
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<td>(215) 685-0494 Dorothy Jaworski</td>
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<td>44. Torressdale</td>
<td>(215) 685-9293 Anne Rhineheart</td>
<td>Wadsworth Ave. &amp; Michener Ave.</td>
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<tr>
<td>6742 Torresdale Ave.</td>
<td>(215) 685-7671</td>
<td>40&lt;sup&gt;th&lt;/sup&gt; St. &amp; Walnut St.</td>
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<td>40. Roxborough</td>
<td>(215) 686-1768 Joseph, Maria</td>
<td>7&lt;sup&gt;th&lt;/sup&gt; St. &amp; Carpenter St.</td>
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<tr>
<td>6245 Ridge Ave.</td>
<td>(215) 685-0498 Dorothy Jaworski</td>
<td>Holme Ave. &amp; Willits Rd.</td>
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<tr>
<td>19135-2416</td>
<td>(215) 685-0494 Dorothy Jaworski</td>
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<tr>
<td>200 Snyder Ave.</td>
<td>(215) 685-1754 Lynn Pearson</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; St. &amp; Snyder Ave.</td>
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<td>51</td>
<td>Widener</td>
<td>2531 W. Lehigh Ave.</td>
<td>(215) 685-9799</td>
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<td>52</td>
<td>Wyoming</td>
<td>231 E. Wyoming Ave.</td>
<td>(215) 685-9158</td>
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<td>53</td>
<td>Wynnefield</td>
<td>5325 Overbrook Ave.</td>
<td>(215) 685-0298</td>
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<td>54</td>
<td>Lib. for the Blind &amp; Physically Handicapped</td>
<td>919 Walnut St.</td>
<td>(215) 683-3213</td>
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39 Total
APPENDIX 22

Newspaper articles regarding threat of city union strike
Making ready for Republicans

City gives up health demand

Negotiators dropped their proposal to merge union benefits plans. It was a major concession.

By Jacqueline Soteropoulos

In a major concession, negotiators for the city opened yesterday's labor talks by dropping their proposal to consolidate union healthcare programs. Mayor Street had advocated merging five health plans for municipal workers under a single, city-administered plan, saying it could save Philadelphia money.

The unions, however, have bitterly opposed any attempt to merge their health care plans. They argue that such a move would undermine their ability to negotiate better benefits for their members.
City drops demand on health programs

From A1 we can talk about later in a less adversarial setting," Foley said.

District Council 33 president Herman "Pete" Matthews said: "I feel really good about that. I think the direction is going [in] a sort of positive mode, but we're still far apart."

Matthews, who represents 11,000 trash haulers, 911 operators and Water Department employees, said he would not oppose establishing a commission to review the issue in the future.

"The strike threat has helped, obviously that helps. I mean, everybody knows the situation that's coming up," Matthews said, referring to the Republican National Convention, which starts July 31.

"We did that to use that to put us in the position where we are today," Matthews said.

Barbara Grant, Street's director of communications, said neither the mayor nor his press office would comment on the development while labor negotiations were continuing.

The city currently funds five benefits plans, one for non-union city workers and the remainder for blue-collar District Council 33, white-collar District Council 47, firefighters and police officers.

The city first began to back away from the consolidation issue two weeks ago when it offered District Council 47 an increase in benefits allowances instead of insisting on consolidation.

Yesterday's development allows blue-collar labor leaders to declare victory on a major sticking point while allowing the city to seek concessions elsewhere.

Foley said bending on consolidation could affect today's wage negotiations.

"Those savings might have been available to improve the wage package, and they're not there now, and we're going to have to see what that means for us," Foley said.

Matthews said the sides were still far apart.

Negotiations are now expected to focus mainly on wages and benefits.

The city spends $493 a month per member for benefits, and the union is seeking a substantial increase.

Members of the city's four unions have been working without a contract since July 1.

District Councils 33 and 47, both members of the American Federation of State County and Municipal Employees, have vowed to strike Tuesday if contracts are not settled.

State law prohibits firefighters and police officers from striking. Those unions are in binding arbitration with the city.

Although the city has dropped consolidation in labor negotiations with the AFSCME unions, the arbitrators could order the Fraternal Order of Police and the International Association of Fire Fighters into a single, city-administered benefits plan.

If the city had forced the unions to consolidate, Philadelphia would have joined cities like Boston, Detroit, Pittsburgh and Washington that operate health plans under a central administration.

But union leaders here were unwilling to cede control and said they did not trust the city to run a vast health fund for the city's 31,500 workers.

The unions also feared reduced benefits and more out-of-pocket costs for employees.

District Council 33 leaders said they were willing to negotiate through the weekend to avert a strike.

Further talks with District Council 47, which represents 3,200 workers, have not been scheduled. Leaders of that union stormed out of the negotiation room Thursday, saying they were kept waiting by the city's team.

Foley said he and his negotiators were in the building and called the walk-out "theater."

Jacqueline Soteropoulos' e-mail address is jsoteropoulos@phillynews.com
How mayor and unions averted a walkout

By Cynthia Burton
INQUINER STAFF WRITER

Contract talks between Philadelphia and its municipal unions had dragged on too long. It had been 25 days since the old contracts expired, and hours since a strike deadline had come and gone without a solid answer to the question: Would there be a crippling strike that would halt trash collection, shut libraries and disrupt the Republican National Convention, or would there be a settlement?

The pressure was extraordinary on union president Herman "Pete" Matthews and Mayor Street, negotiating their first city labor agreements.

In the hazy morning hours — about 3 a.m. Tuesday — it all seemed to jell.

The mayor and union leader had a lot to prove in these talks.
How mayor, unions averted a walkout

**NEGOTIATIONS** from D1

Matthews became union president in October 1996, after the just-expired city labor agreement was signed and after a difficult battle against a rival union faction. Members of that faction tried to unseat him in an election in May. He and other union leaders criticized Street for stalling serious talks until the outcome of that contest.

Street won the Mayor's Office by only 2 percent against a Republican in an overwhelmingly Democratic city.

Both had a lot to prove in these talks. Matthews had to prove he could win a good contract for his members, and Street had to prove he could avert a strike at a crucial time.

At 12:01 a.m. Tuesday, just as the strike deadline passed, Matthews stood in a union hall at 30th and Walnut Streets that was filled "with over 500 of our members who wanted to go on strike. They were getting restless. They wanted to know what was happening," he said in an interview Wednesday.

Street, too, was under the gun. The last few weeks had been tough. Police had videotaped beating a carjacking suspect. His chief of staff had resigned after being criticized for, among other things, buying expensive office furniture. And there is growing uncertainty over the city's plans to build a baseball stadium near Chinatown.

A strike during the Republican convention, which opens here tomorrow, would be yet another nettlesome problem for the seven-month-old administration.

So by 5 a.m. Tuesday, both men had a deal that would save them from embarrassment.

Street left his City Hall office — where several beds had been set up for a long night — and slipped into the Independence Mall Holiday Inn through a service tunnel. At 6 a.m., Street and Matthews held a joint news conference and congratulated each other.

Missing from that happy scene was Thomas Paine Cronin, head of AFSCME's District Council 47, which represents 3,200 white-collar employees, including supervisors and technical workers.

Cronin's settlement came later — about 1 a.m. the next day.

It often works that way. The blue-collar union, with members who collect trash, answer 911 calls and staff city health centers, has the numbers to shut down municipal government with a strike. So it takes the dominant role in city negotiations.

Painfully aware of that, Cronin criticized Matthews for cutting a deal that did not include the amount of extra money that Cronin's union had wanted for health benefits. He also criticized Gerald McEntee, head of AFSCME's international union, for not coordinating the talks.

"We were treated like dirt," he said, adding that "it will never, never be forgotten."

Matthews and McEntee declined to comment.

The mayor and McEntee did have some conversations throughout the process. During the week of July 17, they talked about the city's and the unions' bottom lines. Those talks enraged Cronin, who said he believed that McEntee had underestimated how much his union really needed to maintain its health-benefit levels. Through an intermediary, he let McEntee know that. By the weekend, when intense, earnest talks began, McEntee was out of the mix.

In the end, a solution to the impasse was devised after both sides finally came to believe each other and to realize that they had too much to lose by not settling.

Members of DC33 will vote on their package through the mail. Members of DC47 will attend a rally sometime early next month, Cronin said. Because of the GOP convention, he is having trouble finding a hall big enough to accommodate his members.

Police and firefighters, who are banned from striking, are in binding arbitration. Traditionally, municipal worker contracts foreshadow the terms of the city's teacher contracts, which expire Aug. 31, but that is not necessarily true for the unified workers' pact.

Cynthia Burton's email address is cburton@phillynews.com
APPENDIX 23

PMA “Wednesday Nights” brochure
VAN GOGH'S NIGHT CAFE

This fall the Museum presents Night CAFE, a special series of Wednesday night programs in conjunction with the exhibitions Van Gogh: Rose to Rose, on view October 22, 2000—January 16, 2001. Join us each week to explore a particular aspect of his work with a Museum Guide, sample a Provencal meal, enjoy music by the renowned faculty from The University of the Arts, and discover the world that inspired Van Gogh.

Film: Les Deux Anglaises (1969, 1:10 mins., sound), directed by Paul Brachman; starring Janet Lange and Clark O'Hedden.

Music: "Raspberry Beret," performed by Alas and Articulate: Improvisers with Marilyn Akin, trumpet, and Steve upholstered, cello.

Film: Lemonade (1987, 1:15 mins., sound), directed by Arne Meck; starring Norma Kaye and Sarah Witter: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.


Provencal: Farro Grilled and roasted vegetables, Parmesan ham, a choice of grilled chicken or salmon, breaded and rice, and a martini and wine bar.

Film: Three Calories (1964, 1:25 mins., sound), directed by Reiner Wenders: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.


Provencal: Farro Grilled and roasted vegetables, Parmesan ham, a choice of grilled chicken or salmon, breaded and rice, and a martini and wine bar.

Film: The Sweet Hereafter (1997, 1:30 mins., sound), directed by Steven Soderbergh: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.


Provencal: Farro Grilled and roasted vegetables, Parmesan ham, a choice of grilled chicken or salmon, breaded and rice, and a martini and wine bar.

Film: Festivity (1989, 1:35 mins., sound), directed by Richard Linklater: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.


Provencal: Farro Grilled and roasted vegetables, Parmesan ham, a choice of grilled chicken or salmon, breaded and rice, and a martini and wine bar.

Film: Last Days of Heaven (1989, 1:30 mins., sound), directed by Gore Verbinski: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.


Provencal: Farro Grilled and roasted vegetables, Parmesan ham, a choice of grilled chicken or salmon, breaded and rice, and a martini and wine bar.

Film: The Angel on My Table (1990, 1:40 mins., sound), directed by Jane Campion; starring Kyra Sedgwick, Laurence Fishburne, and Gwyneth Paltrow.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: L.A. Confidential (1997, 2:08 mins., sound), directed by Curtis Hanson: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: Goin' South (1996, 1:15 mins., sound), directed by David Soren: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: The Garden (1990, 1:50 mins., sound), directed by Frank Perry: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: Wild at Heart (1990, 1:50 mins., sound), directed by David Lynch: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: Angel of Mine (1990, 1:40 mins., sound), directed by Ken Loach: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.


Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: The Swan (1995, 1:50 mins., sound), directed by Kenneth Branagh: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: Naked (1993, 2:09 mins., sound), directed by Mike Figgis: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: The Big Lebowski (1998, 2:05 mins., sound), directed by Joel Coen: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: The Social Network (2010, 2:05 mins., sound), directed by David Fincher: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

Film: Goya's Night (1998, 2:05 mins., sound), directed by David Fincher: Canvases voted various.

Music: The University of the Arts faculty: jazz instrumentalists with Charles Rector, trumpet, and Tony Minn, vibraphone.

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Film: The Social Network (2010, 2:05 mins., sound), directed by David Fincher: Canvases voted various.

Music: The University of the Arts faculty: jazz instru...
**DO NOT FEED THE DRAGON**

**BLACKRAGE**

**THURSDAY, FEBRUARY 28**

**FIRST FRIDAYS**

**FRIDAY, FEBRUARY 29**

**SATURDAY, MARCH 1**

**SUNDAY, MARCH 2**

**MONDAY, MARCH 3**

**TUESDAY, MARCH 4**

**WEDNESDAY, MARCH 5**

**THURSDAY, MARCH 6**

**FRIDAY, MARCH 7**

**SATURDAY, MARCH 8**

**SUNDAY, MARCH 9**

**MONDAY, MARCH 10**

**TUESDAY, MARCH 11**

**WEDNESDAY, MARCH 12**

**THURSDAY, MARCH 13**

**FRIDAY, MARCH 14**

**SATURDAY, MARCH 15**

**SUNDAY, MARCH 16**

**MONDAY, MARCH 17**

**TUESDAY, MARCH 18**

**WEDNESDAY, MARCH 19**

**THURSDAY, MARCH 20**

**FRIDAY, MARCH 21**

**SATURDAY, MARCH 22**

**SUNDAY, MARCH 23**

**MONDAY, MARCH 24**

**TUESDAY, MARCH 25**

**WEDNESDAY, MARCH 26**

**THURSDAY, MARCH 27**

**FRIDAY, MARCH 28**

**SATURDAY, MARCH 29**

**SUNDAY, MARCH 30**

**MONDAY, MARCH 31**

**TUESDAY, APRIL 1**

**WEDNESDAY, APRIL 2**

**THURSDAY, APRIL 3**

**FRIDAY, APRIL 4**

**SATURDAY, APRIL 5**

**SUNDAY, APRIL 6**

**MONDAY, APRIL 7**

**TUESDAY, APRIL 8**

**WEDNESDAY, APRIL 9**

**THURSDAY, APRIL 10**

**FRIDAY, APRIL 11**

**SATURDAY, APRIL 12**

**SUNDAY, APRIL 13**

**MONDAY, APRIL 14**

**TUESDAY, APRIL 15**

**WEDNESDAY, APRIL 16**

**THURSDAY, APRIL 17**

**FRIDAY, APRIL 18**

**SATURDAY, APRIL 19**

**SUNDAY, APRIL 20**

**MONDAY, APRIL 21**

**TUESDAY, APRIL 22**

**WEDNESDAY, APRIL 23**

**THURSDAY, APRIL 24**

**FRIDAY, APRIL 25**

**SATURDAY, APRIL 26**

**SUNDAY, APRIL 27**

**MONDAY, APRIL 28**

**TUESDAY, APRIL 29**

**WEDNESDAY, APRIL 30**

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**Herencia Cubana**

Celebrating the 10th Anniversary of the Havana Jazz Festival, the Philadelphia Latin Jazz Festival will feature a concert by the Herencia Cubana ensemble, with special guests from Cuba and the United States. This event will be held in the Performance Hall at the Philadelphia Museum of Art, from 6:00 to 8:00 p.m.

**Jubilant Salsa**

Live salsa music and dance performances will take place throughout the evening, featuring a range of artists from the salsa community. The event will conclude with a dance party until 10:00 p.m.

**Philadelphia Latin Jazz Festival**

The Philadelphia Latin Jazz Festival is a celebration of Latin American and Caribbean music, art, and culture. It features concerts, workshops, and dance sessions, with performances by local and international artists. The festival will run from April 12 to 14.

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**Philadelphia Folk Festival**

This annual event showcases the best in folk music and storytelling, with performances by local and national artists. The festival will take place in Fairmount Park, Philadelphia, from July 25 to 28.

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**Philadelphia International Festival of the Arts**

The Philadelphia International Festival of the Arts is a free, outdoor event that features music, dance, theater, and visual arts from around the world. The festival will take place in Love Park, Philadelphia, from August 24 to 26.

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**Philadelphia Fringe Festival**

The Philadelphia Fringe Festival is a celebration of independent theater, dance, and performance art. The festival will take place in various venues throughout the city, from September 13 to 23.
APPENDIX 24

Admissions database of ART 2000 pass usage
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| MA         | 08/05/00   | EA    | ANDORRA-C| 3       | 0.00        | 103331          | Baynard, Brian |              |             |                 |
| MA         | 08/05/00   | EA    | FOX-A    | 3       | 0.00        | 103317          | Weeks, Dana    |              |             |                 |
| MA         | 08/05/00   | EA    | FOX-A    | 4       | 0.00        | 103331          | Baynard, Brian |              |             |                 |
| MA         | 08/05/00   | EA    | FOX-C    | 1       | 0.00        | 103317          | Weeks, Dana    |              |             |                 |
| MA         | 08/05/00   | EA    | INSTITUTE-| 1       | 0.00        | 103317          | Weeks, Dana    |              |             |                 |
| MA         | 08/05/00   | EA    | INSTITUTE-| 2       | 0.00        | 103317          | Weeks, Dana    |              |             |                 |
| MA         | 08/05/00   | EA    | LAWNCREST-| 2       | 0.00        | 103314          | Russell, Anthony|              |             |                 |
| MA         | 08/05/00   | EA    | LAWNCREST-| 1       | 0.00        | 103317          | Weeks, Dana    |              |             |                 |
| MA         | 08/05/00   | EA    | LAWNCREST-| 2       | 0.00        | 103314          | Russell, Anthony|              |             |                 |
| MA         | 08/05/00   | EA    | LAWNCREST-| 2       | 0.00        | 103317          | Weeks, Dana    |              |             |                 |
| MA         | 08/05/00   | EA    | NORTHEAST-| 5       | 0.00        | 103331          | Baynard, Brian |              |             |                 |
| MA         | 08/05/00   | EA    | SOUTHWARK-| 4       | 0.00        | 103317          | Weeks, Dana    |              |             |                 |
| MA         | 08/05/00   | EA    | SOUTHWARK-| 5       | 0.00        | 103317          | Weeks, Dana    |              |             |                 |
| MA         | 08/05/00   | EA    | WALNUT-A | 2       | 0.00        | 103431          | Stubbs, Kevin  |              |             |                 |
| MA         | 08/05/00   | EA    | WALNUT-C | 1       | 0.00        | 103431          | Stubbs, Kevin  |              |             |                 |
| MA         | 08/05/00   | EA    | WELSH-A  | 1       | 0.00        | 103431          | Stubbs, Kevin  |              |             |                 |
| MA         | 08/05/00   | EA    | WEST-A   | 1       | 0.00        | 103331          | Baynard, Brian |              |             |                 |
| MA         | 08/05/00   | EA    | WEST-C   | 1       | 0.00        | 103331          | Baynard, Brian |              |             |                 |
| MA         | 08/05/00   | EA    | WYNNEFIELD| 3       | 0.00        | 103431          | Stubbs, Kevin  |              |             |                 |
| MA         | 08/05/00   | EA    | FOX-A    | 2       | 0.00        | 103314          | Russell, Anthony|              |             |                 |
| MA         | 08/05/00   | EA    | FOX-C    | 3       | 0.00        | 103314          | Russell, Anthony|              |             |                 |
| MA         | 08/05/00   | EA    | NORTHEAST-| 8       | 0.00        | 103314          | Russell, Anthony|              |             |                 |
| MA         | 08/05/00   | EA    | NORTHEAST-| 1       | 0.00        | 103314          | Russell, Anthony|              |             |                 |
| MA         | 08/05/00   | EA    | ROXBOROUGH| 2       | 0.00        | 103314          | Russell, Anthony|              |             |                 |
| MA         | 08/05/00   | EA    | ROXBOROUGH| 2       | 0.00        | 103314          | Russell, Anthony|              |             |                 |
| MA         | 08/05/00   | EA    | TORRESDALE| 2       | 0.00        | 103326          | Cooper, Anne   |              |             |                 |
| MA         | 08/05/00   | EA    | TORRESDALE| 2       | 0.00        | 103326          | Cooper, Anne   |              |             |                 |

<p>| Event Code | Event Date | Group | Category | Ord Qty | Net Revenue | Customer Number | Customer Name | Agency Number | Agency Name | Bill Type Voucher |
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| DIVCOM     | 06/28/00   | EA    | DIVCOM-A | 1       | 0.00        | 268059          | Feldman, Jill |              |             |                 |
| DIVCOM     | 06/28/00   | EA    | DIVCOM-A | 2       | 0.00        | 186670          | Bullen, Elsie |              |             |                 |
| DIVCOM     | 06/28/00   | EA    | DIVCOM-A | 1       | 0.00        | 50019962        | Colony, Rita  |              |             |                 |
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**MA**

52  0.00

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52  0.00
APPENDIX 25

Sample page of External Affairs database of ART 2000 pass usage
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<th>Overbrook Park</th>
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<td>1. Andorra</td>
<td>(215) 685-2552 Marianne Fulton Henry Ave. &amp; Cathedral Rd.</td>
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<td>(215) 685-1471 Joanne Haden Castor Ave. &amp; Stirling St.</td>
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<td>3. Bustleton</td>
<td>(215) 685-0472 Sharon Dennison, Carol McKnight Veree Rd. &amp; Bustleton Ave</td>
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<tr>
<td>4. Cecil B. Moore</td>
<td>(215) 685-2766 Audrey Role</td>
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<td>5. Central</td>
<td>(215) 686-5372 Anne Humphreys, Children's Services &amp; Joseph McPeak, Chief, central public services division &amp; Irene Wright, Children's Lib. Vine St. &amp; 20th St</td>
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<td>6. Chestnut Hill</td>
<td>(215) 248-0977 Margaret Brutten, Irene</td>
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<td>7. Cobbs Creek</td>
<td>(215) 685-1973 Mary Landry, Head Lib. Cobbs Creek Pky &amp; Baltimore Ave.</td>
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<tr>
<td>9. Eastwick</td>
<td>(215) 685-4170 Paula Branson</td>
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<tr>
<td>10. Falls of Schuylkill</td>
<td>(215) 685-2093 Wendy Moody Midvale Ave. &amp; Warden Dr.</td>
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Ritner

200 Snyder Ave. 19148-2620

253 A

716 C / 119
APPENDIX 26

“PMA Welcomes You” flyer
The PMA is FAMILIES: Something for kids every Sunday.

The PMA is BEAUTY: Paintings/sculpture/crafts by the world’s greatest artists.

The PMA is GLOBAL: Art from nearly all countries on the planet.

The PMA is FUN: Film, musicians, dancers every Wednesday Night until 9 pm.

The PMA is FREE ON SUNDAY from 10:00 am to 1:00 pm.

The PMA is ACCESSIBLE: Wheelchairs available; programs for hearing and vision impaired visitors and visitors with special physical or mental health needs.

The PMA is a FREE LIBRARY OF PHILADELPHIA PARTNER: Take out a Free Family Pass with your library card at your neighborhood library through 8/4.

The PMA is SCHOOL KIDS: 80,000 school youngsters visit PMA each year.

The PMA is JOBS: Over 400 employees work at PMA.*

The PMA is FOOD: Chef Tracy Hopkins oversees a family-friendly cafeteria and a world-class restaurant at PMA

The PMA is GIFTS: Rare and unusual decorative objects plus art posters and books about art, artists and art history. Shop at www.philamuseum.org/store

The PMA BELONGS TO YOU: Thank you City of Philadelphia!

For more information about hours and programs, please call 215 684-7500.

* Some PMA jobs: accountants, art craters and handlers, art curators, administrators, computer technicians, conservation chemists, educators, photographers, receptionists, sales men and women, seamstresses, security guards.
APPENDIX 27

Newspaper articles regarding PMA “Van Gogh” exhibition
Splasy exhibitions show them the money

"Van Gogh" and shows like it can paint a pretty fiscal picture for museums and cities.

By Michael Klein

INQUIRER STAFF WRITER

Van Gogh is no Cézanne.

But he might be a Delacroix.

That, at least, is the expected economic impact of "Van Gogh: Face to Face," which opened at the Philadelphia Museum of Art on Sunday amid laps in restaurants, hotels, and the museum's membership office for a respectable increase in business over the next three months.

"Cézanne" is still the benchmark," said Ruth Hirshey of the Four Seasons Hotel, one of 10 hotels offering overnight packages, which include breakfast, parking and V.I.P. tickets.

"Delacroix," the best-attended show in Art Museum history, drew 548,000 visitors and pumped an estimated $122 million into the local economy in the summer of 1996.

Although museum officials would not speculate about the expected economic impact of "Face to Face," they predict sales of about 300,000 timed and dated "Face to Face" tickets before the exhibition closes Jan. 10. See MUSEUM ON AIL

K Martin Klein's e-mail address is mklein@phillynews.com

Michael Klein's e-mail address is mklein@phillynews.com

Friday, October 20, 2000

When masterpieces mean members

MUSEUM FROM ALL

AS OF YESTERDAY, 116,665 had sold.

Those figures would put the show off of van Gogh's portraits, not his sunflowers or starry nights — in line with the Delacroix exhibitions two years ago. It also attracted about 300,000 visitors and was credited with generating about $36 million in local spending.

The sale of 300,000 "Face to Face" tickets would also mirror the show's success at its previous stops, said the museum's director of exhibition development.

Whether it is Cézanne or van Gogh, a blockbuster attraction has been building membership for more than a decade.

The Detroit Institute of Arts said it added 3,000 members after its 1995 Monet retrospective. But it has become more apparent over the last decade.

"Every member is renewable in the neighborhood of 300,000.

Though purists may shudder at the word blockbuster and its populist connotations, museum officials clearly do not mind mounting the big shows. Boston's Museum of Fine Arts' 1998 Monet show sent memberships soaring from 53,000 to 76,000.

By the time the van Gogh exhibition left town for Philadelphia on Sept. 24, the MFA counted more than 100,000 members. And the Art Institute in Chicago's roster grew by 62,000 members, to 157,000, after its 1995 Monet retrospective.

The Detroit Institute of Arts, where the van Gogh exhibition broke attendance records in the spring, also saw a 20 percent rise in memberships — and made $3.6 million after expenses, a spokesman said.

The Philadelphia museum paid about $2 million to mount "Van Gogh: Face to Face," including costs shared among the other museums but excluding other costs such as added security, said Gail Harrity, the Art Museum's chief operating officer.

Of course, the trick with museum membership is not just getting members, but retaining them.

"Every member is renewable income," said Katcher, of the High Museum. She says that, nationally, about half of all first-year members renew. "If you've kept people in their second year, that [percentage] goes up to 65 percent. After three years, we pretty much count on 85 to 90 percent renewing."

Michael Klein's e-mail address is mklein@phillynews.com

Sports Final Edition | Flyers and Canadiens end in a tie — Sports
Here's a primer on how to see (hint: you need a timed ticket) and enjoy the exhibition of portraits by Vincent van Gogh.

**About the artist...**

Vincent van Gogh was the Michael Jordan of the art world. Like Jordan, he was the premier performer of his time (1880s), a painter admired by some of his greatest contemporaries, such as Paul Gauguin. Like Jordan, he was an innovator, and like Ruth, he was a transitional figure, helping to bring art into the modern age. Van Gogh's career was short — he decided to become an artist at age 27, then killed himself in 1890, 10 years later — but he is one of the most famous artists in Western history.

He took portrait techniques from the masters of his native Holland, such as Rembrandt, and combined them with the bright, varied colors of the impressionists, such as Monet, whom he revered while he lived in Paris in the mid-1880s. To these he added his own emotion-filled palette and paint-laden brushstrokes — as well as a personal seriousness, a respect for the world of the poor and marginal, most of which came from his own poverty and, some think, his mental illness.

Van Gogh's groundbreaking modern paintings were precursors to the thought-provoking movements of the 20th century, expressionism, cubism even abstract art. Despite great exposure, his work endures not as a cliché but as a jumping-off point to study the great artists of the last 150 years.

Now, Philadelphians can see 78 of his portraits on the last stop of a three-city tour of "Van Gogh Face to Face," at the Philadelphia Museum of Art Sunday through Jan. 14.

The show — which began in Detroit, and traveled here from Boston — marks the first U.S. appearance for many of these drawings and paintings. It also traces van Gogh's growth as a portraitist. For that reason, many of his more famous paintings — Sunflowers and Starry Night, for instance — are not included (you can see a version of Sunflowers in the museum's permanent collection).

The portraits demonstrate every bit as clearly as his landscapes do how van Gogh progressed from the browns and subdued colors of his native Holland to more vibrant tones after encountering the work of the impressionists.

The exhibition is laid out in seven sections of the special exhibitions gallery, on the museum’s first floor, to the left as you enter the main entrance which faces the Benjamin Franklin Parkway. The average stay at the show in Detroit and Boston was 80 minutes, said museum spokeswoman Sach Adler, or about 10 minutes in each gallery. But no one is going to chase you out after a certain time.

Drawings and paintings are organized chronologically in the first six sections, so you can see how van Gogh's art developed. The seventh section also contains one portrait by contemporary artist Chuck Close, who was influenced by van Gogh.

One tip: Take advantage of the headset tour. It's included in the regular admission (and it's worth the extra $5 you'll pay with the youth admission). You'll be given a hand-held Walkman-like device which plays MP3 format audio. Want to hear about a particular painting? Punch in the number on the keypad that corresponds to the one on the painting's label. An explanation will play. Want to hear it again? Replay it. You can even pause it if you want.
How do you say 'van Gogh'?

Technically, Vincent van Gogh's last name is pronounced van GACH, with the "ch" extremely guttural, as in "Ness monster." Distant cousins of the artist, who visited the show here, pronounce their last name van OCH, with no "g" sound at all. Sacha Ador-J, spokeswoman for the Philadelphia Museum of Art, says it is going with the country's more familiar pronunciation. "After all," she said, "we don't pronounce Paris Paree, even if it is how they do it in France."

Van Gogh: Face to Face" runs Sunday through Jan. 14 at the Philadelphia Museum of Art, 26th Street and the Benjamin Franklin Parkway.

Check out what you just heard. In some cases, you may also opt for more information on a particular painting or on van Gogh's life at the time he painted it. This week, if you want more than the artwork, museum officials have organized programs to complement the show, including performances of a play written by Leonard Nimoy. A schedule follows.

Friday Evening Programs
Concerts, films & dinner in museum restaurant. Adult prices begin: 6:30 p.m., lecture, concert or film at 8. The above package includes performance of Vincent. Note: You may skip dinner & portraits, attend most events for $10, plus museum admission of $5; $5 for those 60 and up, ages 5 to 18 and students. 215-235-7469.

Wednesday Night Programs
Jazz musicians from The University of the Arts. The schedule follows.

"Vincent"
A play by Leonard Nimoy, starring Jim Jarrett. 8 p.m., 117 tickets available. 215-235-7469. $10, plus museum admission of $5; $5 for those 60 and up, ages 5 to 18 and students. 215-235-7469.

Ticket Tips
The exhibit is TIMED. You buy your ticket for a specific time on a specific date. HURRY. Weekend and evening slots go first. Tickets are already SOLD OUT for this weekend and the four weekends following:

Exhibit hours: 11 a.m. to 5 p.m. Tuesday and Thursday (last tickets issued for 3:30 p.m.); 11 a.m. to 8:45 p.m. Wednesday and Friday (last tickets issued for 7:30 p.m.); 10 a.m. to 5 p.m. Saturday and Sunday (last tickets issued for 3:30 p.m.). Through Jan. 14. (Note: Call for information on extended hours from Dec. 20 to Jan. 14.)

Ticket prices: Entrance on the hour and half-hour. Visitors are expected to stay 1 1/2 hours. Aim to arrive at least 15 minutes before entrance time.

Cost: Adults $18 weekdays, $20 Saturday and Sunday; seniors and students $15 weekdays, $16 Saturday and Sunday; ages 5 to 18 $8 all days; under 5 free. (Adult tickets include self-guided audio tour: $5 for ages 18 & under.)

How to buy: At the museum, 26th Street and the Parkway. By phone, 215-235-7469 ($2.75 charge for phone orders). On the Web, www.philamuseum.org (service charge from $1.70 to $2.95 per ticket, plus $1 fee per order.)

Coming Sunday: Why was van Gogh famous? and a review of the show.
APPENDIX 28

ART 2000 executive summary
Background

In 1997 staff members of the Free Library of Philadelphia and the Philadelphia Museum of Art met to consider a collaborative outreach program the Museum could conduct to encourage library users to visit the Museum.

In June of 1999, the Free Library of Philadelphia’s Children’s Services Administrator invited the Philadelphia Museum of Art to collaborate with *Dive Into Reading*, its annual citywide Summer Reading Program for children. In response, the Department of External affairs launched a pilot program called *Dive Into Art* which provided library patrons at seven branch libraries the opportunity to check out a free family pass to visit the Museum between June 14 to August 8, 1999. During this period Museum staff visited each of the seven library branches to greet the public, meet librarians and monitor the program. One hundred visitors used the *Dive Into Art* family passes and the program was deemed sufficiently successful to expand to all fifty-four libraries the following summer.

With improvements learned from the previous summer, *ART 2000* was launched to coincide with *Readers 2000* from June 12 to August 4, 2000. Family passes were valid for a one-time free Museum visit for up to eight persons and were valid to August 20th. Expectations were high
that the adapted program would attract at least twice the number of summer 1999 visitors. Two
summer interns, an ART 2000 project manager and her assistant coordinated the program which included:

- Distribution of posters and passes
- Cultivation of relationships and monitoring of the program in the branches
- Visits to fifteen branches to speak with patrons and to promote ART 2000 in person
- Tracking data from and follow-up correspondence to Museum visitors using passes
- Evaluation of the program and creation of a full report with recommendations for 2001

ART 2000

Enthusiastic responses to ART 2000 were recorded during the personal visits made by Museum
interns and staff. At the Lehigh Avenue library, a college-age woman was excited to learn about
the program and exclaimed, “I had no plans this afternoon and now I am going to the Museum!”
A gentleman at Lehigh took out a library card in order to receive a Museum pass. At the
Northeast Regional library the Museum table was a popular attraction with patrons making a
detour to get a pass before leaving. At the Roxborough branch groups of children from a
neighborhood daycare center chatted about taking a trip to the Museum. Librarians like Doreen
at the Wyoming branch expressed their gratefulness that the Museum offered this program.
Outcome

The results of ART 2000 were successful beyond all expectations:

- 7,405 passes were supplied to 52 libraries
- Free pass visitors came to the Museum from 48 branches
- 382 passes were used for entry
- A total of 1,540 visitors came to the Museum through Art 2000
- A total of 51% of Art 2000 users were first-time visitors to the Museum

In a wrap up meeting, the Library Administrator of Children’s Services expressed delight and surprise at some of the branches whose patrons took advantage of the free passes to the Philadelphia Museum of Art. These particular branches are in neighborhoods where the demographics are economically and educationally low. Plans are already in place to continue with the program in the summer of 2001.
APPENDIX 29

Agenda of 8/14/00 meeting with Anne Humphreys
Meeting with Anne Humphreys
Re: ART 2000 program

AGENDA

1. Comparison to Dive into Art program
2. 39 Handbook of the Collections to be distributed to 28 branches
3. Color notices of free Sunday hours at the Museum to be distributed to all branches
4. Thank you letters to all librarians with an invitation to visit PMA free (in September?)
5. Changes for next summer’s program
8-14-2000

**Dive into Art, June 14 – August 4, 1999**

Passes available at 7 libraries:

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**ART 2000, June 12 – August 4, 2000**

Passes available at 57 libraries (all excluding the Library for the blind & physically handicapped)

Visited 15 libraries:

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Suggested improvements for next summer:

**PASSES**
- Distributed from behind the counter/problem at Kensington library on 7-12
- Stamp all passes with branch name/12 passes were unmarked
- Need all visitors to fill out passes before PMA accepts them/31 unmarked
- Excessive printing of passes?
  - Could have a shorter time period (like borrowing a book) where passes are valid for 2-3 weeks to control the supply of passes
- Print “Free on Sundays” on passes
- Provide more materials for those libraries with separate depts., where Adults can also check out a pass from another department or the front desk.
- Distribute passes and promotional materials in advance of program (all libraries did not have materials until end of June, weeks after program launched on 6-12)

- Some librarians unaware of the program – need to visit PMA for an orientation before the program, or during
- Need to let all librarians know of the program, not just Children’s Dept.
- Contact individual librarians
  - E-mail list
- Need to simplify text and design on posters, displays and passes
- Include Library for the blind & physically handicapped
- Get PMA staff more involved with their local libraries / internal memo, notice, etc.
- Promote program in printed materials, i.e. Free Library Calendar, community newsletters, etc.
- Research neighborhood activities PMA could get involved with
APPENDIX 30

Sample letters from Cheryl announcing ART 2000 results
To: Herb Lottier

From: Cheryl McClennen-Brooke

Subject: Summer Collaboration with Free Library of Philadelphia

Date: August 25, 2000

CC: Bob Morrone, Sofya Belair

Please convey my gratitude to the Security staff — at the entrances and the galleries — for the warm and generous hospitality they extended toward the visitors who came to the Museum through Art 2000, the PMA-Free Library of Philadelphia summer free pass collaboration. This year’s program — for the first time offered on a city-wide basis — was very successful. Following are a few exciting statistics from the program:

> The Museum distributed 7,400 passes to 52 libraries;
> Free pass visitors came to the Museum from 48 branches;
> A total of 382 passes, good for an entire family or small group, were used for entry;
> A total of 1,540 visitors came to the Museum through Art 2000;
> A total of 51% of Art 2000 users were first-time visitors to the Museum.

Many thanks again. Your staff has helped us make new friends for PMA. Call me at x7703 if you have questions or recommendations.
August 25, 2000

Mr. John Cunningham
Chief of Extension Services Division
The Free Library of Philadelphia
1901 Vine Street
Philadelphia PA 19103

Dear John:

By now, you probably have heard from Anne Humphreys that Art 2000, the Philadelphia Museum of Art free pass program and second year of collaboration with the Free Library of Philadelphia's summer reading program, was highly successful. Thanks to the hard work of Anne and the TOPSS staff, as well as the librarians in the regional libraries and branches throughout the City, the Museum's and FLP's first-time, city-wide partnership made a wide array of new friends for PMA and, we hope, helped the libraries' users to make new discoveries of the rich cultural resources in their neighborhood branches.

Congratulations on the achievements of your Readers 2000 program; it immensely helped the Museum to realize impressive results. This fall, we will issue a formal report about Art 2000. In the meantime, following are a few exciting statistics:

> The Museum distributed 7,400 passes to 52 libraries;
> Free pass visitors came to the Museum from 48 branches;
> A total of 382 passes, good for an entire family or small group, were used for entry;
> A total of 1,540 visitors came to the Museum through Art 2000;
> A total of 51% of Art 2000 users were first-time visitors to the Museum.

To help promote our relationship with the children's librarians, Anne Humphreys has arranged for them to meet at PMA on March 20, 2001 from 8:30 am to noon. May we issue a similar invitation to the head and circulation librarians? Ideally, their session also would take place in March, on a different day. Let me know what you think. Our deepest gratitude again. We look forward to many more opportunities to work with you.

Sincerely,

Cheryl McClenney-Brooker
Director of External Affairs
August 25, 2000

Ms. Helen Miller
Director for Public Services
The Free Library of Philadelphia
1901 Vine Street
Philadelphia, PA 19103

Dear Helen:

By now, you probably have heard from Anne Humphreys that Art 2000, the Philadelphia Museum of Art free pass program and second year of collaboration with the Free Library of Philadelphia's summer reading program, was highly successful. Thanks to the hard work of Anne and the TOPSS staff, as well as the librarians in the regional libraries and branches throughout the City, the Museum's and FLP's first-time, city-wide partnership made a wide array of new friends for PMA and, we hope, helped the libraries' users to make new discoveries of the rich cultural resources in their neighborhood branches.

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Sincerely,

Cheryl McLenney-Brooker
Director of External Affairs
APPENDIX 31

Notes from 8/14/00 meeting with Anne Humphreys
8-14-00

Notes from meeting with Anne Humphreys

Anne was impressed with the numbers (list of visitors from each branch, and total passes used thus far), and stressed that we should consider this second pilot program a major success. She stated that last year's program was too controlled and limited considering the few branches we worked with and the pass distribution system (a laminated pass for a one-time visit that had to be returned.) She said that ART 2000 worked better as it was less work for the librarians, and allowed the user more time to visit PMA. She also said that we should expect a low ratio of actual visitors to total passes because so many have never been to the Museum before and are apprehensive as a new audience. Anne went into detail about the state of literacy with children raised in the urban setting of Philadelphia. She said that the average public school child was 2-3 years behind in their reading skills. She spoke about the current situations at libraries with an influx of kids visiting with daycare and school groups. Essentially, she said that the librarians are overworked and underpaid.

We confirmed that we will offer the program again next summer, and that we see this as a continuing summer program for the long-term.

The best mode of communication to librarians is e-mail notices. She said that we can notify her with a letter and she will forward messages via e-mail. Anne said there are 4 lines of distribution:

- Branch Head list
- Children’s literature list
- Circulation distribution list
- ALL (main communication staff)

She discouraged us contacting the libraries on our own due to the high turn-over rate of librarians, and in order to limit confusion. She said that the e-mail list is constantly changing and she would not be able to provide us one.

She said all libraries had received the ART 2000 materials at the same time, so those like Southwark that had nothing up in the end of June must have had internal reasons for the delay.

Prepare for next pass program earlier so that libraries can include information in printed materials and passes with school visits. Printed notices and ads should be provided by January. Librarians meet for the summer reading program in March and she suggested we provide passes and display materials by May.

Librarians meet 3 times a year in January, March and?

Anne wants more passes next year. She repeated the figure of 10,000. She said that providing so many from the start (quantity vs. quality) was easiest for librarians dealing with many other programs, raffles, and give-outs related to the reading program. We
mentioned our thoughts on making the passes valid for 3 week periods (like checking out a book), and she thought this was too much work for the librarians.

Everyone agreed that the pass materials should be redesigned to be simple and easy to read.

She agreed to include the library for the blind & physically handicapped next year, and said that they had been excluded because they mostly service out-of-state patrons.

Get on the e-mail distribution list of “neighbors online,” “liberty.net”, as a good source for ongoing neighborhood activities that PMA can get involved with.

Provide several of the larger/ split level libraries with more materials:

Bushrod
Lovett Memorial
Northeast Regional
Northwest Regional
Philadelphia City Institute
Rodriguez
Roxborough
West Philadelphia
Wynnewfield

Central (lending, art dept., children’s dept., info desk)

Printed materials (such as Van Gogh or Dox Thrash exhibition notices) are best formatted as 2 sided bookmarks. Librarians can stick one into each book as it is checked out.

Handbooks and color notices of free Sunday hours at PMA will be provided to Central to distribute to the branches.

We inquired about meeting with librarians at PMA:

1) A thank you breakfast and tour for participation in ART 2000 in September? NO – Anne called after the meeting and said this was not convenient.

2) Summer Reading meeting in March. Anne said that they would need rooms for 8-9 workshops for ½ a day. Diana said that she would look into it.

VIP passes for librarians to see the Van Gogh Portraits exhibition in the fall.
Diana said that we could provide up to 150 passes to certain library staff, and would need a list. Anne said that she preferred that we offer them on a first-come first-serve basis, and the desk clerks could use them as well as anyone else. She said that the library is very democratic in the way they distribute things like this. Diana said she will get back to her on this—discuss w/Cheryl.
APPENDIX 32

Notes from 7/13/00 telephone conversation with Anne Humphreys regarding Kingsessing library
Log of ART 2000 conversation with Anne Humphreys 7/13 and her voicemail response 7/13.

Background:

A visit to the Kingsessing branch on 7/12 by Tasha and Sofya prompted Sofya to call Anne to discuss our concern about how the passes were being distributed. The librarians at this branch told us that they were out of passes and one confided to me that a whole batch had been “swiped” off the counter. I provided 40 more passes to the librarian and then watched as he stamped all of them with the branch logo, and stacked them out as freebies on the counter at the checkout area. Tasha and I both got up to speak to him about how passes were to be checked out, and not handed out, and the gist of his response was that this was the best way to get them to all of the children visiting that library, since it was unlikely that they would request the passes otherwise.

After we informed Cheryl about this, we decided that I would call both the head librarian of Kingsessing – Kelly Robinson – and Anne Humphreys, to request that passes be kept behind the library counters at all of the branches. This will allow us to monitor the popularity of the program by knowing the factor that passes were given to people who expressed interest in visiting the Museum.

7/13 Telephone call from Sofya to Anne (approx. 3:00 pm)

I asked Anne to confirm that she had received our delivery of 2,000 more free passes left for her at the Central Branch. She said she had. After describing the experience of our visit to the Kingsessing branch, I expressed our concern about having all branches distribute the passes in the same manner, and not as freebies that were left out on countertops. Anne replied in a defensive manner, in making her points as to why Kingsessing was handling them this way. She said that these libraries are understaffed, and that the librarians don’t have the time to check out the passes, finding it easiest to put them in a pile on the counter tops. When I asked her to explain to me why it was so difficult for the librarians, she added that ART 2000 is one of many (5-6) other promotional programs that are aligned with Readers 2000. She said that the librarians distribute others “freebies” in this manner, and so these passes are sometimes handled the same way. She suggested that if we wanted better control of the circulation, we might want to do this program at another time of the year – not in the summer during Readers 2000, and not during the Black History celebration lasting March-May. She said that all librarians got the same directions about distributing the passes, but some are handling it differently than others.

I pointed out to her that we have not yet received one pass visitor from the Kingsessing branch, and that it did not seem to be effective to distribute the passes to children who were unaware of the program and/or did not have any interest in using the pass. I added that we questioned the Kingsessing librarian whether he was giving numerous free passes
to the same children again and again as they exited the library at different times, and he said yes. Anne said that we could have given her 40,000 passes to distribute so that every library would have had enough for the entire summer, and then scale back our supply of passes after we analyze the results. I told her that that was an excessive number of free passes for us to provide for this particular program which was just launched, and that it does not fit our ideas about this program that was to work in a library setting and be checked out like a book. I added that other Museum projects distribute free passes, but this was to be different from them because of our association with the Free Library.

I told Anne that I was still going to give Kelly Robinson a call to discuss my visit with her, and that we will certainly consider these developments in our analysis of the program. I ended the conversation on the upbeat, by telling Anne that we were confirming which libraries were in need of additional copies of the Handbook of the Collections, and supplying her with a complimentary batch that she can then distribute. I said that we feel it is important for library patrons interested in the Museum to have access to these handbooks, and that we are happy to provide more copies to the libraries in need.

I felt frustrated after that conversation, and discussed it with Tasha. Tasha was also alarmed by Anne’s statements, and said that when Anne had met with them in May to discuss the ART 2000 program, Anne had communicated that it would run much the same way as it had run last summer, and never indicated that the passes would be set out as freebies on library countertops. Tasha and I balked at the notion of providing 40,000 free passes through this program. We planned to discuss this with Cheryl the next morning.

7/14

Tasha told Sofya that Anne had called back yesterday afternoon and left a voice mail message for her. Tasha said that she briefly spoke with Anne, who said that Sofya sounded upset and that she wanted to leave her a voice mail message. The message was recorded about an hour after our telephone conversation had taken place. It follows:

Hi, this is A.H. at the Free Library. I was thinking about our conversation and I wanted to let you know that I have sent an e-mail to every children’s librarian and every branch head at the Free Library and this is what it says:

It has come to our attention and the attention of the Art Museum people that the Art Museum passes are being distributed a number of ways. The purpose of the project is to put passes in the hands of children who would not otherwise be able to go to the Museum. The passes may also go to the adults, but kids are the primary target. Please keep the passes behind the desk or distribute them some other one-on-one way. Do not put them out on a freebies table, especially since the passes could all be snatched at once. If the freebie table is the only way your agency can handle these, please return the passes to TOPPS and we'll give them
to another branch. Please call if you have any questions. –Anne Humphreys, Children Services Administrator, TOPPS.

Okay, Sofya? If you have any questions I’m at 686-5372. I hope this sorts stuff out because the program is too wonderful to jeopardize in any way. Let me see if this helps things when you go out and about on your visits. Okay? If not, call me back and let me know and I’ll take sterner measures. Thanks. Bye.
APPENDIX 33

Summer 2000 Free Library Calendar
FOX CHASE BRANCH
50th St., 215-685-0547
Teen Photography Contest, for teens in grades 6-12, July 1-August 14. Camera and film processing provided.
Science in the Summer, July 11-14: "Genius for Beginners," learn how to trace your family tree, Wednesdays, July 19 at 7 p.m.
How to Be a Housekeeper, by John Franz. Philadelphia Inquirer columnist, Wednesday, August 2 at 7:30 p.m.
Make Them Great! Lynx Wells will show you how to make your fruit and vegetable garden flourish, Wednesday, August 30 at 7 p.m.
FRANKFORD BRANCH
4633 Frankford Avenue, 215-685-1673
Thrill of the Tornado programs for ages 8 and older, programs on Tuesdays and Saturdays, 3-5 p.m.
July 6: Book Bingo
July 20: Reading Rainbow Opt, an Illuminating Tale
July 27: "The Hoboken Chicken Emergency"
Science in the Summer, July 20-28.
TORSUDE BRANCH
3070 Hovine Avenue, 215-685-1044
Racquetball, Drop in groups, July 3 through August 11.
Tennis Story Popcorn, for children ages 4-7, Thursdays, July 6, 13 and 20.
June 25, July 28, August 21.
Friends of the Foundation, an evening of live entertainment, featuring "Music of the Night," Saturday, August 21 at 8 p.m.
Katherine Drexel Branch
2109 Knights Rd., 215-685-9387
Sciencing in the Summer, August 1-4.
LAWRENCE BRANCH
5699 Brazil Avenue, 215-685-0540
TACONY BRANCH
6742 Tacony Avenue, 215-685-8555
Masters of the Millennium: 82 Activities, for ages 6-12, Tuesdays, 6-30 p.m.
July 6: Book Bingo
July 13: "Go to the Skies," a science fiction story told by a young woman
WESLEY ROAD BRANCH
2812 Wesley Road, 215-685-5091
Mystery Science Theater, for children ages 4-5, weekly on Fridays, 10-11 a.m.
VIENNA-WESTPHALIA BRANCH
3212 Westphalia Road, 215-685-3874
WEST PHILADELPHIA REGIONAL LIBRARY
52nd and Sansom Streets, 215-685-4742
Mondays, Tuesdays, Wednesdays, 6-9 p.m.
Fridays, Saturdays, 1-5 p.m.
Cool Crafts for Children, Wednesdays, 5 p.m., July 5, 19, 26; August 30.
WOODLAND BRANCH
6942 Woodland Avenue, 215-685-5094
Magnificent Movies for children, Thursdays, July 6, 13, 20, and 27 at 1 p.m.
Terrific Technology for children, Tuesdays, July 11, 18, 25, and 23 at 2 p.m.
Puppet Making Workshop presented by A La Main Production, Wednesday, July 12 at 2 p.m.
Books About Workshops, Wednesdays, July 26 at 2 p.m.
Gosling Artwork Workshop, Wednesdays, July 26 at 2 p.m.
GEORGE INSTITUTE BRANCH
1651 North 52nd Street, 215-685-0277
Flowers and Gardening Workshop, Wednesday, July 12 at 7 p.m.
Magic of Reading, presented by Casandra Bird, Wednesday, August 23 at 2 p.m.
HAYFORD BRANCH
5345 Hayford Avenue, 215-685-1994
KINGSSENG BRANCH
1201 S. 6th St., 215-685-0690
More about the Philadelphia Water Department, Wednesday, July 13 at 1 p.m.
OVERBROOK BRANCH
5742 Haverford Avenue, 215-685-9414
Beating the Heat and Watching Movies. a fun-filled event for the whole family, Wednesday, August 3 from noon to 3 p.m.
Join us in the Gallery's Center Court for storytelling. library card registration, giveaways, "make your own bookmark" and drawing for cool prizes. Programs take place every hour. So, Make it a Day and visit the Free Library at the Gallery on August 2.
Over the Summer... Get your Free Library Card at selected businesses, special events, and library branches throughout the city.
Carry the Card!

The Friends of Central Library present Sheila Weller and pianist Bob Tarrant in a performance of "Wittgenstein's Garden," Thursday, July 22, 7:30 p.m.

The Library’s Summer Reading Program for children in first through eighth grades, and Totally 2K, "The Teen Summer Reading Program" for students entering grades 9 through 12, runs now through August. Join Readers 2000 or Totally 2K, visit your neighborhood library or call 215-686-5372.

All Free Library of Philadelphia agencies will be closed Tuesday, July 4th in observance of Independence Day.

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CENTRAL LIBRARY
30th St. Station, 215-686-5322
Mondays, Tuesdays, Wednesdays, 9 a.m. to 9 p.m.
Thursdays, Fridays, Saturdays, 9 a.m. to 6 p.m.
Sundays, 9 a.m. to 5 p.m.
Three weeks to Sunday’s Services in the Central Library during the summer. The Patron Collection presents a series of workshops on recent changes in patent law as provided by the American Inventors Project in 1999. Workshops will be held in Montgomery Auditorium, August 3 at 2 p.m.
For more information, call 215-686-5313.
Books about "Wittgenstein's Garden" and readings workshops for adults will have special programs in cooperation with the Summer Reading Program. These programs are for parents and children. For dates and times, check branch listings in the summer calendar or call 215-686-5322.

AMERICAN INVENTORS PROJECT AT 1999 WORKSHOPS will be held in Montgomery Auditorium, August 3 at 2 p.m.
For more registration required, call 215-686-5313.

Visit the Free Library of Philadelphia’s web site at www.library.phila.gov
**NORTH PHILADELPHIA**

**CECIL B. MOORE BRANCH**
2530 W. C.B. Moore Avenue, 215-685-5766

- **Science in the Summer, August 1-4:**
  - Musical Dance Party presented by the Cat’s Pajamas, Tuesday, August 22 at 2:30 pm.

**FISHTOWN COMMUNITY BRANCH**
1217 East Montgomery Avenue, 215-685-9900

- **Pre-Registration Required**

**RICHMOND BRANCH**
2987 Atlantic Street, 215-685-9992

- **Fascination with Feathers.**
  - Lincoln Memorial Library, Thursday, August 11 at 1:11 am
  - Monday, August 15 at 9:15 pm.

**PHILADELPHIA CITY LIBRARY**
1905 North 7th Street, 215-685-6621

- Film Mondays, July 10, 17, and 24 at 7:00 pm.
- Family Fun Wednesdays, July 5, 12, 19, and 26 at 6:00 pm.
- Pre-Readers Club for children ages 3-5, Fridays, July 11, 18, and 25 at 11:00 am.

**WIDENER BRANCH**
2531 W. Leigh Avenue, 215-685-7999

- **Pre-Registration Required**
  - Workshop, Thursday, August 1 at 3:00 pm.

**WHITMAN BRANCH**
200 Snyder Avenue, 215-685-9125

- The Cat’s Pajamas, a 45-minute musical performance based on the RJ summer reading theme, for all ages: Wednesday, July 13 at 3:00 pm.
- Science in the Summer, July 18-21.

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APPENDIX 34

ART 2000 final cost sheet
Art 2000 cost sheet

Initial costs

119 (11X17) color posters at $1.00 ea. = $119.00
Lamination of 119 posters at $1.99 ea. = $236.81
61 (8 1/2 X11) color desktop signs @ $1.00 ea. = $61.00
61 stand up sign holders for desktop signs @ $7.52 ea. = $458.72
Free pass production (2000) =

Total $929.53

Additional costs

6 extra packs of cardstock for free pass production at$9.00/pk = $54.00
1375 black and white copies (in house) at $0.00 to Ext. Affairs = $0.00
Approx. 20 extra c.c. of poster and desktop sign at $1.00 ea. = $20.00
Lamination of 10 posters at $1.99 ea. = $19.00
119 (8 ½X11) c.c. of PMA free on Sunday signs at $1.00 ea. = $119.00
7 extra desktop signs at $7.52 ea = $52.64
40 copies of PMA Handbook of the collections at $9.32 ea. = $372.80
Travel = $100.00
Miscellaneous (all incidental extras and forgotten costs) = $200.00

Total $937.44

Grand Total $1866.97
Roshanna Sofya Belair was born on July 9, 1969 in Iowa City, Iowa to Virginia Hoff and Merrill Spector. Her mother raised her in Phoenix, Arizona. She studied art history and museum management at the University of Arizona, Tucson, Arizona (1987-1992.) During her undergraduate studies she worked at the campus recycling office, managed a student art gallery, and met her future husband. Her undergraduate studies were temporarily delayed following a life-threatening auto accident in 1990. In 1992 she received a BA in Art History. She then relocated to Davenport, Iowa, where she worked at the Palmer College of Chiropractic as an archival assistant and curator of a traveling historic memorabilia display for the 1995 Chiropractic Centennial. In 1996, she and her husband relocated to New Orleans. She worked as an artist at Kern Sculpture Company and as civilian booking data specialist at the Orleans Parish Prison before enrolling as a fulltime student in the Arts Administration program at the University of New Orleans (1999.) During her studies, she worked as graduate assistant to the Executive Director of the University of New Orleans Foundation. In summer 1999, she completed a practicum in arts administration by providing multi-task assistance to Scaffidi & Chetta Entertainment Company. In summer 2000, she worked as an intern for the Philadelphia Museum of Art. She will receive a MA in Arts Administration in December of 2000.