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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

R. Sofya Belair

B.A., University of Arizona, 1992

December 2000

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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 McClenney-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.² 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.

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 McClenney-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'Harnoncourt'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 McClenney-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.⁴ 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 Cheltenham 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

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.⁶ 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 whole-heartedly 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:

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

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

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 TM, 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: *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 *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 *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 *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 *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.

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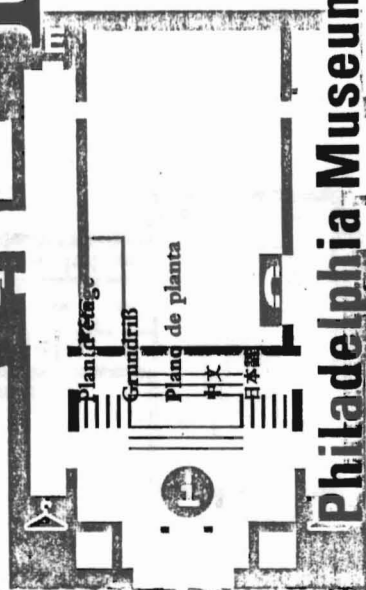
"Just What Is 'Museum Communication,' Anyway?" *Museum News*, 1990, vol. 69, pp. 98-99.

APPENDIX 1

Map of the Philadelphia Museum of Art

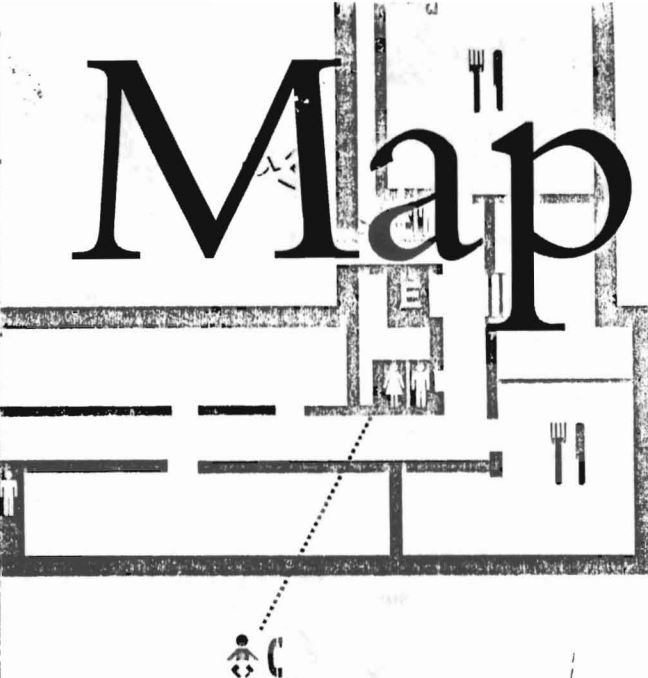


Map



Philadelphia Museum of Art
 Benjamin Franklin Parkway • 26th Street • Philadelphia, PA 19130 • www.philamuseum.org

Map



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.



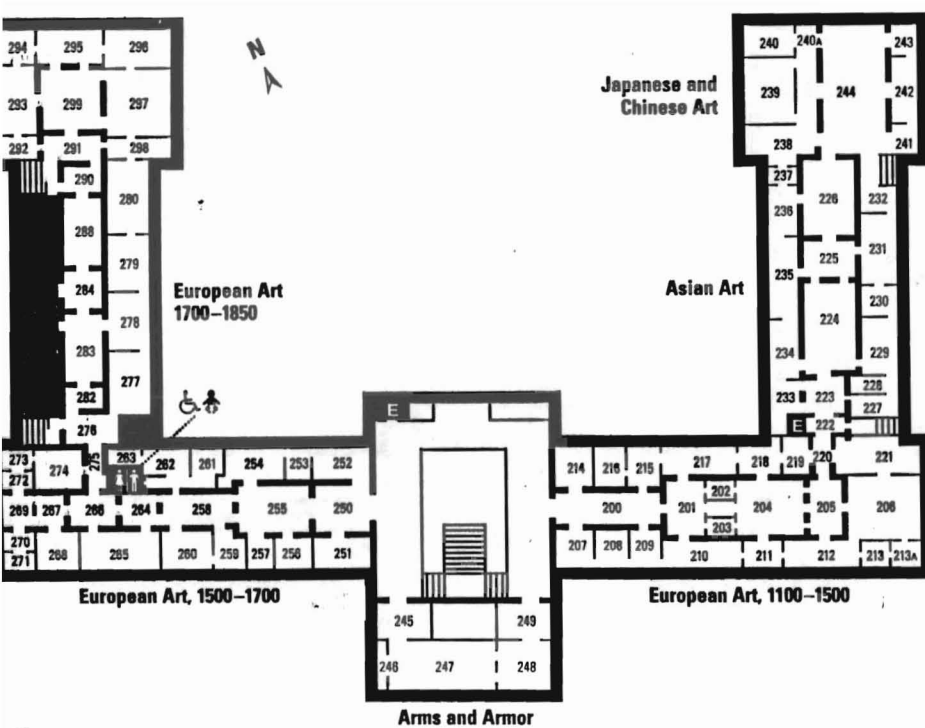
This symbol is found next to works of art featured in the Museum's *Handbook of the Collections*, available in the Museum Stores.



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

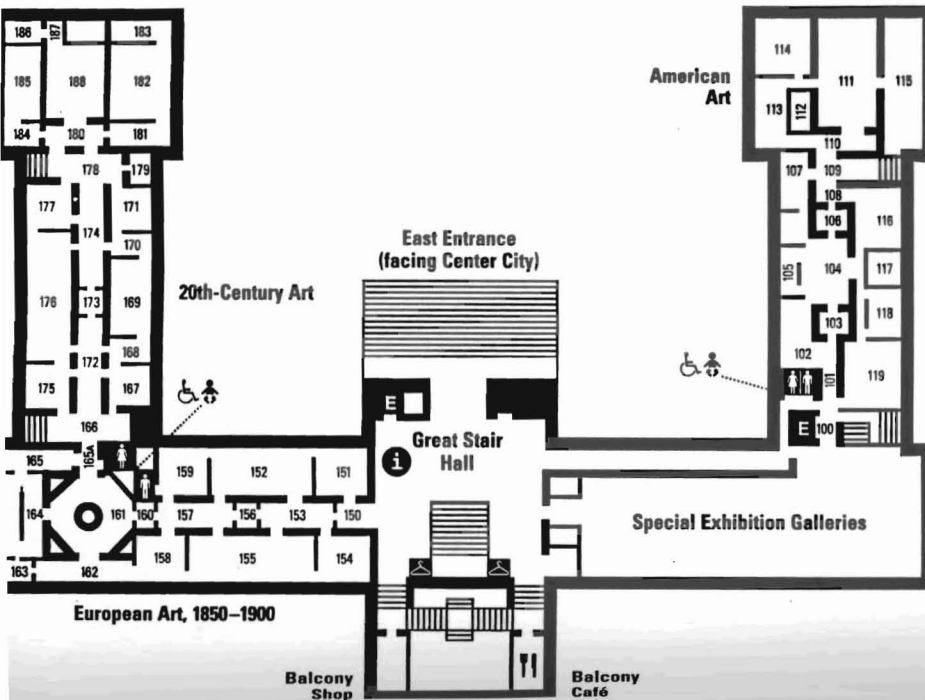
European Art, 1500–1850 Galleries 250–299

European Painting and Sculpture, Decorative Arts, French, English, and Dutch Period Rooms

Arms and Armor Galleries 245–249

European Armor, Swords and Polearms, Firearms

70



1 First floor

The American Collections Galleries 100–119

Thomas Eakins, Philadelphia Furniture and Silver, Pennsylvania German Art, Shaker Art, Crafts, Glass

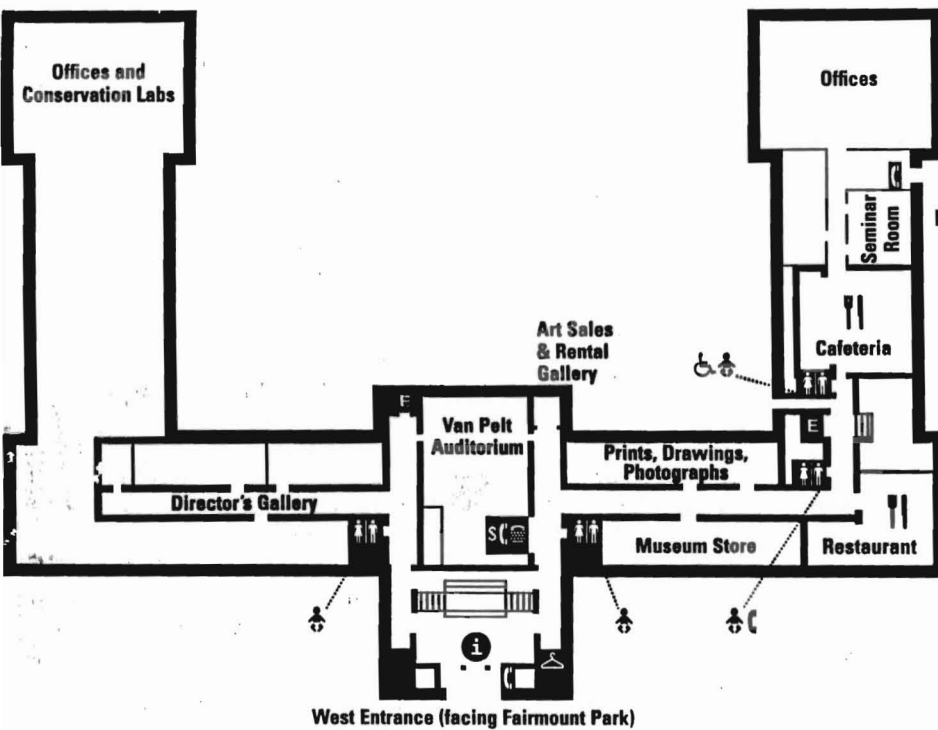
European Art, 1850–1900 Galleries 150–165

Impressionism, Cézanne, Degas, van Gogh, Manet, Renoir, Decorative Arts

20th-Century Art Galleries 166–188

Arensberg Collection, Picasso, Duchamp, Brancusi, Matisse, Twombly, Contemporary Art

C Ground floor



- Information and Membership
- Free coat check
- Rest room
- Wheelchair accessible
- Elevator
- Food service
- Baby changing station
- Telephone
- Stairway
- Cash machine
- TTY Text Telephone

APPENDIX 2

Mission Statements

10/1/2017
10/1/2017
10/1/2017
10/1/2017
10/1/2017

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.



PHILADELPHIA
MUSEUM OF ART

In This Section ▼

- [Resources](#)
- [Diversity & Outreach](#)

MUSEUM HOME

EXHIBITIONS

EVENTS & ACTIVITIES

COLLECTIONS

EDUCATION

MUSEUM STORES

INFORMATION

RESOURCES

MEMBERSHIP

OPPORTUNITIES

TICKETING

GUESTBOOK

Search

Index

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 McClenney-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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APPENDIX 3

1999 list of PMA Board of Trustees

ACTIVE TRUSTEES

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

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. Mornjian
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

Sandra Horrocks
Director of Marketing and Public Relations

Cheryl McClenney-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 Díaz, 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

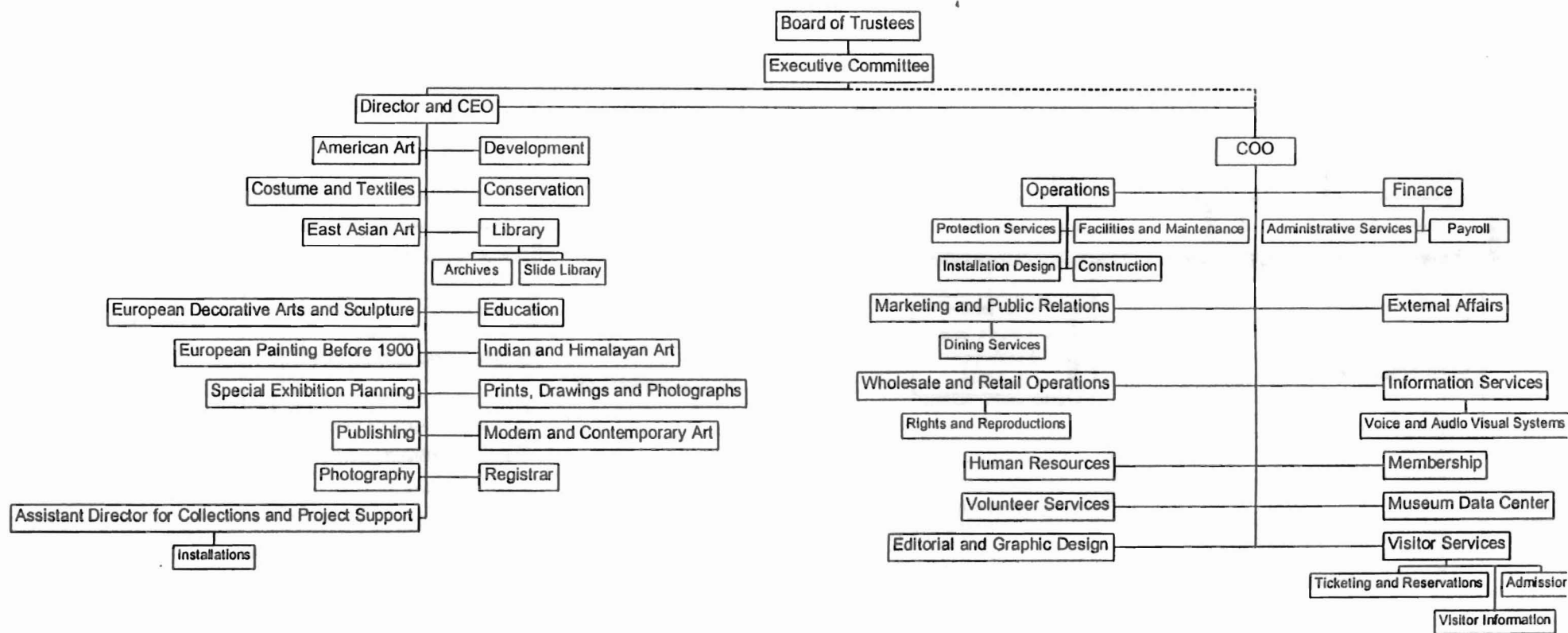
Chairman of the Board

APPENDIX 5

Organizational charts

PHILADELPHIA MUSEUM OF ART

81



02/10/00

Philadelphia Museum of Art - Department of External Affairs

Cheryl McClenney-Brooker
Vice President

Samuel S. Fleisher
Art Memorial

Diana Roberts
Program Administrator

Tasha Coleman
Executive Assistant

Interns and Volunteers

Institutional Diversity

Diversity Task
Force

Diversity Newsletter

Audience Development/Outreach

Audience Development/
Outreach Group

Korean Heritage Group

India Outreach Committee

Collaborations & Partnerships

Cultural
Institutions

Free Library

Community Organizations

Police Clergy

Police District
Advisory Councils

Working Fund & Day Without Art
Committee

Government Relations

Federal, State,
Local Elected &
Appointed
Officials

International
Visiting Officials

Consular Corps

Board - School District of
Philadelphia

Special Projects

Living Artists
Project

Posters
& Souvenirs

Free Pass
Distribution

African American
and Latino Inventories

Shadowing Day

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>

Updated 10/98

APPENDIX 6

Curriculum vitas 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'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

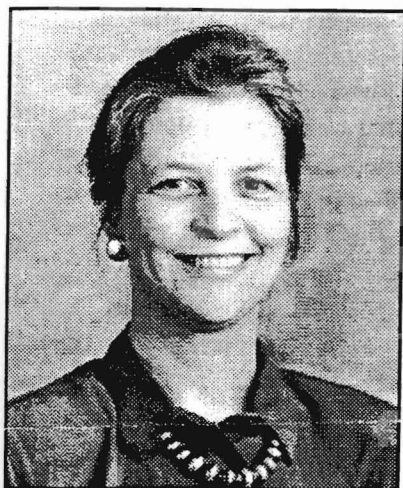
Anne d'Harnoncourt

*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

"Étant Donnés...Reflections on a New Work by
Marcel Duchamp." Philadelphia Museum of Art
Bulletin, with Walter Hopps (1969).

Entries on 20th-century artists and objects,
Philadelphia: Three Centuries of American Art
(1976).

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

"The Cubist Cockatoo: Preliminary Exploration of
Joseph Cornell's Homages to Juan Gris."
Philadelphia Museum of Art Bulletin (1978).

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

Essay for exhibition catalogue *Rolywholyover:
A Circus* (1993).

Introduction, *Philadelphia Museum of Art:
Handbook of the Collections* (1995).

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.

Gail M. Harrity

Chief Operating Officer

PMA Telephone (215) 684-7702

E-mail gharrity@philamuseum.org

Date of Employment at PMA

1997



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

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

MUSEUM STUDIES SUMMER INTERNSHIP 2000
CLASS LIST

Ursula Ahrens
Milwaukee, WI
University of Pennsylvania
BA in Art History, 2001

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 | Education, Youth and Family Programs |
| Erin Moran
Montclair, NJ
Haverford College
BA in History, 2000 | Education, Youth and Family Programs |
| Emily Phillinger
Lansdale, PA
Penn State University
MA in Medieval Italian Architecture | Slide Library |
| Rebecca Posset
Beaver Dam, WI
Beloit College
BA in Art/ Art History, Modern Languages, and Museum Studies, 2001 | Education, Public Programs |
| Sarah Ann Ratchford
Dalton, PA
Marywood University
BA in Advertising, Public Relations, 2001 | Development |
| Patrick Rodgers
Rockledge, PA
Ithaca College
BA in English and Art History, 2002 | Education, Public Programs |
| Jennie Schaeffer
Easton, PA
Syracuse University
Dual BFA in Art Education and Painting, 2000 | Education, Youth and Family Programs |
| Jan Scharf
Freiburg, Germany
University Freiburg
Dual MA in History of Arts and Law | Modern and Contemporary Art |
| Elizabeth Stokes
Birdsboro, PA
Brown University
BA in History of Art and Architecture, 2001.5 | Costume and Textiles Department |

Maria Velez
West Chester, PA
Pennsylvania State University
BA in Art History, 2000

Education, Youth and Family Programs

Julia Walker
Austin, TX
Trinity University
BA in Art History and English, 2001

Facilities and Operations

Kjell Wangenstein
Minneapolis, MN
Yale University
BA in Art History, 2001

Conservation



© Philadelphia Museum of Art Photo by Lynn Rosenthal, June 2000

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) 684 prefix

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*
Danielle 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 Lubert, 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 McClenney-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)

PHILADELPHIA MUSEUM OF ART

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 Wangenstein - 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)
- 2:30

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

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
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 Jan Scharf - Modern & Contemporary
 Elizabeth Stokes - Costume & Textiles
 Maria Velez - Ed., Youth & Family
 Julia Walker - Facilities /Operations
 Kjell Wangenstein - Conservation
 Antoinette Crumby - Ed., Youth&Fam.

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

DRAFT

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- 1:30 *Intern Lunch and Discussion: TBA*

PHILADELPHIA MUSEUM OF ART
Department of Volunteer Services
MEMORANDUM

TO: Museum Studies Interns

Ursula Ahrens - Registrar
 Sarah Aibel - European Dec. Arts after 1700
 Ross Barrett - Prints/Drawings/Photographs
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 Julia Walker - Facilities /Operations
 Kjell Wangenstein - Conservation
 Antoinette Crumby - Ed., Youth&Fam.

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

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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
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Jan Scharf - Modern & Contemporary
Elizabeth Stokes - Costume & Textiles
Maria Velez - Ed., Youth & Family
Julia Walker - Facilities /Operations
Kjell Wangenstein - 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

PHILADELPHIA MUSEUM OF ART
Department of Volunteer Services
MEMORANDUM

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
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Jan Scharf - Modern & Contemporary
Elizabeth Stokes - Costume & Textiles
Maria Velez - Ed., Youth & Family
Julia Walker - Facilities /Operations
Kjell Wangenstein - Conservation
Antoinette Crumby - Ed., Youth&Fam.

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
1:30

- 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
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Kjell Wangenstein - Conservation
Antoinette Crumby - Ed., Youth&Fam.

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
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 Kjell Wangenstein - Conservation
 Antoinette Crumby - Ed., Youth&Fam.

FROM: Glennis Pagano
 Internship Coordinator

RE: Announcements

DATE: August 1, 2000

Monday, August 7

- 9:30 Intern Meeting Committee Room
- 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* Committee Room
 Glennis Pagano & Caroline Cassells
- 1:00 *Farewell Lunch for Interns and Supervisors* Seminar Room
- 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* Seminar Room
 1:30 12:45

Friday, August 11 Last Day for Interns

- 9:30 - *Final Meeting* (coffee, juice, danish) Balcony Cafe
- 11:00

meet w/ Camille

APPENDIX 9

List of Free Library of Philadelphia branches



Our 55 Libraries

1901 Vine Street • Philadelphia, PA 19103 • (215) 686-5322

- [Catalog](#)
- [For Children](#)
- [Just for Teens](#)
- [Our 55 Libraries](#)
- [Research/Collections](#)
- [Electronic Resources](#)
- [Library Services](#)
- [Upcoming Events](#)
- [City Services](#)
- [Help](#)
- [Search](#)

BRANCH MAP HOLIDAYS

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.

BRANCH NAME	HOURS/SERVICES
<u>Andorra Branch</u> 705 East Cathedral Road Philadelphia, PA 19128-2106 215-685-2552	Monday, Wednesday 1-9 pm Tuesday, Friday, Saturday, 10am-5pm Thursday 1-5 p.m. 
<u>Blanche A. Nixon/Cobbs Creek Branch</u> 5800 Cobbs Creek Parkway Philadelphia, PA 19143-3036 215-685-1973	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 
<u>Bushrod Branch</u> 6304 Castor Avenue Philadelphia, PA 19149-2731 215-685-1471	Monday, Wednesday 1-9pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm 
<u>Bustleton Branch</u> 10199 Bustleton Avenue Philadelphia, PA 19116-3718 215-685-0472	Monday, Wednesday 1-9pm Tuesday, Thursday, Friday 10am-5pm Saturday, 1-5 pm  
<u>Cecil B. Moore Branch</u> 2320 West C.B. Moore Avenue Philadelphia, PA 19121-2927 215-685-2766	Monday, Wednesday 10am-6pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm  

Central Library 1901 Vine Street Philadelphia, PA 19103 215-686-5322	Monday-Thursday 9am-9pm Friday 9 am-6pm Saturday 9 am-5pm, Sunday 1-5pm  
Charles L. Durham Branch 3320 Haverford Avenue Philadelphia, PA 19104-2021 215-685-7436	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 
Chestnut Hill Branch 8711 Germantown Avenue Philadelphia, PA 19118-2716 215-248-0977	Monday, Wednesday 1-9pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm 
Eastwick Branch 2851 Island Avenue Philadelphia, PA 19153-2314 215-685-4170	Monday, Wednesday 12-8pm Thursday, 1-5pm Tuesday, Friday, Saturday 10am-5pm 
Falls of Schuylkill Branch 3501 Midvale Avenue Philadelphia, PA 19129-1633 215-685-2093	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm 
Fishtown Community Branch 1217 East Montgomery Avenue Philadelphia, PA 19125-3445 215-685-9990	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 
Fox Chase Branch 501 Rhawn Street Philadelphia, PA 19111-2504 215-685-0547	Monday, Wednesday 1-9pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm 

Frankford Branch 4634 Frankford Avenue Philadelphia, PA 19124-5804 215-685-1473	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  
Fumo Family Branch 2437 South Broad Street Philadelphia, PA 19148-3508 215-685-1758	Monday and Wednesday, 12-8 pm Tuesday, Thursday, Friday, 10am-5pm, Saturday, 1-5pm 
George Institute Branch 1461 North 52nd Street Philadelphia, PA 19131-4435 215-685-0177	Monday, Wednesday 10am-6pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm 
Greater Olney Branch 5501 North 5th Street Philadelphia, PA 19120-2805 215-685-2846	Monday, Wednesday 12-8pm Thursday, 1-5pm Tuesday, Friday, Saturday 10am-5pm  
Haddington Branch 446 North 65th Street Philadelphia, PA 19151-4003 215-685-1970	Monday, Wednesday 10am-6pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm  
Haverford Branch 5543 Haverford Street Philadelphia, PA 19139-1432 215-685-7435	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 
Holmesburg Branch 7810 Frankford Avenue Philadelphia, PA 19136-3013 215-685-8756	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 

<u>Katharine Drexel Branch</u> 11099 Knights Road Philadelphia, PA 19154-3516 215-685-9383	Monday, Wednesday 1-9pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm 
<u>Kensington Branch</u> 104 West Dauphin Street Philadelphia, PA 19133-3701 215-685-9996	Monday, Wednesday 10am-6pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm  
<u>Kingsessing Branch</u> 1201 South 51st Street Philadelphia, PA 19143-4353 215-685-2690	Monday, Wednesday 10am-6pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm  
<u>Lawncrest Branch</u> 6098 Rising Sun Avenue Philadelphia, PA 19111-6009 215-685-0549	Monday, Wednesday 1-9pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm Grand Reopening, December 5th, 1:00 p.m. Please join us! 
<u>Lehigh Branch</u> 601 West Lehigh Avenue Philadelphia, PA 19133-2228 215-685-9794	Monday, Wednesday 10am-6pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm 
<u>Library for the Blind and Physically Handicapped</u> 919 Walnut Street Philadelphia, PA 19107 215-683-3213	Monday-Friday 9am-5pm 
<u>Logan Branch</u> 1333 Wagner Avenue Philadelphia, PA 19141-2916 215-685-9156	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  

<u>Lovett Branch</u> 6945 Germantown Avenue Philadelphia, PA 19119-2189 215-685-2095	Monday, Wednesday 1-9pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm 
<u>McPherson Square Branch</u> 601 East Indiana Avenue Philadelphia, PA 19134-3042 215-685-9995	Monday, Wednesday 10am-6pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm 
<u>Nicetown Branch</u> 3720 North Broad Street Philadelphia, PA 19140-3608 215-685-9790	Monday, Wednesday 10am-6pm Tuesday, Thursday, Friday, 10am-5pm Saturday, 1-5pm  
<u>Northeast Regional Library</u> 2228 Cottman Avenue Philadelphia, PA 19149-1297 215-685-0500	Monday, Tuesday, Wednesday 10am-9pm Thursday, Friday, Saturday 10am-5pm Sunday 1-5pm  
<u>Northwest Regional Library</u> 68 West Cheltenham Avenue Philadelphia, PA 19144-2795 215-685-2150	Monday, Tuesday, Wednesday 12-8pm Thursday, Friday, Saturday 10am-5pm Sunday 1-5pm  
<u>Oak Lane Branch</u> 6614 North 12th Street Philadelphia, PA 19126-3299 215-685-2848	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  
<u>Ogontz Branch</u> 6017 Ogontz Avenue Philadelphia, PA 19141 215-685-3566	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 

<u>Overbrook Park Branch</u> 7422 Haverford Avenue Philadelphia, PA 19151-2995 215-685-0182	Monday, Wednesday 12-8pm Thursday, 1-5pm Tuesday, Friday, Saturday 10am-5pm  
<u>Paschalville Branch</u> 6942 Woodland Avenue Philadelphia, PA 19142-1823 215-685-2662	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  
<u>Passyunk Branch</u> 1935 Shunk Street Philadelphia, PA 19145-4234 215-685-1755	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  
<u>Philadelphia City Institute</u> 1905 Locust Street Philadelphia, PA 19103-5730 215-685-6621	Monday, Wednesday 12-8pm Thursday, 1-5pm Tuesday, Friday, Saturday 10am-5pm 
<u>Queen Memorial Library</u> 1201 South 23rd Street Philadelphia, PA 19146-4316 215-685-1899	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  
<u>Ramonita de Rodriguez Branch</u> 600 West Girard Avenue Philadelphia, PA 19123-1311 215-685-1768	Monday, Wednesday 12-8pm Thursday, 1-5pm Tuesday, Friday, Saturday 10am-5pm  
<u>Richmond Branch</u> 2987 Almond Street Philadelphia, PA 19134-4955 215-685-9992	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  

<u>Roxborough Branch</u> 6245 Ridge Avenue Philadelphia, PA 19128-2630 215-685-2550	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 
<u>South Philadelpha Branch</u> 1700 South Broad Street Philadelphia, PA 19145-2392 215-685-1866	Closed for renovations 
<u>Southwark Branch</u> 932 South 7th Street Philadelphia, PA 19147-2932 215-686-1766	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 
<u>Tacony Branch</u> 6742 Torresdale Avenue Philadelphia, PA 19135-2416 215-685-8755	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 
<u>Torresdale Branch</u> 3079 Holme Avenue Philadelphia, PA 19136-1101 215-685-0494	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  
<u>Wadsworth Branch</u> 1500 Wadsworth Avenue Philadelphia, PA 19150-1699 215-685-9293	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  
<u>Walnut Street West</u> 3927 Walnut St. Philadelphia, PA 19104 215-685-7671	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm 
<u>Welsh Road Branch</u> 9233 Roosevelt Boulevard Philadelphia, PA 19114-2205 215-685-0498	Monday, Wednesday 1-9pm Tuesday, Friday, Saturday, 10am-5pm Thursday 1-5pm  

<u>West Oak Lane Branch</u> 2000 Washington Lane Philadelphia, PA 19138-1344 215-685-2843	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm  
<u>West Philadelphia Regional</u> 125 South 52nd Street Philadelphia, PA 19139- 3408 215-685-7424	Monday, Tuesday, Wednesday 12-8pm Thursday, Friday, Saturday 10am-5pm Sunday 1-5pm  
<u>Whitman Branch</u> 200 Snyder Avenue Philadelphia, PA 19148-2620 215-685-1754	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am - 5pm Saturday 1-5pm 
<u>Widener Branch</u> 2531 West Lehigh Avenue Philadelphia, PA 19132-3296 215-685-9799	Monday, Wednesday 10am-6pm Tuesday, Thursday, Friday 10am-5pm Saturday 1-5pm  
<u>Wynnefield Branch</u> 5325 Overbrook Avenue Philadelphia, PA 19131-1498 215-685-0298	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5-pm Saturday 1-5pm  
<u>Wyoming Branch</u> 231 East Wyoming Avenue Philadelphia, PA 19120-4439 215-685-9158	Monday, Wednesday 12-8pm Tuesday, Thursday, Friday 10 am-5pm Saturday 1-5pm  

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!

Lehigh Avenue Branch
601 West Lehigh Avenue
Philadelphia, PA 19133

Mon, Wed: 10am-6pm
Tues, Thurs, Fri: 10am-5pm
(215)685-9794

McPherson Square Branch
601 E. Indiana Avenue
Philadelphia, PA 19134

Mon, Wed: 10am-6pm
Tues, Thurs, Fri: 10am-5pm
(215)685-9995

Northeast Regional Library
2228 Cottman Avenue
Philadelphia, PA 19149

Mon, Tues, Wed: 10am-9pm
Thurs, Fri, Sat: 10am-5pm
(215)685-0500

Northwest Regional Library
68 W. Cheltenham Avenue
Philadelphia, PA 19144

Mon, Tues, Wed: 12am-8pm
Thurs, Fri, Sat: 10am-5pm
(215)685-2150

Rodriguez Branch
600 W. Girard Avenue
Philadelphia, PA 19123

Mon, Wed: 12am-8pm
Tues, Thurs, Fri: 10am-5pm
(215)686-1768

Southwark Branch
932 S. 7th Street
Philadelphia, PA 19147

Mon, Wed: 12am-8pm
Tues, Thurs, Fri: 10am-5pm
(215)686-1766

West Philadelphia Regional
125 S. 52nd Street
Philadelphia, PA 19139

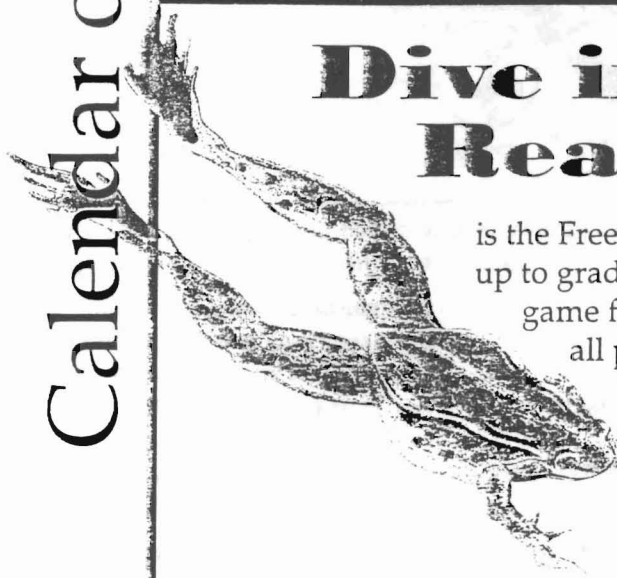
Mon, Tues, Wed: 12am-8pm
Thurs, Fri, Sat: 10am-5pm
(215)685-7424

Summer 1999



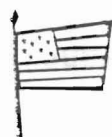
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Dive into Reading



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

Monday, Tuesday, Wednesday, 9 a.m. to 9 p.m., Thursday, Friday, 9 a.m. to 6 p.m., Saturday, 9 a.m. to 5 p.m.

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.

Visit the Free Library of Philadelphia Website at
<http://www.library.phila.gov>



Bar Code

Valid from June 14 to August 5, 1999

(See Due Date on Back)

for up to three weeks as a guest of the Museum
and the Free Library of Philadelphia

PHILADELPHIA MUSEUM OF ART

to the

FREE ADMISSION

This card permits a FAMILY or small group (up to 8 people)

PHILADELPHIA MUSEUM OF ART

Cool off in the



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.

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



Your Branch Library:

Dive Into Art Pass Obtained
at: _____

PHILADELPHIA MUSEUM OF ART
Benjamin Franklin Parkway
P.O. Box 7646
Philadelphia, PA 19101-7646

7/99

118

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 ☐ No, I never visited the Museum as a child
☐ Yes, on a school outing

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, more than 10 years ago
☐ Yes, within the last 2-10 years ☐ 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 ☐ No information about PMA ☐ Other _____
☐ Financial ☐ Not interested
☐ Child care ☐ Thought it would be boring

4. How would you rate your visit?

- ☐ Excellent ☐ Fair
☐ Good ☐ 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 ☐ Bicycle ☐ Taxi
☐ Bus/Subway ☐ Walking ☐ Other _____

7. How much time after receiving your pass did you wait to use it?

- ☐ I Used it the next day ☐ Within 2 weeks
☐ Within one week ☐ Within 3 weeks

8. How many times did you use the DIA pass during the 3-week period?

- ☐ Once ☐ 6-10 times
☐ 2-4 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?

- ☐ I went to another branch ☐ Other
☐ A friend/relative got it for me at his/ her branch

11. On what day(s) of the week did you visit the Museum with your DIA pass? (check as many as apply)

- ☐ Weekday (Monday-Friday) ☐ Wednesday evening (PMA is open until 8:45)
☐ Saturday ☐ Sunday

12. Please describe the people who came with you on your DIA pass. (check as many as apply)

- ☐ friends/neighbors ☐ children ☐ adults
☐ family ☐ colleagues ☐ 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?

- ☐ Yes ☐ No

16. Are you likely to visit PMA again with a DIA pass?

- ☐ Yes ☐ No

17. Are you likely to visit PMA again without a DIA pass?

- ☐ Yes ☐ No

18. Have you ever been a member of PMA?

- ☐ I am currently a member ☐ I have never been a member
☐ 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:

- | | |
|---|---|
| <input type="radio"/> Talks in the gallery about art for adults | <input type="radio"/> Art-making classes for children |
| <input type="radio"/> Talks in the gallery about art for children | <input type="radio"/> Art-making classes for you & child |
| <input type="radio"/> Music, dance, theatre, poetry performances | <input type="radio"/> Art history courses |
| <input type="radio"/> Storytelling & other gallery programs | <input type="radio"/> Movies |
| <input type="radio"/> Talks in the gallery about art conducted in _____ (please specify language) | <input type="radio"/> "Touch Tours" for blind/partially sighted |
| <input type="radio"/> Children's summer camp visit | <input type="radio"/> Programs for wheel-chair-bound |
| <input type="radio"/> American Sign Language Tours for deaf | <input type="radio"/> Programs for emotionally disabled |
| | <input type="radio"/> Programs for older adults |

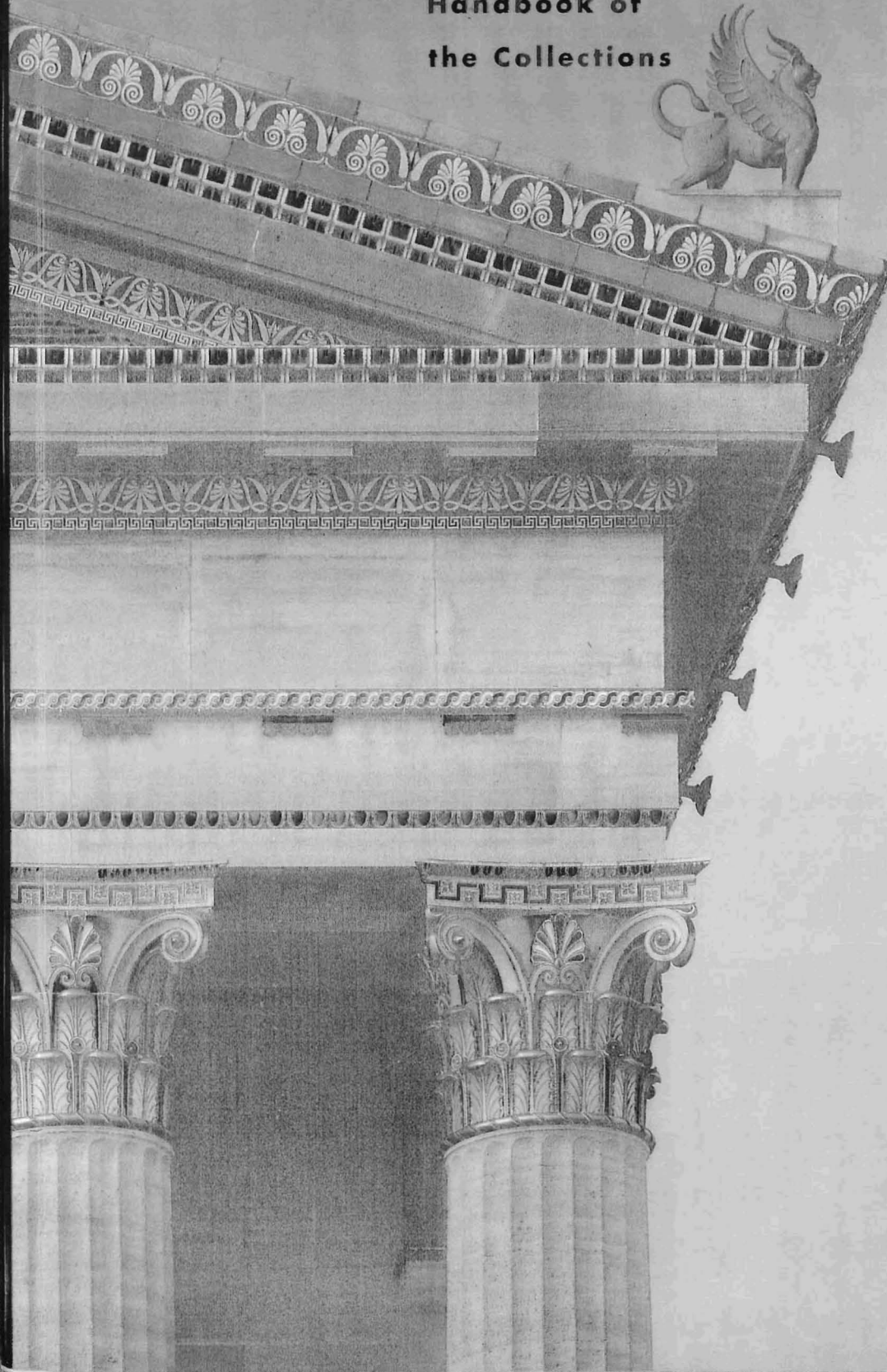
Comments: _____

APPENDIX 11

Title page of *Handbook of the Collections*, 1995

Philadelphia Museum of Art

**Handbook of
the Collections**



Front and back covers: Detail of the central portico of the Philadelphia Museum of Art
(photograph by Graydon Wood)

Details on divider pages: Asian Art, from *Bamboo under Spring Rain* by Hsia Ch'ang (page 29); Costume and Textiles, from a quilt by Rebecca Scattergood Savery (page 91); European Decorative Arts, from a tapestry designed by Peter Paul Rubens (page 130); European Painting and Sculpture, from *The Burning of the Houses of Lords and Commons* by Joseph Mallord William Turner (page 189); Prints, Drawings, and Photographs, from *Still Life with Peonies* by Charles Aubry (page 225); American Art, from *Sailing* by Thomas Eakins (page 285); Twentieth-Century Art, from *The City* by Fernand Léger (page 315); Special Collections, from a Mexican mural fragment (page 348)

Editor: Sherry Babbitt

Designer: Diane Gottardi with Angie Hurlbut, AHdesign

Production Manager: Sandra M. Klimt

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Philadelphia Museum of Art

26th Street and the Benjamin Franklin Parkway

P.O. Box 7646

Philadelphia, Pennsylvania 19101-7646

Second reprint 1999

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European Decorative Arts and Arms and Armor	104
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APPENDIX 12

Final statistics of Dive Into Art project

Event Date	Customer Name	PRIMARY ADDRESS LINE 1	PRIMARY CITY, STATE, ZIP	Order Qty	Batch
06/16/99	POWELL, WANDRA		Landsdowne, PA 19050	3	25233
06/16/99	REGNIER, JULIE		Philadelphia, PA 19143	6	25242
06/16/99	TAYLOR, PHILIP		Philadelphia, PA 19152	1	25233
06/18/99	GANNON, AMY		Philadelphia, PA 19134	5	25260
06/20/99	MCCLLOUD, NAIMAH		Philadelphia, PA 19134	3	25282
06/23/99	OLIVER, EMMA		Philadelphia, PA 19103	4	25305
07/09/99	Brown, Elizabeth			2	25458
07/14/99	Pomeisl, Brenda		Philadelphia, PA 19111	2	25560
07/14/99	Poses, Ilene			8	25567
07/14/99	Shway, Eva		Langhorne, PA 19047	2	25560
07/14/99	Staller, Donald		Philadelphia, PA 19111	3	25560
07/16/99	Regnery, Catherine		Philadelphia, PA 19149-3003	2	25585
07/16/99	Richardson, Randolph		Philadelphia, PA 19131	5	25585
07/17/99	Feighan, Regina		Philadelphia, PA 19111	3	25591
07/17/99	Soto, Iris		Philadelphia, PA 19122	5	25591
07/18/99	Russell, Anthony J.		Philadelphia, PA 19132	-6	25628
07/18/99	Russell, Anthony J.		Philadelphia, PA 19132	6	25607
07/22/99	Allen, Qaadira		Philadelphia, PA 19144	1	25643
07/22/99	Snodgrass, Eileen		Philadelphia, PA 19144	3	25641
07/27/99	Richardson, Randolph		Philadelphia, PA 19131	1	25694
07/27/99	Richardson, Randolph		Philadelphia, PA 19131	1	25694
07/28/99	Peale, Maria		Philadelphia, PA 19136	4	25708
07/30/99	Braxton, Paulette		Philadelphia, PA 19131	1	25733
07/30/99	Braxton, Paulette		Philadelphia, PA 19131	1	25733
08/04/99	Loev, Betty		Philadelphia, PA 19149	4	25783
08/04/99	Parson, John		Philadelphia, PA 19139	6	25780
08/04/99	Scurry, Adriane		Philadelphia, PA 19121	2	25783
08/19/99	Loev, Betty		Philadelphia, PA 19149	5	25944
08/20/99	Loev, Betty		Philadelphia, PA 19149	6	25944
08/22/99	Miller, Ada		Philadelphia, PA 19147	8	25973
08/26/99	Leon, Shirlann		Philadelphia, PA 19154	1	26010

Final Report

29 passes; 100
people

(actually, the # would be 100 even,
since we had those 2 guests come
in - ~~unregistered~~ Special Audiences entrance)

APPENDIX 13

Sample community profile: Wyoming Branch Library

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 wat

West- 5th Street

East- Tacony Creek

B. Census Tracts

Tract No.

194

196

287

288

Tract No.

289

290

Tract No.

C. Neighborhood Designation(s)

Feltonville

II. The Community - Past, Present, and Future

III. Community Resources

A. Economic

1. Manufacturers 10+ number

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 3 number

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

3. Retail Establishments 50+ number

Rite-Aid 419 E. Wyoming Ave.
TriStar Pizza. 142 E. Wyoming Ave.
Pizza Point "C" St. & Wyoming Ave.
Active Realty. 441 E. Wyoming Ave
Seafood & More. Wyoming & Whitaker Aves.
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+ numbers

Amerasian Personnel Services. 429 E. Wyoming Ave.
PECO Service Depot. "G" & Luzerne Sts.
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**

7
number

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

6
number

Feltonville^N 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

1
number

St. Christopher's Hospital for
 Children
 Erie Ave. at Front St.

4. Homes for elderly, retirement centers, community centers

0
number

5. Prisons and correctional institutions

0
number

6. Day Care and after school programs 4
number

Feltonville Presbyterian Church Day Care
212 E. Wyoming Ave.

After School Program at St. Gabriel's
101 E. Roosevelt Blvd.

Salvation Army
5830 Rising Sun Ave.

7. Other types of institutions 1
number

Friends Hospital. Roosevelt Blvd & Adams Ave.

C. Parks, recreation centers, cultural centers 2
numbers

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 X

By-Laws Yes _____ No X

Non-profit Status Yes _____ No X

Officers _____

2. Chamber of Commerce and other business organizations
 _____ number

3. Other community based organizations _____
 number

Feltonville-Olney Betterment Assoc. 339 E. Loudon 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

3.

1. Population by race White Black Other

Tract

<u>194</u>	272	35	54
<u>196</u>	684	450	1,505
<u>287</u>	1,108	534	826
<u>288</u>	2,418	367	1,068
<u>289</u>	6,040	533	1,911
<u>290</u>	3,914	518	1,238

2. Age Under 20 20 to 44 45 to 64 65 +

Tract

<u>194</u>	119	138	58	46
<u>196</u>	1,049	1,027	366	197
<u>287</u>	897	991	360	220
<u>288</u>	1,303	1,495	571	484
<u>289</u>	2,933	3,344	1,275	932
<u>290</u>	1,688	2,152	1,012	818

3. Educational Attainment 18 & Over Less/9th gd. 9-12/no dipl (etc)

Tract

<u>194</u>	279	58	132
<u>196</u>	1,566	219	554
<u>287</u>	1,735	217	507
<u>288</u>	2,541	370	868
<u>289</u>	5,810	759	1,796
<u>290</u>	4,206	584	1,051

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 New-ton 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 "Mchwewormink", 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~~ 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

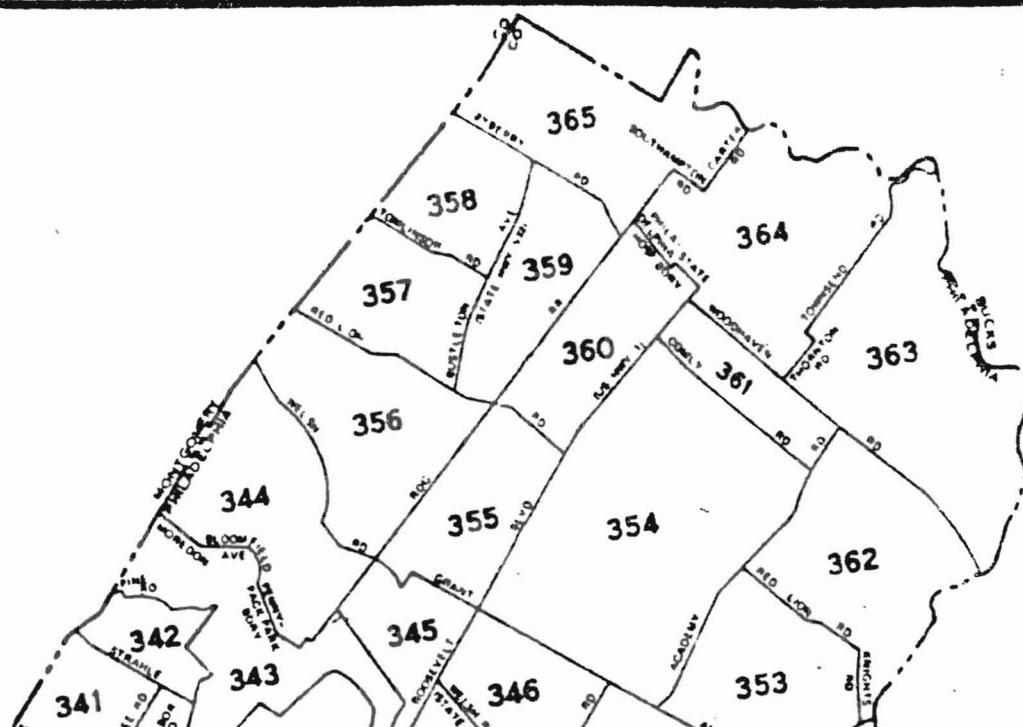
loss can also be evaluated by comparing totals from the 1980 and 1990 periods. In 1980, as noted, there were 8,950 housing units in this census area. Occupied units at that time totalled 8,523. The difference of 427 translates to about a 5% vacancy rate. By 1990, there were 8,744 total units. Of that 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 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,

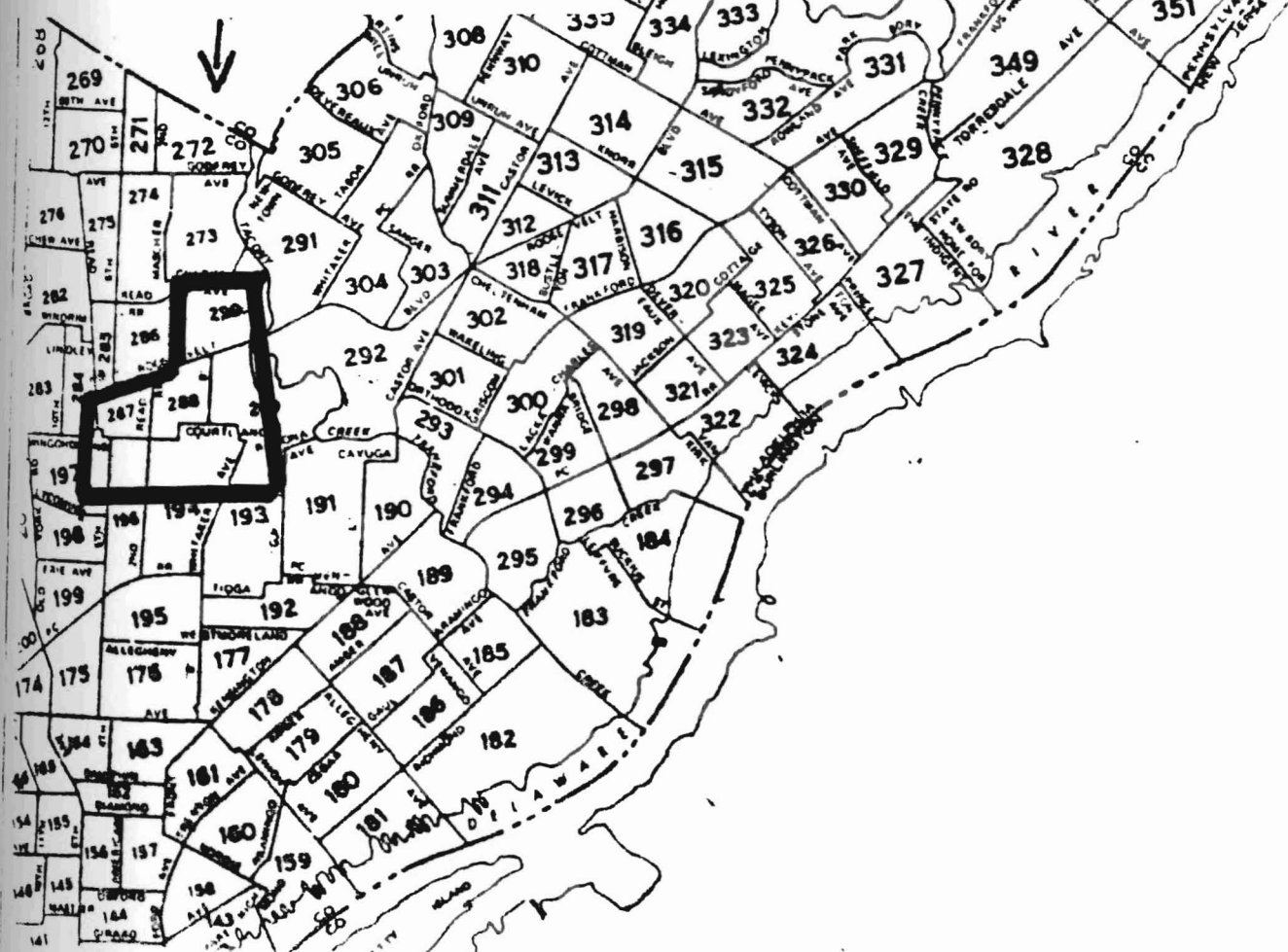
crime problems, filth and graffiti that destroy the environment are clear and definable detriments to a neighborhood. Add other factors, such as poor education, low income and other less visual struggles of a community and the future looks darker than ever. Reversing these trends will take some miracle 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



WYOMING BRANCH LIBRARY

SERVICE AREA 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 McClenney-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

<i>Tribune</i> supplement	[Become familiar with art in the supplement and story of Abele - sildes 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"
2. Julian Abele, chief designer of Free Library of Philadelphia and Philadelphia Museum of Art (slides)
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.
3. Van Gogh Portraits
4. Membership: If they send in membership form, they will get benefits:
\$5.00 off
Free ticket(s) to Van Gogh - worth \$22
5. PMA has a respectable collection of work by African American artistsand 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**

**CELEBRATING
OUR 5TH YEAR!**

SWEEPSTAKES PRIZES

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- Trip to Curacao.
- Trip to St. Croix.
- ShopRite shopping spree.



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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**



FEATURING ARTIST KADIR NELSON



WOODROW NASH

KELVIN HENDERSON

CELEBRATE THE PRESENT,

- **VISUAL ART** — Meet artists Kadir Nelson, Charles Bibbs, Woodrow Nash, Kelvin Henderson, Larry "Poncho" Brown, George Nock, Cal Massey, Dane Tilghman, Jose Sebourne, Anthony Armstrong, Bryan Collier and Sam Byrd plus Golden Enterprises, Carmel Fine Art Productions and Perfect Touch
- **CRAFT ART** — quilters, sculptors and ceramics crafters
- **LITERARY ART** Readings and book signings by best-selling writers Bertice Berry, Debra Jackson Gandy, Stephanie 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 ARTS** — Chef Ashbell cooking demonstrations



FREDRICK K.C. PRICE, D.D.
RACE, RELIGION & RACISM
SUNDAY — 3 PM



DR. BERTICE BERRY
SATURDAY



SONIA SANCHEZ
POETS SHOWCASE
SATURDAY



JEWEL DIAMOND TAYLOR
SUNDAY

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 fun shines day and night — Washington, D.C.

SATURDAY

- **WOMEN, WISDOM & WORDS** — an interactive panel discussion with Debra 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**

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OVER →

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

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

A Word of Thanks

from the

Department of External Affairs

June 26, 2000

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



FreeLibrary

OF PHILADELPHIA FOUNDATION

cc: GH
NK/CC 152
Membership
Visitor's Ser
Library

June 29, 2000

JUL 06 2000

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

ATTN →

* cc also CMCLF
and DR

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

ART 2000

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 thought 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. Cheltenham 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

PHILADELPHIA MUSEUM OF ART / ART 2000

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 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.

Free
Family Pass
Good through
08/20/00



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

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

This space reserved
for library use

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

NAME _____

ADDRESS 1 _____

ADDRESS 2 _____

CITY _____ STATE _____ ZIP _____

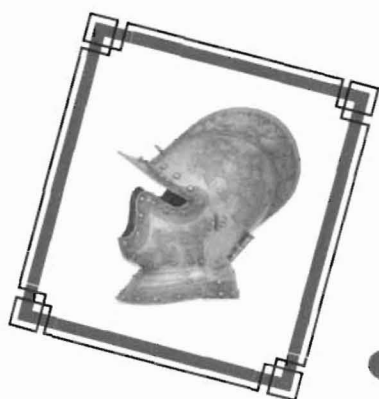
Date: _____

Number of individuals
in your party. _____

First Visit? Yes
 No
(please circle)

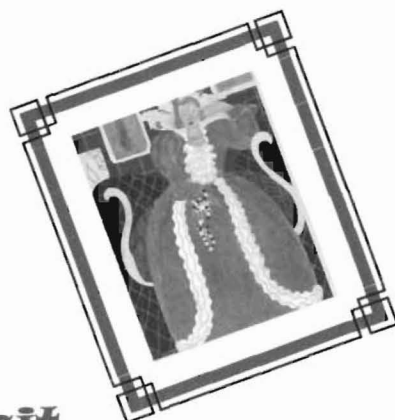


Use your Philadelphia Free Library Card to take out



**A Free
'FAMILY
PASS'**

**Good for one visit
TO THE**



PHILADELPHIA MUSEUM OF ART

June 12 - August 4, 2000

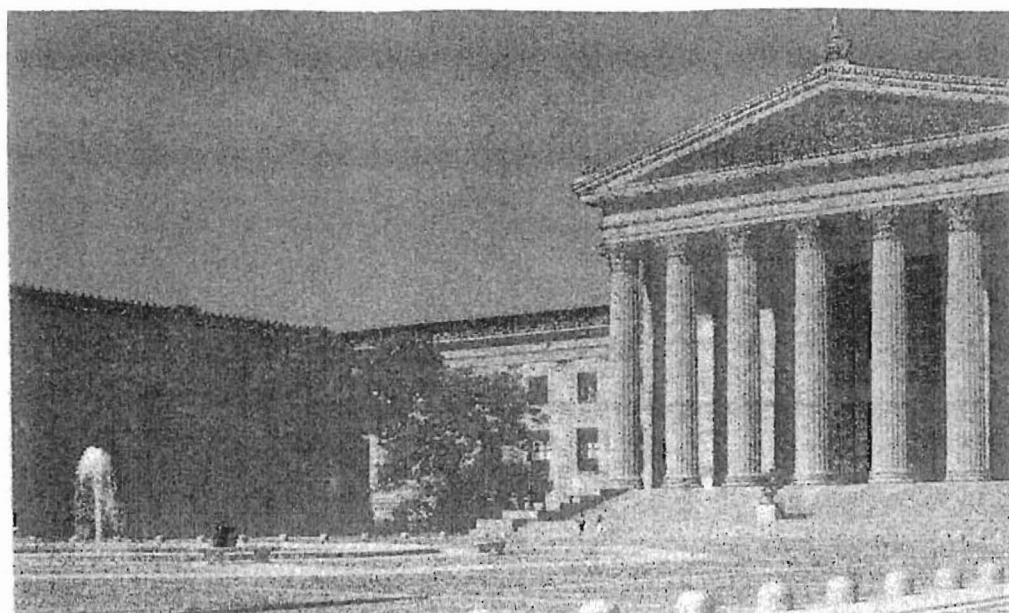
Ask your Librarian Today!

Free

Family Passes
To the

Philadelphia

Museum of **A**rt



The Philadelphia Museum of Art

IS *Free*

On Sundays

From 10 am until 1 pm

Philadelphia Museum of Art

GENERAL INFORMATION

ADMISSION:
Admission is free on Sundays from 10 a.m. to 1 p.m. Admission charged at all other times.

HOURS:
Tuesday through Sunday 10 a.m. to 5 p.m., Wednesday evenings until 8:45 p.m. Closed Mondays and major holidays. Hours subject to change.

MEMBERSHIP:
Benefits include free admission, monthly newsletter, previews of exhibitions and discounts. Call 215-684-7840.

TOURS AND PROGRAMS:
Audio tours, free guided tours, films, lectures, performances, workshops, and family events are regularly scheduled. For adult group tours, call 215-684-7863; for school tours, call 215-684-7582; for Wednesday evening programs, call 215-684-7506.

MUSEUM STORES:
The Museum Store offers a wide range of products including art books, cards, posters, textiles, and gifts. The Art Sales & Rental Gallery features original fine arts and crafts.



26TH STREET & BENJAMIN FRANKLIN PARKWAY
Box 7646, Philadelphia, PA 19101 215-763-8100
Recording for daily events: 215-684-7500
Philadelphia visitor information: 1-800-537-7676
www.philamuseum.org

DINING AT THE MUSEUM:
The Café and Museum Restaurant are open daily for lunch. The Restaurant is open for dinner on Wednesday. Reservations recommended. Call 215-684-7990.

ACCESSIBILITY:
Parking and barrier-free access available. Listening systems, touch tours, Braille and large-print materials available by calling in advance, 215-684-7601. TTY 215-684-7600.

PUBLIC TRANSPORTATION:
SEPTA buses Nos. 7, 32, 38, 43, 48, 76.

CAR DIRECTIONS & PARKING:
From I-95 and Route 76 (Schuylkill Expressway), take Route 676 to Museum Area Exit (westbound) or 22nd Street Exit (eastbound). Turn onto 22nd Street and proceed to Benjamin Franklin Parkway. Turn left onto the Parkway and follow signs for Kelly Drive. Turn left at first light at 25th Street, where limited parking is available around the Museum.

Philadelphia Museum of Art



The Collections

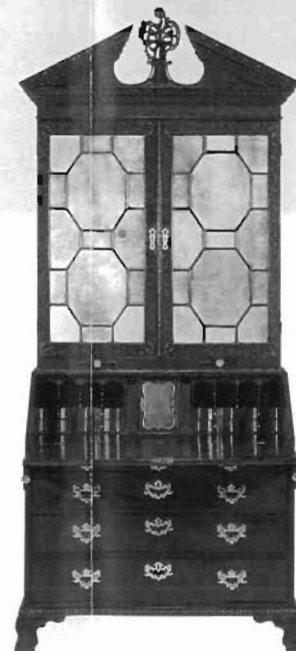
The Philadelphia Museum of Art, founded in 1876, is unique among American museums in its integrated presentation of a full range of fine and applied arts from Asia, Europe, and the U.S. Spanning over 2,000 years, the collections include masterpieces of painting, sculpture, prints, and drawings displayed with a wide range of furniture, silver, glasswork, architectural elements, and entire furnished rooms from historic houses. The striking neo-classical building provides an oasis of beauty, and a wealth of activities for visitors of all ages, just minutes from center city Philadelphia.



Above: Sunflowers, Vincent Willem van Gogh, 1888 or 1889.



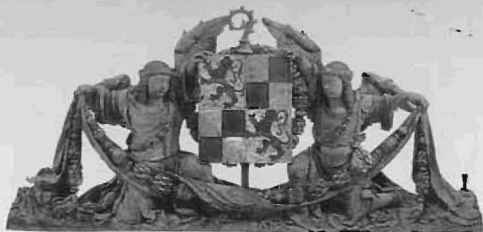
Above: "Tar Beach 2" Quilt, Faith Ringgold, 1989.



Left: Secretary Bookcase, made in Philadelphia, c.1785-1790.

Right: Bird in Space (Yellow Bird), Constantin Brancusi, 1923-24?





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.



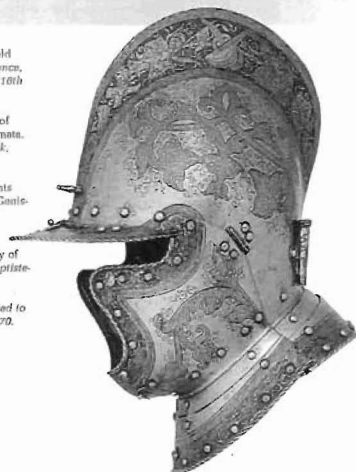
Above top: Armorial Shield Supported by Angels, France, Beauvais, late 19th-early 20th century.

Above left: Saint Francis of Assisi Receiving the Stigmata. Attributed to Jan van Eyck, c.1438-40.

Left: Cloister with Elements from the Abbey of Saint-Germain-des-Près, France, Roussillon, 1270-80s.

Above: House and Factory of Monsieur Havy, Jean-Baptiste Camille Corot, 1833.

Right: Burgonet, Attributed to Anton Pfaffenhausen, c.1570.



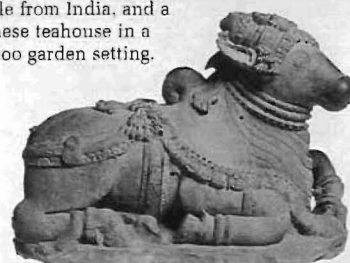
Medieval and Renaissance Art

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, cross-bows, and full suits of armor. The spirit of the Renaissance is reflected in portraits and religious paintings.



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.



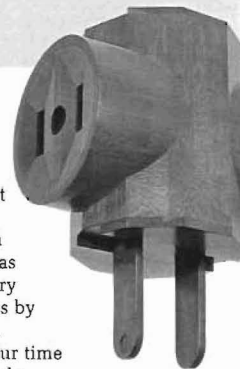
Above: Nandi, the Sacred Bull of Shiva, India, Mysore, Hoysala school, c.1200-1250.

Right: Staircase Group (Portrait of Raphaela Peale and Titian Ramsey Peale), Charles Willson Peale, 1795.



Above: Woman in Blue, Henri Matisse, 1937.

Right: Giant Three-Way Electric Plug (Scale B), Claes Oldenburg, 1970.



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.

Registration Form

Philadelphia Museum of Art Family Calendar

Something Every Sunday!
(May-August 2000)

May		
*7	Special Family Event	Family Program Sampler
14	Self-Guide	Moms and Dads in Art
*21	Special Family Event	Recycled Treasures
28	Self-Guide	Sculpture in Art
June		
*4	The Poet Within	Mirror, Mirror on the Wall
11	Early Bird	A Tree Is Nice
	Try a Technique	Decorative Painted Bottles
*18	Explorer's Tour	Tell Me A Story
25	Early Bird	A Tree Is Nice
	Tales and Treasures	Owl Feathers
July		
2	Self-Guide	Liberty Walk
*9	The Poet Within	Stars and Stripes
16	Early Bird	Horton Hatches an Egg
	Try a Technique	Fresco
*23	Explorer's Tour	Action with Art
30	Early Bird	Horton Hatches an Egg
	Tales and Treasures	Tales of Ganesha
August		
*6	Explorer's Tour	Learning to Look
*13	Special Family Event	Celebrate Japan
20	Early Bird	The Dragon's Tears
	Try a Technique	Tatohs: Japanese Paper Cases
27	Early Bird	The Old Man and the Mice
	Tales and Treasures	Momotaro, The Peach Boy

Frequently, the Benjamin Franklin Parkway is closed on the weekends, limiting access to the Museum. In this event, use the Spring Garden Tunnel at 23rd and Spring Garden Streets.

*The Family Program Drawing Together! is offered on these dates.

For more information, call (215) 684-7605

The Museum is wheelchair accessible. Listening amplification systems and sign language interpreters are available upon advanced request. Call (215) 684-7601. TTY for deaf callers: (215) 684-7600.



Family Programs and Special Family Events are made possible, in part, by a generous grant from the Huston Foundation.

Family and Children's Programs
Division of Education
Philadelphia Museum of Art
PO Box 7646
Philadelphia, PA 19101-7646

NON-PROFIT ORG.
U.S. POSTAGE PAID
PHILADELPHIA, PA
PERMIT NO. 2377

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

August Programs:
CELEBRATE JAPAN

dated material
PROCESS IMMEDIATELY

Philadelphia Museum of Art

Family Children's Programs



May - August 2000

The Happy Mother by Chaim Gross. 1938. Philadelphia Museum of Art. Photo by A.J. Wyatt.

Note: Please use a separate form for each child.
Reservations for children's classes can be made in the lobby during Museum hours, mailed, or placed by phone by calling (215) 235-SHOW (7469). A \$2.75 service charge is added to phone orders for each class. Reservations made by mail are charged a single \$2.75 handling fee, but service charges do not apply. To avoid a handling fee or service charges, reservations can be made in person in the Museum.
Mail Registration Form to: Ticket and Reservation Center, Philadelphia Museum of Art, Box 7646, Philadelphia, PA 19101-7646
Please make checks payable to: Philadelphia Museum of Art.
Phone Registration: (215) 235-SHOW (7469).

Family Programs



Something every Sunday! Many of the Sunday programs listed below are free. Family programs that include a studio session are \$3 for children, \$2 for Member's children. Parents attend all regular programs free. Tickets are available on a first-come, first-served basis on the day of the program in the West Foyer. Groups are not permitted in programs with limited enrollment. Admission to the Museum is free every Sunday from 10:00-1:00. For more information about our award-winning family programs, call (215) 684-7605 or visit our website at <http://www.philamuseum.org>.

Drawing Together

(all ages)
Do you like to draw? This free program encourages family members to practice their observation and drawing skills right in the Museum galleries, where an artist provides materials and assistance. Families can participate anytime between 12:00-2:30. No tickets required.

May 7 and 21
June 4 and 18
July 9 and 23
August 6 and 13

Explorers' Tour

(ages 6-12)
Children and parents explore themes in the galleries with a Museum teacher. 11:30 and 1:30. Free tickets required.

June 18 Tell Me a Story
July 23 Action with Art
August 6 Learning to Look

Try a Technique

(ages 6-13)
"How did the artist do that?" Families learn methods artists use and then try similar techniques in the studio. 11:30 and 1:30. Paid tickets required.

June 11 Decorative Painted Bottles
July 16 Fresco
August 20 Japanese Paper Cases

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 Owl Feathers
July 30 Tales of Qanessa
August 27 Momotaro, The Peach Boy

Early Bird Read and Look

(ages 3-5)
Picture books and craft projects are designed especially for preschool early birds and their parents. 10:15-11:00. Paid tickets required.

June 11 and 25 A Tree Is Nice
July 16 and 30 Horion Hatches an Egg
August 20 The Dragon's Tears
August 27 The Old Man and the Mice

The Poet Within

(ages 7-12)
Double your creativity as you double your fun. This new program is really two classes in one! Explore your poet-ic 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. 11:30 and 1:30. Paid tickets required.

June 4 Mirror, Mirror on the Wall
July 9 Stars and Stripes

Self Guided Family Tours

Self-guided tours encourage families to discover the Museum by themselves any time, any day! They are always available at the West Information Desk.

Children's Art Classes



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 and fees are non-refundable unless the museum cancels. For telephone registration, call (215) 235-SHOW(7469). Call (215) 684-7605 for additional information.

Summer Starters

June 20-24, 10:00-12:00
Summer Safari
(ages 6-8)
Visits to the Philadelphia Zoo and the Academy of Natural Sciences will complement plenty of time spent in the Art Museum's galleries and studios and will enliven children's artistic interpretation of real and mythological animals. Children will sketch, paint, and model animals from their observation and imagination. \$100 Tuition, \$85 Members

Marionette Marathon
(ages 9-12)
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. \$90 Tuition, \$75 Members

Summer Weekday Workshops

10:30-2:30
Register for one, two or the whole series of weekday workshops. Students explore a particular art technique and complete a finished piece to take home. Students must bring a bag lunch. To insure a place, register for each workshop at least two weeks in advance. \$36 per workshop, \$30 Members.

Tuesday Workshops

July 25 Mosaic Magic
August 1 Silhouette Puppets
August 8 Box it up
August 15 Charming Chairs

Wednesday Workshops

July 26 Tiles of Fun
August 2 Dancing Dragons
August 9 Two for Tea
August 16 Phenomenal Plates

Friday Workshops

July 28 Textured Tiles
August 4 Set the Stage
August 11 Japanese Plates
August 18 Frame It

Summer Wrap Ups

August 22-26, 10:00-12:00
Scales and Tales
(ages 6-8)
Children will explore the wonders of the sea and its creatures — real and imaginary — through painting, printing, and modeling with clay. A visit to the Camden Aquarium and time spent in the Museum's galleries will serve as inspiration for sea-inspired creations. \$100 Tuition, \$85 Members

Birds, Beasts, Blossoms and Bugs
(ages 9-12)
Discover the fine arts and folk crafts of Japan. Try your hand in calligraphic brush strokes, create haniwa figures, windsocks and inro. Deepen your appreciation of Japan's rich architectural tradition and reverence for nature with a sketching trip at the Japanese House and Garden in Fairmount Park. \$100 Tuition, \$85 Members

Ages 6-8

Ages 9-12

Magnificent Mosaics
Shadow Puppets
Japanese Writing Boxes
Faux Finishes

Plaster Cast Tiles
Dramatic Dragons
Clay Tea Sets
Bowl Me Over

Tessellating Tiles
Jumping Jack Puppets
The Art of Printmaking
Hidden Treasure Clocks

Special Family Events



Family Program Sampler

Sunday, May 7, 10:30-2:30
Enjoy a sampling of all of the Museum's on-going family programs while visiting the Museum's galleries and studios for a fun-filled day of exploring, storytelling, art-making and much more. Discover a new program or revisit a family favorite. Different programs will be offered every half-hour between 10:30 and 2:30. All programs will be free during this special sampler day, but time tickets will be required and available in the West Foyer.

Recycled Treasures

Sunday, May 21, 10:30-2:30
Clap, snap, and tap along with one-man band Billy Jonas and his collection of found, foraged and recycled instruments. Take a self-guided tour through the galleries to enjoy sculpture in the Museum. Create your own collage to take home or family sculpture to exhibit in the Museum for the day!

10:30-2:00 Make-and-Take Workshop: Found Object Assemblages and Instruments
11:30 & 1:30 Family Performance: Billy Jonas
Van Pelt Auditorium
Tickets \$3, Members \$2

12:00-2:30 Drawing Together

Parkside Night Out

Wednesday, June 28, 4:00-7:30
Come visit our newly air-conditioned and beautifully reinstalled Rodin Museum, 22nd Street and the Benjamin Franklin Parkway. The whole family can play with clay, see amazing sculptures, bring a picnic supper and stake out a position for fabulous fireworks. Free event.

Celebrate Japan!

Sunday, August 13, 10:30-2:30
A variety of family activities will highlight the Museum's rich permanent collection of Japanese art and architecture and *The Arts of Hon'ami Koetsu, Japanese Renaissance* Master special exhibition. Bunraku puppet shows of traditional Japanese stories, craft activities and demonstrations will augment this special cultural celebration.

10:30-2:00 Make-and-Take Workshop

11:30 & 1:30 Puppet Show presented by the Hudson Vagabond Puppets
Van Pelt Auditorium
Tickets \$3, Members \$2

12:00-2:30 Drawing Together

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, 2000.

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

Call (215) 235-7469.

Note: Please use a separate form for each child

Parent's Name _____
Street Address _____
City/State/Zip _____
Daytime Phone _____
Child's Name _____
Year of Birth _____
Age _____
Summer Wrap-ups
☐ Scales & Tales (Ages 6-8)
☐ Birds, Beasts, Blossoms & Bugs (Ages 9-12)
Total number of Summer Workshops _____
I wish to charge my VISA/Mastercard # _____
Expiration Date _____
Signature _____

Summer Workshops

Ages 6-8
☐ Mosaic Magic
☐ Silhouette Puppets
☐ Box it up
☐ Charming Chairs
☐ Dancing Dragons
☐ Two for Tea
☐ Phenomenal Plates
☐ Textured Tiles
☐ Set the Stage
☐ Japanese Plates
☐ Frame It

Ages 9-12
☐ Magnificent Mosaics
☐ Shadow Puppets
☐ Japanese Writing Boxes
☐ Faux Finishes
☐ Plaster Cast Tiles
☐ Dramatic Dragons
☐ Clay Tea Sets
☐ Bowl Me Over
☐ Tessellating Tiles
☐ Jumping Jack Puppets
☐ The Art of Printmaking
☐ Hidden Treasure Clocks

APPENDIX 19

Sample letters of thanks to pass users and librarians



PHILADELPHIA
MUSEUM
OF ART

Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101-7646 • Telephone: 215 763-8100 • Fax: 215 236-4466

July 11, 2000

Elaine Cooper

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 Schuylkill 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 McClenney-Brooker
Director of External Affairs

enclosed

CMB/rsb



PHILADELPHIA
MUSEUM
OF ART

Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101-7646 • Telephone: 215 763-8100 • Fax: 215 236-446

Denise Shaver
Children's Librarian
Romanita G. Derodriguez Branch Library
600 W. Girard Ave.
Philadelphia, PA 19123

July 12, 2000

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



PHILADELPHIA
MUSEUM
OF ART

Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101-7646 • Telephone: 215 763-8100 • Fax: 215 236-4465

Memorandum

To: Anne Humphreys

Fr: Sofya Belair *Sofya*
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

 FreeLibrary	Search the Free Library of Philadelphia Public Catalog
1201 Vine Street • Philadelphia, PA 19103 • (215) 686-5223	
New Session // Text Search // Numeric Search // Magazine Search // Help // FLP Home	

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686-5223

[MARC Display](#)

Record # 4

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

Author : Philadelphia Museum of Art.

Call Number : 708.1481 P531h

Publisher : Philadelphia : Philadelphia Museum of Art, c1995.

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

Display Related Subjects

Collation : 359 p. : ill. (chiefly col.) ; 25 cm.

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

ISBN : 0876330960 (alk. paper) : \$16.95

Holdings : **Item Holdings**

Location	Call Number	Volume	Material	Status
CENTRAL ART DEPT	708.1481 P531h		REFERENCE	On Shelf/NonRequest/
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

CHARLES L DURHAM ADULT ROOM	[PAPERBK] 708.1481 P531h		REFERENCE	On Shelf/NonRequest/Lo
CHESTNUT HILL ADULT ROOM	708.1481 P531h		ADULT BOOK	On Shelf
CHESTNUT HILL ADULT ROOM	708.1481 P531h		PAPRBACK A	On Shelf
EASTWICK ADULT ROOM	708.1481 P531h		REFERENCE	On Shelf
FALLS OF SCHUYLKILL ADULT ROOM	708.1481 P531h		PAPRBACK A	On Shelf/LocalReques
FALLS OF SCHUYLKILL ADULT ROOM	708.1481 P531h		PAPRBACK A	Checked Out/LocalRe
FRANKFORD ADULT ROOM	708.1481 P531h		REFERENCE	On Shelf/NonRequest
FRANKFORD ADULT ROOM	708.1481 P531h		REFERENCE	Checked Out/On Shelf/NonRequest
FUMO FAMILY CHILDREN'S ROOM	708.1481 P531h		REFERENCE	On Shelf/NonRequest/
GEORGE INSTITUTE ADULT ROOM	[REF] 708.1481 P531h		REFERENCE	On Shelf/NonRequest
GREATER OLNEY ADULT ROOM	708.1481 P531h		PAPRBACK A	On Shelf
GREATER OLNEY ADULT ROOM	708.1481 P531h		PAPRBACK A	On Shelf
HADDINGTON ADULT ROOM	708.1481 P531h		REFERENCE	On Shelf/NonRequest
HADDINGTON ADULT ROOM	708.1481 P531h		PAPRBACK A	On Shelf/LocalReques
HAVERFORD ADULT ROOM	708.1481 P531h		LG PRINT	On Shelf/NonRequest
HOLMESBURG ADULT ROOM	708.1481 P531h		PAPRBACK A	On Shelf
KATHARINE DREXEL ADULT ROOM	708.1481 P531h		ADULT BOOK	On Shelf

WELSH ROAD ADULT ROOM	708.1481 P531h		REFERENCE	On Shelf/NonRequest
WEST OAKLANE ADULT ROOM	708.1481 P531h		REFERENCE	On Shelf/Notes
WEST OAKLANE ADULT ROOM	708.1481 P531h		REFERENCE	On Shelf/Notes
WEST PHILA REGIONAL ADLT RM	708.1481 P531h		REFERENCE	On Shelf/NonRequest
WYNNEFIELD ADULT ROOM	[000] 708.1481 P531h		PAPRBACK A	On Shelf
WYNNEFIELD ADULT ROOM	[000] 708.1481 P531h		REFERENCE	On Shelf/NonRequest

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Version 1.2b (Build 208.8)

</html/english/Record.html>

LIBRARY	CONTACT	CROSS STS.	Handbook copies needed
1. Andorra 705 E. Cathedral Rd. 19128-2106	(215) 685-2552 Marianne Fulton	Henry Ave. & Cathedral Rd.	
2. Bushrod 6304 Castor Avenue 19149-2731	(215) 685-1471 Joanne Haden	Castor Ave. & Stirling St.	2
3. Bustleton 10199 Bustleton Ave. 19116-3718	(215) 685-0472 Sharon Dennison, Carol Mcknight	Veree Rd. & Bustleton Ave.	
4. Cecil B. Moore 2320 W.C.B. Moore Ave. 19121-2927	(215) 685-2766 Audrey Role		2
5. Central 1901 Vine St. 19103-1189	(215) 686-5372 Anne Humphreys, Joseph McPeak	Vine St. & 20 th St.	
6. Chestnut Hill 8711 Germantown Ave. 19118-2716	(215) 248-0977 Margaret Brutten, Irene		1
7. Cobbs Creek 5800 Cobbs Creek Parkway 19143-3036	(215) 685-1973 Mary Landrie	Cobbs Creek Pky & Baltimore Ave.	2
8. Durham 3320 Haverford Ave. 19104-2021	(215) 685-7436 Jennifer Suder		
9. Eastwick 2851 Island Ave. 19153-2314	(215) 685-4170 Paula Branson		1
10. Falls of Schuylkill 3501 Midvale Ave. 19129-1633	(215) 685-2093 Wendy Moody	Midvale Ave. & Warden Dr.	
11. Fishtown Community 1217 E. Montgomery Ave. 19125-3445	(215) 685-9990 Barbara Maxwell	E. Montgomery Ave. & Flora St.	2
12. Fox Chase	(215) 685-0547	Rhawn St. &	2

25. Logan 1333 Wagner Avenue 19141-2916	(215) 685-9156	Wagner Ave. & Old York Rd.	
26. Lovett Memorial 6945 Germantown Ave. 19119-2189	(215) 685-2095 Eileen Levinson		
27. McPherson Square 601 E. Indiana Ave. 19134-3042	(215) 685-9995 Judy Moore	Indiana Ave. & F Street	1
28. Nicetown / Tioga 3720 N. Broad St. 19140-3608	(215) 685-9790 Robin Manker	Broad St. between Butler St. & Erie Ave.	2
29. Northeast 2228 Cottman Ave. 19149-1297	(215) 685-0501 Beryl Evans, Jennifer Baldwin	Cottman Ave. & Oakland St.	1
30. Northwest 68 W. Chelten Ave. 19144-2795	(215) 685-2155	Chelten Ave. & Green St.	
31. Oak Lane 6614 N. 12 th St. 19126-3299	(215) 685-2848 Jan Kaliminski	12 th St. & Oak Lane	
32. Ogontz 6017 Ogontz Ave. 19141	(215) 685-3566 Susan Weber	Ogontz Ave. & Church Lane	
33. Overbrook Park 7422 Haverford Ave. 19151-2995	(215) 685-0182 Bruce Seabers		
34. Paschalville 6942 Woodland Ave. 19142-1823	(215) 685-2662 Curtis Datko	70 th St. & Woodland Ave.	2
35. Passyunk 1935 Shunk St. 19145-4243	(215) 685-1755	20 th St. & Shunk St.	
36. Philadelphia City Institute 1905 Locust St. 19103-5730	(215) 685-6621	19 th St. & Locust St.	
37. Queen	(215) 685-1899	Federal St. between	2

Memorial 1201 S. 23 rd St. 19146-4316	Ida Gowans / Sarah	22 nd & 23 rd Sts.	
38. Romanita DeRodriguez 600 W. Girard Ave. 19123-1311	(215) 686-1768 Denise Shaver	6 th St. & Girard Ave.	
39. Richmond 2987 Almond St. 19134-4955	(215) 685-9992	Indiana Ave. & Richmond St.	1
40. Roxborough 6245 Ridge Ave. 19128-2630	(215) 685-2550		2
41. S. Philadelphia 1700 S. Broad St. 19145-2392	(215) 685-1866	Broad St. & Morris St.	
42. Southwark 932 S. 7 th St. 19147-2932	(215) 686-1766 Joseph, Maria	7 th St. & Carpenter St.	1
43. Tacony 6742 Torresdale Ave. 19135-2416	(215) 685-8755		
44. Torresdale 3049 Holme Ave. 19136-1101	(215) 685-0494 Dorothy Jaworski	Holme Ave. & Willits Rd.	1
45. Wadsworth 1500 Wadsworth Ave. 19150-1699	(215) 685-9293 Anne Rhineheart	Wadsworth Ave. & Michener Ave.	2
46. Walnut Street West 3927 Walnut St. 19104-3609	(215) 685-7671	40 th St. & Walnut St.	
47. Welsh Road 9233 Roosevelt Blvd. 19114-2205	(215) 685-0498 Jennifer	Welsh Rd. & Roosevelt Blvd.	
48. West Oak Lane 2000 Washington Lane	(215) 685-2843 Marie Watson	74 th Ave. & Washington Lane	
49. West Phila. 125 S. 52 nd St. 19139-3408	(215) 685-7429 Claudia Martinez	52 nd St. & Sansom St.	1
50. Whitman 200 Snyder Ave.	(215) 685-1754 Lynn Pearson	2 nd St. & Snyder Ave.	

19148-2620			
51. Widener 2531 W. Lehigh Ave. 19132-3296	(215) 685-9799 Jeff Bullard	Lehigh Ave. between 25 th and 26 th Sts.	1
52. Wyoming 231 E. Wyoming Ave. 19120-4439	(215) 685-9158 Doreen Velnich	Wyoming Ave. & B St.	1
53. Wynnefield 5325 Overbrook Ave.	(215) 685-0298 Allison Freyermurph	54 th St. & Overbrook Ave.	1
54. Lib. for the Blind & Physically Handicapped 919 Walnut St.	(215) 683-3213	Walnut St. between 9th & 10 th Sts.	

39 total

APPENDIX 22

Newspaper articles regarding threat of city union strike

In Sports: Woods holds 6-stroke lead in British Open

The Philadelphia Inquirer

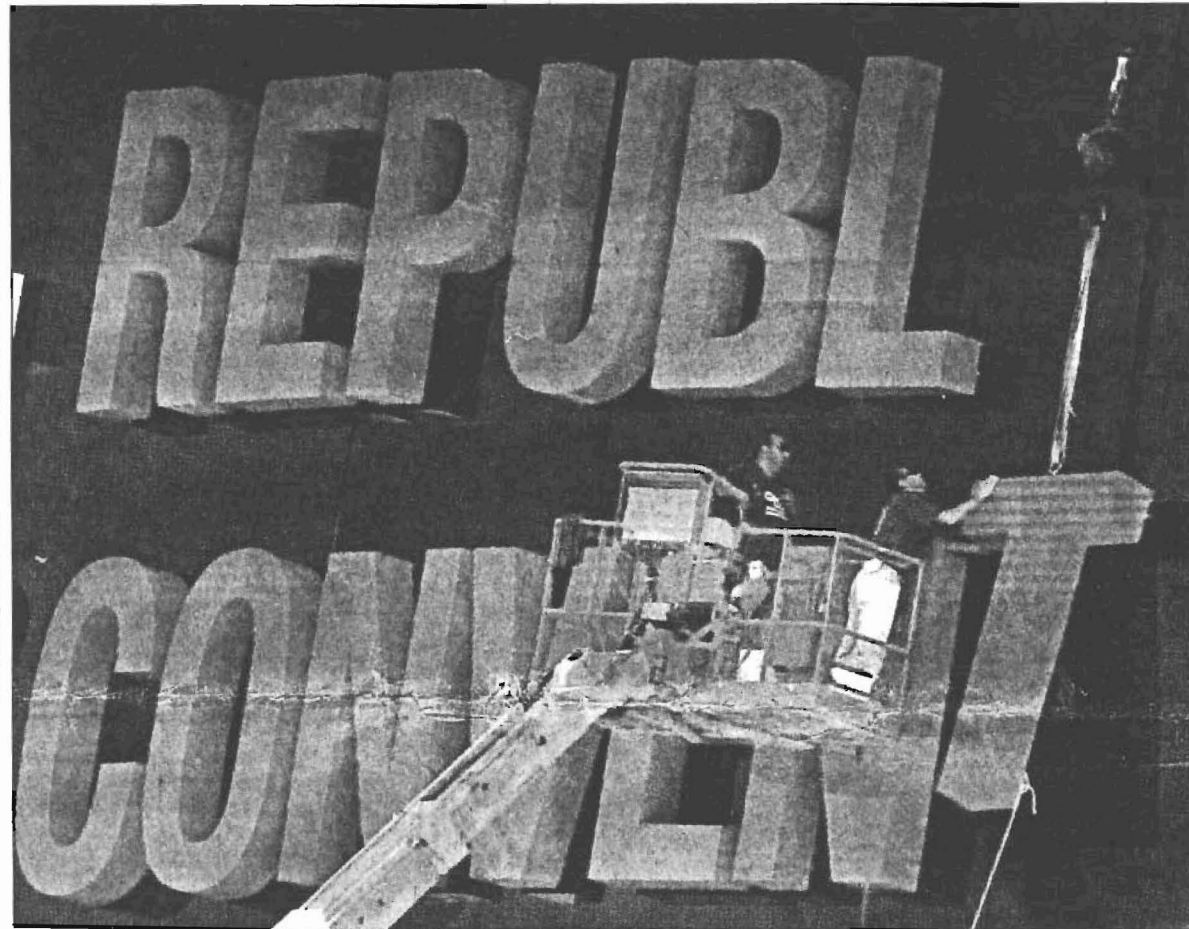
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SUNDAY, JULY 23, 2000

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\$1.75 in some locations
outside the metropolitan area

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
INQUIRER STAFF WRITER

In a major concession, negotiators for the city opened yesterday's labor talks by dropping their proposal to consolidate union health-care 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 bitter-

With the issue off the table, negotiators worked until 10 last night, hoping to forge a wage and benefits agreement with District Council 33, the city's largest union, that would avert a Tuesday strike.

Though District Council 47 also has threatened a Tuesday strike, its members are expected to continue to work this week as long as District Council 33 reaches an agreement.

Mark Foley, lead city negotiator, announced the shift to blue-collar labor leaders shortly after the talks began at noon.

"We've formally withdrawn the consolidation proposal," Foley said. "It's something we always thought was a good idea; we still think it is a good idea, but the unions made it very clear that it was not something they were prepared to talk about at this time."

"We're interested in moving this thing forward and seeing if we can't settle a contract, so it's something we decided to make see if

See **NEGOTIATIONS** on A7

City drops demand on health programs

NEGOTIATIONS 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 \$473 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

er day view



SCOTT S. HAMRICK / Inquirer Suburban Staff
William A. Whelan of Media believes that a strong foreign policy is the most urgent need.

How mayor and unions averted a walkout

By Cynthia Burton
INQUIRER 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. That was when city Finance Director Janice Davis; Mark Foley, the city's lead negotiator; and Matthews, president of District Council 33 of

the American Federation of State County and Municipal Employees, agreed that the city had only about \$118 million to spend on raises and health benefits for the blue-collar union's 11,000 members.

They agreed on a pact that will use all of that money but that relies on the continued health of the economy.

"If the economy goes south, then we're going to have problems," Davis said. "We're going to have to tighten our belts."

After resting up from four days of relentless negotiations, Matthews said both sides got what they wanted.

"We believe it was a fair contract. Fair to the citizens," he said. "We think we did our part with helping the city in the past. We think the city has been fair with us and we hope that relationship will continue."

■

Neither Matthews nor Street took an easy road to this moment in his life.

See **NEGOTIATIONS** on D4

**The mayor
and union
leader had
a lot to
prove in
these talks.**



JONATHAN WILSON / Inquirer Staff Photographer

After a marathon session, Mayor Street, Finance Director Janice Davis and union leader Herman "Pete" Matthews announce the tentative agreement between the city and District Council 33. An agreement was reached a day later with District Council 47.

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 been 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.

ulated 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

Tentative Contracts for Two City Unions

Wages

Members of District Council 33 earn an average of \$30,000 annually. DC47 members average \$44,000. DC33 sought annual raises of 6 percent plus a cost-of-living allowance. DC47 wanted annual 3 percent raises plus cost-of-living adjustments.

The city initially offered \$500 signing bonuses in each of the contracts' first two years and 2 percent raises in the remaining two years.

What they settled on:

Aug. 2000 — \$1,500 bonus.
Dec. 15, 2001 — 3% raise.
Dec. 15, 2002 — 3% raise.
July 1, 2003 — 3% raise

Health care

The city pays \$473 per member per month for health benefits. DC33 sought an unspecified but substantial increase in that payment; DC47 sought significantly more than DC33.

What both settled on was four annual increases of roughly 7 percent over the previous year.

Fiscal Year 2001 — \$506.
Fiscal Year 2002 — \$541.
Fiscal Year 2003 — \$579.
Fiscal Year 2004 — \$620.

■ The cost of the wage and benefits package for both unions over four years is estimated at \$157.7 million.

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 uniformed workers' pacts.

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

APPENDIX 23

PMA “Wednesday Nights” brochure

VAN GOGH'S NIGHT CAFÉ

This fall the Museum presents *Night Café*, a special series of Wednesday night programs in conjunction with the exhibition *Van Gogh: Face to Face*, on view October 22, 2000–January 14, 2001. Join us each week to explore a particular aspect of his work with a Museum Guide, sample a Provençal meal, enjoy music by the renowned faculty from The University of the Arts, and discover the world that inspired Van Gogh.

Film *Men Don't Leave* (1990, 115 min., rated PG-13); directed by Paul Brickman; starring Jessica Lange and Chris O'Donnell
Music Ken Ulansey Ensemble performs jazz standards and light classics

Gallery Talk *At the End of the Rainbow: Van Gogh and Color* with a Museum Guide

Tasting Martinis featuring Vincent Vodka and Van Gogh Gin, courtesy of Southern Wines & Spirits of Pa.

Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

O C T O B E R 25

Film *Man of Flowers* (1984, 91 min., not rated); directed by Paul Cox; starring Norman Kaye and Sarah Walker. Contains adult themes

Music The University of the Arts faculty: jazz instrumentals with Charles Fambrough, bass, and Tony Miceli, vibraphone

Gallery Talk *Van Gogh and Gauguin: Impassioned Expressionism* with a Museum Guide

Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

N O V E M B E R 1

Film *Election* (1999, 103 min., rated R); directed by Alexander Payne; starring Matthew Broderick and Reese Witherspoon

Music The University of the Arts faculty: jazz instrumentals with John Swana, trumpet

Gallery Talk *Van Gogh and Cézanne as Visionaries* with a Museum Guide

Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

N O V E M B E R 15

Slide Presentation Highlights from Milton Glaser, award-winning graphic designer known for his "I Love NY" logo and the International AIDS symbol for the World Health Organization. Tickets required. Sponsored by Collab, a professional contemporary design group for the Museum

Music The University of the Arts faculty: jazz instrumentals with Gerald Vesley, bass, and Tony Miceli, vibraphone
Gallery Talk *Van Gogh and the Living Still Life* with a Museum Guide
Tasting Martinis featuring Vincent Vodka and Van Gogh Gin, courtesy of Southern Wines & Spirits of Pa.
Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

N O V E M B E R 22

Film *The Sweet Hereafter* (1997, 113 min., rated R); directed by Atom Egoyan; starring Ian Holm, Sarah Polley, and Tom McCamus

Music The University of the Arts faculty: jazz and classical instrumentals with Tony Salicandro, flute and saxophone

Gallery Talk *Van Gogh and Monet: Artistic Impressions* with a Museum Guide

Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

N O V E M B E R 29

Film *Freeze, Die, Come to Life* (1990, 105 min., not rated); directed by Vitaly Kanevsky. Russian with English subtitles. Viewer discretion advised

Music The University of the Arts faculty: jazz instrumentals with Ron Kerber, saxophone

Gallery Talk *Wild for Van Gogh: The Fauves* with a Museum Guide

Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

N O V E M B E R 29

Slide Presentation Highlights from Milton Glaser, award-winning graphic designer known for his "I Love NY" logo and the International AIDS symbol for the World Health Organization. Tickets required. Sponsored by Collab, a professional contemporary design group for the Museum

Music The University of the Arts faculty: jazz instrumentals with Ron Kerber, saxophone
Gallery Talk *Wild for Van Gogh: The Fauves* with a Museum Guide
Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

Film *It (Pi)* (1998, 85 min., rated R); directed by Darren Aronofsky; starring Sean Gullette and Mark Margolis

Music The University of the Arts faculty: Brazilian jazz with Orlando Haddad, guitar, and Tony Miceli, vibraphone

Gallery Talk *Van Gogh and the South of France* with a Museum Guide

Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

Film *Freeze, Die, Come to Life* (1990, 105 min., not rated); directed by Vitaly Kanevsky. Russian with English subtitles. Viewer discretion advised

Music The University of the Arts faculty: jazz instrumentals with Ron Kerber, saxophone

Gallery Talk *Wild for Van Gogh: The Fauves* with a Museum Guide

Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

N O V E M B E R 29

Slide Presentation Highlights from Milton Glaser, award-winning graphic designer known for his "I Love NY" logo and the International AIDS symbol for the World Health Organization. Tickets required. Sponsored by Collab, a professional contemporary design group for the Museum

Music The University of the Arts faculty: jazz instrumentals with Ron Kerber, saxophone
Gallery Talk *Wild for Van Gogh: The Fauves* with a Museum Guide
Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

Film *Love and Death on Long Island* (1997, 103 min., rated PG-13); directed by Richard Kwietniowski; starring John Hurt and Jason Priestly

Music The University of the Arts faculty: classical music with Jennifer Margo, violin, and Keith Reynolds, piano

Gallery Talk *Van Gogh: Before and After* with a Museum Guide

Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

Film *Road Scholar* (1993, 75 min., rated PG); directed by Roger Weisberg; starring Andrei Codrescu and Allen Ginsberg

Philadelphia Weekly Presents Klezmer Night Out, a Klezmer quartet featuring Ken Ulansey on saxophone, performs Jewish music

Gallery Talk *Van Gogh and Landscape* with a Museum Guide

Tasting Martinis featuring Vincent Vodka and Van Gogh Gin, courtesy of Southern Wines & Spirits of Pa.
Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

N O V E M B E R 29

Slide Presentation Highlights from Milton Glaser, award-winning graphic designer known for his "I Love NY" logo and the International AIDS symbol for the World Health Organization. Tickets required. Sponsored by Collab, a professional contemporary design group for the Museum

Music The University of the Arts faculty: jazz instrumentals with Ron Kerber, saxophone
Gallery Talk *Wild for Van Gogh: The Fauves* with a Museum Guide
Provençal Fare Grilled and roasted vegetables, Parma ham, a choice of grilled chicken or salmon, breadsticks and olives, and a martini and wine bar

THANKS

Wednesday Nights are funded in part by the Christian R. and Mary F. Lindback Foundation. The Museum thanks Philadelphia Weekly for its advertising support.

We welcome your suggestions. Please fill out a questionnaire at the Information Desk.

GENERAL INFORMATION

Become a Museum Member and enjoy free admission at all times! Stop by the Membership Desk and receive credit on general admission when joining.

Restaurant Associates serves dinner in the Museum Restaurant. For restaurant reservations, call (215) 684-7990. Light food and the chef's special are served in the Great Stair Hall from 5:00 to 8:00 p.m. No outside food or drink is permitted in the Museum.

The Museum Store is open on Wednesdays until 8:45 p.m.

The Art Sales & Rental Gallery is open on Wednesdays until 8:00 p.m.

The SEPTA 76 bus leaves the West Entrance of the Museum on Wednesdays at 9:12 p.m.

ACCESSIBILITY

Parking, ramp entrance, wheelchairs, and listening systems for tours and programs are available. Interpreters are available by appointment. For further information, call the Office of Special Audiences at (215) 684-7601 or 7602. TTY for callers who are hearing impaired, call (215) 684-7600.

Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th Street
Philadelphia, PA 19130
(215) 763-8100
TTY (215) 684-7600
www.philamuseum.org

DISCOUNT COUPON

Save \$1 on general admission
for any Wednesday night

Good for up to two people

Not valid for ticketed exhibitions

Not valid with other discount offers

Expires December 27, 2000

wed nights
philadelphia museum of art

SUMMER & FALL 2000

wed @nights

philadelphia museum of art

Come and celebrate Wednesday Nights at the Philadelphia Museum of Art! A world of art, music, dance, films, and fun awaits you each week. Inspired by a central theme, the evening's festivities are designed to entertain and educate. Come with friends and family or on your own —Wednesday Night's magic awaits you.

Wednesday Night programs run from 5:00 to 8:45 p.m. They are free after Museum admission unless otherwise noted and are subject to change.

Gallery Highlights Museum staff and guides offer gallery talks highlighting an individual work of art, special collection, or exhibition, at 6:00 and 7:00 p.m. Introductory guided tours are also offered throughout the evening.

Films Showtime is at 7:10 p.m. in Van Pelt Auditorium, unless otherwise noted. Five film tickets will be distributed on a first-come, first-served basis beginning at 6:45 p.m. outside the Auditorium.

Borders Presents Borders Books & Music of Bryn Mawr sponsors a storytelling series on the third Wednesday of each month from July through September.

BLACKENED WEDNESDAY

Film *Smoke* (1995, 112 min., rated R); directed by Wayne Wang and Paul Auster; starring Harvey Keitel and William Hurt
Philadelphia Weekly Presents Alligator Zydeco plays Louisiana music with an infectious beat
Dance Jeremy and Laura Rice teach Zydeco dance
Gallery Talk *Black & White and in Color: Works from the Collection by Philadelphia-Area Photographers* with Katherine Ware, Curator of Photographs
Chef's Special Louisiana seafood gumbo and margaritas

HERENCIA CUBANA

Celebrating the Brandywine Workshop cooperative exhibition Hidden Images: Cuban Contemporary Graphic Art
Film *Buena Vista Social Club* (1999, 105 min., rated G); directed by Wim Wenders. Shown in broadcast video format
Music Authentic Cuban rhythms and vocals with Foto Rodriguez and Charanga la Unica, featuring the legendary Pupi Legazetta
Slide Lecture *The Cuba Project* with Ricardo Viera, Director of Lehigh University Galleries and co-curator of *Hidden Images*
Tasting Nuevo Latino cuisine by Executive Chef Paul Trowbridge, courtesy of Vega Grill

Chef's Special Habana libre pork roast with black beans and rice; Cuba Libre (rum and coke with splash of lime juice)

TROPICAL DANCE PARTY

Film *Lord of the Flies* (1990, 90 min., rated R); directed by Harry Hook; starring Balhazar Getty and Chris Furrh

Philadelphia Weekly Presents Pantha, a Cape Verdean protégée of Cesária Evora, sings the hypnotizing morna and coladeira sounds of the islands off the western coast of Africa

Dance Tony Moreno and Zezinho Fortes teach the coladeira dance style

Gallery Talk *Tropical Inspirations, Exotic Places* with Barry King, Museum Teacher
Borders Presents *Tropical Stories and Dance* with storyteller Karen Abdul-Malik

Tasting Brugal rum, courtesy of Southern Wines & Spirits of Pa. Chef's Special Red snapper cooked in olive oil, rice and cabbage, and rum punch

JUBA (A LITTLE BIT OF THIS AND A LITTLE BIT OF THAT)

Film *The Inevitable* (1994, 110 min., rated R); directed by Matty Rich; starring Larenza Tate and Suzanne Douglass

Music South African drummer Mogauewane Mahlolele sings traditional songs of South Africa and plays an array of traditional instruments

Performance Jubala: a combination of storytellers, singers, and

musicians, featuring Kala Jojo and Mama Sandi

Dance The Kenyatta New African Dance Ensemble performs traditional dance

Gallery Talk *A Little Bit of This and a Little Bit of That: Contemporary Fiber from the Permanent Collection* with Danielle Rice, Senior Curator of Education

Chef's Special Bobotie, ground beef casserole with chutney

INTERNATIONAL STEW

Film *Fly Away Home* (1996, 107 min., rated PG); directed by Carroll Ballard; starring Jeff Daniels and Anna Paquin

Music El Mariachi Flores performs authentic Mexican mariachi music

Performance 1999 Juno Award finalists Benoit Bourque, Gaston Bernard, and Simon Lepage are Matapati, and present music, song, and dance of Quebec

Dance Rennie Harci's troupe PureMovement presents a history of hip-hop dance

Gallery Talk *Elephants in Indian Art* with Danielle Mason, Curator of Indian and Himalayan Art

Storytelling "A Question of Honor": What Happens When Our Loved Ones Go to War with Debra Perti and Robin Moore, and Albert Moretti, trumpet

Demonstration Origami with Mimmy San

Chef's Special Roast salmon with pineapple teriyaki glaze and saffron rice

PHILLY FOLK PREVIEW

Co-sponsored by the Philadelphia Folk Song Society

Film *Days of Heaven* (1978, 95 min., rated PG); directed by Terrence Malick; starring Richard Gere and Brooke Adams. Shown in broadcast video format

Music Distinctive swing with Jive Five Minus Two

Music Folk songwriter and guitarist Patty Larkin, eleven-time winner of the Boston Music Awards

Gallery Talk *Philly Folks: Portraits of Prominent Philadelphiaans* with Martha Halpern, Assistant Curator for the Fairmount Park Houses

Chef's Special Chef's fried chicken with country potato salad

LAND OF THE MORNING CALM

Organized and funded in part by the Philadelphia Museum of Art's Korean Heritage Group

Film *Sopyon'ye* (1993, 117 min., not rated); directed by Im Kwon-taek. Korean with English subtitles

Music Kyung Ja Ryang Song sings classical arias and Korean folk songs accompanied by pianist Dolores Ferraro

Performance Hanguk performs traditional Korean music and dance, including Buddhist drumming and shamanistic dance

Borders Presents *Korean Tales* with storyteller Dr. Barbara Baumgartner

Chef's Special Tuktanjok and pibinguska (chicken and spring onions on skewers and cold noodles with vegetables)

A NIGHT TO REMEMBER

Film *A Night to Remember* (1958, 123 min., not rated); directed by Roy Ward Baker; starring Kenneth More and Ronald Allen

First Class Reunion performs selections from Titanic's *White Star Line* Music Books

First Class Salon Mixed Pickles, Vintage Dance Company, presents ballroom dances in period costume. Directed by Bob Skiba

Steerage The Steerage Ensemble: John Brennan, fiddle and guitar; Dennis Gormley, flute and guitar; John McGillion, accordion; and Kathy D'Angelo, harp and fiddle

Steerage Dancing Traditional Irish Set and Ceili dances with Piona Dore Buckley

Gallery Talk *Titanic Widow: Eleanor Elkins Rice's New York Townhouse Drawing Room* with Donna Corbin, Assistant Curator of European Decorative Arts After 1700

Tasting Domaine Ste. Michelle sparkling wine, courtesy of Southern Wines & Spirits of Pa.

Chef's Special Poached salmon with mousseline, asparagus, and chateau potatoes

THIS SCEPTERED ISLE

Film *Looking For Richard* (1996, 118 min., rated PG-13); directed by Al Pacino; starring Kevin Spacey and Winona Ryder

Music The Warwickshire County Wind Band presents Hands Across the Ocean, the best of British and American music from Bernstein to the Beatles

Gallery Talk *Gainsborough: English Faces, Private Spaces* with

William Rudolph, guest lecturer
Chef's Special Roast turkey drumsticks and mashed potatoes

MINGUS, MINGUS, MINGUS

Film *Mingus: Charlie Mingus* (1968, 58 min., not rated); directed by Thomas Reichman

Philadelphia Weekly Presents The Electric Mingus Project explores the rich repertoire of legendary composer/bassist Charles Mingus

Gallery Talk *Art That Moves: Dynamic Movement in Painting* with Mildred Orenstein, Museum Guide

Tasting Beer courtesy of Henry Orlieb Brewing Co.

Chef's Special Pulled beer-barbecue wraps and summer coleslaw

WHERE THE SUN RISES

Film *After Life* (1999, 118 min., rated PG); directed by Hirokazu Kore-eda. Japanese with English subtitles

Music James Nyoraku Schlefer plays the shakuhachi, an ancient Japanese bamboo flute

Music Sawai Koto Ensemble presents classical and contemporary koto music

Dance Sachiyi Ito & Company performs classical and contemporary Japanese dance choreographed by Sachiyi Ito and accompanied by Masayo Ishiguro.

Sawai Koto Ensemble, and James Nyoraku Schlefer

Dance Saeko Ichinohe Dance Company presents traditional

dance from Japan's Heian period (794–1185) and Japanese-influenced contemporary dance

Gallery Talk *The Arts of Hon'ami Kōchō, Japanese Renaissance Master* with Ah-Young Yum, Education Department

Chef's Special Bento box, cold Asian spring roll, skewered chicken, mixed green salad with cucumbers, and shredded carrots with orange dressing

CANCIONES DE AMOR

Mexican Cultural Center Night
Film *Like Water for Chocolate* (1992, 123 min., rated R); directed by Alfonso Arau; starring Marco

Leonardi and Lumi Cavazos. Spanish with English subtitles

Music Trio Crisol performs traditional Mexican songs

Music Synthesis, featuring vocalist and multi-instrumentalist Lazaro Herrera, plays Latin and World Beat music

Gallery Talk *Three Saints and a Baby: Images from Colonial Mexico* with Diana Roberts, Program Administrator for External Affairs

Borders Presents *Tales from Mexico* with storyteller Michele Belluomini

Tasting French-Mexican fusion cuisine by Chef Adán Saavedra, courtesy of Paloma Mexican Haute Cuisine

Chef's Special Mexican taco salad

ARAB-ISRAELI MUSICAL DIALOGUE

Special Concert Ohad Bar-David, cellist, and Simon Shaheen, violinist, celebrate the musical heritage of the Middle East with The Metropolis Quartet of The Philadelphia Orchestra. 7:30 p.m. in Van Pelt Auditorium

Music Pianist Rich Rudin plays original jazz compositions and standards

Gallery Talk *Communication: A Contrast in Styles* with Jean Woodley, Philadelphia School District Museum Teacher

Chef's Special Tahini-baked fish, white rice, and salad

CHEF'S PALATE

Sponsored by Restaurant Associates and the Museum Restaurant

Film *Bigstad Café* (1988, 95 min., rated PG); directed by Percy Adlon; starring Mariann Sjöberg and Jack Palance

Cooking Demonstration Executive Chef Ed Brown of the Sea Grill, N.Y., and author of *The Modern Seafood Cook*, prepares a seafood dish

Cooking Demonstration Executive Chef Juliette Alonzo of Café Centro, N.Y., prepares a French dish

Cooking Demonstration Executive Chef John Imbriolo of Naples Ristorante e Pizzeria, N.Y., prepares a southern Italian dish

Cooking Demonstration Executive Chef Tracy Hopkins of Restaurant Associates at the Philadelphia Museum of Art prepares a Provençal dish

Gallery Talk *Food for Thought: 17th-Century Dutch Still Life* with Barbara Bassett, Museum Educator in Charge of Teaching Programs

Chef's Special An array of specialties created by the four guest chefs

BYE BYE BLACKBIRD

Film *So Proudly We Hail* (1941, 126 min., not rated); directed Mark Sandrich; starring Clou Colbert and Paulette Goddard

Music Blackbird Society Orchestra plays music from the Jazz Age

Dance Greg Avackian and La Zimmerman of City Swing Duo Production teach the Charleston and swing dance

Gallery Talk *The Nightingale Song: Nurses and Nursing in the Arts Medica Collection* with Patricia D'Antonio, Fellow an Adjunct Assistant Professor at Center for the Study of the History of Nursing, University of Pennsylvania

Tasting French wine, courtesy Southern Wines & Spirits of Pa.

Chef's Special Chicken Wellington and green beans almondine

APPENDIX 24

Admissions database of ART 2000 pass usage

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	06/22/00	EA	ANDORRA-A	2	0.00	103329	Villier, Amanda				
	06/23/00	EA	COBBS-A	2	0.00	103314	Russell, Anthony				
	06/23/00	EA	COBBS-C	2	0.00	103314	Russell, Anthony				
	06/28/00	EA	EASTWICK-A	1	0.00	103329	Villier, Amanda				
	06/28/00	EA	EASTWICK-C	1	0.00	103329	Villier, Amanda				
	06/29/00	EA	FALLS-A	3	0.00	103418	Osborn, Seth				
	06/29/00	EA	NICETOWN-A	1	0.00	103418	Osborn, Seth				
	06/29/00	EA	NICETOWN-C	3	0.00	103418	Osborn, Seth				
	06/29/00	EA	OVERBROOK-	2	0.00	103418	Osborn, Seth				
	06/29/00	EA	OVERBROOK-	2	0.00	103418	Osborn, Seth				
	07/05/00	EA	BUSHROD-A	2	0.00	103423	Wierzbicki, Jason				
	07/05/00	EA	BUSTLETON-	1	0.00	103317	Weeks, Dana				
	07/05/00	EA	BUSTLETON-	3	0.00	103317	Weeks, Dana				
	07/05/00	EA	INSTITUTE-	1	0.00	103317	Weeks, Dana				
	07/05/00	EA	INSTITUTE-	7	0.00	103317	Weeks, Dana				
	07/05/00	EA	WPHILLY-C	23	0.00	103423	Wierzbicki, Jason				
	07/06/00	EA	WPHILLY-A	3	0.00	103434	Pinkham, Michael				
	07/06/00	EA	WPHILLY-C	3	0.00	103434	Pinkham, Michael				
	07/07/00	EA	MCPHERSON-	6	0.00	103329	Villier, Amanda				
	07/07/00	EA	WELSH-A	1	0.00	103424	Little, Jason				
	07/08/00	EA	CECIL-A	1	0.00	103417	Grykien, Christine				
	07/08/00	EA	CECIL-C	3	0.00	103417	Grykien, Christine				
	07/08/00	EA	HOLMESBURG	1	0.00	103417	Grykien, Christine				
	07/08/00	EA	HOLMESBURG	1	0.00	103417	Grykien, Christine				
	07/08/00	EA	NORTHEAST-	4	0.00	103417	Grykien, Christine				
	07/08/00	EA	WELSH-A	2	0.00	103417	Grykien, Christine				
	07/08/00	EA	WELSH-C	4	0.00	103417	Grykien, Christine				
	07/09/00	EA	BUSHROD-A	4	0.00	103427	Eber, Jeff				
	07/09/00	EA	CENTRAL-A	1	0.00	103434	Pinkham, Michael				
	07/11/00	EA	FRANKFORD-	1	0.00	103326	Cooper, Anne				
	07/11/00	EA	FRANKFORD-	3	0.00	103326	Cooper, Anne				
	07/11/00	EA	LOVETT-A	2	0.00	103326	Cooper, Anne				
	07/11/00	EA	LOVETT-C	1	0.00	103326	Cooper, Anne				
	07/11/00	EA	PASCHAVILL	3	0.00	103427	Eber, Jeff				
	07/12/00	EA	ANDORRA-A	1	0.00	103422	Shapiro, Jessica				
	07/12/00	EA	EASTWICK-A	2	0.00	103434	Pinkham, Michael				
	07/12/00	EA	GEORGE-A	1	0.00	103417	Grykien, Christine				
	07/12/00	EA	GEORGE-C	7	0.00	103417	Grykien, Christine				
	07/12/00	EA	NORTHWEST-	2	0.00	103422	Shapiro, Jessica				
	07/12/00	EA	NORTHWEST-	1	0.00	103422	Shapiro, Jessica				
	07/12/00	EA	TACONY-A	1	0.00	103422	Shapiro, Jessica				
	07/12/00	EA	TACONY-C	4	0.00	103422	Shapiro, Jessica				
	07/14/00	EA	GEORGE-A	3	0.00	103326	Cooper, Anne				
	07/14/00	EA	GEORGE-C	13	0.00	103326	Cooper, Anne				
	07/14/00	EA	NORTHEAST-	2	0.00	103422	Shapiro, Jessica				
	07/14/00	EA	NORTHEAST-	2	0.00	103422	Shapiro, Jessica				
	07/14/00	EA	OAK-A	3	0.00	103327	Baxter, Betsy				
	07/14/00	EA	OAK-C	15	0.00	103327	Baxter, Betsy				
	07/14/00	EA	WELSH-A	5	0.00	103417	Grykien, Christine				
	07/15/00	EA	CENTRAL-A	2	0.00	252643	Burlington County Sp				

660 Museum Admissions

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	07/15/00	EA	CENTRAL-C	2	0.00	252643	Burlington County Sp				
	07/15/00	EA	CHESTNUT-A	2	0.00	103318	Pfeiffer, Krista				
	07/15/00	EA	CHESTNUT-C	2	0.00	103318	Pfeiffer, Krista				
	07/15/00	EA	EASTWICK-A	2	0.00	103418	Osborn, Seth				
	07/15/00	EA	EASTWICK-C	3	0.00	103418	Osborn, Seth				
	07/15/00	EA	NORTHEAST-	2	0.00	103418	Osborn, Seth				
	07/15/00	EA	SOUTHWARK-	5	0.00	103318	Pfeiffer, Krista				
	07/18/00	EA	HAVERFORD-	5	0.00	103314	Russell, Anthony				
	07/18/00	EA	INSTITUTE-	1	0.00	103423	Wierzbicki, Jason				
	07/18/00	EA	INSTITUTE-	1	0.00	103423	Wierzbicki, Jason				
	07/18/00	EA	KATHERINE-	1	0.00	103317	Weeks, Dana				
	07/18/00	EA	KATHERINE-	1	0.00	103317	Weeks, Dana				
	07/18/00	EA	WPHILLY-A	1	0.00	103423	Wierzbicki, Jason				
	07/18/00	EA	WPHILLY-C	1	0.00	103423	Wierzbicki, Jason				
	07/19/00	EA	EASTWICK-A	3	0.00	103417	Grykien, Christine				
	07/19/00	EA	EASTWICK-C	3	0.00	103417	Grykien, Christine				
	07/19/00	EA	HAVERFORD-	1	0.00	103417	Grykien, Christine				
	07/19/00	EA	HAVERFORD-	2	0.00	103417	Grykien, Christine				
	07/19/00	EA	KENSINGTON	2	0.00	103417	Grykien, Christine				
	07/19/00	EA	KENSINGTON	5	0.00	103417	Grykien, Christine				
	07/19/00	EA	KINGSESSIN	2	0.00	103316	Ray, Jennifer				
	07/19/00	EA	NORTHEAST-	2	0.00	103417	Grykien, Christine				
	07/19/00	EA	NORTHEAST-	1	0.00	103423	Wierzbicki, Jason				
	07/19/00	EA	NORTHEAST-	1	0.00	103318	Pfeiffer, Krista				
	07/19/00	EA	NORTHEAST-	2	0.00	103423	Wierzbicki, Jason				
	07/19/00	EA	NORTHEAST-	2	0.00	103318	Pfeiffer, Krista				
	07/19/00	EA	NORTHWEST-	2	0.00	103316	Ray, Jennifer				
	07/19/00	EA	NORTHWEST-	1	0.00	103316	Ray, Jennifer				
	07/19/00	EA	PASSYUNK-A	2	0.00	103316	Ray, Jennifer				
	07/19/00	EA	PASSYUNK-C	4	0.00	103316	Ray, Jennifer				
	07/19/00	EA	RODRIGUEZ-	1	0.00	103417	Grykien, Christine				
	07/19/00	EA	RODRIGUEZ-	3	0.00	103417	Grykien, Christine				
	07/19/00	EA	WALNUT-A	2	0.00	103316	Ray, Jennifer				
	07/19/00	EA	WELSH-A	5	0.00	103316	Ray, Jennifer				
	07/20/00	EA	HAVERFORD-	1	0.00	103322	Tilton, Chris				
	07/20/00	EA	HAVERFORD-	2	0.00	103322	Tilton, Chris				
	07/20/00	EA	INSTITUTE-	1	0.00	103317	Weeks, Dana				
	07/20/00	EA	INSTITUTE-	1	0.00	103317	Weeks, Dana				
	07/20/00	EA	NORTHEAST-	2	0.00	103317	Weeks, Dana				
	07/20/00	EA	NORTHEAST-	1	0.00	103327	Baxter, Betsy				
	07/20/00	EA	NORTHEAST-	2	0.00	103317	Weeks, Dana				
	07/20/00	EA	NORTHEAST-	6	0.00	103327	Baxter, Betsy				
	07/20/00	EA	QUEEN-A	1	0.00	103327	Baxter, Betsy				
	07/20/00	EA	WPHILLY-A	2	0.00	103314	Russell, Anthony				
	07/20/00	EA	WPHILLY-A	3	0.00	103322	Tilton, Chris				
	07/20/00	EA	WPHILLY-C	1	0.00	103314	Russell, Anthony				
	07/20/00	EA	WPHILLY-C	21	0.00	103322	Tilton, Chris				
	07/21/00	EA	BUSTLETON-	1	0.00	103427	Eber, Jeff				
	07/21/00	EA	BUSTLETON-	2	0.00	103427	Eber, Jeff				
	07/21/00	EA	LAWNCREST-	2	0.00	103427	Eber, Jeff				

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	07/21/00	EA	LAWNCREST-	2	0.00	103427	Eber, Jeff				
	07/22/00	EA	CECIL-A	3	0.00	103329	Villier, Amanda				
	07/22/00	EA	CECIL-C	4	0.00	103329	Villier, Amanda				
	07/22/00	EA	CENTRAL-A	2	0.00	103317	Weeks, Dana				
	07/22/00	EA	RICHMOND-A	2	0.00	103318	Pfeiffer, Krista				
	07/22/00	EA	RICHMOND-C	3	0.00	103318	Pfeiffer, Krista				
	07/22/00	EA	WELSH-A	2	0.00	103318	Pfeiffer, Krista				
	07/22/00	EA	WELSH-C	1	0.00	103318	Pfeiffer, Krista				
	07/22/00	EA	WIDENER-A	1	0.00	103322	Tilton, Chris				
	07/22/00	EA	WIDENER-C	1	0.00	103322	Tilton, Chris				
	07/22/00	EA	WPHILLY-A	2	0.00	103329	Villier, Amanda				
	07/23/00	EA	EASTWICK-A	2	0.00	103431	Stubbs, Kevin				
	07/23/00	EA	EASTWICK-C	5	0.00	103431	Stubbs, Kevin				
	07/23/00	EA	KENSINGTON	2	0.00	276333	Jefferys, Patrick				
	07/23/00	EA	KENSINGTON	3	0.00	276333	Jefferys, Patrick				
	07/23/00	EA	KINGSESSIN	3	0.00	103318	Pfeiffer, Krista				
	07/23/00	EA	KINGSESSIN	5	0.00	103318	Pfeiffer, Krista				
	07/23/00	EA	NORTHEAST-	1	0.00	276333	Jefferys, Patrick				
	07/23/00	EA	NORTHEAST-	4	0.00	103318	Pfeiffer, Krista				
	07/23/00	EA	NORTHEAST-	1	0.00	276333	Jefferys, Patrick				
	07/25/00	EA	FALLS-C	2	0.00	103317	Weeks, Dana				
	07/25/00	EA	FOX-A	2	0.00	103327	Baxter, Betsy				
	07/25/00	EA	FOX-C	2	0.00	103327	Baxter, Betsy				
	07/25/00	EA	MCPHERSON-	1	0.00	103418	Osborn, Seth				
	07/25/00	EA	MCPHERSON-	2	0.00	103427	Eber, Jeff				
	07/25/00	EA	MCPHERSON-	1	0.00	103418	Osborn, Seth				
	07/25/00	EA	MCPHERSON-	6	0.00	103427	Eber, Jeff				
	07/25/00	EA	NICETOWN-A	2	0.00	103317	Weeks, Dana				
	07/25/00	EA	NICETOWN-C	2	0.00	103317	Weeks, Dana				
	07/25/00	EA	NORTHEAST-	5	0.00	103327	Baxter, Betsy				
	07/26/00	EA	BUSHROD-A	5	0.00	103331	Baynard, Brian				
	07/26/00	EA	COBBS-A	5	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	FOX-A	3	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	FOX-C	1	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	FRANKFORD-	4	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	HAVERTFORD-	1	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	INSTITUTE-	2	0.00	103317	Weeks, Dana				
	07/26/00	EA	INSTITUTE-	4	0.00	103317	Weeks, Dana				
	07/26/00	EA	NORTHEAST-	2	0.00	103331	Baynard, Brian				
	07/26/00	EA	NORTHEAST-	3	0.00	103331	Baynard, Brian				
	07/26/00	EA	PASSYUNK-A	1	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	PASSYUNK-C	2	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	RICHMOND-A	7	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	RITNER-A	2	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	RITNER-C	4	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	WELSH-A	4	0.00	103318	Pfeiffer, Krista				
	07/26/00	EA	WELSH-A	4	0.00	103331	Baynard, Brian				
	07/27/00	EA	FALLS-A	2	0.00	103317	Weeks, Dana				
	07/27/00	EA	FALLS-C	1	0.00	103317	Weeks, Dana				
	07/27/00	EA	LEHIGH-A	3	0.00	103329	Villier, Amanda				

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type Voucher
MA	07/27/00	EA	LEHIGH-C	12	0.00	103329	Villier, Amanda			
	07/27/00	EA	NORTHEAST-	1	0.00	103322	Tilton, Chris			
	07/27/00	EA	NORTHEAST-	1	0.00	103322	Tilton, Chris			
	07/28/00	EA	HAVERFORD-	1	0.00	103322	Tilton, Chris			
	07/28/00	EA	HAVERFORD-	16	0.00	103322	Tilton, Chris			
	07/28/00	EA	KATHERINE-	1	0.00	103327	Baxter, Betsy			
	07/28/00	EA	KATHERINE-	6	0.00	103329	Villier, Amanda			
	07/28/00	EA	KATHERINE-	2	0.00	103327	Baxter, Betsy			
	07/28/00	EA	KENSINGTON	9	0.00	103327	Baxter, Betsy			
	07/28/00	EA	KENSINGTON	8	0.00	103327	Baxter, Betsy			
	07/28/00	EA	OAK-A	5	0.00	103327	Baxter, Betsy			
	07/28/00	EA	OAK-A	4	0.00	103329	Villier, Amanda			
	07/28/00	EA	OAK-C	3	0.00	103327	Baxter, Betsy			
	07/28/00	EA	ROXBOROUGH	2	0.00	103327	Baxter, Betsy			
	07/28/00	EA	ROXBOROUGH	2	0.00	103327	Baxter, Betsy			
	07/28/00	EA	WADSWORTH-	2	0.00	103331	Baynard, Brian			
	07/28/00	EA	WADSWORTH-	2	0.00	103331	Baynard, Brian			
	07/29/00	EA	NORTHEAST-	1	0.00	103431	Stubbs, Kevin			
	07/29/00	EA	NORTHEAST-	6	0.00	103431	Stubbs, Kevin			
	07/30/00	EA	NORTHEAST-	6	0.00	103427	Eber, Jeff			
	07/30/00	EA	RICHMOND-A	2	0.00	103427	Eber, Jeff			
	07/30/00	EA	RICHMOND-C	3	0.00	103427	Eber, Jeff			
	08/01/00	EA	FRANKFORD-	1	0.00	103331	Baynard, Brian			
	08/02/00	EA	ANDORRA-A	3	0.00	103327	Baxter, Betsy			
	08/02/00	EA	CENTRAL-A	1	0.00	103327	Baxter, Betsy			
	08/02/00	EA	CENTRAL-C	1	0.00	103327	Baxter, Betsy			
	08/02/00	EA	FRANKFORD-	2	0.00	103316	Ray, Jennifer			
	08/02/00	EA	INSTITUTE-	2	0.00	103316	Ray, Jennifer			
	08/02/00	EA	INSTITUTE-	2	0.00	103316	Ray, Jennifer			
	08/02/00	EA	KENSINGTON	1	0.00	103327	Baxter, Betsy			
	08/02/00	EA	KENSINGTON	4	0.00	103327	Baxter, Betsy			
	08/02/00	EA	KINGSESSIN	10	0.00	103316	Ray, Jennifer			
	08/02/00	EA	KINGSESSIN	11	0.00	103316	Ray, Jennifer			
	08/02/00	EA	LOVETT-A	1	0.00	103327	Baxter, Betsy			
	08/02/00	EA	LOVETT-C	4	0.00	103327	Baxter, Betsy			
	08/02/00	EA	RODRIGUEZ-	2	0.00	103314	Russell, Anthony			
	08/02/00	EA	WEST-A	1	0.00	103314	Russell, Anthony			
	08/02/00	EA	WEST-C	2	0.00	103314	Russell, Anthony			
	08/03/00	EA	OVERBROOK-	2	0.00	103423	Wierzbicki, Jason			
	08/03/00	EA	OVERBROOK-	2	0.00	103423	Wierzbicki, Jason			
	08/04/00	EA	CECIL-A	1	0.00	103434	Pinkham, Michael			
	08/04/00	EA	CENTRAL-A	4	0.00	103316	Ray, Jennifer			
	08/04/00	EA	CENTRAL-C	1	0.00	103316	Ray, Jennifer			
	08/04/00	EA	RICHMOND-A	3	0.00	103316	Ray, Jennifer			
	08/04/00	EA	RICHMOND-C	1	0.00	103316	Ray, Jennifer			
	08/04/00	EA	WIDENER-A	1	0.00	103316	Ray, Jennifer			
	08/04/00	EA	WIDENER-C	6	0.00	103316	Ray, Jennifer			
	08/05/00	EA	ANDORRA-A	4	0.00	103434	Pinkham, Michael			
	08/05/00	EA	ANDORRA-A	3	0.00	103331	Baynard, Brian			
	08/05/00	EA	ANDORRA-C	1	0.00	103434	Pinkham, Michael			

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	08/05/00	EA	ANDORRA-C	3	0.00	103331	Baynard, Brian				
	08/05/00	EA	FOX-A	3	0.00	103317	Weeks, Dana				
	08/05/00	EA	FOX-A	4	0.00	103331	Baynard, Brian				
	08/05/00	EA	FOX-C	1	0.00	103317	Weeks, Dana				
	08/05/00	EA	INSTITUTE-	1	0.00	103317	Weeks, Dana				
	08/05/00	EA	INSTITUTE-	2	0.00	103317	Weeks, Dana				
	08/05/00	EA	LAWNCREST-	2	0.00	103314	Russell, Anthony				
	08/05/00	EA	LAWNCREST-	1	0.00	103317	Weeks, Dana				
	08/05/00	EA	LAWNCREST-	2	0.00	103314	Russell, Anthony				
	08/05/00	EA	LAWNCREST-	2	0.00	103317	Weeks, Dana				
	08/05/00	EA	NORTHEAST-	5	0.00	103331	Baynard, Brian				
	08/05/00	EA	SOUTHWARK-	4	0.00	103317	Weeks, Dana				
	08/05/00	EA	SOUTHWARK-	5	0.00	103317	Weeks, Dana				
	08/05/00	EA	WALNUT-A	2	0.00	103431	Stubbs, Kevin				
	08/05/00	EA	WALNUT-C	1	0.00	103431	Stubbs, Kevin				
	08/05/00	EA	WELSH-A	1	0.00	103431	Stubbs, Kevin				
	08/05/00	EA	WEST-A	1	0.00	103331	Baynard, Brian				
	08/05/00	EA	WEST-C	1	0.00	103331	Baynard, Brian				
	08/05/00	EA	WYNNEFIELD	3	0.00	103431	Stubbs, Kevin				
	08/06/00	EA	FOX-A	2	0.00	103314	Russell, Anthony				
	08/06/00	EA	FOX-C	3	0.00	103314	Russell, Anthony				
	08/06/00	EA	NORTHEAST-	8	0.00	103314	Russell, Anthony				
	08/06/00	EA	NORTHEAST-	1	0.00	103314	Russell, Anthony				
	08/06/00	EA	ROXBOROUGH	2	0.00	103314	Russell, Anthony				
	08/06/00	EA	ROXBOROUGH	2	0.00	103314	Russell, Anthony				
	08/06/00	EA	TORRESDALE	2	0.00	103326	Cooper, Anne				
	08/06/00	EA	TORRESDALE	2	0.00	103326	Cooper, Anne				
MA				660	0.00						
DIVCOM	06/28/00	EA	DIVCOM-A	1	0.00	268059	Feldman, Jill				
	06/28/00	EA	DIVCOM-A	2	0.00	186670	Bullen, Elsie				
	06/28/00	EA	DIVCOM-A	1	0.00	50019962	Colomy, Rita				
	06/28/00	EA	DIVCOM-A	1	0.00	50019982	Weinstein, William				
	06/28/00	EA	DIVCOM-A	1	0.00	23593	Pelta, Annabelle				
	06/28/00	EA	DIVCOM-A	1	0.00	5136	Walsh, Marina				
	06/28/00	EA	DIVCOM-A	1	0.00	50019963	Corr, Marjorie				
	06/28/00	EA	DIVCOM-A	1	0.00	20387	Goodman, Sherry				
	06/28/00	EA	DIVCOM-A	1	0.00	27430	Pappas, Dean				
	06/28/00	EA	DIVCOM-A	1	0.00	50019984	Wilker, Jenny				
	06/28/00	EA	DIVCOM-A	2	0.00	284984	Cospa, Evelyn				
	06/28/00	EA	DIVCOM-A	1	0.00	104292	Sanfelice, Donna				
	06/28/00	EA	DIVCOM-A	1	0.00	23224	Tomasso, Marie				
	06/28/00	EA	DIVCOM-A	1	0.00	10768	Gordon, Teresa				
	06/28/00	EA	DIVCOM-A	1	0.00	278978	Noland, Deadre				
	06/28/00	EA	DIVCOM-A	1	0.00	277773	Le Claire, Candace				
	06/28/00	EA	DIVCOM-A	1	0.00	255665	Lord, Patricia				
	06/28/00	EA	DIVCOM-A	1	0.00	280001	Cassells, Caroline				
	06/28/00	EA	DIVCOM-A	1	0.00	250455	Josel, Gavrielle				
	06/28/00	EA	DIVCOM-A	1	0.00	34712	Bretz, Emilie				

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type Voucher
DIVCOM	06/28/00	EA	DIVCOM-A	1	0.00	285033	MacAllister, Bonnie			
	06/28/00	EA	DIVCOM-A	1	0.00	34918	Plummer-Grecia, Kath			
	06/28/00	EA	DIVCOM-A	1	0.00	285034	McCloud, Tyrone			
	06/28/00	EA	DIVCOM-A	1	0.00	102527	Young, Theodore			
	06/28/00	EA	DIVCOM-A	1	0.00	243630	Mooney, Peg			
	06/28/00	EA	DIVCOM-A	1	0.00	325	Dajani, Nabila			
	06/28/00	EA	DIVCOM-A	2	0.00	34724	Carnes, Suzanne			
	06/28/00	EA	DIVCOM-A	1	0.00	97235	Cotter, Mary			
	06/28/00	EA	DIVCOM-A	1	0.00	49468	Nemir, Helen			
	06/28/00	EA	DIVCOM-A	1	0.00	285042	Yulman, Melanie			
	06/28/00	EA	DIVCOM-A	1	0.00	280018	O'Leary, Lynda			
	06/28/00	EA	DIVCOM-A	1	0.00	285053	Bixler, Carol			
	06/28/00	EA	DIVCOM-A	1	0.00	245055	Posner, Deborah			
	06/28/00	EA	DIVCOM-A	1	0.00	50019992	Kessler, Karey			
	06/28/00	EA	DIVCOM-A	1	0.00	188380	Welsh, Vida			
	06/28/00	EA	DIVCOM-A	1	0.00	264162	HALBERSTADT, EDA			
	06/28/00	EA	DIVCOM-A	1	0.00	14055	Gansworth, Lola			
	06/28/00	EA	DIVCOM-A	1	0.00	50019957	Alemi, Rosemary			
	06/28/00	EA	DIVCOM-A	1	0.00	50019958	Bartels, Tina			
	06/28/00	EA	DIVCOM-A	1	0.00	16731	Batey, Dolores			
	06/28/00	EA	DIVCOM-A	1	0.00	103436	Corbin, Tonya			
	06/28/00	EA	DIVCOM-A	1	0.00	50019980	Henley, Kaye			
	07/19/00	EA	DIVCOM-A	1	0.00	248975	Proser, Adriana			
	07/19/00	EA	DIVCOM-A	1	0.00	247376	Roberts, Diana			
	07/19/00	EA	DIVCOM-A	1	0.00	35053	Wheeler, Janette			
	07/19/00	EA	DIVCOM-A	1	0.00	50019963	Corr, Marjorie			
	07/19/00	EA	DIVCOM-A	1	0.00	23234	Allen, Robert			
	07/19/00	EA	DIVCOM-A	1	0.00	243630	Mooney, Peg			
	07/19/00	EA	DIVCOM-A	1	0.00	285645	Shifler, Susan			
	07/19/00	EA	DIVCOM-A	1	0.00	285646	Rodgers, Patrick			
	07/19/00	EA	DIVCOM-A	1	0.00	50019992	Kessler, Karey			
	07/19/00	EA	DIVCOM-A	1	0.00	97261	Peach, Hazel			
DIVCOM				55	0.00					
				715	0.00					

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type Voucher
MA	08/08/00	EA	FALLS-A	5	0.00	103427	Eber, Jeff			
	08/08/00	EA	FALLS-A	1	0.00	103327	Baxter, Betsy			
	08/08/00	EA	FALLS-C	2	0.00	103327	Baxter, Betsy			
	08/08/00	EA	FOX-A	3	0.00	103418	Osborn, Seth			
	08/08/00	EA	FOX-A	3	0.00	103314	Russell, Anthony			
	08/08/00	EA	FOX-C	2	0.00	103314	Russell, Anthony			
	08/08/00	EA	FOX-C	4	0.00	103418	Osborn, Seth			
	08/08/00	EA	FRANKFORD-	1	0.00	103423	Wierzbicki, Jason			
	08/08/00	EA	FRANKFORD-	1	0.00	103327	Baxter, Betsy			
	08/08/00	EA	FRANKFORD-	4	0.00	103423	Wierzbicki, Jason			
	08/08/00	EA	FRANKFORD-	3	0.00	103327	Baxter, Betsy			
	08/08/00	EA	KATHERINE-	1	0.00	103423	Wierzbicki, Jason			
	08/08/00	EA	KATHERINE-	1	0.00	103423	Wierzbicki, Jason			
	08/08/00	EA	LAWNCREST-	2	0.00	103427	Eber, Jeff			
	08/08/00	EA	LAWNCREST-	2	0.00	103427	Eber, Jeff			
	08/08/00	EA	LOVETT-A	1	0.00	103427	Eber, Jeff			
	08/08/00	EA	LOVETT-C	2	0.00	103427	Eber, Jeff			
	08/08/00	EA	NORTHEAST-	1	0.00	103418	Osborn, Seth			
	08/08/00	EA	NORTHEAST-	3	0.00	103423	Wierzbicki, Jason			
	08/08/00	EA	NORTHEAST-	3	0.00	103418	Osborn, Seth			
	08/08/00	EA	NORTHEAST-	5	0.00	103423	Wierzbicki, Jason			
	08/08/00	EA	QUEEN-A	1	0.00	103423	Wierzbicki, Jason			
	08/08/00	EA	QUEEN-C	7	0.00	103423	Wierzbicki, Jason			
	08/08/00	EA	RICHMOND-A	3	0.00	103418	Osborn, Seth			
	08/08/00	EA	TACONY-A	3	0.00	103427	Eber, Jeff			
	08/08/00	EA	WELSH-A	2	0.00	103418	Osborn, Seth			
MA				66	0.00					
				66	0.00					

Item Report (08/09/00 to 08/09/00)

RUN: 08/10/00 03:34pm

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	08/09/00	EA	ANDORRA-A	2	0.00	103422	Shapiro, Jessica				
	08/09/00	EA	BUSTLETON-	2	0.00	103423	Wierzbicki, Jason				
	08/09/00	EA	BUSTLETON-	6	0.00	103424	Little, Jason				
	08/09/00	EA	BUSTLETON-	2	0.00	103423	Wierzbicki, Jason				
	08/09/00	EA	CENTRAL-A	3	0.00	103317	Weeks, Dana				
	08/09/00	EA	CENTRAL-A	3	0.00	103422	Shapiro, Jessica				
	08/09/00	EA	CENTRAL-C	2	0.00	103317	Weeks, Dana				
	08/09/00	EA	CENTRAL-C	5	0.00	103422	Shapiro, Jessica				
	08/09/00	EA	EASTWICK-A	2	0.00	103422	Shapiro, Jessica				
	08/09/00	EA	EASTWICK-C	3	0.00	103422	Shapiro, Jessica				
	08/09/00	EA	FOX-A	1	0.00	103424	Little, Jason				
	08/09/00	EA	FOX-A	2	0.00	103315	Williams, Mike				
	08/09/00	EA	FOX-C	2	0.00	103424	Little, Jason				
	08/09/00	EA	FOX-C	1	0.00	103315	Williams, Mike				
	08/09/00	EA	HOLMESBURG	6	0.00	103331	Baynard, Brian				
	08/09/00	EA	LEHIGH-A	2	0.00	103331	Baynard, Brian				
	08/09/00	EA	NICETOWN-A	2	0.00	103424	Little, Jason				
	08/09/00	EA	NORTHEAST-	3	0.00	103424	Little, Jason				
	08/09/00	EA	OAK-A	1	0.00	103424	Little, Jason				
	08/09/00	EA	OAK-C	4	0.00	103424	Little, Jason				
	08/09/00	EA	RICHMOND-A	5	0.00	103424	Little, Jason				
	08/09/00	EA	WALNUT-A	4	0.00	103424	Little, Jason				
	08/09/00	EA	WELSH-A	7	0.00	103424	Little, Jason				
	08/09/00	EA	WELSH-A	3	0.00	103331	Baynard, Brian				
	08/09/00	EA	WELSH-C	1	0.00	103331	Baynard, Brian				
	08/09/00	EA	WYNNEFIELD	1	0.00	103317	Weeks, Dana				
	08/09/00	EA	WYNNEFIELD	2	0.00	103317	Weeks, Dana				
				77	0.00						
				77	0.00						

124
27
803

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type Voucher
MA	08/10/00	EA	ANDORRA-A	7	0.00	103434	Pinkham, Michael			
	08/10/00	EA	ANDORRA-C	2	0.00	103434	Pinkham, Michael			
	08/10/00	EA	CHESTNUT-A	1	0.00	103422	Shapiro, Jessica			
	08/10/00	EA	CHESTNUT-C	2	0.00	103422	Shapiro, Jessica			
	08/10/00	EA	FOX-A	2	0.00	103424	Little, Jason			
	08/10/00	EA	KENSINGTON	4	0.00	103422	Shapiro, Jessica			
	08/10/00	EA	LOVETT-A	2	0.00	103422	Shapiro, Jessica			
	08/10/00	EA	LOVETT-C	2	0.00	103422	Shapiro, Jessica			
	08/10/00	EA	WIDENER-C	2	0.00	103418	Osborn, Seth			
	08/10/00	EA	WYOMING-A	4	0.00	103424	Little, Jason			

MA				28	0.00					

				28	0.00					

Day: 08/11/00

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	EA	FOX-A	3	0.00	103327	Baxter, Betsy				
	EA	FOX-C	3	0.00	103327	Baxter, Betsy				
	EA	LEHIGH-A	3	0.00	103422	Shapiro, Jessica				
	EA	LEHIGH-C	6	0.00	103422	Shapiro, Jessica				
	EA	LOGAN-A	2	0.00	103422	Shapiro, Jessica				

MA			17	0.00						

			17	0.00						

Day: 08/12/00

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	EA	ANDORRA-A	6	0.00	103318	Pfeiffer, Krista				
	EA	ANDORRA-C	1	0.00	103318	Pfeiffer, Krista				
	EA	BUSTLETON-	2	0.00	103423	Wierzbicki, Jason				
	EA	BUSTLETON-	10	0.00	103423	Wierzbicki, Jason				
	EA	CECIL-A	1	0.00	103431	Stubbs, Kevin				
	EA	CECIL-C	1	0.00	103431	Stubbs, Kevin				
	EA	EASTWICK-A	1	0.00	103431	Stubbs, Kevin				
	EA	EASTWICK-C	1	0.00	103431	Stubbs, Kevin				
	EA	FALLS-A	3	0.00	103318	Pfeiffer, Krista				
	EA	FALLS-C	3	0.00	103318	Pfeiffer, Krista				
	EA	KATHERINE-	2	0.00	103431	Stubbs, Kevin				
	EA	KATHERINE-	2	0.00	103431	Stubbs, Kevin				
	EA	MCPHERSON-	2	0.00	103318	Pfeiffer, Krista				
	EA	MCPHERSON-	3	0.00	103318	Pfeiffer, Krista				
	EA	OAK-A	7	0.00	103434	Pinkham, Michael				
	EA	RICHMOND-A	2	0.00	103422	Shapiro, Jessica				
	EA	WYNNEFIELD	2	0.00	103318	Pfeiffer, Krista				
	EA	WYNNEFIELD	4	0.00	103318	Pfeiffer, Krista				
	EA	WYOMING-A	2	0.00	103318	Pfeiffer, Krista				
	EA	WYOMING-C	3	0.00	103318	Pfeiffer, Krista				

MA			58	0.00						

			58	0.00						

Day:

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
			75	0.00						

TR.ITEM.R

RUN: 08/15/00 11:12am

Item Report (08/13/00 to 08/13/00)

Page 1

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type Voucher
MA	08/13/00	EA	ANDORRA-A	2	0.00	103318	Pfeiffer, Krista			
	08/13/00	EA	ANDORRA-C	4	0.00	103318	Pfeiffer, Krista			
	08/13/00	EA	BUSTLETON-	2	0.00	103326	Cooper, Anne			
	08/13/00	EA	BUSTLETON-	3	0.00	103326	Cooper, Anne			
	08/13/00	EA	QUEEN-A	3	0.00	103327	Baxter, Betsy			
	08/13/00	EA	QUEEN-A	1	0.00	103317	Weeks, Dana			
	08/13/00	EA	QUEEN-C	5	0.00	103327	Baxter, Betsy			
	08/13/00	EA	QUEEN-C	2	0.00	103317	Weeks, Dana			
	08/13/00	EA	SOUTHWARK-	4	0.00	103431	Stubbs, Kevin			
	08/13/00	EA	SOUTHWARK-	3	0.00	103431	Stubbs, Kevin			
	08/13/00	EA	TACONY-A	2	0.00	103318	Pfeiffer, Krista			
	08/13/00	EA	WYNNEFIELD	2	0.00	103318	Pfeiffer, Krista			
	08/13/00	EA	WYNNEFIELD	6	0.00	103327	Baxter, Betsy			

MA				39	0.00					

				39	0.00					

Day: 08/15/00

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type Voucher
MA	EA	BUSHROD-A	3	0.00	103331	Baynard, Brian			
	EA	BUSHROD-A	6	0.00	103317	Weeks, Dana			
	EA	BUSHROD-C	3	0.00	103331	Baynard, Brian			
	EA	CECIL-A	2	0.00	103317	Weeks, Dana			
	EA	CECIL-C	3	0.00	103317	Weeks, Dana			
	EA	FRANKFORD-	2	0.00	103327	Baxter, Betsy			
	EA	FRANKFORD-	4	0.00	103331	Baynard, Brian			
	EA	GEORGE-A	2	0.00	103331	Baynard, Brian			
	EA	GEORGE-C	3	0.00	103331	Baynard, Brian			
	EA	HOLMESBURG	3	0.00	103331	Baynard, Brian			
	EA	HOLMESBURG	5	0.00	103331	Baynard, Brian			
	EA	KATHERINE-	3	0.00	103314	Russell, Anthony			
	EA	KATHERINE-	5	0.00	103314	Russell, Anthony			
	EA	NORTHEAST-	2	0.00	103331	Baynard, Brian			
	EA	NORTHEAST-	6	0.00	103331	Baynard, Brian			
	EA	NORTHWEST-	2	0.00	103314	Russell, Anthony			
	EA	NORTHWEST-	3	0.00	103314	Russell, Anthony			
	EA	SOUTHWARK-	3	0.00	103327	Baxter, Betsy			
	EA	SOUTHWARK-	8	0.00	103327	Baxter, Betsy			
	EA	TORRESDALE	2	0.00	103331	Baynard, Brian			
	EA	TORRESDALE	2	0.00	103317	Weeks, Dana			
	EA	TORRESDALE	1	0.00	103331	Baynard, Brian			
	EA	WALNUT-A	2	0.00	103317	Weeks, Dana			
MA			75	0.00					
			75	0.00					

Day: 08/16/00

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	EA	ANDORRA-A	5	0.00	103327	Baxter, Betsy				
	EA	CENTRAL-A	2	0.00	103318	Pfeiffer, Krista				
	EA	CENTRAL-C	2	0.00	103318	Pfeiffer, Krista				
	EA	COBBS-C	4	0.00	103317	Weeks, Dana				
	EA	EASTWICK-A	1	0.00	103316	Ray, Jennifer				
	EA	EASTWICK-A	2	0.00	103317	Weeks, Dana				
	EA	EASTWICK-C	6	0.00	103316	Ray, Jennifer				
	EA	FALLS-A	8	0.00	103327	Baxter, Betsy				
	EA	FRANKFORD-	2	0.00	103316	Ray, Jennifer				
	EA	FRANKFORD-	1	0.00	103316	Ray, Jennifer				
	EA	KENSINGTON	1	0.00	103316	Ray, Jennifer				
	EA	KENSINGTON	2	0.00	103316	Ray, Jennifer				
	EA	LAWNCREST-	4	0.00	103317	Weeks, Dana				
	EA	LAWNCREST-	1	0.00	103318	Pfeiffer, Krista				
	EA	LAWNCREST-	4	0.00	103317	Weeks, Dana				
	EA	LAWNCREST-	3	0.00	103318	Pfeiffer, Krista				
	EA	NORTHEAST-	8	0.00	103317	Weeks, Dana				
	EA	NORTHEAST-	3	0.00	103318	Pfeiffer, Krista				
	EA	NORTHEAST-	6	0.00	103317	Weeks, Dana				
	EA	OAK-A	2	0.00	103318	Pfeiffer, Krista				
	EA	OAK-C	6	0.00	103318	Pfeiffer, Krista				
	EA	PASSYUNK-A	4	0.00	103318	Pfeiffer, Krista				
	EA	PASSYUNK-C	2	0.00	103318	Pfeiffer, Krista				
	EA	RICHMOND-A	6	0.00	103318	Pfeiffer, Krista				
	EA	RODRIGUEZ-	4	0.00	103316	Ray, Jennifer				
	EA	RODRIGUEZ-	2	0.00	103316	Ray, Jennifer				
	EA	ROXBOROUGH	4	0.00	103327	Baxter, Betsy				
	EA	SOUTHWARK-	3	0.00	103318	Pfeiffer, Krista				
	EA	TACONY-A	2	0.00	103423	Wierzbicki, Jason				
	EA	TACONY-C	2	0.00	103423	Wierzbicki, Jason				
	EA	WADSWORTH-	2	0.00	103316	Ray, Jennifer				
	EA	WALNUT-A	2	0.00	103314	Russell, Anthony				
	EA	WALNUT-A	4	0.00	103318	Pfeiffer, Krista				
	EA	WALNUT-A	1	0.00	103327	Baxter, Betsy				
	EA	WALNUT-C	2	0.00	103327	Baxter, Betsy				
	EA	WELSH-A	4	0.00	103318	Pfeiffer, Krista				
	EA	WYNNEFIELD	1	0.00	103317	Weeks, Dana				
	EA	WYNNEFIELD	1	0.00	103327	Baxter, Betsy				
	EA	WYNNEFIELD	6	0.00	103317	Weeks, Dana				
	EA	WYNNEFIELD	3	0.00	103327	Baxter, Betsy				
MA			128	0.00						
			128	0.00						

Day:

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
			203	0.00						

Day: 08/18/00

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	EA	BUSHROD-A	3	0.00	103427	Eber, Jeff				
	EA	CENTRAL-A	1	0.00	103427	Eber, Jeff				
	EA	CHESTNUT-A	1	0.00	103423	Wierzbicki, Jason				
	EA	CHESTNUT-C	2	0.00	103423	Wierzbicki, Jason				
	EA	EASTWICK-A	3	0.00	103427	Eber, Jeff				
	EA	EASTWICK-A	2	0.00	103423	Wierzbicki, Jason				
	EA	EASTWICK-C	8	0.00	103427	Eber, Jeff				
	EA	EASTWICK-C	4	0.00	103423	Wierzbicki, Jason				
	EA	FOX-A	1	0.00	103427	Eber, Jeff				
	EA	FOX-A	7	0.00	103315	Williams, Mike				
	EA	GEORGE-A	2	0.00	103423	Wierzbicki, Jason				
	EA	GEORGE-C	24	0.00	103423	Wierzbicki, Jason				
	EA	HOLMESBURG	2	0.00	103427	Eber, Jeff				
	EA	HOLMESBURG	4	0.00	103418	Osborn, Seth				
	EA	HOLMESBURG	4	0.00	103427	Eber, Jeff				
	EA	HOLMESBURG	2	0.00	103418	Osborn, Seth				
	EA	NICETOWN-A	2	0.00	103418	Osborn, Seth				
	EA	NICETOWN-C	4	0.00	103418	Osborn, Seth				
	EA	NORTHEAST-	5	0.00	103427	Eber, Jeff				
	EA	NORTHEAST-	9	0.00	103427	Eber, Jeff				
	EA	NORTHWEST-	2	0.00	103418	Osborn, Seth				
	EA	NORTHWEST-	6	0.00	103418	Osborn, Seth				
	EA	RICHMOND-A	16	0.00	103427	Eber, Jeff				
	EA	SOUTHWARK-	2	0.00	103427	Eber, Jeff				

MA			116	0.00						

			116	0.00						

Day: 08/19/00

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	EA	ANDORRA-A	2	0.00	103431	Stubbs, Kevin				
	EA	ANDORRA-C	4	0.00	103431	Stubbs, Kevin				
	EA	BUSTLETON-	3	0.00	103431	Stubbs, Kevin				
	EA	BUSTLETON-	3	0.00	103317	Weeks, Dana				
	EA	BUSTLETON-	1	0.00	103326	Cooper, Anne				
	EA	BUSTLETON-	2	0.00	103317	Weeks, Dana				
	EA	BUSTLETON-	1	0.00	103326	Cooper, Anne				
	EA	CECIL-C	2	0.00	103431	Stubbs, Kevin				
	EA	CENTRAL-A	6	0.00	103431	Stubbs, Kevin				
	EA	CENTRAL-A	2	0.00	103317	Weeks, Dana				
	EA	CENTRAL-C	7	0.00	103431	Stubbs, Kevin				
	EA	EASTWICK-A	3	0.00	103315	Williams, Mike				
	EA	EASTWICK-C	2	0.00	103315	Williams, Mike				
	EA	FALLS-A	2	0.00	103431	Stubbs, Kevin				
	EA	FALLS-A	4	0.00	103434	Pinkham, Michael				
	EA	FALLS-C	1	0.00	103431	Stubbs, Kevin				
	EA	FRANKFORD-	4	0.00	103431	Stubbs, Kevin				
	EA	GREATER-A	2	0.00	103317	Weeks, Dana				
	EA	GREATER-C	2	0.00	103317	Weeks, Dana				
	EA	HOLMESBURG	1	0.00	103326	Cooper, Anne				
	EA	HOLMESBURG	2	0.00	103326	Cooper, Anne				
	EA	KATHERINE-	1	0.00	103431	Stubbs, Kevin				
	EA	LOGAN-A	2	0.00	103317	Weeks, Dana				
	EA	LOVETT-A	1	0.00	103431	Stubbs, Kevin				
	EA	LOVETT-C	2	0.00	103431	Stubbs, Kevin				
	EA	NICETOWN-A	1	0.00	103317	Weeks, Dana				
	EA	NICETOWN-C	1	0.00	103317	Weeks, Dana				
	EA	NORTHWEST-	2	0.00	103315	Williams, Mike				
	EA	NORTHWEST-	2	0.00	103317	Weeks, Dana				
	EA	NORTHWEST-	2	0.00	103317	Weeks, Dana				
	EA	OAK-A	2	0.00	103326	Cooper, Anne				
	EA	OAK-C	2	0.00	103326	Cooper, Anne				
	EA	RICHMOND-A	4	0.00	103431	Stubbs, Kevin				
	EA	RICHMOND-A	2	0.00	103317	Weeks, Dana				
	EA	RICHMOND-C	7	0.00	103431	Stubbs, Kevin				
	EA	RICHMOND-C	2	0.00	103317	Weeks, Dana				
	EA	SOUTHWARK-	6	0.00	103431	Stubbs, Kevin				
	EA	WELSH-A	2	0.00	103315	Williams, Mike				
	EA	WEST-A	2	0.00	103431	Stubbs, Kevin				
	EA	WIDENER-A	2	0.00	103317	Weeks, Dana				
	EA	WIDENER-C	1	0.00	103317	Weeks, Dana				
	EA	WYNNEFIELD	3	0.00	103431	Stubbs, Kevin				
	EA	WYNNEFIELD	5	0.00	103431	Stubbs, Kevin				
	EA	WYOMING-A	6	0.00	103431	Stubbs, Kevin				
	EA	WYOMING-A	10	0.00	103434	Pinkham, Michael				
	EA	WYOMING-C	6	0.00	103431	Stubbs, Kevin				
MA			132	0.00						

Day:

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
			132	0.00						

Day:

Event Code	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
			248	0.00						

Location: P Philadelphia Museum of Art

Event Code	Event Date	Group	Category	Ord Qty	Net Revenue	Customer Number	Customer Name	Agency Number	Agency Name	Bill Type	Voucher
MA	08/17/00	EA	ANDORRA-A	2	0.00	103434	Pinkham, Michael				
	08/17/00	EA	EASTWICK-A	2	0.00	103434	Pinkham, Michael				
	08/17/00	EA	HAVERFORD-	1	0.00	103327	Baxter, Betsy				
	08/17/00	EA	HAVERFORD-	2	0.00	103418	Osborn, Seth				
	08/17/00	EA	HAVERFORD-	2	0.00	103327	Baxter, Betsy				
	08/17/00	EA	HAVERFORD-	2	0.00	103418	Osborn, Seth				
	08/17/00	EA	INSTITUTE-	2	0.00	103423	Wierzbicki, Jason				
	08/17/00	EA	KATHERINE-	2	0.00	103423	Wierzbicki, Jason				
	08/17/00	EA	KATHERINE-	3	0.00	103423	Wierzbicki, Jason				
	08/17/00	EA	KENSINGTON	2	0.00	103327	Baxter, Betsy				
	08/17/00	EA	KENSINGTON	2	0.00	103327	Baxter, Betsy				
	08/17/00	EA	LAWNCREST-	5	0.00	103418	Osborn, Seth				
	08/17/00	EA	NORTHEAST-	2	0.00	103434	Pinkham, Michael				
	08/17/00	EA	NORTHEAST-	3	0.00	103434	Pinkham, Michael				
	08/17/00	EA	RICHMOND-A	1	0.00	103434	Pinkham, Michael				
	08/17/00	EA	RICHMOND-C	2	0.00	103434	Pinkham, Michael				
	08/17/00	EA	SOUTHWARK-	3	0.00	103434	Pinkham, Michael				
	08/17/00	EA	WADSWORTH-	5	0.00	103418	Osborn, Seth				
	08/17/00	EA	WADSWORTH-	2	0.00	103418	Osborn, Seth				
	08/17/00	EA	WELSH-A	1	0.00	103423	Wierzbicki, Jason				
	08/17/00	EA	WELSH-A	1	0.00	103434	Pinkham, Michael				
	08/17/00	EA	WELSH-C	2	0.00	103423	Wierzbicki, Jason				
	08/17/00	EA	WYOMING-A	2	0.00	103418	Osborn, Seth				
	08/17/00	EA	WYOMING-C	1	0.00	103418	Osborn, Seth				
MA				52	0.00						
				52	0.00						

APPENDIX 25

Sample page of External Affairs database of ART 2000 pass usage

Library branch	Overbrook Park
Last Name	Primus
First Name	Maria
Address	
City	Philadelphia
State	PA
Postal Code	19151-
Party number	8
First Visit/Yes or N	Yes
Date of Visit	June 29, 2000

Library branch	Paschalville
Last Name	Robinson
First Name	Stanley
Address	
City	Morrisville
State	PA
Postal Code	19067-
Party number	3
First Visit/Yes or N	Yes
Date of Visit	July 11, 2000

LIBRARY	CONTACT and CROSS STS.	ADULTS	CHILDREN
1. Andorra 705 E. Cathedral Rd. 19128-2106	(215) 685-2552 Marianne Fulton Henry Ave. & Cathedral Rd.	39	15
2. Bushrod 6304 Castor Avenue 19149-2731	(215) 685-1471 Joanne Haden Castor Ave. & Stirling St.	23	3
3. Bustleton 10199 Bustleton Ave. 19116-3718	(215) 685-0472 Sharon Dennison, Carol Mcknight Veree Rd. & Bustleton Ave	17	28
4. Cecil B. Moore 2320 W.C.B. Moore Ave. 19121-2927	(215) 685-2766 Audrey Role	10	11
5. Central 1901 Vine St. 19103-1189	(215) 686-5372 Anne Humphreys, Children's Services & Joseph McPeak, Chief, central public services division & Irene Wright, Children's Lib. Vine St. & 20 th St	33	22
6. Chestnut Hill 8711 Germantown Ave. 19118-2716	(215) 248-0977 Margaret Bruten, Irene	4	6
7. Cobbs Creek 5800 Cobbs Creek Parkway 19143-3036	(215) 685-1973 Mary Landry, Head Lib. Cobbs Creek Pky & Baltimore Ave.	11	2
8. Durham 3320 Haverford Ave. 19104-2021	(215) 685-7436 Jennifer Suder	[3]	
9. Eastwick 2851 Island Ave. 19153-2314	(215) 685-4170 Paula Branson	28	42
10. Falls of Schuylkill 3501 Midvale Ave. 19129-1633	(215) 685-2093 Wendy Moody Midvale Ave. & Warden Dr.	29	11

23. Lawncrest 6098 Rising Sun Ave. 19111-6009	(215) 685-0549	26	19
24. Lehigh Avenue 601 W. Lehigh Ave. 19133-2228	(215) 685-9794 Lillian Marrero, Head Lib. 6 th St. & Lehigh Ave	8	18
25. Logan 1333 Wagner Avenue 19141-2916	(215) 685-9156 Mrs. Thornton, Head Lib. Wagner Ave. & Old York Rd.	4	0
26. Lovett Memorial 6945 Germantown Ave. 19119-2189	(215) 685-2095 Eileen Levinson	8	10
27. McPherson Square 601 E. Indiana Ave. 19134-3042	(215) 685-9995 Judy Moore, Children's Lib Indiana Ave. & F Street.	10	11
28. Nicetown / Tioga 3720 N. Broad St. 19140-3608	(215) 685-9790 Robin Manker, Head Lib. Broad St. between Butler St. & Erie Ave.	8	10
29. Northeast 2228 Cottman Ave. 19149-1297	(215) 685-0501 Viola Jones, Head Lib. & Maryann Bocci, Children's Lib. Cottman Ave. & Oakland St.	76	63
30. Northwest 68 W. Cheltenham Ave. 19144-2795	(215) 685-2155 Beryl Evans, Head Lib. & Margaret Taylor Cheltenham Ave. & Green St.	13	11
31. Oak Lane 6614 N. 12 th St. 19126-3299	(215) 685-2848 Jan Kaliminski 12 th St. & Oak Lane	15	27
32. Ogontz 6017 Ogontz Ave. 19141	(215) 685-3566 Susan Weber Ogontz Ave. & Church Lane	11	0
33. Overbrook Park 7422 Haverford Ave. 19151-2995	(215) 685-0182 Bruce Seabers	13	7

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176

34. Paschalville 6942 Woodland Ave. 19142-1823	(215) 685-2662 Curtis Datko 70 th St. & Woodland Ave.	3	0
35. Passyunk 1935 Shunk St. 19145-4243	(215) 685-1755 20 th St. & Shunk St.	7	8
36. Philadelphia City Institute 1905 Locust St. 19103-5730	(215) 685-6621 19 th St. & Locust St.	16	22
37. Queen Memorial 1201 S. 23 rd St. 19146-4316	(215) 685-1899 Ida Gowans, Head Lib. & Sarah Mcallister, Children's Lib. Federal St. between 22 nd & 23 rd Sts.	6	14
38. Romanita DeRodriguez 600 W. Girard Ave. 19123-1311	(215) 686-1768 Denise Shaver, Children's Lib 6 th St. & Girard Ave..	7	5
39. Richmond 2987 Almond St. 19134-4955	(215) 685-9992 Indiana Ave. & Richmond St.	59	18
40. Roxborough 6245 Ridge Ave. 19128-2630	(215) 685-2550 Diane, Children's Lib.	8	4
41. S. Philadelphia 1700 S. Broad St. 19145-2392	(215) 685-1866 Broad St. & Morris St.	0	0
42. Southwark 932 S. 7 th St. 19147-2932	(215) 686-1766 Joseph, Maria 7 th St. & Carpenter St.	30	16
43. Tacony 6742 Torresdale Ave. 19135-2416	(215) 685-8755	8	6
44. Torresdale 3049 Holme Ave. 19136-1101	(215) 685-0494 Dorothy Jaworski Holme Ave. & Willits Rd.	6	3
45. Wadsworth 1500 Wadsworth Ave. 19150-1699	(215) 685-9293 Anne Rhineheart Wadsworth Ave. & Michener Ave.	9	4

159

100

46. Walnut Street West 3927 Walnut St. 19104-3609	(215) 685-7671 40 th St. & Walnut St.	19	7
47. Welsh Road 9233 Roosevelt Blvd. 19114-2205	(215) 685-0498 Jennifer Welsh Rd. & Roosevelt Blvd.	49	9
48. West Oak Lane 2000 Washington Lane	(215) 685-2843 Marie Watson 74 th Ave. & Washington Lane	0	0
49. West Phila. 125 S. 52 nd St. 19139-3408	(215) 685-7429 Claudia Martinez, Head Lib. & Phil Cuttino, Circ. Lib. 52 nd St. & Sansom St.	17	53
50. Whitman 200 Snyder Ave. 19148-2620	(215) 685-1754 Lynn Pearson 2 nd St. & Snyder Ave.	0	0
51. Widener 2531 W. Lehigh Ave. 19132-3296	(215) 685-9799 Jeff Bullard Lehigh Ave. between 25 th and 26 th Sts.	6	8
52. Wyoming 231 E. Wyoming Ave. 19120-4439	(215) 685-9158 Doreen Velnich, Head Lib. Wyoming Ave. & B St.	26	12
53. Wynnefield 5325 Overbrook Ave.	(215) 685-0298 Allison Freyermurph 54 th St. & Overbrook Ave	15	28
54. Lib. for the Blind & Physically Handicapped 919 Walnut St.	(215) 683-3213 Walnut St. between 9 th & 10 th Sts.	0	0

Ritner

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390
passes turn
in

APPENDIX 26

“PMA Welcomes You” flyer

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.

APPENDIX 27

Newspaper articles regarding PMA "Van Gogh" exhibition

The Philadelphia Inquirer

FRIDAY, OCTOBER 20, 2000

www.philly.com

Splashy 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 opens at the Philadelphia Museum of Art on Sunday amid hopes 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 ho-

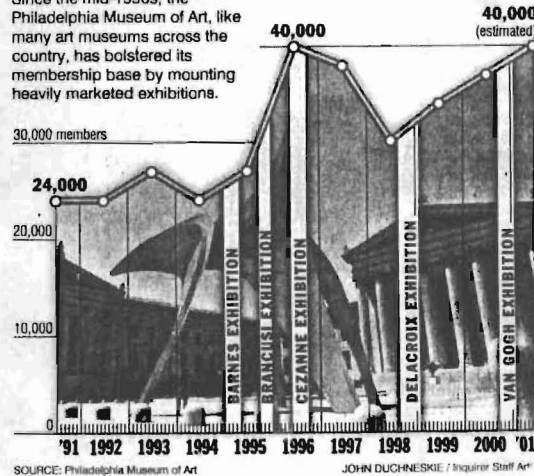
tels offering overnight packages, which include breakfast, parking and VIP tickets.

"Cézanne," 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 on the expected economic impact of "Face to Face," they predict sales of 300,000 timed and dated "Face to Face" tickets before the exhibit closes Jan. See **MUSEUM** on A10

Building on Blockbusters

Since the mid-1990s, the Philadelphia Museum of Art, like many art museums across the country, has bolstered its membership base by mounting heavily marketed exhibitions.



THE PHILADELPHIA INQUIRER

Friday, October 20, 2000

When masterpieces mean members

MUSEUM from A1

14. As of yesterday, 116,665 had been sold.

Those figures would put the show — of van Gogh's portraits, not his sunflowers or starry nights — in a league with the Delacroix exhibition two years ago. It also attracted about 300,000 visitors and was credited with generating about \$39 million in local spending.

The sale of 300,000 "Face to Face" tickets would also mirror the show's success at its previous stops at museums in Detroit and Boston, which organized the show with Philadelphia. The first five weekends here are booked solid, and early morning arrivals, particularly on Wednesdays, are now scarce.

The Detroit Institute of Arts said the show added \$31 million to the local economy — via restaurant meals, cabs, hotels and the like.

Whether it is Cézanne or van Gogh or Delacroix, the Age of the Blockbuster has been good for the neoclassical shrine at 26th Street and the Parkway. The museum has seen a 54 percent rise in membership over the last decade.

The rise — from 24,000 members in 1991 to more than 37,000 today — has paralleled a series of high-profile exhibitions, beginning in 1995 with seldom-seen treasures from the Barnes Foundation collection. It was followed by a Brancusi show, then "Cézanne."

Membership then spiked to what

the museum said was an all-time high of 40,000, before sagging slightly until "Delacroix" in 1998. Boosted by "Face to Face," the museum expects to end the fiscal year in June with about 40,000 members.

The trend of blockbuster-as-membership-booster has been building nationally since the 1976 "Treasures of King Tutankhamun" tour. But it has become more apparent

recently, with museum directors under pressure to generate not only revenue at the gate but more eyeballs for corporate sponsors.

"In these big blockbuster shows, you get a tremendous influx of members who perceive a value," said Roanne Katcher, manager of membership for Atlanta's High Museum of Art.

More people than ever before went to American museums last year, according to the London-based The Art Newspaper. While 14 exhibitions drew more than 200,000 people in 1996, 31 did last year.

Museums charge extra for blockbusters. While individual adult tickets to the van Gogh show are \$18 to \$20 on weekends, for example, a year's membership — which includes tickets to the exhibition and unlimited access to the rest of the museum — costs as little as \$25 for students, \$50

for individuals, and \$75 for families.

Blockbusters attract not only new members but also single-ticket buyers. And that is where the packages come in.

The Four Seasons' Hirshey said this week that 100 overnight weekend packages — at \$329 a night — had been sold. "We're getting the usual suspects from New York, Washington and Harrisburg," she said.

Lucia Pernot at the Rittenhouse Hotel said about 50 packages — \$365 a night weekdays, \$308 a night weekends — were gone.

John Lockwood at the Philadelphia Marriott said he expected to sell packages after the show opened and predicted spur-of-the-moment travelers — "where you'll say

on a Thursday, 'Can you get us into 'Van Gogh' [this weekend]?"

The Art Museum's restaurant, upgraded substantially in the last two years, was booked all this week during the members' preview.

At Rembrandt's restaurant in Fairmount, which, like van Gogh, has Dutch roots, owner Jan Zarkin said he expected solid business. "But we always do well from the Art Museum," he said.

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 65,000 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 Harriy, 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 rejoin. "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

SHOP FRIDAY & SATURDAY 10 AM-10 PM

About the artist...

*Here's a primer
on how to see
(hint: you need
a timed ticket)
and enjoy
the exhibition
of portraits by
Vincent van Gogh.*

Portrait of a Girl (1890)



By Robert Strauss
FOR THE INQUIRER

Vincent van Gogh was the Michael Jordan, the Knute Rockne and the Babe Ruth of artists.

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 Rockne, 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 portraiture 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 artistic styles 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 Sacha Adorno, 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 plays. Want to hear it again? Replay it. You can even pause it if you want.

THE PHILADELPHIA INQUIRER

From start to finish



Orphan Man with Top Hat (1882) When van Gogh was starting out in The Hague, the center of Dutch art at the time, he lived on a monthly stipend from his brother, Theo. He couldn't afford professional models and often used old prisoners, known as "orphan men." This drawing is of one of those men and is on loan from the Van Gogh Museum in Amsterdam.



Head of a Peasant (1884) After moving to Nuenen, in the Netherlands, van Gogh fell under the spell of artist Jean-Francois Millet, who often painted rural scenes and peasants. Van Gogh took Millet to mean that peasants were the proper focus of modern art. This painting, in the browns and dark colors van Gogh reveled in during this time, is from the Art Gallery of New South Wales, Sydney, Australia.



The Postman: Joseph Roulin (1888) Worn out by the Paris scene, van Gogh moved to Arles, in Provence. There he was befriended by the family of the postman, Joseph Roulin. There are 16 Roulin portraits in "Face to Face," but perhaps the most famous is this one, from the Detroit Institute of the Arts. It was painted only weeks before a famous incident, when van Gogh mutilated his left ear, allegedly intending it as a gift for a young woman. He was hospitalized soon after, and was in and out of institutions until he shot himself to death in 1890.



Portrait of Camille Roulin (1888)

How do you say 'van Gogh'?

Technically, Vincent van Gogh's last name is pronounced *van GACH*, with that "ch" extremely guttural, as in "rock 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 Adorno, spokeswoman for the Philadelphia Museum of Art, says it is going with the country's more familiar pronunciation, *van GO*. "After all," she said, "We don't pronounce Paris *Parée*, even if it's 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. Phone: 215-235-7469. Web: <http://www.philamuseum.org>

Think about 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.

Finally, if you want more than the artwork, museum officials have organized programs to complement the show, including performances of *Vincent*, a play written by Leonard Nimoy. A schedule of events, good for the run of the show, follows.

Friday Evening Programs

Music, concerts, films & dinner in museum restaurant. Admission: \$75 includes "Van Gogh: Face to Face." Dinner reservations begin 5:30 p.m.; lecture, concert or film at 8 p.m. The 11/10 package includes performance of *Vincent*. NOTE: You may skip dinner & portraits, attend most events for \$10, plus museum admission of \$8; \$5 for ages 5 to 18 and students. 215-235-7469.

Wednesday Night Programs

Cafe: Jazz musicians from The University of the Arts, 8 p.m. for run of show.

"Vincent"

Stage play by Leonard Nimoy, starring Jim Jarrett. 8 p.m. & 11/10; 2:30 p.m. 11/12. \$25, plus museum admission \$5; ages 62 & up, ages 5-18 & students. 215-235-7469.



Lullaby: Madame Augustine Roulin Rocking a Cradle (1889)



The Zouave (1888)

Ticket Tips

This 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 times: Entrance on the hour and half-hour. Visitors are expected to stay 1 to 1½ hours. Aim to arrive at least 15 minutes before entrance time.

Cost: Adults \$18 weekdays, \$20 Saturday and Sunday; seniors and students \$15 weekdays, \$18 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

Sofya Belair
Project Manager
September 14, 2000

Philadelphia Museum of Art
ART 2000 community outreach project
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

1. Introduction

8/14/2000

11:00 am

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:

Lehigh
 McPherson Square
 Northeast Regional
 Northwest Regional
 Rodriguez
 Southwark
 West Philadelphia

100 passes provided
 29 passes used = 100 visitors

ART 2000, June 12 – August 4, 2000

Passes available at ~~53~~² libraries (all excluding the Library for the blind & physically handicapped) + S. Phila

Visited 15 libraries:

Kensington 7/5
 Rodriguez 7/6
 Queen Memorial 7/11
 Kingsessing 7/12
 West Philadelphia 7/18
 Blanche Nixon/Cobbs Creek 7/19
 Nicetown/Tioga 7/20
 McPherson Square 7/25
 Lehigh Ave. 7/26
 Logan 7/28
 Northwest Regional 7/28
 Northeast Regional 8/1
 Central 8/2
 Roxborough 8/2
 Wyoming 8/3

7,405 passes provided
 196 passes used = 803 people
 55 % first time visitors

46 of ~~53~~² libraries represented

Missing:

Durham
 Fishtown
 Greater Olney
 Logan
 — South Philadelphia
 Whitman
 Wyoming

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

STILLING

OF VIS

interoffice

MEMORANDUM

To: Herb Lottier

From: Cheryl McClenney-Brooker *MB*

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.



PHILADELPHIA
MUSEUM
OF ART

Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101-7646 • Telephone: 215-763-8100 • Fax: 215-236-4465

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;
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- > 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

Hi John -
Hope your summer was
enjoyable. See you soon.
C.



PHILADELPHIA
MUSEUM
OF ART

Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101-7646 • Telephone: 215-763-8100 • Fax: 215-236-4465

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 McClenney-Brooker
Director of External Affairs

*Hi Helen -
Hope your summer
was enjoyable. See you
soon. C.*

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, and 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	Central (lending, art dept., children's dept., info desk)
Lovett Memorial	
Northeast Regional	
Northwest Regional	
Philadelphia City Institute	
Rodriguez	
Roxborough	
West Philadelphia	
Wynnefield	

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

501 Rhawn Street,
215-685-0547

Teen Photography Contest, for teens in grades 7 to 12, July 1 - August 14. Camera and film processing provided.

Science in the Summer, July 11-14. *Genealogy for Beginners*, learn how to trace your family tree, Wednesday, July 19 at 7 p.m.

How to Buy a Home Computer by John Fried, *Philadelphia Inquirer* columnist, Wednesday, August 2 at 7 p.m.

Make Them Grow! Lynn Wolf will show you how to make your fruit and vegetable garden flourish, Wednesday, August 30 at 7 p.m.

FRANKFORD BRANCH

4634 Frankford Avenue,
215-685-1473

Thrills on Thursdays, programs for R2 participants and others, 3 to 4 p.m.:

July 6 - *Code Day*

July 20 - *Ball on Basketball*

July 27 - *Book Bingo*

Science in the Summer, July 11-14. Preschool Drama Time, lead by Shelley Hyman of Curtain Call Theatre. Children, ages 4 to 6, will act out fairy tales, Tuesdays at 10:30 a.m. or 11 a.m., August 17, 24, and 31.

Parents Workshop, in association with *Books Aloud!* and organized by Derrick Gantt, July 18 at 2 p.m.

HOLMESBURG BRANCH

7830 Frankford Avenue,
215-685-8756

Sign Language and Finger Spelling, lead by Teri Samthugh Sweeney, July 10 at 6:30 p.m.

KATHARINE DREXEL BRANCH

11099 Knights Rd.,
215-685-9383

Science in the Summer, August 1-4.

LAWNCREST BRANCH

6098 Rising Sun Avenue,
215-685-0549

Science in the Summer, July 25-28.

TACONY BRANCH

6742 Tomesdale Avenue,
215-685-8755

Masters of the Millennium: R2

Activities, for ages 6 to 12, Thursdays, at 2:30 p.m. Children 6 and under must be accompanied by an adult.

July 6 - *Book Bingo*

July 13 - *Create-A-Frame*-Bring a picture with you.

July 20 - *Reading Rainbow: Opt. an Illusionary Tale*

Millennium Summer Movies, for R2 participants and their parents, Mondays at 6:30 p.m.:

July 10 - *Pepper and all the Legs*

July 31 - *The Hoboken Chicken*

Emergency

Science in the Summer, July 25-28.

TORRESDALE BRANCH

3079 Holme Avenue,
215-685-0494

R2 Activities, *Drop in Crafts* and *Guess-What!* July 3 through August 11.

Story Time Potpourri, for children ages 2 to 5, Thursdays, July 6, 13 and 27, August 17, 24 and 31 at 10:30 a.m.

Math Family Fun Nights, math Websites for kids and parents, stories and games, Wednesdays, July 7 and 26 or August 16 and 23. *Sports Trivia Contest*, pick up the trivia questions Monday, July 10 and return them by July 28. *Dominoes Tournament*, all day during the week of July 10. Science in the Summer, July 18-21.

Crazy Eight's Tournament, all day during the week of August 7. *Game Day*, Wednesday, August 9, 4 to 7:30 p.m.

WELSH ROAD BRANCH

9233 Roosevelt Boulevard,
215-685-0498

Philly Reads Program, Thursdays, July 6, 13, 20, 27, and August 3, and 10 at 10 a.m.

IN WEST PHILADELPHIA

WEST PHILADELPHIA REGIONAL LIBRARY

52nd and Sansom Streets,
215-685-7424

Monday, Tuesday, Wednesday, noon to 8 p.m. Thursday, Friday, Saturday, 10 a.m. to 5 p.m.

Cool Crafts for children, Wednesdays, July 5, 19 and 26 at 3 p.m.

Magnificent Movies for children.

Thursdays, July 6, 13, 20, and 27 at 1 p.m.

Terrific Technology for children, Tuesdays, July 11, 18, and 25 at 3 p.m.

Puppet Making Workshop presented by A La Main Production, Wednesday, July 12 at 3 p.m.

Books Aloud! Workshop, Wednesday, July 26 at 1 p.m.

African Artifacts and Body-Wrapping presented by Ariya Ola Malik-Kahn, for all ages, Wednesday, August 9 at 3 p.m.

Moving Perspectives on Dance, a celebration and demonstration of African and African American dance styles, Wednesday, August 16 at 6:30 p.m. *Large groups, please call to schedule.*

BLANCH NIXON/COBBS

CREEK BRANCH

5800 Cobbs Creek Parkway,
215-685-1973

Free Financial Workshop with Odesa M. Castle, Monday, July 17 at 6 p.m.

Celebrate R2 by playing fun games led by Frank Aycox, Wednesday, July 26 at 6:30 p.m.

Science in the Summer, July 25-28.

CHARLES DURHAM BRANCH

3320 Haverford Avenue,
215-685-7436

Niambi Doll Collection, games and stories about African dolls, Wednesday, July 12 at 6:30 p.m.

Science in the Summer, July 25-28.

EASTWICK BRANCH

2851 Island Avenue,
215-685-4170

Summer Movies, for school-age children, Wednesdays, July 5, 12, 19, and 26 at 3 p.m.

Preschool Story Time for children and their parents, Mondays, July 10, 17, and 24 at 6:30 p.m.

Violence is No Joke presented by *Bubbles the Clown*, for children ages 4 to 12, Thursday, July 13 at 2 p.m.

Fascination with Feathers, an interactive family program featuring live exotic birds, Wednesday, July 26 at 6 p.m.

Science in the Summer, August 1-4.

GEORGE INSTITUTE BRANCH

1461 North 52d Street,
215-685-0177

Plant a Seed gardening program for children, Wednesday, July 12 at 3:30 p.m.

Magic of Reading, presented by Brian Richards, Wednesday, August 23 at 6:30 p.m.

HAVERFORD BRANCH

5543 Haverford Avenue,
215-685-1964

Science in the Summer, July 18-21.

KINGSESSING BRANCH

1201 S. 51st St.,
215-685-2690

Meet Captain Sewer, presented by the Philadelphia Water Department, Wednesday, July 19 at 3 p.m.

Science in the Summer, July 25-28.

Plant a Seed gardening program for children, Wednesday, August 23 at 3:30 p.m.

OVERBROOK BRANCH

7422 Haverford Avenue,
215-685-0182

Beat the Heat and Watch Movies, a program for teens, Wednesdays, June 28-August 23 at 5:30 p.m.

Summer Hip-Hop Program, teens are invited to bring lyrics, songs, poems, and writings to share, Monday, July 17 at 6 p.m.

Science in the Summer, July 18-21.

Celebrate R2 by playing fun games led by Frank Aycox, Wednesday, August 2 at 6:30 p.m.

PASCHALVILLE BRANCH

6942 Woodland Avenue,
215-685-2662

Science in the Summer, July 11-14.

Magic of Reading Magic Show celebrates summer reading with magician Brian Richards, Wednesday, July 26 at 6:30 p.m.

*Pre-registration required.

FreeLibraryCalendar

Summer 2000

Readers 2000 "R2" the Free Library's Summer Reading Program for children in first through eighth grades, and **Totally 2K**, the Teen Summer Reading Program for students entering grades 7 through 12, runs now through August 4. To join Readers 2000 or Totally 2K, visit your neighborhood library or call 215-686-5372.

Science in the Summer, sponsored by SmithKline Beecham Foundation, introduces students to the fun of science. Chemistry is the course offered this summer from June 20 - August 4. Check branch listings in this calendar to find out where and when classes are held. For more information, contact your neighborhood library or call 215-686-5372.

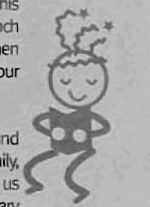
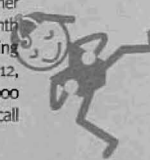
Make It A Day, presented by the Free Library and the Gallery, is a fun-filled event for the whole family, Wednesday, August 2 from noon to 3 p.m. Join us in the Gallery's Center Court for storytelling, library card registration, giveaways, "make your own bookmark" and drawings for cool prizes. Programs 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 Weiler and pianist Bob Tartaglia in a performance/lecture titled, *The Three W's of American Music: Harry Warren, Kurt Weill and Richard Whiting*, Tuesday, July 18 at 7 p.m. in Central Library's Montgomery Auditorium. For more information, call 215-686-5216.

Books Aloud! Preschool literacy and reading workshops for adults will have special programs in cooperation with *Even Start* this summer. These programs are for parents and children. For dates and times, check branch listings in this calendar or call 215-686-5372. AMETEK Foundation, Inc. funds this project.

Visit the Free Library of Philadelphia's web site at www.library.phila.gov



EXHIBITS

Republican Candidates for the Presidency: Facts and Fiction feature the 24 Republican candidates who have run for the Presidency since John C. Fremont in 1856, July - September. **Blessed Katharine Drexel: Strength of a Woman, Heart of a Saint** is an exhibit that highlights the life of Katharine Drexel. Exhibited in the west gallery of Central Library, extended through October.

The Sister Republics: The U.S. and Switzerland from 1776 to the Present, Switzerland celebrates the 150th anniversary of its constitution. This exhibit highlights the common heritage of our two great countries. Exhibited in the East Gallery until July 21.

NEW Odumde, this exhibit celebrates the 25th anniversary of Odumde, and will be on display in the East Gallery, July 27 - August 25. **Bread, Freedom and Responsibility** is a small sampling of political writing by both writers and poets who continue to speak up for enduring political values that are as essential as our daily bread. On display outside the Literature Department, July - September.

RARE BOOK DEPARTMENT

Rare Book Department hours are 9 a.m. to 5 p.m., Monday through Friday. Tours are given daily at 11 a.m. For information or to schedule group tours, call 215-686-5416.

CENTRAL CHILDREN'S DEPARTMENT

1901 Vine Street,
215-686-5369

Book Discussion Group, every Wednesday in July at 2 p.m. **Make & Take Craft Time**, every Friday in July, 10 a.m. to noon. Preschool Potpourri, every Thursday in July at 10:30 a.m.

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

CENTRAL LIBRARY

1901 Vine Street,
215-686-5322

Monday, Tuesday, Wednesday, 9 a.m. to 9 p.m. Thursday, Friday, 9 a.m. to 6 p.m., Saturday, 9 a.m. to 5 p.m.

There will be no Sunday hours of service at Central Library during the summer. The Patent Collection presents a series of workshops on recent changes in patent law as provided by the American Inventors Protection Act of 1999. Workshops will be held in Montgomery Auditorium, August 9 and 10 from 7 to 9 p.m. Pre-registration required. For more information, call 215-686-5331.

Live Performances in Montgomery Auditorium, Tuesday mornings at 10:30 a.m., July 11 - August 22. Call 215-686-5369 for more information.

Science in the Summer, August 1-4. *Books Aloud!* Workshop, Monday, August 7 at 1:30 p.m. Young Publishers Program, children and parents will write and illustrate a book in this 4-day program led by Derrick Gantt, August 10, 11, 17 and 18 at 1:30 p.m.

IN NORTH PHILADELPHIA

CECIL B. MOORE BRANCH 2320 W. C.B. Moore Avenue, 215-685-2766

Science in the Summer, August 1-4. Musical Detectives presented by the *Cat's Pajamas*, Tuesday, August 22 at 2:30 p.m.

FISHTOWN COMMUNITY BRANCH 1217 East Montgomery Avenue, 215-685-9990

Preschool Story Time, Wednesdays, July 5, 12, 19 and 26, and August 2, 9 and 16 at 1 p.m. *Read Aloud*, for school-age children, Wednesdays, July 5, 12, 19 and 26 at 2 p.m. Family Night, featuring singer Peter Moses, Monday, July 17 at 6:30 p.m. Magic Show, presented by Bernie Hiller, Wednesday, August 2 at 4 p.m.

KENSINGTON BRANCH 104 W. Dauphin Street, 215-685-9996

Summer Crafts, Wednesdays, July 5, 12, 19 and 26 at 2 p.m. Math Club, Thursdays, July 6, 13, 20 and 27 at 2 p.m. Keyboard Club, Tuesdays, July 11, 18 and 25 at 2 p.m. *Science in the Summer*, July 11-14. *Readers Rally in the Park*, Wednesday, July 26 at 10 a.m. Free computer workshops for beginners, for dates and times call 215-685-9996.

NICETOWN/TIOGA BRANCH 3720 N. Broad St., 215-685-9790

Young Publishers Program, children and parents will write and illustrate a book in this 4-day

program led by Derrick Gantt, July 17, 18, 19, and 20 at 1:30 p.m. *Books Aloud!* Workshop, Wednesday, August 9 at 1:30 p.m.

LEHIGH BRANCH 601 W. Lehigh Avenue, 215-685-9794

Special Craft: Windssocks, Monday, July 3 at 1 p.m. Young Publishers Program, children and parents will write and illustrate a book in this 4-day program led by Derrick Gantt, July 5, 12, 19 and 25 at 10 a.m. Games, Puzzles and Crafts, Thursdays, July 6, 13, and 20 at 2 p.m. Short Films for Children, Fridays, July 7, 14 and 21, and August 4 and 11 at 2 p.m.

Science in the Summer, July 25-28. *Jungle Trek*, presented by the Academy of Natural Sciences, Wednesday, August 16 at 1 p.m. Computer Clubs, Call for details.

RICHMOND BRANCH 2987 Almond Street, 215-685-9992

Humpty Dumpty Story Time, Tuesdays, July 11, 18 and 25, and August 1 and 8 at 10:30 a.m. Music for Kids, with Jerry Schurr, Tuesday, August 1 at 11 a.m. *A-I Magic*, with Mike Sondeen, Thursday, August 3 at 3 p.m. *Ronald McDonald Show*, Thursday, August 10 at 3 p.m.

RAMONITA G. DERODRIGUEZ BRANCH 600 W. Girard Avenue, 215-686-1768

Thrills on Thursdays, for kids, July 6, 13, 20 and 27 at 3 p.m. Videos Series, for kids, Fridays, July 7, 14, 21 and 28 at 2 p.m.

WIDENER BRANCH 2531 W. Lehigh Ave., 215-685-9799

Books Aloud! Workshop, Thursday, July 20 at 1:30 p.m. *Science in the Summer*, July 25-28. *Travel Writing Book Discussion* Series, Mondays, 7 to 8:30 p.m. July 31 - *Hunting Mr. Heartbreak* by Jonathan Rabin, August 28 - *Walk Across America* by Peter Jenkins

ages, Wednesday, July 5 at 2:30 p.m. *Science in the Summer*, July 18-21.

IN SOUTH PHILADELPHIA

FUMO FAMILY BRANCH 2437 S. Broad Street, 215-685-1758

Film Series, for children ages 2 to 7, Thursdays and Fridays, 10:30 a.m. & 1:30 p.m., July 13 through August 25. Story Hour, for children ages 2 to 7, Tuesdays, July 18 and 25, and August 1, 8 and 15 at 10:30 a.m. Parents Workshop, in association with *Books Aloud!* and organized by Derrick Gantt, July 26 at 1:30 p.m. *Science in the Summer*, August 1-4.

PASSYUNK BRANCH 1935 Shunk St., 215-685-1755

Science in the Summer, July 11-14.

QUEEN MEMORIAL BRANCH 1201 S. 23rd St., 215-685-1899

Parents Workshop, in association with *Books Aloud!* and organized by Derrick Gantt, July 24 at 1:30 p.m.

PHILADELPHIA CITY INSTITUTE 1905 Locust Street, 215-685-6621

Film Mondays, July 3, 10, 17 and 24 at 6 p.m. *Family Fun*, Wednesdays July 5, 12, 19 and 26, and August 2 at 6 p.m. Pre-Readers Club, for children ages 3 to 5, Fridays, July 7, 14 and 21 at 11 a.m.

SOUTHWARK BRANCH 932 S. 7th St., 215-686-1766

Through July and August: Puzzle Time, Tuesdays at 3 p.m. Computer Clubs, Wednesdays at 3 p.m. Craft Time, Thursdays at 3 p.m. Game Day, Fridays at 3 p.m. *Science in the Summer*, July 25-28.

WHITMAN BRANCH 200 Snyder Avenue, 215-685-1754

Lincoln Assassination, presented by the Civil War Museum, Monday, July 10 at 6:30 p.m. *Fascination with Feathers*, Thursday, July 13 at 3:30 p.m.

Science in the Summer, July 18-21.

IN NORTHWEST PHILADELPHIA

NORTHWEST REGIONAL LIBRARY 68 W. Chelten Avenue, 215-685-2152

Monday, Tuesday, Wednesday, noon to 8 p.m. Thursday, Friday, Saturday, 10 a.m. to 5 p.m. R2 Video Wednesdays at 1 p.m.: July 5 - *Seven Wishes of Joanna Peabody*, July 12 - *101 Dalmatians* (1996 version), July 19 - *Mulan's Beautiful Daughter and Why Mosquitoes Buzz in People's Ears*, July 26 - *Knots on the Counting Rope and Legend of the Indian Paintbrush*. LEAP Thursdays, for school-age children, July 6, 13, 20 and 27 at 1 p.m. Computer Club Fridays, guided computer activities for students (not in camps), July 7, 14, 21 and 28 at 2 p.m.

Dance for a, a spirited demonstration of the history of dance Tuesday, July 11 at 1 p.m. For school-age children. *Qigong for Health and Well Being*, led by Paul Martin, Wednesday, July 12 at 6:30 p.m. Summer Numbers: *Preschool Films and Stories*, for children ages 3 to 6, Thursdays, July 13 and August 10 at 10:30 a.m. *Daycamp/care groups, please call to pre-register*.

Science in the Summer, August 1-4. *R2 Summer Fun Fridays*, arts & crafts, stories and games for school-age children at 3 p.m.: August 11 - *A Perfect 10 Game Day*, August 18 - *7th Heaven Chalk Art*, August 25 - *Fold Corner 1 to Corner 3 Origami Workshop*. R2 Talent Show, Wednesday, August 16 at 6:30 p.m.

ANDORRA BRANCH 705 E. Cathedral Rd., 215-685-2552

Science in the Summer, July 11-14. *Travel Writing Book Discussion* Series, Mondays, 7 to 8:30 p.m. July 31 - *Hunting Mr. Heartbreak* by Jonathan Rabin, August 28 - *Walk Across America* by Peter Jenkins

CHESTNUT HILL BRANCH 8711 Germantown Avenue, 215-248-0977

Family Night Magic Show presented by Terril Kevin Johnson, Wednesday, July 5 at 7 p.m.

FALLS OF SCHUYLKILL BRANCH 3501 Midvale Avenue, 215-685-2093

R2 Wild Wednesdays, at 2 p.m.: July 5 - *Make Summer Memory Books*, July 12 - *Computer Iron-on Transfers for T-shirts*, July 19 - *Create Colorful Snake Magnets*, *Teddy Bear Picnic*, Tuesday, July 11 at 11 a.m. *Science in the Summer*, July 25-28.

GREATER OLNEY BRANCH 5501 N. 5th St., 215-685-2845

Garden with Us, led by the Urban Gardening Program, Penn State Cooperative Extensions, Wednesday, July 5 at 2 p.m.

Teen Book Discussion Circle, Mondays at 6:30 p.m.: July 10 - *A Walk in the Woods* by Bill Bryson, July 17 - *Annie John* by Jamaica Kincaid, July 31 - *When I Was Puerto Rican* by Esmeralda Santiago

Plants of the Rain Forest, a video for grade-school children, Wednesday, July 12 at 2 p.m. *Fascination with Feathers*, an interactive performance with live exotic birds, by Jay C. Ranka, Wednesday, July 19 at 2 p.m. *Animals of the Rain Forest*, a video for grade-school children, Wednesday, July 26 at 2 p.m.

Vanishing Animals, a slide presentation by Docent Council, Philadelphia Zoo, Wednesday, August 2 at 2 p.m. *Books Aloud!* Workshop Tuesday, August 22 at 2 p.m.

LOGAN BRANCH 1333 Wagner Avenue, 215-685-9156

Star Fleet Academy, for ages 8 and up, Monday-Friday, July 3 through July 14, 1 to 2:30 p.m. Preschool Films & Stories, Tuesday, July 11 and Thursday, August 10 at 10:30 a.m.

Star Fleet Mariners, Friday, July 14 at 2:30 p.m.

Science in the Summer, July 18-21. Literary Fridays, read a favorite short piece or your own work, July 18, August 4 and 11 at 3 p.m. *Crafty Wednesdays* are full of arts & crafts, stories and fun for school-age children, July 26, August 2 and 9 at 2 p.m. *Beat the Heat* with stories, films and games for children ages 6 to 11, Thursday, July 13 at 10:30 a.m.; Thursday, July 27 at 2 p.m.; and Tuesday, August 8 at 2 p.m.

Day-Camp groups must pre-register. Summer Readers Talent Show, Wednesday, August 16 at 6:30 p.m.

LOVETT MEMORIAL LIBRARY 6945 Germantown Avenue, 215-685-2095

Cuba Past and Present led by Zeina Omisala Jones, Wednesday, July 5 at 7 p.m.

Science in the Summer, July 11-14. *Photo Restorations in the New Millennium*, presented by George Butler, Monday, July 17 at 7 p.m. *Appalachian Folk Singing* with Dancing Puppets, presented by Margaret Forbes, Wednesday, July 19 at 7 p.m.

African American Textiles Workshop led by Betty Leacraft, Wednesday, August 9 at 7 p.m. For ages 6 to adult.

OAK LANE BRANCH 6614 N. 12th Street, 215-685-2848

T-shirt Tie-dye with Kool-Aid, for school-age children, led by Bernice Baich, Wednesday, July 19 at 3 p.m. *Science in the Summer*, August 1-4.

OGONTZ AVENUE BRANCH 6017 Ogontz Avenue, 215-685-3566

Native American Storytelling, crafts and games led by Candace Wismer, Wednesday, July 12 at 3:30 p.m. *Books Are Great to Make*, a workshop led by Shellie Steier Hall, Wednesday, July 19, 3:30 p.m. *Science in the Summer*, August 1-4. *African American Textiles Workshop* led by Betty Leacraft, Wednesday, August 23 at 3:30 p.m.

WADSWORTH AVENUE BRANCH 1500 Wadsworth Avenue, 215-685-9293

2000 Tuesdays @ 2 are special activities for R2 participants at 2 p.m., July 18 and 24, and August 1. *Mummers in Summer!* Mummer Bill Burk will demonstrate amazing costumes and talk about the history of the Mummers, Tuesday, July 18 at 2 p.m. *Science in the Summer*, July 25-28.

WEST OAK LANE BRANCH 2000 Washington Lane, 215-685-2843

Summer Specials, Wednesdays at 2 p.m.: July 5 - *Origami Workshop*, July 12 - *Bubbles the Clown*, July 19 - *Mulan's Magical Theater*, July 26 - *Cooperative Games*, August 2 - *Kamisibai Storytelling & A Paper-Folding Story*

IN NORTHEAST PHILADELPHIA

NORTHEAST REGIONAL LIBRARY 2228 Cottman Avenue, 215-685-0501

Monday, Tuesday, Wednesday, 10 a.m. to 9 p.m. Thursday, Friday, Saturday, 10 a.m. to 5 p.m. Teen Musical, twelve original songs performed for and by teens, July 1 at 2 p.m. LEAP Technology Programs, for school-age children, Mondays at 4:30 p.m.

July 3 - *Patriotic Paint*, July 10 - *System Basic*, July 17 - *Magic School Bus*, July 24 - *Microsoft Encarta 2000*, July 31 - *Inside a Computer*. LEAP Summer Programs, for school-age children, Wednesdays at 4 p.m.

July 5 - *Beaded Jewelry*, July 12 - *Origami Workshop*, July 19 - *Crayola Model Magic*, July 26 - *Fun with Bats*, *Journal Writing*, a six week series, Tuesdays, July 11, 18 and 25, and August 1, 8 and 15 at 7 p.m. *Changing Careers After 40* by JEVS Career Strategies, Wednesday, July 12 at 6:30 p.m. *Chinese Painting*, a six week series lead by Zhe-zhou Jiang, at 7 p.m., Mondays, July 17, 24 and 31, and August 7, 14 and 21.

Science in the Summer, July 18-21. *Open Mic Poetry Reading*, by Ketan Ben Caesar, Wednesday, July 19 at 4 p.m.

Internet Searches by JEVS Career Strategies, Wednesday, July 19 at 6:30 p.m.

Basic Bead Design and Jewelry Making by Nadia Severns, Wednesdays, July 19 and 26 at 7 p.m. Materials cost \$10 per person and participants must bring a white hand towel.

Jobs with a Future by JEVS Career Strategies, learn exactly where new jobs are being created, Wednesday, August 2 at 6:30 p.m.

Traditional Pearl Knotting on Silk and Wire-Wrapping by Nadia Severns, Wednesdays, August 2 and 9 at 7 p.m. Materials cost \$10 per person and participants must bring a white hand towel.

Home Buyers' Seminar, an overview of the home buying process, Saturday, August 5 at noon. Attendees will receive mortgage pre-qualification and a credit report.

Going Back to School: What Adult Students Need to Know by JEVS Career Strategies, Wednesday, August 9 at 6:30 p.m.

BUSHROD BRANCH 6304 Castor Avenue, 215-685-1471

Science in the Summer, July 18-21.

BUSTLETON BRANCH 10199 Bustleton Avenue, 215-685-0472

The Cat's Pajamas, a 45-minute musical performance based on the R2 summer reading theme, for all ages, Wednesday, July 5 at 7 p.m.

R2 Club, for grades 1 to 3, Wednesdays July 5, 12, 19 and 26 at 7 p.m. For grades 4 to 6, Thursdays, July 6, 13, 20, and 27 at 2 p.m.

Reading Skill Center, one-on-one reading help, Tuesdays, July 11, 18, and 25, 1 to 3 p.m.; Wednesdays, July 5, 12, 19 and 26, 1 to 4 p.m. Computer Club, Thursdays, July 11, 18 and 25 at 3 p.m. Games for Fun with Frank Aycox, for grades 1 to 3, Thursday, July 13 at 2 p.m. For grades 4 to 6, Thursdays, July 13 at 2 p.m. *Book Bingo* for all ages, Wednesday, August 2 at 7 p.m.

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)=	\$54.00
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 1/2X11) 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**

VITA

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.