I: OVERVIEW
Dear friends,

On behalf of the Board of Trustees of the Barnes Foundation, I celebrate with you, and with every person who enjoyed visiting the Philadelphia campus during the 2012 inaugural year.

During the opening months of 2012, both the number of visitors and the extraordinary critical response to the new campus demonstrated that the new Barnes is a Philadelphia story and much more. In May alone, more than 2,400 stories about the Barnes appeared in print media, including those by well-respected journalists such as Paul Goldberger in *Vanity Fair*, Roberta Smith in *The New York Times*, Peter Schjeldahl in *The New Yorker*, Ada Louise Huxtable in *The Wall Street Journal*, and Martin Filler in *The New York Review of Books*. These journalists asserted that the Barnes remains true to its founder’s vision and ideals, and that we are confidently moving forward and creating access to the collection in our region and around the world.

Open just eight months of 2012, the Barnes welcomed 216,953 visitors. You may recall that about 62,000 per year was the norm in Merion. This surge in access to the renowned collection, including both physical experiences on campus and in the galleries, and virtual ones via the new website, is a desired outcome of our new urban location. Each visitor helped us achieve our goal to dramatically increase public participation in the life of the 21st-century Barnes.

To serve our community, to continue to attract new audiences from near and far, to encourage return visits, and to promote deeper engagement, we expanded educational and public programs that maximize our user-friendly facility and accessible location. For example, individuals, families, and groups enjoy informative gallery guides, free downloadable audio tours, and game-based learning for adults and children. Children of the School District of Philadelphia in grades K–8 participate both in their classrooms and in the twenty-three galleries, using the collection as a learning platform to reinforce literacy skills, math, science, and other core curriculum areas. Undergraduate students at Lincoln University studied art and aesthetics with Barnes educators. Adult learners have the choice of traditional and new educational opportunities based on the nearly encyclopedic collection. The
Barnes in Philadelphia offers free admission to the galleries on the first Sunday of every month, special discounted admission for students and seniors, free admission for area art school students, and evening public hours until 10 pm on Fridays. Additionally, since our move to Philadelphia, we have been able to provide free admission and education programs for K–8 students from the School District of Philadelphia.

I invite you to continue reading about the Foundation’s many achievements in this first-ever annual report. I also celebrate and thank you for supporting the Barnes, for coming often, and for spreading the word that the Foundation is alive and thriving, in tribute to its visionary founder, Dr. Albert C. Barnes.

Sincerely,

Bernard C. Watson, PhD
Chair, Board of Trustees
The Barnes Foundation
Dear friends,

In September 2011 we said the following: “After successfully raising more than $200 million through its capital campaign and surpassing 10,000 members, the Barnes Foundation officially announced the much-anticipated opening date of its Philadelphia campus is May 19, 2012.” In 2013, with 25,000 members and over 320,000 visitors in the first year, we can say that we really are off to a good start. Indeed, the London Times recently placed us at number 20 on their list of the world’s top 50 galleries. That announcement was rooted in the Board’s bold vision to save both the Barnes Foundation and greatly to increase access to the collection. I am indebted to an exceptional team of Barnes trustees, staff, and contractors, who worked to complete the project.

When the Barnes’s Philadelphia campus opened to the public in May 2012, the collection was made available to unprecedented numbers of regional, national, and international visitors. We worked tirelessly to open on time, on budget, and without debt.

The Barnes opened in very grand style, welcoming nearly 1,000 guests on May 18 to a gala of great splendor—and fun! The Dedication Ceremony and first public hours on May 19 were lifted yet further by a splendid review of the building by Roberta Smith on the front page of The New York Times. Anchored and guided by its trustees and other major donors, some of whom had dedicated more than a decade of their lives to fulfilling the dream of reviving this wonderful institution, and supported by scores of gala and program sponsors and thousands of members, the Barnes welcomed over 19,000 visitors during the opening ten days. These were free to all, thanks to Inaugural Year premier co-sponsors Comcast and PNC.

Some transformational elements were immediately apparent: the Barnes in Philadelphia is not the Barnes in Merion. And yet, visitors still proceed to the gallery through a glorious landscape, designed by Olin. Our architects Tod Williams and Billie Tsien have not only created a masterpiece, but achieved LEED Platinum certification, the first for a visual arts institution. Early on,
Billie drew a plan that she titled “Gallery in a Garden, Garden in a Gallery,” which beautifully captures the architects’ vision for the Philadelphia campus. In Philadelphia, visitors are enthralled by the collection and its uniquely composed rooms, which remain as they were at the time of Albert Barnes’s death in 1951. The collection is seen literally in a new light, by virtue of state-of-the-art glazing and the sophistication of the lighting systems designed by Fisher Marantz Stone. Online, and of course at the building itself, visitors encounter a new graphic identity, a bold design based on Dr. Barnes’s characteristically symmetrical wall compositions. Students, alumni, and docents have been delighted by both the traditional Barnes classes and new educational initiatives such as Understanding World Art. *Masterworks*, the first-ever overview of the entire Barnes collection, has been enthusiastically received by our visitors, as has our authoritative volume on Renoir. The new website has helped with public access, facilitating the purchase of tickets and memberships online, with the result that our galleries have been filled to capacity. Visitors have self-toured using audio and printed guides, or have been accompanied by our terrific body of docents.

Everything I have noted above enables us to carry forward the mission established in 1922 by founder Albert C. Barnes to “promote the advancement of education and the appreciation of the fine arts and horticulture.” As I mentioned during the opening in May, the new campus in Philadelphia greatly extends our reach, to visitors and students of all ages and backgrounds. We intend to keep exploring the extraordinary legacy passed on to us by Albert Barnes—an educational institution characterized by experiment and innovation.

As the collection and the staff settle in to this magnificent new home, our first year heralds a new chapter, and in important ways, new beginnings for the Barnes. I should like to thank you, our donors and supporters, our partners at Lincoln University, and friends throughout the region and the world who share our belief that the Foundation’s extraordinary collection and programs create unique educational opportunities that truly enrich individual lives. Please enjoy this record of 2012, visit the Barnes Foundation often, and join us on this exciting journey.

Yours ever,

Derek A. Gillman
President and Executive Director
The Barnes Foundation
Among its major holdings, the Barnes contains:

- 69 works by Paul Cézanne
- 6 paintings by Georges Seurat
- More than 200 objects of Native American jewelry, textiles, and ceramics
- 70 works by William Glackens
- 18 paintings by Henri Rousseau
- 46 works by Pablo Picasso
- 7 paintings by Vincent van Gogh
- 125 African sculptures, masks, and tools
- 181 works by Pierre-Auguste Renoir
- 59 works by Henri Matisse
- 16 works by Amedeo Modigliani
- 69 works by Paul Cézanne
- 6 paintings by Georges Seurat
- More than 200 objects of Native American jewelry, textiles, and ceramics
- 70 works by William Glackens
- 18 paintings by Henri Rousseau
- 46 works by Pablo Picasso
- 7 paintings by Vincent van Gogh
- 125 African sculptures, masks, and tools
- 181 works by Pierre-Auguste Renoir
- 59 works by Henri Matisse
- 16 works by Amedeo Modigliani
THE BARNES FOUNDATION: MASTERWORKS
by Judith F. Dolkart and Martha Lucy,
with contributions by Derek Gillman

This publication was made possible by a contribution from Wilmington Trust, an affiliate of M&T Bank, and a generous grant from the John S. and James L. Knight Foundation.

THE ARCHITECTURE OF THE BARNES FOUNDATION: GALLERY IN A GARDEN, GARDEN IN A GALLERY
by Tod Williams, Billie Tsien, and Kenneth Frampton

THE BARNES FOUNDATION: TWO BUILDINGS ONE MISSION
by David B. Brownlee

RENOIR IN THE BARNES FOUNDATION
by Martha Lucy and John House

This publication was made possible in part by a grant from the Robert Lehman Foundation.
Audio Guides

Working with audio guide industry leader Acoustiguide and application developer Guide One, the Barnes Foundation launched a new ninety-stop masterworks tour which embraces the breadth of the collection’s holdings, including avant-garde European and American painting and sculpture, old master paintings, wrought iron, furniture, antiquities, Native American ceramics and jewelry, and African sculpture.

Gallery Guides

With the debut of the Parkway facility, the Curatorial and Publications departments produced new gallery guides with comprehensive listings of the Foundation’s holdings, drawing on research generated by the Collections Assessment Project. Each room has its own booklet which represents each wall, or ensemble, in elevation with cataloguing information to accompany each numbered object in the room.
VISITORS

On May 19, 2012, the Barnes Foundation opened its doors to its first guests, kicking off a week of free public hours and events. More than 19,000 visitors participated in these celebratory opening festivities, which culminated in 56 hours of free admission and lively programs on Memorial Day Weekend, and featured community partners from across the region.

Approximately 217,000 visitors enjoyed the Foundation’s new Philadelphia campus in its first 8 months of operation, more than double the visitation the last full year in Merion, and three times the Merion annual visitation average of 60,000.

Our visitors came from across the country and around the globe: 60% came from the tri-state area of Pennsylvania, Delaware, and New Jersey; 13% arrived from the New York and Connecticut area; 8% from the Washington, DC, Maryland, and Virginia region; and 19% from across the country and from Canada, France, the United Kingdom, and Japan.

On June 3, 2012, the Barnes launched Free First Sundays, offering free tickets for the hours of 1–6 pm. From June to December, 4,500 guests attended Free First Sundays, which offered a range of cultural music and performances. Featured community partners included Art Sanctuary, Big Brothers Big Sisters Southeastern PA, Greater Philadelphia Film Office, Taller Puertorriqueño, Philadelphia Gay Men’s Choir, the National Constitution Center, University of the Arts, and more. The Barnes is grateful to PECO for its sponsorship of Free First Sundays and its work to engage community partners in the life of the Barnes.
MEMBERSHIP

By May's opening celebrations, the Barnes had added 20,000 Founding Members to its membership rolls. The program reached a high of 25,000 member households by September 2012.

Founding Members hail from 49 states and 16 countries, and the Barnes's membership program is now ranked among the top 20 largest museum membership programs in the country.

The Foundation’s premier membership group, the Circles, welcomed 330 new members in 2012, bringing the total to 850 member households. Circles members enjoyed special access throughout the year, including a preview of the nearly finished building in January 2012; the Circles Opening Cocktail Reception in May; and a series of lectures, including The Joy of Life: The Science behind the Art with special guest Jennifer Mass, Winterthur Museum’s senior scientist, and Cézanne: A Life with author Alex Danchev.

Barnes Founding Members reserved 43,000 tickets in 2012, representing 23% of our total 2012 visitation. Throughout the year, members were privileged with special programs, including Building Two Buildings for the Barnes by David Brownlee; Why We Love to Hate Renoir by Martha Lucy; Greening of the Barnes by William McDowell; and Ensemble: Albert C. Barnes and the Experiment in Education by Judith Dolkart.

Finally, we thank all our members, who collectively contributed $4.6 million in vital support, representing 38% of the 2012 operating budget.
CORPORATE MEMBERSHIP

The Corporate Council Program is a rapidly expanding group of more than 100 companies from diverse industry sectors that connect their support of the arts and education with their business objectives. Revenue raised through Corporate Council memberships furthers the Barnes mission by supporting K-8 educational programs for students in the School District of Philadelphia and in surrounding communities.

The Corporate Council Program is overseen by the Corporate Leadership Board, an advisory group of executives who offer their wealth of experience in the corporate world to ensure that the program meets its revenue goals and serves the needs of its members while advancing education for the schoolchildren of Philadelphia.

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The Barnes launched a series of new programs geared toward lifelong learners of all ages, beginning with 56 hours of free programming over the public opening on Memorial Day weekend. Performances included musical acts and presenters reflecting the global nature of the Barnes collection: Spoken Hand Percussion Orchestra, Tindley Temple Choir, and a random act of culture by the Opera Company of Philadelphia.

During Friday Night at the Barnes, the Annenberg Court became a vibrant live music venue, celebrating new and traditional music from around the world. Attendees also enjoyed a range of experiences like Artful Tastings that paired wine and other liquors with themes in the collection; films; lectures; and special thematic tours.

Highlights of the new slate of enriching public programs included lectures exploring

- The Lincoln-Barnes Foundation Partnership: Formula for Innovation or Dream Deferred?
- PAFA and Dr. Barnes
- Salvatore Pinto: Philadelphia’s Matisse
- Form and Function: Ensembles for the Living Room, Bedroom, and Beyond
- The Move to the Parkway.

A popular discussion series called Conversations with the Collection brought together contemporary visual artists, performing artists, and scholars to discuss an artist or theme in the collection. Featured topics included Renoir, Marsden Hartley, African art in the collection, and art making.

The Barnes is grateful to our many partners and co-presenters during the year, including AfroTaino Productions, Black Pearl Chamber Orchestra, Mole Street Productions, Philadelphia Shakespeare Theatre, Radio One, Philly-Bloco, and Opera Philadelphia.
ADDITIONAL STATISTICS

WEBSITE
Total visitors 1,123,857

SOCIAL MEDIA
Facebook followers 12,167
Twitter followers 3,864

TOTAL PRESS
2012 publicity value: $7,780,500
2012 total articles (cision): 6,235

EMPLOYEES
147 employees: 85 full-time and 62 part-time (as of December 31, 2012)
II: THE MOVE TO PHILADELPHIA

[Image]
TIMELINE OF MOVE

LATE 2011–2012
The Dance was deinstalled in Merion and transported to the Parkway in late 2011. Conservation treatment continued into 2012.

FEB–MAY 2012
Atelier Art Services began installing the metalwork, followed by hanging hardware for the paintings. Once these were in place, the paintings were installed room by room, followed by the decorative arts.

APRIL 2012
After months of planning, the Art Library moved from its location in Merion to the new Parkway building.

MAY 18 2012
Building Dedication and Opening Gala

MAY 19 2012
Opening of the Barnes Foundation Philadelphia campus
CASEWORK AND FRAMING

CASEWORK
The Barnes Foundation contracted with Meyvaert to produce cases to hold the African sculpture, antiques, Navajo jewelry, and Pueblo ceramics.

FRAMING
More than 300 frames treated on-site and by conservators in Maryland and Kentucky.

The Institute of Museum and Library Services provided significant funding for the treatment of approximately fifteen frames that required extensive work.
With conservation priorities established by surveys completed in the early 2000s, the conservation team worked to stabilize the collections for transport to the Benjamin Franklin Parkway. More than 200 paintings received consolidation treatments to prevent paint from lifting or flaking as the works traveled from Merion to the Parkway. Matisse’s *The Dance* mural also received light cleaning.
In preparation for the library relocation, our art librarian reassigned cataloguing numbers to the holdings, switching from the Dewey Decimal system to the Library of Congress scheme.

Library books: approximately 3,500 books were moved.

Library visitors: 11,000 people used the library from May to December.
III: PHILADELPHIA OPENING
OPENING PRESS COVERAGE

**VANITY FAIR**
The New Barnes Foundation Building: Soulful, Self-assured, and Soaked with Light

**NEW YORK TIMES**
A Museum, Reborn, Remains True to Its Old Self, Only Better

**NEW YORK MAGAZINE**
The Philadelphia Story

**WALL STREET JOURNAL**
The New Barnes Shouldn’t Work—But Does

**WALL STREET JOURNAL**
Saving Dr. Barnes’s Vision

**ART IN AMERICA**
Better Than New: The Barnes Foundation

**NEW YORK TIMES**
For the New Barnes: Everything Old is Old Again

**VOGUE**
Exclusive Images of the New Barnes Foundation Museum in Philadelphia

View more press coverage online.
On May 18, 2012, we welcomed champions, donors, family, and friends to our campus in Philadelphia. Among the attendees were the many individuals who gave generously of their time, talent, and resources to save the Barnes Foundation and relocate its renowned art collection to Philadelphia. We give special thanks to Judge Arlin M. Adams, Rebecca Rimel, Gerry and Marguerite Lenfest, and Trustees Dr. Bernard C. Watson, the Honorable Jacqueline F. Allen, Stephen J. Harmelin, Aileen Roberts, and Joe Neubauer.

In addition to individual supporters present at the Dedication Ceremony were many representatives from the extraordinary organizations that provided both leadership and strategic early investment to the campaign. A special thanks to Pew Charitable Trusts, Andrew W. Mellon Foundation, the Annenberg Foundation, the Commonwealth of Pennsylvania, the City of Philadelphia, and the William Penn Foundation.

These individuals and organizations helped make the case for change and catalyzed community support that provided crucial momentum, enabling us to move forward with confidence in our project. Their endorsement helped achieve wide public participation in the successful campaign.

Eighty-eight donors—individuals, foundations, corporations, and a group of enlightened civic and government leaders—understood how much it would mean to the people of Philadelphia, to the city’s other great arts institutions, and to the world to have the Barnes survive as an independent organization in the heart of our great city.

Our most generous campaign leadership gifts were from:

- The Commonwealth of Pennsylvania
- The Annenberg Foundation
- The Pew Charitable Trusts
- Marguerite and Gerry Lenfest
- The Neubauer Family Foundation
- The William Penn Foundation
- The City of Philadelphia
- Comcast Foundation
- and Comcast Corporation
- Aileen and Brian Roberts
- PNC
- The Andrew W. Mellon Foundation

For a complete listing of Campaign Donors, click here.

During the Dedication Ceremony and throughout the opening weekend, we celebrated a dream made reality through the support of many; we honored our founder, Albert C. Barnes; and we dedicated ourselves anew to his collection and his passion for education.
In only 30 days, the Barnes Foundation welcomed more than 40,000 visitors: members, holders of public admission tickets, and guests at special events. These numbers represent more than 60 percent of average annual total admissions to the Merion campus. Such growth reflects demand for the Barnes in Philadelphia, and demonstrates the desirability of being among the first to experience the move’s promise to increase access to the renowned collection. That promise to honor Albert and Laura Barnes and their educational mission, which was to increase appreciation of the visual arts by “ordinary people,” has come to fruition, thanks to our many generous champions.

We thank each trustee for their dedication, every Barnes supporter for their generosity, and the entire professional staff—both those who were recruited under former Executive Director Kimberly Camp and the greatly expanded staff, ably led since 2006 by Executive Director and President Derek Gillman—for their teamwork and extraordinary performance.

In celebration of our public opening, we were honored to offer ten days of free admission to the community. Beginning on May 19 and continuing through May 28, we welcomed more than 14,000 visitors. The inaugural week culminated with a Memorial Day festival weekend, running from 10 am on May 26 through 6 pm on May 28 and featuring entertainment, programs, and round-the-clock free admission to the entire campus.

We express our appreciation and gratitude to Comcast|NBCUniversal and PNC Financial Services Group, Inc., the premier sponsors of the Inaugural Year of the Barnes in Philadelphia. Their support and encouragement made our opening season of celebrations possible and, indeed, a resounding success.
The Barnes Foundation hosted an opening gala at our new campus on Benjamin Franklin Parkway on Friday, May 18, 2012. The funds raised support the care and preservation of the world-renowned Barnes collection. The black-tie event was hosted by Brian Williams, anchor and managing editor of NBC Nightly News and Rock Center, and featured a cocktail reception and tour of the Foundation’s new galleries, followed by a dinner reception with performances by the Avalon Jazz Band, Enon Tabernacle Mass Choir, and special guest artist and multiple Grammy award-winning singer/songwriter/musician Norah Jones. In addition to Barnes architects Tod Williams and Billie Tsien and landscape architect Laurie Olin, Pennsylvania Governor Thomas Corbett and First Lady Susan Corbett attended the celebration, along with Philadelphia Mayor Michael A. Nutter and Mrs. Lisa Nutter. First Lady Michelle Obama and Annenberg Foundation Chairman Wallis Annenberg delivered congratulations via video.

The Barnes Foundation inaugural gala was co-chaired by Comcast Corporation Chairman and CEO Brian L. Roberts; Chair of the Building Committee of the Barnes Foundation Board of Trustees Aileen K. Roberts; PNC Financial Services Group Chairman and CEO James E. Rohr; and Sharon Rohr.

A number of art-world leaders were also present, among them President Emerita of the Museum of Modern Art and Chair of its International Council Agnes Gund; Museum of Modern Art Director Glenn Lowry, and Susan Lowry; Christie’s Americas Chairman Marc Porter; Sotheby’s North and South America Chairman Lisa Dennison; Yale University Art Gallery Director Jock Reynolds; Guggenheim, Asher and Associates partner Barbara Guggenheim; Matthew Marks Gallery NYC owner Matthew Marks; and artist Ellsworth Kelly.

Donations and in-kind contributions were generously provided by our premier sponsors PNC and Comcast|NBCUniversal; our Gala Partner sponsors Morgan, Lewis & Bockius, Jeanette and Joseph Neubauer, and Aileen and Brian Roberts; and Campaign donors and sponsors Regina and Charles Cheever, Citizens Bank Foundation, the Violette de Mazia Foundation, Christian R. and Mary F. Lindback Foundation, PECO, Verizon, Wells Fargo, Wilmington Trust, and M&T Bank.

To view Gala image gallery, click here.
For a complete listing of Gala Donors, click here.
With so much excitement and interest around the opening of the Barnes’s Philadelphia campus, a second spectacular Opening Celebration saluting the best and brightest in Philadelphia’s art and culture scene was held on Saturday, May 19, 2012.

The program included fine food and wines and performances from many of Philadelphia’s premier performing arts institutions: the Curtis Institute of Music, Girard Academic Music Program’s Concert Choir, the Koresh Dance Company, Night Café Ensemble, the Opera Company of Philadelphia (now Opera Philadelphia), the Pennsylvania Academy of Fine Arts, Pennsylvania Ballet, the Philadelphia Clef Club of Jazz and Performing Arts, Settlement Music School, and the Philadelphia Orchestra.

HIGHLIGHTS OF THE EVENING:
The evening kicked off with 48 singers from the Opera Company of Philadelphia appearing as “waiters” around the tables, singing the finale of Act II of La bohème. Next, Curtis Institute provided instrumental accompaniment to eight dancers from Koresh Dance Company posing as Matisse’s The Dance, outlined behind curtains. As their performance culminated, the dancers assumed the positions of the triptych and a video introduction from First Lady Michelle Obama formally welcomed guests.

Throughout the night, performance vignettes lit up the space, visually and acoustically treating guests to a special soundtrack from the performing arts institutions of Philadelphia. Each performance connected with the audience through a theme close to the Barnes Foundation or Dr. Barnes, like artistic diversity and posterity.

The breadth and depth of the city’s cultural scene has never before been presented collaboratively in such a wide-ranging performance.

All proceeds supported the Barnes’s expanded educational programs for the community.

This evening was made possible by our premier sponsors of the Inaugural Year, Comcast|NBCUniversal and PNC Financial Services Group.

For a full listing of sponsors and donors, click here.
As part of the opening events on Saturday May 19, the Barnes Foundation hosted a one-day symposium entitled Private Collectors and Public Collections, which featured a lively dialogue between speakers and audience throughout the day. The symposium was born from a conversation between Agnes Gund and Derek Gillman about how best to commemorate the significance of collecting in the United States, on the occasion of the opening of the Barnes’s new campus, for one of the greatest collections of art ever formed.

The relationship between private collectors and public collections has made America rich in the visual arts, and yet this relationship is by no means a simple one. The speakers addressed a range of engaging and complicated issues, including the Barnes collection itself, the good of collecting, how collectors think about giving, whether single-donor or more comprehensive museums better serve collectors’ goals, and how US public and tax policy affect their decisions. The event closed with reflections on the impact that collections have on artists themselves.

Private collectors, artists, museum directors, and legal thinkers all partook in this special event; their names are listed below. We’d like to thank event chairs Agnes Gund and Neil Rudenstine for their support and participation, and Christie’s for their generous sponsorship.

SPEAKERS AND MODERATORS

Maxwell Anderson
Sheldon Bonovitz
Moe Brooker
Judith F. Dolkart
David Driskell
Glenn Fuhrman
Derek Gillman
Agnes Gund
Stanley N. Katz
Glenn Lowry
John Henry Merryman

Marcus Owens, Esq.
Anne Poulet
Rebecca Rabinow
Jock Reynolds
Timothy Rub
Neil L. Rudenstine
Jack Shear
Brenda Thompson
Larry Thompson
Stephen Urice
Ralph Wellington

SYMPOSIUM RECORDER

Hella Pick
The Barnes offers a series of cross-curricular, multi-visit education programs that enroll more than 7,000 students from the School District of Philadelphia (SDP) each academic year, using the Barnes collection as a learning platform to reinforce skills in core academic areas. District schools are offered fully subsidized programming, including gallery admission and transportation to and from the Philadelphia campus. Programming develops students’ art appreciation and reinforces literacy skills, math, science, history, and anthropology based on grade level.
BARNES EDUCATION OUTREACH PROGRAMMING IN THE SCHOOL DISTRICT OF PHILADELPHIA INCLUDES:

PICTURES AND WORDS (2ND GRADE)
A literacy-based program led by professional teaching artists from the Pennsylvania Academy of the Fine Arts, the University of the Arts, and other regional institutions. The curriculum begins with an introduction to the narratives behind select paintings. Students create story maps outlining what they think the artist is communicating through the painting and respond to the work with their own poetry and artwork. During the 2012-2013 school year, 1,144 students participated in the program.

SPONSORED BY

VIRGINIA AND HARVEY KIMMEL ARTS EDUCATION FUND OF THE PHILADELPHIA FOUNDATION

ART SPEAKS! (4TH GRADE)
Art Speaks! is a single-visit program designed specifically for fourth-grade classrooms in Philadelphia’s public schools. The Barnes partners with four regional cultural institutions to deliver a high-quality educational experience for 1,000 students annually, using the traditional field trip format to introduce students to the collection of one or more of the partnering institutions. Funding provided to all participating institutions through grants made to and administered by the Philadelphia Museum of Art.

SPONSORED BY

ART OF LOOKING (5TH AND 6TH GRADES)
A program taught by Barnes educators using a STEAM (science, technology, engineering, art, and math) curriculum that invites students to compare and contrast works of art as a means to explore math and science principles. Students in fifth grade study solar energy—specifically, how a sundial tracks the sun’s shadows—then examine impressionist landscapes to see how and why artists incorporate light and shadow in their works. Students in sixth grade investigate the role of mathematics in the form, shape, and space of a composition; identify different types of geometric shapes; and learn how to define two- and three-dimensional space. A technology-based activity will be added to the curriculum in the 2013-2014 academic year, allowing students to apply design principles to the creation of their own works using an Apple iPad loaded with a basic design application. Approximately 2,000 SDP students participated in the program during the 2012-2013 academic year.

SPONSORED BY

AND THE MAY AND STANLEY SMITH CHARITABLE TRUST

CROSSING BOUNDARIES (7TH AND 8TH GRADES)
The curriculum incorporates social studies, history, and art appreciation so as to emphasize cross-cultural respect and understanding. Students explore similarities and differences in works of art from various perspectives. Seventh-grade students are introduced to African art and modern European painting, and eighth-grade students are introduced to Navajo history and culture and compare Navajo objects to those produced by other cultures.

SPONSORED BY

Crossing Boundaries and Pictures and Words use a three-visit model that couples in-class lessons and activities with a tour of the Collection Gallery. The Art of Looking couples one in-class lesson with a gallery tour, and ArtSpeaks! is a one-time class trip to the Collection Gallery.

Each program is supported by a binder of teaching materials, including activity worksheets and reading selections, that emphasize interdisciplinary connections.
SUBARU OF AMERICA, INC. HAS GENEROUSLY SUPPORTED EDUCATIONAL OUTREACH PROGRAMS AT THE BARNES FOUNDATION BY PROVIDING A VEHICLE FOR OUR FACULTY TO USE FOR CLASSROOM VISITS THROUGHOUT THE SCHOOL DISTRICT OF PHILADELPHIA.

SUPPORT FOR OUTREACH PROGRAMS IN THE SCHOOL DISTRICT OF PHILADELPHIA IS PROVIDED IN PART BY THE SYDE HURDUS FOUNDATION

ADDITIONAL SUPPORT FOR BARNES EDUCATION PROGRAMS IS PROVIDED BY

We continue to recognize the support from these sponsors for helping to launch the Barnes on a path that furthers Dr. Barnes’s educational vision in contemporary, results-driven ways for a community of underserved children.
In 2012, Family Programs recruited, trained, and prepared a brand-new league of Barnes volunteers. The family programs volunteers (FPVs) play a significant role in planning and presenting engaging programs for our different audiences. The charter corps of 23 FPVs remains committed to imagining the possibilities, creating dynamic projects, and involving our audiences in all aspects of the Barnes collections.

For a complete listing of 2012 volunteers, click here.

Beginning in 2012, the Barnes Foundation and Drexel University School of Education formed a partnership to develop a game-based family app. This year-long project will feature inventive game strategies designed to bring the Barnes ensembles into the creative minds and hands of children. In 2013, Lincoln University faculty will be invited to contribute related research for content enrichment. The project is funded in part by the Christian R. and Mary F. Lindback Foundation and the John S. and James L. Knight Foundation.

Begun in 2012 and continuing through spring 2013 is the partnership created with CHAD (Charter High School for Architecture & Design) for the drafting of an art cart. The ArtSee Cart will be used to deliver family-friendly arts and design demonstrations and hands-on activities to our onsite visitors.
FAMILY PROGRAMS LAUNCHED IN 2012

SERVED OVER
600
PEOPLE OVER THE COURSE OF MEMORIAL DAY WEEKEND ALONE

38,000
PARTICIPANTS IN 103 FREE DROP-IN FAMILY PROGRAMS, HELPING TO ENGAGE THE BARNES’S NEXT AUDIENCES

THE BARNES FAMILY PROGRAMS HOSTED
164
EVENTS
FOR
6,359
KIDS OF ALL AGES
ESPECIALLY FOR TODDLERS TO TEENS AND THEIR FAMILIES

A GALLERY KIT FOR FAMILIES THAT HAS BEEN PICKED UP BY
3,000
VISITORS
V: EXHIBITIONS
Drawing on the Foundation’s rich archives and other non-gallery collections, this textured exhibition charted Barnes’s important friendships, collaborations, and discourse with artists, philosophers, educators, collectors, and dealers—including Violette de Mazia, John Dewey, William Glackens, Paul Guillaume, and Leo Stein—as he assembled his collection, refined his aesthetic and educational theories, and established the curriculum of his Foundation. The exhibition also included important loans from the Brooklyn Museum, the National Portrait Gallery, the Philadelphia Museum of Art, and the Violette de Mazia Foundation.

This exhibition was sponsored by Morgan Stanley

Additional support provided by the Jill and Sheldon Bonovitz Exhibition Fund
ENSEMBLE: ALBERT C. BARNES AND
THE EXPERIMENT IN EDUCATION
May 19, 2012–March 18, 2013
25 new specimens of trees/shrubs were planted in the Arboretum for teaching purposes and or as new collections.

A new medicinal plants collection assembles nearly 150 plants used in modern medicine, aromatherapy, traditional Chinese medicine, Indian systems of medicine, homeopathy, and by Native Americans to establish a demonstration garden, first of its kind among the Delaware Valley botanic gardens/arboreta.
The state chapter of the American Forests association, a national organization identified 18 trees of the Arboretum as Pennsylvania State Champions. This designation of championship is based on the overall size of the trees; it is also a measure of the rarity of specimens, and the amazing growth and performance of the trees in our arboretum that may die elsewhere in Pennsylvania due to lack of hardiness.
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SELECTED FINANCIAL INFORMATION

The following charts contain summary financial information as of December 31 for each year shown, and operating information for the 12-month period then ended.

For a full audit report for the Barnes Foundation, please click here.

2012 Unrestricted operating revenue, by source

- Earned revenue: 38%
- Contributed revenue: 45%
- Endowment draw: 8%
- Bridge funding: 7%
- Investment return & other: 2%

<table>
<thead>
<tr>
<th>Unrestricted Operating Results</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earned Revenue</td>
<td>$5,613</td>
<td>$1,600</td>
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<tr>
<td>Contributed Revenue</td>
<td>$6,606</td>
<td>$3,196</td>
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<tr>
<td>Endowment Draw</td>
<td>$1,222</td>
<td>$852</td>
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<tr>
<td>Bridge Funding</td>
<td>$1,100</td>
<td>$2,355</td>
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<tr>
<td>Investment Return &amp; Other</td>
<td>$234</td>
<td>$50</td>
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<tr>
<td>Operating Expenses, Excluding Depreciation</td>
<td>$14,737</td>
<td>$7,817</td>
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</table>

Financial Position as of December 31, Dollars in thousands

<table>
<thead>
<tr>
<th>Financial Position as of December 31, Dollars in thousands</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash &amp; Equivalents</td>
<td>$4,316</td>
<td>$3,471</td>
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<tr>
<td>Contributions Receivable</td>
<td>$21,104</td>
<td>$47,539</td>
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<td>Investments:</td>
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<tr>
<td>Parkway Project</td>
<td>$9,097</td>
<td>$11,398</td>
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<tr>
<td>Endowment</td>
<td>$35,274</td>
<td>$23,567</td>
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<tr>
<td>Property &amp; Equipment</td>
<td>$127,955</td>
<td>$115,182</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>$2,816</td>
<td>$14,433</td>
</tr>
<tr>
<td>Net Assets:</td>
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</tr>
<tr>
<td>Unrestricted</td>
<td>$139,095</td>
<td>$11,478</td>
</tr>
<tr>
<td>Temporarily Restricted</td>
<td>$34,874</td>
<td>$160,766</td>
</tr>
<tr>
<td>Permanently Restricted</td>
<td>$33,713</td>
<td>$23,378</td>
</tr>
</tbody>
</table>
ACKNOWLEDGMENTS

PROJECT DIRECTION AND MANAGEMENT
Diana Duncan
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Paul Cézanne (French, 1839–1906). Mont Sainte-Victoire (La Montagne Sainte-Victoire), 1892–1895. Oil on canvas, 28½ × 36¼ in. (73 × 92 cm). BF13. Photo © 2013 The Barnes Foundation

Joan Miró (Spanish, 1893–1983). Group of Women (Groupe de femmes), July 15, 1938. Oil on canvas, 10½ × 14 in. (27.6 × 35.6 cm). BF1188. Photo © 2013 The Barnes Foundation

Paul Cézanne (French, 1839–1906). Autumn Landscape (Paysage d’automne), 1883–1885. Oil on canvas, 24⅜ × 31⅝ in. (61.9 × 80.3 cm). BF911. Photo © 2013 The Barnes Foundation


Edgar Degas (French, 1834–1917). Three Dancers with Hair in Braids (Trois danseuses les cheveux en tresses), c. 1900. Pastel and charcoal on wove paper, 25¼ × 20¾ in. (65.1 × 52.2 cm). BF143. Photo © 2013 The Barnes Foundation

Paul Cézanne (French, 1839–1906). Group of Bathers (Groupe de baigneurs), 1892–1894. Oil on canvas, 12 × 16 in. (30.5 × 40.6 cm). BF101. Photo © 2013 The Barnes Foundation

Henri Rousseau (French, 1844–1910). Woman Walking in an Exotic Forest (Femme se promenant dans une forêt exotique), 1905. Oil on canvas, 39½ × 31¾ in. (100 × 80.6 cm). BF388. Photo © 2013 The Barnes Foundation

Vincent van Gogh (Dutch, 1853–1890). The Postman (Joseph-Étienne Roulin), 1889. Oil on canvas, 25⅞ × 21 ¾ in. (65.7 × 55.2 cm). BF37. Photo © 2013 The Barnes Foundation

Paul Cézanne (French, 1839–1906). Millstone and Cistern under Trees (La Meule et citerne en sous-bois), 1892–1894. Oil on canvas, 25¼ × 31⅛ in. (65.1 × 81 cm). BF165. Photo © 2013 The Barnes Foundation

Vincent van Gogh (Dutch, 1853–1890). Houses and Figure, 1890. Oil on canvas, 20½ × 15½ in. (52 × 40.5 cm). BF136. Photo © 2013 The Barnes Foundation
Great care has been taken to assure the accuracy and completeness of the listings within the Barnes Foundation 2012 Annual Report. If, however, there should be an omission or error, we express our sincere regrets and ask that you bring it to our attention. Please contact Development, 215.278.7132 or llowe@barnesfoundation.org.