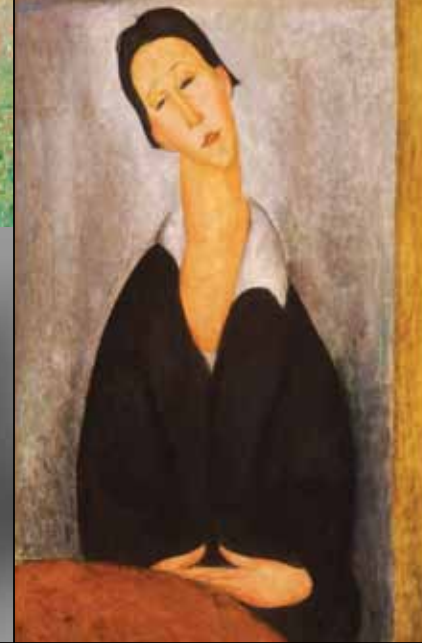


**LOOKING  
TO THE  
FUTURE  
TOGETHER**



**A STRATEGIC  
VISION  
FOR THE  
PHILADELPHIA  
MUSEUM  
OF ART**







**The visual arts are a reflection of the world around us, a world that has never seemed more complex or more dynamic than it does today.** New media and new technologies are rapidly reshaping the ways in which the arts are both created and presented. At the same time, changing demographics and different patterns of consumer behavior are redefining how audiences become engaged with the arts. As a consequence, cultural organizations find themselves facing a broad and seemingly bewildering set of challenges as they seek to chart a course for the future.

**The best way forward is to see these challenges as opportunities and to focus our attention on what matters most:** sharing our remarkable collections with audiences in this city and around the world, bringing our community together through the arts, and nurturing the creative spirit in each and every one of us.

**This strategic plan is intended to guide us across new and unfamiliar terrain.** It is about a sustained commitment to all that has made the Philadelphia Museum of Art great and an equally important responsibility to look to the future with a sense of possibility and the willingness to develop new and different ways of fulfilling our mission. In sum, it is about continuity as well as change and the need to strike a lively and dynamic balance between the two.

**It is also, and perhaps most importantly, about renewal.** We have the responsibility as stewards of a great cultural resource to strengthen and enrich it, and to pass this extraordinary legacy on to future generations. To do this well, we must both understand and honor the traditions that have made the Philadelphia Museum of Art one of the world's great art museums, and at the same time always look ahead, encouraging the sense of curiosity in seeing the world anew that is the promise inherent in every encounter with a work of art. This, we can all agree, is surely something worth caring for.

Timothy Rub

The George D. Widener Director and Chief Executive Officer  
Philadelphia Museum of Art



# framework FOR SUCCESS

## VISION

The Cultural Heart of a Great City.

Fulfilling our role as a great civic institution, the Philadelphia Museum of Art will be the cultural heart of our city, an inspiring place that is welcoming to all. Through the creative use of our world-renowned collections, the Museum will bring the past into lively conversation with the present, spurring the imagination and helping us see the world and ourselves anew through the beauty and power of art.

## CORE VALUES

Bringing this vision to life and fulfilling our mission to utilize the Museum's collections for the education and enjoyment of visitors begins with an affirmation of the values that have always guided our work:

- ◆ The responsible stewardship of the resources that have been entrusted to our care.
- ◆ A dedication to building new and more diverse audiences while deepening their engagement with the visual arts.
- ◆ An unwavering commitment to integrity and excellence.
- ◆ A steadfast belief in the power of the arts to educate, enlighten, and inspire both individuals and society as a whole.

## CRITICAL GOALS

We will focus on four goals that are critical to the Museum's mission and its continued relevance:

- ◆ Dramatically increasing attendance over the next five years to an average of one million visitors annually and actively cultivating the next generation of museumgoers.
- ◆ Enhancing the visitor experience through the broader use of digital technologies and by making much-needed investments in our facilities and operations.
- ◆ Reimagining how we present, interpret, and share our collections as a means for engaging new audiences.
- ◆ Broadening our civic responsibilities by playing a stronger role in supporting public education and by forging creative partnerships with other cultural organizations in the city and region.

## ESSENTIAL TOOLS

To achieve these goals we must build new capabilities. The success of this plan will require us to transform the ways in which we work by:

- ◆ Developing a comprehensive digital strategy by focusing on the broader role that technology must play in every aspect of the Museum's operations, especially in marketing and communications and new interpretive initiatives.
- ◆ Affirming our commitment to audience development by better understanding our visitors and by presenting innovative exhibitions and creative programs that respond to their needs and interests.
- ◆ Providing broader access to the Museum by expanding opening hours, altering pricing policies, and developing new ways to speak with new audiences.
- ◆ Working creatively in partnership with other organizations to enhance our work and enable us to extend our reach in our own community and around the world.
- ◆ Improving our landmark buildings to make our great collections come alive and the experience of each visitor truly memorable.



looking  
TO THE  
FUTURE





# engaging AUDIENCES

DRAMATICALLY  
INCREASE  
VISITATION AND  
STRENGTHEN  
PARTICIPATION,  
ON-SITE AS WELL  
AS THROUGH  
DIGITAL  
TECHNOLOGIES,  
WITH A SPECIAL  
EMPHASIS ON  
ENGAGING YOUNG  
AUDIENCES AND  
FAMILIES



# engaging

Audiences matter, more so today than ever before.

Building audiences is about increasing attendance at the Museum's several facilities so that more visitors can enjoy our remarkable collections and stimulating programs. It is also about deepening visitor engagement by ensuring that there is something new and appealing for everyone.

Now that we can reach out to individuals around the world through our website and mobile applications, we must recognize that the goal of building audiences is no longer subject to geographical constraints. This will mean engaging visitors through the use of new technologies and defining new ways by which the Museum can be experienced virtually.

Audience development also means increasing access through extended opening hours, the innovative use of social media, and new ways of presenting and interpreting our collection—essential steps towards attracting and engaging a new generation of museumgoers.



## new initiatives FOR ENGAGING AUDIENCES

Increase average annual attendance to more than one million visitors within five years.

Broaden access by extending opening hours and expanding the Museum's Pay What You Wish policy.

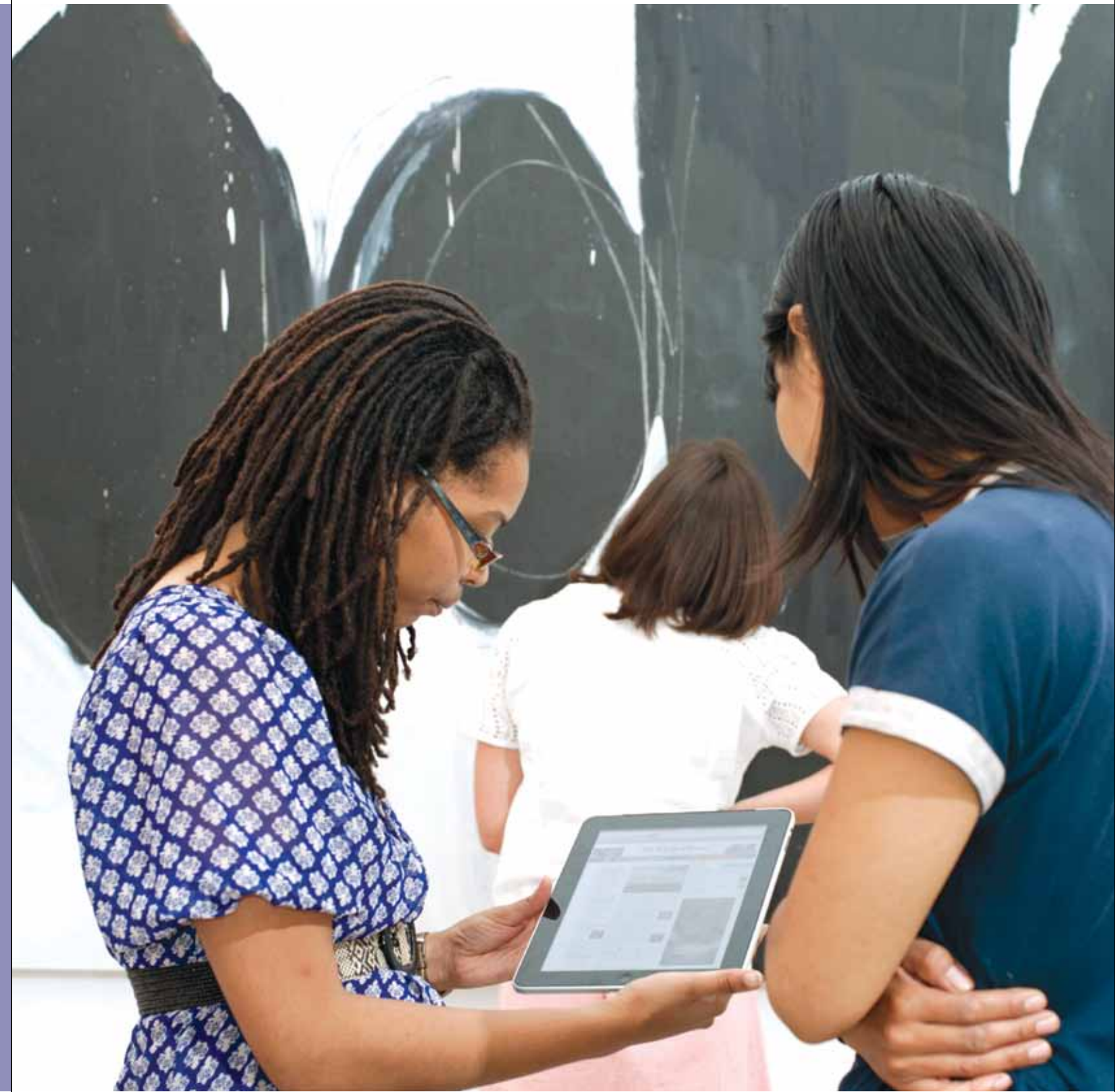
Develop an integrated digital strategy to communicate more effectively with younger audiences through our website, mobile applications, and social networks.

Speak to audiences in a distinctive voice through the creation of a new marketing and communications plan.



# enhancing THE VISITOR EXPERIENCE

BECOME  
PHILADELPHIA'S  
MOST ACCESSIBLE,  
ENGAGING,  
AND VIBRANT  
CULTURAL  
INSTITUTION





# enhancing

We must change the ways in which the Philadelphia Museum of Art is experienced now to respond to shifting expectations of what a 21st-century museum should offer visitors, most significantly through the use of increasingly powerful digital tools. These are enabling us to rethink what a visit to a museum means, to share our passion for and knowledge of the visual arts with people around the world, and to give audiences the opportunity to shape their own encounters with our collections and programs in ways that were not possible before.

We must also recognize that a new and much livelier digital experience of the Museum should be an invitation to visit. Now and in the future, all roads will still lead to the home of the Philadelphia Museum of Art, where audiences can encounter extraordinary works of art in a remarkable setting. Our landmark buildings have served us well in the past, but we now need to adapt them for new uses and make our galleries and public spaces more welcoming and accessible. Engagement begins with—and can best be sustained by—a rich and rewarding visitor experience.



## new initiatives FOR ENHANCING THE VISITOR EXPERIENCE

Renew our main building by renovating existing galleries and creating new ones, adding educational facilities, and improving public spaces through the continued implementation of our Facilities Master Plan.

Expand and diversify public programs to attract new audiences and enable our visitors to connect, share, and deepen their engagement with the Museum.

Provide a more memorable and engaging experience for digital visitors by reimagining our web presence and implementing a prioritized list of mobile channels and applications.

Welcome our visitors more effectively by developing a more fully integrated approach to the management of visitor services.



# activating OUR COLLECTIONS

BRING THE  
COLLECTIONS TO  
THE HEART OF  
THE MUSEUM  
EXPERIENCE AS  
THE PRINCIPAL  
MEANS FOR  
INCREASING  
ON-SITE  
AND ONLINE  
PARTICIPATION





# activating

If the Philadelphia Museum of Art is to remain a source of discovery and delight for future generations, then we must make a sustained commitment to the imaginative use of our most important resource: our world-renowned collections. Presenting works of art creatively in our galleries, interpreting them with the interests of our visitors in mind, and increasing access to them: these are the keys to ensuring that our collections will remain as vital to fulfilling our mission tomorrow as they are today.

This is also an exciting moment to re-envision the digital presentation of our collections because we believe that the virtual experience of the Museum must be as rich and rewarding as a visit to our galleries. Providing new ways to experience our great collections is the first and most crucial step we must take towards encouraging others to value them as much as we do.



## new initiatives FOR ACTIVATING OUR COLLECTIONS

Make the collections come alive through creative reinstallation and the development of new interpretive tools.

Redesign the Museum's website and develop new mobile applications to extend the reach and enliven the experience of our collections.

Develop new collections-based programs that will engage new audiences and enhance our visitors' experience of the Museum.

Define the collections as a core theme of the Museum's new marketing and communications plan.

Create strategic partnerships with other institutions that will broaden the impact of our collections in the city and region as well as throughout the world.



# strengthening OUR COMMITMENT TO COMMUNITY

FULFILL OUR  
ROLE AS A CIVIC  
INSTITUTION BY  
ENGAGING THE  
COMMUNITY  
MORE BROADLY  
AND SERVING AS  
A VITAL RESOURCE  
FOR ARTS  
EDUCATION





# strengthening

The Philadelphia Museum of Art's founders envisioned it as an indispensable civic resource for the community, and this remains at the very heart of our mission. The Museum is an essential part of our city and central to how Philadelphia defines itself and its place in the world.

Strengthening our educational services to the community and our relationship with Philadelphia's public schools remain institutional priorities; and so, too, does educational programming for families, especially in light of our goals for audience development. These are all critical investments in our city's future.

Fulfilling our civic responsibilities also means developing new and more productive partnerships. These will take the form of marketing efforts with other cultural organizations, educational initiatives with colleges and universities, and stronger relationships with other arts organizations that will help us diversify and enhance our own programming and outreach efforts and, in turn, provide our partners with new audiences and a landmark setting in which to present their creative work.




## new initiatives FOR STRENGTHENING OUR COMMITMENT TO COMMUNITY

Establish the Museum as the primary center and advocate for visual arts education for K-12 schools and families in the Philadelphia region.

Fulfill the potential of the Museum to serve as one of the premier civic spaces in the city and a setting for many different cultural activities.

Develop partnerships with other organizations in Philadelphia to advance the Museum's strategic objectives in audience development, education, advocacy, and community engagement.





# the museum in the 21<sup>ST</sup> century: RENEWING A VITAL RESOURCE

## Sustaining Excellence

To sustain our great traditions and commitment to excellence, we must dedicate more resources to our annual operating budget—which, at \$53.8 million in the past fiscal year, was considerably smaller than the budgets of those museums we consider to be our peers—by increasing annual giving and strengthening our endowment. This will ensure our ability to attract and retain talented staff and provide adequate support to care for our collections, to present innovative exhibitions, and to develop educational programs that will reach every part of our community.

At just over \$360 million, our endowment is also considerably smaller than those of most of the world-class institutions with which we are compared. Growing our endowment is the most reliable way to build for the future, and to change and grow in ways that will help us remain vitally important to the life of the city.

## Caring for our Landmark Buildings

Our stewardship of these facilities is a key to the care and presentation of our collections and our ability both to engage new audiences and improve the experience of our visitors. The Museum's Facilities Master Plan, which has been in development for the past decade, addresses the needs of the landmark buildings for which we are responsible: our main building, the Ruth and Raymond G. Perelman Building, the Rodin Museum, and two colonial houses, Mount Pleasant and Cedar Grove, in Fairmount Park.

The approach we have adopted in renewing our facilities is both comprehensive and flexible and has been structured so that it can be realized one step at a time, as resources allow. The next step in its implementation—the "core project"—will make critical improvements to the very heart of the Museum's main building, most notably our principal entrances and public spaces. Additionally, it will add new galleries and classrooms, and replace the majority of our antiquated building systems with state-of-the-art operating systems to ensure that our facilities and the world-renowned collections they house will remain both secure and accessible.



# a shared SENSE OF POSSIBILITY

Preparing for the future requires a clear and compelling vision, one that offers a powerful and persuasive argument for the value of a sustained investment in the work of this institution.

For nearly 140 years, the Philadelphia Museum of Art has prospered through the generous support of the city it was founded to serve. This has been the work of many generations, and it has resulted in the development of an institution that is today admired as one of the greatest art museums in this country and the world. As the Museum seeks to build upon its traditions and strengthen its resources, we recognize that the success of these efforts will depend upon our ability to engage broad support across the entire community—to demonstrate, in word as well as in deed, that we are Philadelphia's art museum—by making a compelling case for the transformative power of the arts and their continuing relevance to our lives.

In this singular moment of possibility, we chart a new course for the renewal of this beloved institution as the heart of Philadelphia's cultural community. And we ask you to join us in looking to the future—with confidence—together.







**INSIDE FRONT COVER**

**Left:** *The Virgin and Saint John the Evangelist Mourning and The Crucifixion*, c. 1460, by Rogier van der Weyden (John G. Johnson Collection, 1917, cat. 335, 334); *Vinaigrette*, 19th century, French (The Bloomfield Moore Collection, 1882-962); *Soft Construction with Boiled Beans (detail)*, 1936, by Salvador Dalí (The Louise and Walter Arensberg Collection, 1950-134-41) © Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York; *Path on the Island of Saint Martin, Vétheuil*, 1881, by Claude Monet (125th Anniversary Acquisition, Gift of John C. Haas and Chara C. Haas); *Mantel Clock*, c. 1785, made by Jean-Baptiste-André Furet (Gift of Peter A. B. Widener, 1971-93-2) **Right:** *Portrait of Madame Augustine Roulin and Baby Marcelle (detail)*, 1888 or 1889, by Vincent van Gogh (Bequest of Lisa Norris Elkins, 1950-92-22); *Flower Still Life with Bird's Nest*, 1853, by Severin Roesen (Purchased with support from The Henry P. McIlhenny Fund in memory of Frances P. McIlhenny; Mr. and Mrs. Robert L. McNeil, Jr.; The Edith H. Bell Fund; Mrs. J. Maxwell Moran; Marguerite and Gerry Lenfest; The Center for American Art Acquisition Fund; Donna C. and Morris W. Stroud II; Dr. and Mrs. Robert E. Booth, Jr.; Frederick LaValley and John Whitenight; Mr. and Mrs. John A. Nyheim; Charlene Sussel; Penelope P. Wilson; and the American Art Committee); *Roof End Tile with Lotus Flower Design*, early 7th century, Korean (Bequest of Colonel Stephen McCormick, 2003-133-25); *Portrait of a Polish Woman*, 1919, by Amedeo Modigliani (The Louis E. Stern Collection, 1963-181-48)

**INTRODUCTION LETTER**

Archival photo by B. Krist for GPTMC, 2007.

**ENGAGING AUDIENCES**

**Inside Spread Left:** *The Large Bathers*, 1900-1906, by Paul Cézanne (Purchased with the W. P. Wiltach Fund, W1937-1-1). **Inside Spread Right:** *Untitled*, 1999, by Robert Gober (Gift by exchange) of Mrs. Arthur Barnwell, 1999-51-1) © Robert Gober/Courtesy of Matthew Marks Gallery, New York

**ENHANCING VISITOR EXPERIENCE**

*Elegy to the Spanish Republic (detail)*, 1958-60, by Robert Motherwell (125th Anniversary Acquisition, Gift by exchange) of Miss Anna Warren Ingersoll and partial gift of the Dedalus Foundation, Inc., 1998-156-1) © Dedalus Foundation, Inc./Licensed by VAGA, New York **Inside Spread Left:** *Little Dancer, Aged Fourteen*, executed in wax 1878-81; cast in bronze after 1922, by Edgar Degas (The Henry P. McIlhenny Collection in memory of Frances P. McIlhenny, 1966-26-11) **Inside Spread Right:** *Self-Portrait with Palette*, 1906, by Pablo Picasso (A. E. Gallatin Collection, 1950-1-1) © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

**ACTIVATING OUR COLLECTIONS**

*Woman's Evening Dress*, 1985, designed by Roberto Capucci (Purchased with the Costume and Textiles Revolving Fund, 2011-31-1) **Inside Spread Left:** *Iona (detail)*, 2004-6, Sean Scully (Gift of Alan and Ellen Meckler, 2010-186-1a-f) © The Irish Visual Arts Rights Organisation (IVARO), Dublin; *The Kiss*, 1916, by Constantin Brancusi (The Louise and Walter Arensberg Collection, 1950-134-4) © Artists Rights Society (ARS), New York / ADAGP, Paris **Inside Spread Right:** *Sunflowers*, 1888 or 1889, by Vincent van Gogh (The Mr. and Mrs. Carroll S. Tyson, Jr., Collection, 1963-116-19); *Gyrations on Four Planes*, 1944, by Mark Rothko (Gift of the Mark Rothko Foundation, Inc., 1985-19-3) © Kate Rothko Prizel & Christopher Rothko/Artists Rights Society (ARS), New York

**STRENGTHENING OUR COMMITMENT**

**Inside Spread Left:** *Billboard Project Together We Make Dreams Come True* by Zoe Strauss **Inside Spread Right:** *Portrait of Dr. Samuel D. Gross (The Gross Clinic) (detail)*, 1875, by Thomas Eakins (Gift of the Alumni Association to Jefferson Medical College in 1878 and purchased by the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art in 2007 with the generous support of more than 3,600 donors, 2007-1-1)

**INSIDE BACK COVER**

**Left:** *Il Saltimbanco (detail)*, 1879, by Antonio Mancini (Vance N. Jordan Collection, 2004-108-4); *Interior of a Café*, 1892, by Santiago Rusiñol (John G. Johnson Collection, 1917, cat. 1078); *Portrait Relief I: Arman*, 1962, by Yves Klein (Gift of Dr. and Mrs. William Wolgin, 1978-174-1) © Artists Rights Society (ARS), New York / ADAGP, Paris **Right:** *Winter Coast (detail)*, 1890, by Winslow Homer (John G. Johnson Collection, 1917, cat. 1004); *Scene from Shakespeare's "The Taming of the Shrew" (Katharina and Petruchio)*, 1809, Washington Allston (Purchased with the Edith H. Bell Fund and the J. Stogdell Stokes Fund, 1987-8-1); *Gustav Mahler*, modeled in 1909, by Auguste Rodin, cast 1926 (Bequest of Jules E. Mastbaum, F1929-7-27); *Portrait of Cosimo I de' Medici as Orpheus (detail)*, c. 1537-39, by Agnolo Bronzino (Gift of Mrs. John Wintersteen, 1950-86-1); *Woven Textile (silk with bizarre design)* c. 1700 (Gift of Fitz Eugene Dixon, Jr., 1969-290-122). Photography by the Philadelphia Museum of Art Photography Studio. Additional photography by Kelly & Massa.



