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**A Closer Look at Art Abroad:
A Study of the Terra Foundation for American Art's Educational
Programming for International Audiences**

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Thesis

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Dedication

To Tyler, who moved halfway around the world with our terrible cat to help support me in this process and was crazy enough to marry me along the way.

And to all those who care enough about our world to share art with a stranger, with hope that doing so helps make this life a little less strange.

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Abstract

A Closer Look at Art Abroad: A Study of the Terra Foundation for American Art’s Educational Programming for International Audiences

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This case study explores the educational offerings intended for international audiences through the work of the Terra Foundation for American Art. Founded by wealthy Chicago businessman, art collector, and U.S. Ambassador at Large for Cultural Affairs Daniel J. Terra in 1978, the Terra Foundation has paved the way for scholarly investigation and appreciation of historical art of the United States on a global scale. The foundation’s art collection was once displayed among several dedicated art museums spanning two continents (in the United States and France), however at the turn of the millennium, the foundation pivoted to a “museum without walls” model and now facilitates the exhibition of their artwork by collaborating with museums around the world.

Through a combination of historical research, site observations in both Chicago and Paris, and interviews with key staff members on both continents, this study provides

a greater holistic understanding of the challenges and motivations at play for all sectors engaged in international cultural exchange. This qualitative research study reveals implications for art and museum educators, as well as stakeholders invested in international cultural exchange and diplomacy, which point to a need for greater awareness of the dialogues and narratives around historical American art and culture unfolding outside the United States. Based on the findings of this study, recommendations are made for practitioners that address issues of language, audience, and cultural assumptions.

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Chapter 1: Introduction to the Study

Does art have the power to unite cultures? Does it have the power to distinguish them?

The staff of the Terra Foundation for American Art believe so, as have many other figures throughout history. In 1811, 35 years after the United States declared independence from Britain, a 20-year-old Yale graduate named Samuel F. B. Morse arrived in London and began a tour of Europe's most iconic museums and cultural landmarks that would turn into a lifelong passion. Morse was a student of religious philosophy and science who supported himself through painting. He would go on to found the National Academy of Design in New York and revolutionize long-distance communication through his invention of the electromagnetic telegraph. However, he would also gain considerable notoriety for his achievements in painting and education.

Morse held a strong conviction that Americans could not develop a sophisticated artistic heritage with which to distinguish themselves as a new nation without proper access to examples of old European masters from which to study. In 1833, after months of painstaking observation and copy, Morse completed his large-scale didactic genre painting *Gallery of the Louvre*, which featured a dream curation of the museum's masterpieces hung together in one room: Caravaggio, Titian, Van Dyck, Rembrandt, da Vinci, and Rubens, among others. Morse had grand ambitions of touring the artwork around the United States as a touchstone for lectures and a catalyst for enhancing the general public's taste for classical western visual art. However, the endeavor was quickly abandoned in the face of lackluster turnout. Meanwhile, painters such as Thomas Cole and those in the Hudson River School were carving out new paths for American art within landscape painting that paid homage to, but ultimately deviated from the old masters Morse was proselytizing. Feeling defeated and alone in his artistic ideals, Morse sold off *Gallery of the*

Louvre for a paltry \$1200 and resigned: “My life of poetry and romance is gone. I must descend from the clouds and look more at the earth” (as quoted in Kirshner, 1987, p. 17).

In 1982, nearly 150 years after Morse completed his monumental painting, a Chicago businessman named Daniel J. Terra purchased *Gallery of the Louvre* for a staggering \$3.25 million, making headlines for the record price paid at the time for a work by an American artist. Terra himself had made his fortune in communication innovations, and he had recently opened a museum of historical American art and envisioned Morse’s piece serving as the collection’s crowning jewel. Months earlier, Terra had been appointed Ambassador at Large for Cultural Affairs under the Reagan administration, and he would eventually go on to open a second museum of American Impressionist work in the former artist colony of Giverny, France. Terra firmly held the conviction that art has the power to both unite and distinguish cultures, and he dedicated an enormous sum of personal resources over the years to championing historical art of the United States on the international stage. Yet shortly after his death in 1996, his museum on Chicago’s Magnificent Mile shuttered its doors in response to debilitating legal troubles and waning public interest.

On a sunny Beijing afternoon in spring 2017, I unlocked the nearest public ride-share bicycle and peddled my way across the district from the high school campus where I taught to the art museum on Tsinghua University’s campus. I was meeting with students from my western survey of art history course to attend the recently opened exhibition “From Monet to Soulages: Paths of Modern Western Painting (1800-1980)” sponsored by the French government. The exhibition had opened as part of the kick-off for the 2017 Croisements (Crossing) Festival, widely considered the most important foreign cultural festival in China with events across more than 30 cities and drawing in nearly 15 million attendees since its inauguration. The French

ambassador to China acknowledged the festival's importance in his opening statements at the art exhibition: "Culture plays a vital role in boosting Sino-French relations. The Croisements Festival enters its 12th year in 2017, referring to a sense of maturity and the completion of a cycle symbolized by the twelve animals of the Chinese zodiac" (as quoted in Li, 2017, para. 3). The university's art museum curator concurred: "Mutual learning and communication will promote the cultural prosperity of China and France. Chinese artists have been gaining inspiration from western painting during cultural exchanges, which will go a long way with developing Chinese modern art" (as quoted in Li, 2017, para. 4).

As I docked the bicycle and approached the museum's entrance, I collected my notes and a copy of the pre- and post-visit homework assignments I had given my students in anticipation of our visit. I took a brief moment to stop and admire the pink and white vestiges of an uncharacteristically early cherry blossom season. I was looking forward to spending time with my students in the galleries in front of physical works of art; outside of the classroom and away from the facsimiles of artwork in our textbooks and computer monitors. I hoped the excursion would be a relaxing but engaging treat for my students, as most of them were seniors, and I could tell that with graduation a few weeks away they were already mentally traveling to their new lives as international college students at the American universities at which they'd been accepted.

"Where are the U.S. sponsored art exhibitions?" I wondered. In my six years living and working abroad, it was a question I had been contemplating with increasing frequency. If art can be such a pioneering vehicle for facilitating cultural exchange, as I had come to witness and believe, why was the U.S. not engaging in the exchange of its art on an international stage in the ways I had observed many other countries partake? My inquiries led me to discover the Terra

Foundation for American Art and their international work exhibiting and promoting historical American art. The following research that informs this study was born from my desire to answer these questions within the context of my experiences as an arts educator working with multicultural curriculum, audiences, and objectives.

CENTRAL RESEARCH QUESTION

The following question motivated and guided this research: What can be learned from an examination of the Terra Foundation for American Art's educational efforts centered around their international audiences?

PROBLEM STATEMENT

Public support for the arts in the United States has fluctuated drastically over the decades and has struggled to remain relevant, sufficient, and noncontroversial. Historically, private funding and public-private partnerships have sustained the arts at the local and national levels, and the same has become true for the promotion of American art abroad. Despite sustained evidence that investments in art and cultural diplomacy are effective and essential components of successful foreign policy and overall international image, resources for this type of programming are continually withheld and neglected by public entities (Brown, 2006; Schneider, 2003).

In recent decades, a handful of private foundations focused on fostering cross-cultural dialogue around American art stepped forward to address this need. The Terra Foundation for American Art is one of the largest and most established of these examples. While a majority of their mission is fulfilled through grantmaking that supports academic endeavors, many of these projects also reach broader public audiences. Examples include collaborating with international museums to facilitate exhibitions of historical U.S. artwork, providing docent training and public

programming consultation at host museums, sponsoring lectures and symposiums, and maintaining a research library in Paris, among other educational initiatives.

This research emerged from a desire to understand what could be learned through an in-depth examination of the Terra Foundation's educational efforts for their international audiences. They are currently one of few entities in the United States, non-profit or otherwise, focused on promoting historical American art abroad with the purpose of increasing mutual dialogue and cross-cultural understanding. Faced with the rise of neo-nationalism on a global scale in the mid-2010s, and with governments around the world – from China to New Zealand – strategically increasing their investments in cultural policy and diplomacy since the turn of the century (J. R. Johnson, 2018; McClory, 2019), understanding the structure, motivation, and efficacy of the Terra Foundation's efforts seems more pertinent than ever.

Moreover, the turn of the millennium has brought about increasing scrutiny of museum practices as they relate to issues around diversity and accessibility for all audiences (Hooper-Greenhill, 1992, 1994, 1995, 2007). As globalization continues to bring people and cultures into closer contact with each other, these institutions, and particularly art educators who practice in museums, may benefit from studying the examples of the development and programming involved in recent Terra-sponsored exhibitions of U.S. art at international museums. While the majority of museum staff may not be working internationally in the same ways as the Terra staff, many find themselves at one point or another hosting traveling international exhibitions and foreign visitors. Additionally, if U.S. museums and their educators truly care about the future of these institutions as spaces for democratic dialogue, they will benefit from keeping abreast of the narratives forming around exhibiting American art among audiences abroad.

RESEARCH METHODOLOGY

For this study I employed a qualitative case study methodology, which is defined by Sharan B. Merriam (2009) as an “in-depth description and analysis of a bounded system” (p. 40). In this study, the bounded system is a program; more specifically it is limited to the various educational programs and initiatives offered by the Terra Foundation for American Art to audiences outside the United States. This methodology enabled me to narrow the focus of my research towards specific programming elements offered by an individual organization that target a certain specific population. Through description and analysis of this bounded system, the results of this intrinsic, single case study can provide insight and deeper understanding about the program to its participants and other similarly invested stakeholders, as well as to audiences directly affected by the programming and more generally to art educators interested in this topic.

Due to the bounded nature of this case study, I utilized a variety of data collection methods in order to provide a more holistic perspective of the educational efforts of the Terra Foundation. I conducted semi-structured interviews with several key staff members of the Terra Foundation who are in some way responsible for the design, operation, implementation, or evaluation of these educational programs. I audio-recorded and then transcribed these interviews in an effort to better understand the structure of these programs as well as to inquire about the participants’ observations and opinions on the efficacy and importance of their educational initiatives. Additionally, I visited and observed the Terra’s domestic office in Chicago and their European office and public research library, located in Paris, France. I carefully recorded these observations in a field notebook in order to gain insight into how their geographical locations, facilities, and physical and digital resources contribute to their educational mission. Lastly, I conducted archival research for the purpose of providing historical context for the Terra’s origins and evolution from a private museum collection to an international collaborative foundation.

MOTIVATIONS FOR RESEARCH

Personal Motivations

In my first job out of college, I taught English and American culture at a public university in the city of Shijiazhuang, the capital of Hebei province in northeastern China. Before taking this position, I had never traveled outside of North America. I experienced a great deal of culture shock that first year, but I rarely felt homesick. Instead, I felt stimulated and excited. Every day required me to incorporate new concepts and paradigms into my worldview. Like many newly minted teachers, I quickly realized I was learning nearly as much from my students as they were from me. Some of this learning was related to my professional practice; much of it also emerged from the microcosm of cultural exchange happening in my classroom.

I continued teaching four more years, this time in Beijing, where I worked with students planning to study abroad at western universities. I taught courses in the humanities, including art history, art appreciation, world history, and literature. I found great success incorporating visual thinking strategies and object-based learning into all my curriculum. As a large cosmopolitan city, Beijing has many options for cultural school outings. For example, while I was living there, the British Library exhibited a collection of rare manuscripts from Shakespeare to Sherlock at the National Library of China. The British Museum brought their blockbuster exhibit “A History of the World in 100 Objects” to the National Museum of China. The French embassy sponsored an exhibition of modern western painters at the Tsinghua University Art Museum. Some of these exhibitions had digital educational resources available in both English and Mandarin that enhanced my lessons. Based on conversations with my students and their resulting assignments, I could tell that the experience of viewing these artworks and exhibitions motivated them to think more critically and openly about the cultures they were encountering as well as their own cultural heritage.

After returning to the United States, I began reflecting on the cultural presence and public image of the U.S. in comparison to other countries' cultivation of their image within in China. I wondered why it seemed that most of my Chinese students and non-American friends disproportionately formed their opinions of the United States based on its contemporary popular culture in comparison to their opinions of European countries based more evenly on both their current popular culture as well as their traditional culture and history. I began to investigate the ways in which the U.S. government is concerned with promoting American art abroad as a means of arts diplomacy, as I had observed other countries' governments doing. Realizing that the U.S. devotes relatively little resources towards arts and cultural diplomacy in comparison to most developed countries, I began to research other American private and nonprofit organizations devoted to a similar mission. I was specifically interested in learning more about what educational offerings might be available as I reflected upon the usefulness of the exhibition-related resources I had utilized while teaching in Beijing.

Professional Motivations

My journey as an art educator has been informed greatly by my own personal experiences with art as a learner. Some of my most meaningful encounters and connections with others have come from looking at and discussing art with them. I try to make a point of visiting an art museum in every city where I travel. I remember distinctly an experience I had at the Israel Museum in Jerusalem. I had spent the entire day at the museum, and with only a few hours left before closing, I intended to spend my remaining time viewing their remarkable collection of western modern and contemporary art. However, I had also agreed to explore the galleries with a local resident I had met at a café when we were both traveling in Tel Aviv earlier that week. When he arrived, he expressed a desire to spend time in the collections of traditional Israeli art

and artifacts instead, since it had been many years since he had visited the museum. I begrudgingly agreed. As we meandered through the displays of ancient illuminated Hebrew manuscripts, reconstructed synagogues, and traditional daily garments and jewelry, we eased into conversation. Some items sparked discussion of historical events; other objects prompted him to share personal memories of his Jewish upbringing. As a non-Jew, I learned more about Jewish history, tradition, and culture in those two hours than I had in all my years of schooling or even in that preceding week I had spent traveling alone through Israel. He in turn was eager to ask me questions about the United States, as his entire immediate family had recently moved there while he had chosen to instead remain in Israel and build his life there. Through our dialogue, we grew in understanding, appreciation, and respect for each other and our respective cultures, and I truly believe we would not have reached such a familiar ease of conversation so quickly had we not been engaged in looking at those historical artworks and artifacts and discussing them.

My time spent teaching has convinced me of the power of art and object-based learning to initiate constructive conversation, critical thinking, personal reflection, and newfound respect for others. Additionally, my time spent living and traveling abroad has provided me new perspectives on my own national identity as well as the importance of a country's public persona in the dealings of international relations at both the government and person-to-person levels. Because of these experiences, I have become passionate about the role art education can play in creating cross-cultural dialogue and mutual understanding through the visual arts. However, compared to other developed countries, the U.S. invests relatively little resources into arts diplomacy programs and exchanges. The U.S. Department of State is continually scaling back their efforts at a time when other countries such as China and India are investing heavily in

cultural diplomacy initiatives as a means of increasing their soft power on the world stage (McClory, 2019).

Therefore, I am ardently interested in learning more about the handful of private U.S. foundations who are choosing to use their resources to promote American art to international audiences. The Terra Foundation for American Art is one of the largest and most established of these organizations, and I set out to learn as much as possible through closely studying the motivations, execution, and effects of their educational programming abroad.

LIMITATIONS OF THE STUDY

I conducted this study at the Terra Foundation for American Art. My conclusions are bound to a handful of programs at one institution at a particular point in time and are therefore not easily generalizable. In accordance with the bound nature of this case study, the analysis presented here cannot be readily compared to similar work being done by analogous institutions in the U.S. or other countries.

I conducted semi-structured interviews with several key staff members who shared their professional experiences and personal opinions. Their views, however, do not represent the entirety of educational work being accomplished by the Terra Foundation. Due to time and resource constraints, this study does not include voices from the international audiences participating in these educational programs, nor does it include a comprehensive description of all work that is or has been done by the Terra Foundation to fulfill its mission statement.

Lastly, this study is not meant to be used as a “best practices” guide. It is intended to illuminate what work is currently being done to promote American art abroad through educational means by one of the most prominent U.S. institutions currently engaged in this mission. In turn, the case study may offer insights for invested stakeholders.

SIGNIFICANCE TO THE FIELD

The Terra Foundation for American Art is one of the only substantial organizations, public or private, currently offering any kind of educational programming for general international audiences interested in viewing historical U.S. art. Concurrently, U.S. art and museum educators are increasingly bringing awareness to the pervasiveness of narratives rooted in colonization and Western-centrism present in American curriculums and canons. Scholars in the field are also drawing attention to the importance of multiculturalism and cultural sensitivity within art education spaces (Acuff & Evans, 2014; Riedler, 2009).

However, little investigation has been done into the narratives forming around historical American art by those studying it beyond U.S. borders. I believe it is just as important to be aware of the educational opportunities centered around American art that are offered throughout the world as it is to be aware of the importance of inclusiveness within U.S. classrooms, museums, and community spaces. It is my hope that this case study will not only shed light on some of the people and programs who are doing this work today, but that it will also inspire art educators to consider the value of this work moving forward. Moreover, the Terra Foundation understandably grounds most of their programming within their own collection, which represents only a slice of American art history. There are considerable opportunities for more work to be done that exposes audiences to the rich and diverse examples of historical and contemporary American art and artists.

DEFINITION OF TERMS

- **Americanist:** someone who specializes in the study of a facet of American culture, history, etc.
- **Citizen diplomacy:** the concept that an individual has the right, and even the responsibility, to help shape foreign relations by engaging across cultures and creating shared understanding through meaningful person-to-person interactions
- **Cultural diplomacy:** a term coined by esteemed political scientist Milton C. Cummings (2009) referring to the exchange of ideas, information, art, and other aspects of culture among nations and their peoples in order to foster mutual understanding
- **Cultural exchange:** the mutual sharing of cultural information, objects, and programming between two countries or groups of people with the intent of improving relations and understanding between them
- **Cultural signifier:** an observable element that is meant to represent a quality or idea related to a specific culture
- **Soft power:** a persuasive approach to international relations, typically involving the use of economic or cultural influence

LOOKING AHEAD

This chapter introduced the central research question of this qualitative research study. It outlined presumed problems and inherent issues related to the inquiry, discussed the methodology and limitations of the study, and hypothesized the implications for the field of art and museum education. I have also put forth my personal and professional motivations for conducting this research.

Chapter 2 of this thesis presents a review of pertinent literature related to the history and themes of this case study. Chapter 3 provides an in-depth history of the Terra Foundation for American Art and its founder Daniel J. Terra. Chapter 4 gives an overview of the current operations of the foundation, explains my methods and methodology used in the study to conduct documentary and observational research, and presents the data collected from my site visits, archival, and secondary research. Chapter 5 explains my methods used for interviewing research participants and presents case profiles of the five foundation staff members interviewed. Chapter 6 gives a summary of key themes that emerged from my analysis of the data, offers recommendations for practitioners, and concludes with suggestions for future related research.

Chapter 2: Review of Literature

INTRODUCTION

This chapter presents a survey of literature that covers professional histories, explores fundamental concepts, and examines contemporary trends that provide the basis and context for this research project. The following expert voices have informed my perspective as a researcher and observer throughout this case study. Literature from the following three topics will be addressed: (a) a history of philanthropic support for scholarship in the field of pre-WWII American art history, (b) an overview of the role the visual arts has played in U.S. cultural diplomacy, and (c) a synopsis of the educational role of public art museums.

TOPIC I: A HISTORY OF PHILANTHROPIC SUPPORT FOR SCHOLARSHIP IN PRE-WWII AMERICAN ART HISTORY

Until the 1980s, American art created prior to World War II had not been studied seriously as a subfield of art history, even domestically. Few graduate programs offered financial or academic support for students interested in the subject, and what specialized literature existed could be consumed in as little as six months of study (Davis, 2003). Even then, circulating articles rarely focused on individual artists or artworks, but rather on the qualities of “Americanness” evident from a survey of offerings. The objects produced by U.S. artists before 1945 were considered “dull and provincial” (Corn, 1988, p. 189) by scholars and students alike, and most of the work being done in this area was carried out by the museum or through a handful of scholars or free-lance writers and journalists driven by personal passions.

However, by the late 1980s, scholarship was growing exponentially. In 1988, noted American art and cultural historian Wanda M. Corn remarked in *The Art Bulletin* that “it is [now] as difficult to keep up with current literature as it was easy in 1963 to get a grasp of 150 years of writing about American art” (p. 189). This dramatic increase in scholarly interest, which occurred over the course of less than 25 years at the time of Corn’s observation, was driven in large part by a phenomenon that historians have dubbed the “Luce effect” (Davis, 2003; Leja, 2015).

Around this period, three distinct foundations emerged with strategic plans to invest aggressively in American art history scholarship for universities and museums. These three non-profits, which continue to invest in their missions today, are the Wyeth Foundation for American Art, the Henry Luce Foundation, and the Terra Foundation for American Art. While they are not the sole influencers in the upsurge of serious scholarly interest in historical American art, their impact on the field is so ubiquitous that in 2003, for example, Davis observed:

Indeed, Americanists have become so used to seeing Luce fellowships listed on curricula vitae and Luce acknowledgements at the front of museum catalogues that the foundation’s remarkable level of support has begun to seem a given, a silent partner to the scholarly endeavors of nearly every historian in the field. (p. 546)

That level of prevalence begs a closer look at the impact each foundation’s unique mission and, consequently, the influence the personal motivations of their namesake founders have had on their support of work done by Americanists over the last half century.

Wyeth Foundation for American Art

As the earliest of the three supporting foundations in its conception, what is now known as the Wyeth Foundation for American Art was originally founded in 1967 by painter Andrew N. Wyeth and wife Betsy James Wyeth. At the time, Wyeth was already a well-known American realist and regional artist who had been exhibiting paintings of his hometown of Chadds Ford,

Pennsylvania and his summers spent in coastal Maine for over 30 years (Andrew Wyeth, n.d.). Wyeth came from a family of prominent artists. He was first trained by his father and illustrator N.C. Wyeth, and his son James B. Wyeth continues to work in the realist style today. This family tradition carries over to the foundation, where his son James serves on the board of trustees and his wife Betsy was honored as Trustee Emerita.

Andrew Wyeth has been a controversial figure among art historians both while he was alive and now as his work is being reconsidered after his death in 2009 at age 91. He has been accused of being the most underrated and overrated American artist of the 20th century, sometimes by the same critic (Kimmelman, 2009, para. 5). His paintings have been deemed by many to be highly conservative and sexually repressed, which was reinforced in the eyes of his critics by his political views. He raised eyebrows in the press by voting for Richard M. Nixon and Ronald Reagan, a stark contrast to the majority of his outspoken liberal art world peers. While popular with the general public, to many critics and historians his rather unflattering portraits of women and bleak, rural landscapes misrepresented American art and creativity at a time when artists like Jackson Pollock and other Abstract Expressionists were shaking up the East Coast and gaining new levels of worldwide attention for the U.S. art scene. In a scathing obituary for *The Guardian*, critic Jonathan Jones wrote, “it is apt that the passing of Wyeth’s sentimental and dishonest vision of America coincided with the dying days of George Bush’s presidency.... The world that Andrew Wyeth stood for, the America his art exemplified and imagined, is passing away. Good riddance” (2009, para. 1). Yet for many Americans, his best-loved works such as 1948’s *Christina’s World* capture as much regional honesty and nostalgia, despite their gothic morbidity, as masterpieces by Grant Woods, Edward Hopper, and even James McNeill Whistler.

Wyeth's complicated and outspoken love for his country is apparent in both his artwork and his foundation's work. In a more even-toned obituary for *The New York Times*, Michael Kimmelman explains:

The perception of Mr. Wyeth's art as an alternative to abstraction accounted for much of its mid-century popularity. Added to this was his personality.... He behaved contrary to the cliché of the bohemian artist. He was also a vocal patriot, which dovetailed with a general sense that his art evoked a mythic rural past embedded in the American psyche. (2009, para. 16)

These sentiments have appeared in the projects undertaken by the Wyeth Foundation as well. In 1987, a year before Corn wrote about the surge in American art scholarship and when the foundation was still known as the Wyeth Endowment for American Art, several board members approached the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, DC to propose the creation of a two-year predoctoral fellowship program in American art. CASVA dean Elizabeth Cropper admits that "there was some concern in the early years about the definition of a fellowship dedicated to one of America's greatest figurative and realist painters" (2015, p. 42). Originally the fellowship was intended to specifically support the study of American art before World War II. However, the vision of the fellowship eventually "evolved to embrace American art in the widest terms, including the traditions of native, pre-revolutionary, and post-World War II art" (Cropper, 2015, p. 42). Today, the Wyeth Foundation continues to support the CASVA fellowship and has added an additional lecture series, as well as a one-year predoctoral fellowship at the Smithsonian American Art Museum.

According to the Wyeth Foundation's website, their primary mission is "to encourage the study, appreciation, and recognition of excellence in American art" (Wyeth Foundation for American Art, n.d.-a). They do this through the previously mentioned sponsored fellowships as

well as accepting proposals from institutions and other non-profit organizations to partner on scholarship, research, conservation, educational initiatives, and exhibitions that align with their mission. The majority of the Wyeth Foundation's funding supports their two fellowships as well as numerous grant projects, most notably their ongoing support for the Wyeth Foundation for American Art Publication Grant program, which is administered by the College Art Association. The foundation favors proposals for "innovative exhibitions that explore new research about American art; innovative and important museum catalogues and books; and conservation and restoration of American masterpieces" (Wyeth Foundation for American Art, n.d.-b). Preservation efforts have also extended to the homes and studios of American artists.

The Wyeth Foundation is unique among most artist-endowed foundations in that they do not focus their support on maintaining and promoting the life work and collection of their namesake founder. Instead, the foundation made a conscious decision in the late 1980s, at approximately the same time as the Luce and Terra foundations, to disperse their efforts towards a broader definition of American art scholarship. They do not limit their funding to projects involving American realist art and artists working in the same tradition as Andrew Wyeth, which is admirable given the amount of criticism he received for his body of work in comparison to other modernist American artists during his lifetime and also witnessed by his family, now seated on the board of trustees after his passing.

However, there are some notable caveats. First, the mission statement of the Wyeth Foundation explicitly says that "the foundation does not support grant applications exclusively focused on art of the last three decades." Additionally, Michael Leja (2015) has pointed out that the foundation also does not shy away from supporting American realists like Fitz Henry Lane, Winslow Homer, and Edward Hopper, and that they seem to favor projects from institutions

around the northeast corridor and more specifically within Philadelphia and Boston. Although not explicitly stated, it appears their financial support has been limited to only those projects sponsored by domestic institutions and organizations. Lastly, the foundation has given substantial funding to the Brandywine River Museum in Andrew Wyeth's hometown of Chadds Ford, Pennsylvania to publish the *N. C. Wyeth Catalogue Raisonné* which catalogues almost 2000 paintings and history of the artist's life. Interest in this project is notable given that the publication memorializes the father of the foundation's founder. It is also beneficial to note that the Wyeth Foundation is unique among many nonprofits in that board members, some of whom have been family members, take direct responsibility for reviewing and awarding grant proposals.

While the Wyeth Foundation for American Art is remarkable among most artist-endowed foundations, it is by far the smallest in scope of the three foundations examined here.

Henry Luce Foundation

Although the Luce name is arguably the longest recognized within American art scholarship, the foundation's namesake was neither an artist, such as Andrew Wyeth, nor a serious art collector like Daniel Terra. Henry R. Luce was born in China in 1898 to American parents serving as Presbyterian missionaries and educators. He attended Yale College and carried his international outlook with him as he embarked on a career as a media magnate. He founded the influential U.S. weekly news magazine *Time* in 1923, followed by *Fortune* in 1929 and the pioneering photojournalism magazine *Life* in 1936. That same year, he decided to establish The Henry Luce Foundation after gifting an endowment in honor of his father's work to Yenching University in Peking. Until Luce's death in 1967, the foundation's grants were mostly

unassuming and centered around Asian affairs, theology and ethics, and public affairs and policy (The Henry Luce Foundation, n.d.-a).

The foundation became a major beneficiary of the Luce estate and continued to grow its assets and diversify its areas of funding in the following decades. In 1980, \$4 million was allocated to establish the Luce Fund for Scholarship in American Art, now known as the American Art Program. For nearly 40 years, the program has aimed “to support museums, universities, and arts organizations in their efforts to advance the understanding and experience of American and Native American visual arts through research, exhibitions, publications, and collection projects” (The Henry Luce Foundation, n.d.-b, para. 1). Today, the program provides grant support in three categories: projects related to museums’ permanent collections of art of the United States, an annual special exhibition competition, and dissertation fellowships for doctoral candidates in art history at U.S. schools.

The Luce Foundation’s grantmaking interests may appear varied and somewhat arbitrary today. In addition to the American art program, they continue to fund interests in Asian affairs, public policy, higher education, theology, and international affairs, as well as projects supporting women scholars in STEM fields in honor of Luce’s late wife, Clare Boothe Luce. However, Leja (2015) notes the Luce Foundations’ directors were adhering to their founder’s legacy when they established the art program in the early 1980s. He explains Luce had always “professed belief in the importance of art for elevating and inspiring a democratic society” (para 1), and he had been influential in encouraging a post-war United States to embrace its newly-found soft power to emerge as a world leader in the second half of the 20th century. The foundation furthermore chose to focus their efforts on a singular subfield within U.S. art history. After extensively surveying scholars and museum professionals, they decided to champion the previously

neglected area of American art history prior to WWII. The exponential growth in scholarship created by the Luce Foundation's efforts was detectable within a decade, and by the turn of the century, scholars were crediting the birth of the Americanist art historian to the "Luce effect" (Leja, 2015).

Terra Foundation for American Art

Daniel J. Terra, the son of Italian immigrants, was a lifelong lover of the arts. After making his fortune as a chemical engineer, he began seriously collecting paintings and prints with his wife Adeline. They soon decided to focus on works from U.S. artists prior to WWII, and they developed a special affinity for American Impressionist pieces. As their collection grew, Terra began making plans for a museum in the American heartland where they could share their collection with the public to help garner awareness and appreciation for these underrepresented segments of American artistic heritage. In anticipation of his first museum, the Terra Foundation for American Art was established in 1978 (Bourguignon & Kennedy, 2002).

The history and present-day operations of the Terra Foundation are examined in further detail in the following chapters. However, it is interesting to compare it with the two influential peer foundations mentioned here. All three institutions have contributed significantly to the scholarship of pre-WWII U.S. art history. The Wyeth Foundation, although unique in its support of American art beyond the body of work of its namesake artist, has almost exclusively focused on the promotion of projects and scholarship domestically. Conversely, The Luce Foundation and the Terra Foundation were both founded by worldly men who made their fame and fortune in areas outside of the visual arts. Both men were also heavily involved in politics and international affairs. They each strongly expressed the belief that the arts play a vital role within a democratic society, and that the support and elevation of American art can also be a means of

promoting the democratic ideals of the United States, both to its citizens and abroad. While the Luce Foundation has focused its international outreach mostly within Asia, the Terra Foundation has grown to build partnerships with scholars and museums around the world.

The scholarship and ideals supported early on by these foundations contributed to a unique phenomenon of identifying and elevating what Corn refers to as the “Americanness of American art” – an insistent nationalism and propensity for hegemony that she acknowledges might seem embarrassing to professionals today. However, she cautions:

In our quickness to condemn our elders, we should not lose sight of why it once seemed so important to try and define "Americanness." Nor should we forget that it was precisely this kind of nationalist focus that brought into being most of today's museum collections, wings, and galleries of American art. This scholarship, by avoiding the bugaboo of provinciality, was responsible for finding the terms in which pre-1945 American art could be exhibited and studied. By focusing on uniqueness and exclusivity, one could explain the visual and intellectual appeal of American art without having to apologize for the fact that it did not measure up to the innovation and originality of its European peers. (1988, p. 192)

Despite the propensity of early Americanists to view artistic heritage through a nationalist lens, this philosophy in many ways enabled U.S.-focused artists and scholars to begin promoting their work on an increasingly international stage without facing constant comparison to artistic heritages of much older and more established visual cultures. This in turn encourages the type of cross-cultural dialogue the Terra Foundation’s mission strives for by inspiring and supporting scholars from other countries to study U.S. art history, thereby exponentially increasing the quantity and quality of scholarship and adding to the legitimacy of the field within academia. Leja (2015) does note that a direct correlation between funding from these foundations and the most recent cohort of high-profile American art history scholars remains to be seen. However, the influence of these foundations’ missions and their financial backing within the buildout of the

field cannot be overstated, especially in light of the comparatively little funding provided by the U.S. government.

TOPIC II: THE VISUAL ARTS IN U.S. INTERNATIONAL CULTURAL DIPLOMACY

Since the beginning of civilization, nations have sought to promote their arts and culture to other nations. Motivations have ranged from the desire to prove superiority, to the hopes of fostering friendly relations, gaining allies, and inspiring creativity and innovation for their people. Others appreciate this kind of exchange for its ability to increase awareness and understanding about the progressively globalized world we live in. Support for the exhibition and exchange of culture, and in particular for the visual arts, receives a mixture of public and private funding. Historically the United States has avoided significant government investment in these endeavors, especially when compared to European and more recently Asian expenditures.

A History of Government-Sponsored Cultural Diplomacy

The United States government has engaged in the exchange of cultural knowledge and activities in the service of international diplomacy since its inception as a nation. For over a century and a half, most initiatives were informal and spearheaded by personal interests. In the 1930s, the U.S. began considering a more organized approach to international cultural policy as it sought to strengthen Pan-American relations and counteract the growing spread of Nazi ideologies in Latin America. The Department of State (DOS) announced plans to form a Division of Cultural Relations in 1938 that would rely heavily on the private sector for partnerships (Cummings, 2009)¹. For the remainder of the 20th century, the majority of U.S.

¹ The federal government relied heavily on the cultural influence of Hollywood, and particularly on Walt Disney and his animation studios, to gain a foothold in the region (Winters, 2014). The Department of State's willingness to let the entertainment industry do the heavy lifting in shaping the United States' image abroad is a trend that continues to this day (Bayles, 2014).

international cultural policy initiatives were shaped in reaction to ongoing war or the threat thereof.

Cultural exchange programming expanded during WWII and reached its zenith during the Cold War. Perhaps the most successful of these initiatives were government-sponsored shows of American jazz and rock bands that toured throughout the USSR. The subsequent frenzied demand for these American cultural products, which many strongly associated with ideals such as freedom and democracy, is often attributed to undermining the Soviet Union's anti-American propaganda and with its eventual dissolution in 1991 (Grincheva, 2010).

During this period, programming and funding for international cultural exchange continued to expand at a relatively steady rate. However, to those on the outside seeking to understand the U.S.'s overarching policy, the view appeared fractured and haphazard, especially in comparison to the numerous countries with designated ministries of culture. In 1967, UNESCO hosted a Round-Table Meeting on Cultural Policies in Monaco, which laid the groundwork for the organization's working definition of cultural policy. Taking a seemingly contrarian stance, the opening statement of the U.S.'s prepared paper states, "The United States has no official cultural position, either public or private" (as quoted in Mark, 1969, p. 9). Indeed, an official U.S. position has been frustratingly difficult for politicians and scholars alike to determine, as cultural duties have been divided among various departments and agencies, reorganization of responsibilities has been frequent, and the lack of firm legislation has led to inconsistencies in federal funding and support with each new administration (Fischer, 2014).

The emergence of two strands of policy values within sanctioned cultural activities has resulted in further obfuscation. The formation of the United States Information Agency (USIA) in 1953 and the passing of the Fulbright Act in 1961 speak to these two aspects. Some politicians

adhere to the employment of cultural policy as a means of promoting U.S. interests abroad. The USIA was formed independent of the DOS to house the majority of information dissemination abroad, particularly media, such as the Voice of America radio program. The USIA also took over some administrative duties of overseas exchange programs, although there typically was not a clear line of communication between staff at the DOS and the USIA regarding related responsibilities.

These programs often tread a thin line between sharing knowledge for the sake of improved relations and image-building to propagandize American political objectives (Cummings, 2009). The Fulbright Act, on the other hand, exemplifies an alternative approach – one which emphasizes the bilateral nature of cultural exchange for the sake of mutual communication and understanding between the people of the U.S. and other nations. The Fulbright Act, arguably the most publicly well-known of the United States’ cultural policies, authorizes the DOS to enter into executive agreements with foreign governments to establish educational and cultural exchange programs for the advancement of knowledge and international cooperation.

While the categorization of these two philosophies through the comparison of the USIA and the Fulbright Act is somewhat cursory, it highlights tensions that have further led to the patchwork nature of U.S. international cultural policy, as even the motivations of the minority of politicians and constituencies who support expanded cultural programming are often at odds with one another. If historically the more explicit of the U.S.’s cultural policies have been driven by perceived foreign threats, then supporters of the kind of two-way exchange laid out in the Fulbright Act represent those who believe in the peacemaking abilities of a softer, non-coercive

approach to foreign diplomacy.² In a 2009 report to the Obama Administration from the U.S. Regional Arts Organizations, Former Secretary of State Madeleine Albright is quoted making this ongoing distinction:

Everything we do in the area of foreign policy is presenting our own country in the most positive image – but you also put yourself in the shoes of the other country. The ideas of respecting their language, their history, their religion and their art is part of public diplomacy in many ways. But this is different from propaganda. Cultural diplomacy is about presenting the diversity of your own country and listening to what people are saying to you. It is not one-way. You have to listen as well as talk. (p. 34)

Public and Private Funding for the Exhibition of U.S. Visual Art Abroad

Without much in the way of firm legislation, support and funding for international cultural exchange programs is precarious – as is also the case domestically for programs such as the National Endowment for the Arts and National Endowment for the Humanities – and is often subject to perceived changes in the federal government’s financial health. Shortly after the fall of the Berlin Wall and the end of the Cold War, the U.S. economy entered a severe recession. The Clinton administration took over during this period of domestic turmoil, and funding for international cultural policy initiatives was put to the back burner. By 1999, the USIA was defunded and dissolved, and the majority of its duties were transferred back to the DOS. A shift in focus to more coercive tactics of foreign policy in the wake of the 9/11 terrorist attacks in New York saw further fracturing of funding and support for international cultural exchange (Cummings, 2009). Today, the Bureau of Educational and Cultural Affairs within the DOS handles the majority of the U.S.’s contemporary cultural exchange programs. The cultural diplomacy initiatives of the Bureau of Educational and Cultural Affairs (ECA) cover a wide

² Perhaps somewhat ironically, the Fulbright Act, officially known as the Mutual Educational and Cultural Exchange Act, was initially funded with foreign currencies obtained through the sale of U.S. war surplus (Cummings, 2009).

variety of artistic disciplines, including dance, music, film, writing, and theater. Two programs, American Arts Incubators and Arts Envoy, work to connect professional U.S. visual artists with other artists, leaders, and communities around the world. While visual artworks may be produced as part of these exchanges, the goal is to connect people to share knowledge, skills, and ideas. The only mention on the ECA's website to address the exhibition of visual art abroad acknowledges the Department of State's support for official U.S. participation in select international biennales as mandated by the Fulbright Act (Bureau of Educational and Cultural Affairs, 2019).

At the federal level, the U.S. rarely concerns itself with exhibiting its own visual art and cultural artifacts abroad. The task has largely been left to state and regional arts organizations, which receive partial funding from the National Endowment for the Arts (NEA), as well as to the private and non-profit sectors. Speculatively, this could be due to several factors. First, visual art is incredibly expensive and cumbersome to transport in comparison to the movement of people. Costs related to shipping, insurance, preservation, display, and indemnity must be considered, in addition to the extended program timeframes that would be needed to justify these efforts. Second, the federal government may be hesitant to broadcast a perceived endorsement of certain artists or artistic styles, especially when using tax dollars for funding, in order to avoid controversy. This was a lesson the NEA learned when it became embroiled in the civil Culture Wars near the end of the 20th century. Third, there may not be enough consistent interest from political constituencies to spearhead and support this type of initiative.

This is not to say that previous attempts have not been made, however they have generally come to highlight the exception to the rule. In the brief interim between WWII and the Cold War, the DOS allotted roughly \$49,000 for the purchase of 79 modernist oil paintings.

These works, paired with smaller works of other artistic mediums by well-known U.S. artists from a variety of cultural and ethnic backgrounds, began a worldwide tour titled “Advancing American Art.” The collection was curated to showcase the United States’ artistic diversity, freedom of expression, and creative fecundity. While the show was well-received abroad, and even gained outstanding critical acclaim at one of its first stops in Prague, the tour was cut short and the artworks sold off due to domestic qualms. Conservatives grew wary of several of the featured artists’ leftist leanings and communist sympathies. Some politicians, including President Truman, denigrated the modern visual styles and deemed the works aesthetically “unamerican.” Congressman George A. Dondero went so far as to declare, “Modern art is Communist because it is distorted and ugly.... Art that does not glorify our country, in plain, simple terms... is therefore opposed to our government and those who create it and promote it are enemies” (as quoted in Setiwalidi, 2013, para. 10). The failure of the DOS’s international exhibition was due paradoxically to homegrown denouncement, and this example may indicate that yet another factor of the federal government’s subsequent lack of endeavors in this area may be due to the spillover effect U.S. domestic public policy often has on its foreign policy (Brown, 2006; Cummings, 2009).³

Interestingly enough, the only established federal program today actively involved in internationally exhibiting U.S. visual artwork began as a private endeavor. In 1953, the same year as the formation of the USIA, the Museum of Modern Art (MoMA) in New York City established an International Council to facilitate exhibitions of U.S. artwork around the world. The Council soon became incorporated as a privately supported educational group focused on

³ Another controversial example includes President Nixon’s recommendation to withdraw the art exhibit from the 1959 American National Exhibition in Moscow due to domestic complaints about the “objectionable” and “unrepresentative” modern art styles by the U.S. artists on view (Brown, 2006).

furthering the international exchange of the visual arts (First Lady Jacqueline Kennedy and Senator Fulbright served as council members). Within a few years, diplomat Stanley Woodward and his wife Shirley established a private foundation to facilitate a joint loan program between MoMA and the DOS to send artworks to newly stationed ambassadors in a program that became referred to as “Art in Embassies.” A decade after its inception, President Kennedy, by executive order, established an Advisory Council on the Arts to work in tandem with the Art in Embassies loan program, and by 1970, MoMA had dissolved its council and the DOS took over full coordination of the diplomatic art exhibitions (Art in Embassies, 2019-a).

Today, the Art in Embassies (AIE) program has expanded to include other forms of cultural exchange, such as sending U.S. artists as cultural envoys to local communities, partnering with universities and artists involved with localized issues, and collaborating with artists and institutions around the world for a Global Lecture Series (Art in Embassies, 2019-b). Additionally, AIE maintains the temporary exhibition loan program of its roots. A small team of internal curators work with each ambassador to curate a collection of loaned artwork for the duration of each new post. Curators pull from an online registry of self-submitted professional U.S. artists, and over 2,000 artists are exhibited in 189 countries every year. Exhibitions may also feature contemporary, historic, and site-specific commissioned work from artists, museums, dealers, and other collections. Recently AIE has grown a permanent collection of artworks from U.S. artists as well as host country artists that remain installed indefinitely in U.S. embassies, consulates, and annexes (Art in Embassies, 2019-c).

According to the Art in Embassies website, the program’s mission is to foster:

Vital cross-cultural dialogue and mutual understanding through the visual arts and dynamic artist exchanges. . . . AIE advances cultural diplomacy through artist exchanges and the presentation of works by outstanding American and international artists to

audiences around the world. . . . Each collection serves as a bridge, celebrating the ties between American and local visual cultures. (Art in Embassies, 2019-c)

Historically, federal sponsorship of visual art exhibitions curated to convey aspects of “Americanness” have been controversial and received harsh criticism, most notably from Americans themselves. The most vocal naysayers have been politicians and conservatives, and this trend has remained true for the Art in Embassies program. As seen with the ultimately ruinous drop in the USIA’s funding amidst the recession of the early 1990s, outcries over AIE funding have cropped up during times of economic uncertainty. The purchase of an iron sculpture by musician and visual artist Bob Dylan for the U.S. embassy in Mozambique for \$84,375 raised eyebrows when the finalized purchase was announced in the midst of the early 2019 government shutdown – a time when over 800,000 federal employees went weeks without pay. Despite the knowledge that the purchase had been approved months in advance using funds from the 2018 fiscal budget (and therefore not subject to the shutdown), officials called the expenditure “lavish” and “excessive,” accused the DOS of being poor stewards of taxpayer dollars, and suggested the money would have been better spent on regional development aid (Neuendorf, 2019).

First-year Republican congressman Tim Burchett from Tennessee was especially outraged by the Art in Embassies’ purchase, calling it “another government boondoggle” and declaring that the “people at the State [Department] are out of touch with reality” (as quoted in Cascone, 2019, para. 3). On April 1, 2019 (a holiday popularly known as April Fool’s Day) Burchett introduced a new bill titled the *No Art in Embassies Act*. The one-page bill, which is currently sitting in the House Committee on Foreign Affairs, curtly seeks to prohibit funds “for the purchase, installation, insurance, or transport of any art for the purposes of installation or display in any embassy, consulate, or other foreign mission of the United States” (H.R. 2008,

2019). However, according to Burchett, the legislation would not fully eliminate the AIE program, and he suggested the government could find an alternative method of displaying art, such as borrowing from the Smithsonian Institution. He has not yet elaborated on how costs such as insurance, installation, or transport would be covered for the Smithsonian loans, as the bill prohibits government expenditures in these areas (Cascone, 2019).

Leja (2015) speculates on the foundational rationale behind this frequent and recurring government resistance, and therefore notes the important role nonprofits have played in the promotion of U.S. art abroad:

Public funding for the visual arts has been a fraught issue in American politics from the beginning, when many founding fathers associated art with church, monarchy, and aristocracy and considered public support inappropriate for an egalitarian, democratic society. US political leaders have preferred to direct taxpayer money back to its source by funding community arts programs through the NEA, leaving professional artistic production and scholarship largely to market forces. Foundations have stepped into the breach and they have long played a prominent role in the national arts and culture. (para. 7)

Leja (2015) goes on to explain why supplementing minimal government involvement with private funding is crucial:

In the aftermath of World War II, during the Cold War, the State Department, the United States Information Agency, and the Museum of Modern Art in New York circulated exhibitions of Abstract Expressionist and other art internationally as exemplary of the country's brand of democracy, freedom, individualism, and entrepreneurial ambition. This was an important part of the process by which US art came to world attention and New York became a center for the international art market in the postwar world. Now, American art of the post-1945 era needs no assistance from foundations to be a topic of global interest and inquiry. There are good reasons why this art has compelled international attention, but without promotion by powerful institutions, its valuable qualities might not have been widely recognized. (para. 41)

The United States has come to rely on public-private partnerships and the non-profit sector to address gaps in services the government cannot or does not provide. Several examples of these public-private partnerships include the Terra's long-standing collaborations with the

Archives of American Art at the publicly funded Smithsonian Institution and with CASVA, which is housed within the National Gallery of Art in Washington. Daniel Terra himself served simultaneously for several years as a public civil servant and private sponsor of U.S. art when he acted as the Ambassador at Large for Cultural Affairs during the Reagan administration while also maintaining executive capacities at his Terra Foundation.

When it comes to the arts, the federal government has institutionalized philanthropic giving through incentive-based public tax codes. As a result, American donors per capita give a remarkable ten times the amount their European counterparts give to nonprofits (National Endowment for the Arts, 2004). A 1969 UNESCO study on cultural policy in the United States notes that while this may at first appear a laissez-faire arrangement, it is indeed a form of cultural policy: “It is the conscious usages, actions and lack of actions, aimed at meeting cultural needs through utilization of all the physical and human resources available to society” (as quoted in Mark, 1969, p. 11). According to the study, “Lack of action does become, then, a kind of cultural policy. It is negative space, or free space, in language the sculptor uses” (p. 9). It goes on to argue this can be a boon in the realm of cultural policy, as other sectors will be forced to fill in the gaps with initiatives sculpted according to the needs of their own individual positions. Theoretically this should result in a more pluralistic and diverse approach to cultural exchange that better reflects the democratic and individualistic values of the United States.

However, a look at recent data reveals these other sectors are not picking up the slack. From 2003 to 2008, grants for cultural exchange totaled \$107 million, a meager 0.68% of the \$16 billion in total arts giving (Ayers, 2010, p. 32). Furthermore, the number of foundations remaining active in the field of international cultural exchange has declined by 64.8%. An NEA survey of 51 private and corporate foundations who had been giving to cultural exchange in 1994

noted that only 19 of them remained active in their giving after a 15-year period (as cited in Ayers, 2010, p. 35). In addition to these dismal statistics, the foundations' grantmaking preferences appear focused on regions reflective of outdated Cold War priorities, rather than in areas of current strategic interest for U.S. international relations.

Present-Day Trends

In a 2019 global ranking of soft power, which largely takes into account international reception of a country's cultural output, the U.S. has seen a year-by-year decline since the Trump administration took power in 2016, falling from first, to third, to fourth, and eventually to fifth at the time of the most recent survey (McClory, 2019). Concurrently, a growing number of U.S. authorities in international relations have been calling for a shift from traditional government-led diplomacy to a more people-centric model based on recent case studies out of South Korea. These versions are often called "people-to-people diplomacy," "citizen diplomacy," or "participatory diplomacy," and they seek to eliminate the government "middle-man" from the conventional cultural exchange process all together (Choi, 2019). In this light, the work done by scholars in the non-profit sector, such as when staff members of the Terra Foundation travel abroad to facilitate an exhibition of U.S. artwork and collaborate with staff at foreign museums, could serve as an already-existing example of this "new" model of cultural diplomacy.

TOPIC III: THE EDUCATIONAL ROLE OF PUBLIC ART MUSEUMS

Museums have always acknowledged and often propagated the public educational benefits inherent in the design of these modern institutions. However, museum education as both an ideal and a professional field has experienced a checkered history throughout the advancement of modern western-modeled museums. Today, pertinent conversations by invested stakeholders and critics alike revolve around issues of inclusion, diversity, accessibility,

technology, sustainability, equity, and the advancement of social justice, among other concerns. Museums and educators working in these informal learning environments must remain flexible, think innovatively, and consider these topics seriously if they hope to envision a future where these institutions survive and thrive through the remainder of the 21st century.

Serving Objects and People

Since its birth in the 18th century, the modern western museum has struggled to balance its identity as an academic “temple” for the objects it collects, displays, and cares for, with its identity as a democratic “forum” for public learning and discourse (Cameron, 1971). Although the museum’s educational potential was recognized early on, practitioners have not always pushed this role to the forefront of operations. An example of this tension can be observed in one of the first public art museums, the Musée de Louvre, which opened in Paris in 1793 on the one-year anniversary of the abolition of the French monarchy. Previously the Louvre had served as home to the king’s riches and as the seat of various royal academies, including those for art and architecture. Access to these treasures was restricted to only those invited academics and guests from elite classes. With the establishment of the new French Republic, calls were made to throw open the doors of the Louvre for the entire public to enjoy. French painter and converted revolutionary Jacques-Louis David envisioned, “The national museum will embrace knowledge in all its manifold beauty and will be the admiration of the universe. By embodying these grand ideas, worthy of a free people,...the museum... will become among the most powerful illustrations of the French Republic” (as quoted in McClellan, 2012, p. 222). Yet within a year, the Grand Gallery was closed again to the public for extensive renovations. McClellan (2012) concludes the opening had been thrown together rather hastily for optical and political reasons, but the presentations were aesthetically poor, the curation was not up to academic standards, and

critics argued that many of the lavish and extravagant objects were not fit for display when scrutinized under new national ideologies.

Some art connoisseurs lamented the changes that came with increased public accessibility to the Louvre. They were concerned by the lack of taste and knowledge they perceived in foreign and lower-class visitors. Indeed, once the doors were opened, even the new vanguard at the Louvre did little to increase accessibility for new audiences when it came to the appreciation of the objects and the space itself. McClellan (2012) notes:

No thought was given to helping ignorant visitors grasp what they saw. Early guidebooks sold at the door were of no use to the illiterate poor and, in any case, provided little information beyond names of artists and titles of works. The pedagogical intent of the methodical arrangement of the art surely went over the heads of all but the most knowledgeable visitors. Educational programs and explanatory wall labels were not to be widely available at museums for another century.

Still others criticized the elites' propensity for visiting the Louvre as a fashionable see-and-be-seen activity rather than for the betterment of one's intellect and curiosity. While the Louvre has swung much further towards an overall mission of providing opportunities for self-improvement for every person since it first opened as a public institution in the 18th century, to this day, class tensions still often emerge in the wake of controversial curatorial and architectural decisions (McClellan, 2012; Prottas, 2019).

Even within the field of art history, there has been a tendency towards infighting between scholars who have remained within academia and those who have migrated to museums to carry on their work (Cameron, 1972; Corn, 1998). It seems many museum professionals still face a certain amount of stigma from the academy for lacking rigor and quality as a "temple." Conversely, there is growing outcry from the public for not providing, and perhaps even impeding, the use of museum spaces as truly democratic "forums."

If the debate over whether a museum's primary priority is to its collection or its audience (or perhaps its board and donors) is to ever be addressed satisfactorily, it follows that the very definition of what a museum is must be relatively agreed upon. From 2007 to 2019, the International Council of Museums (ICOM) defined a museum as:

A non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (ICOM, 2019-a, para. 5)

After calls for critiques and revision to the definition during ICOM'S 2016 General Conference in Milan, the organization solicited extensive suggestions and feedback from the field and the public alike in the following years: "Over recent decades museums have radically transformed, adjusted and re-invented their principles, policies and practices, to the point where the ICOM museum definition no longer seems to reflect the challenges and manifold visions and responsibilities" (ICOM, 2019-a, para. 1). After reviewing submissions, ICOM's Executive Board revealed their new alternative museum definition during the General Assembly in Kyoto in September 2019:

Museums are democratising [sic], inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing. (ICOM, 2020, para. 4)

This proposal was met with much "profound and healthy debate," and the Extraordinary General Assembly decided 70.41% in favor of delaying the vote for enacting a new museum definition. ICOM President Suay Aksoy remarked, "This has been one of the most democratic

processes in the history of ICOM. The discussion continues” (ICOM, 2019-b, para. 2). The previous definition remains standing until a new vote is taken.

Regardless, it is worth noting that the current ICOM definition marks the first time in the organization’s history they have ranked “education” as a museum’s primary purpose. At least seven previous versions, including the original 1946 definition, listed “education” as a purpose secondary to “study” but before “enjoyment.”⁴ According to Yingshi (2015), this minor revision in 2007 was indicative of a major trend for scholars, museum professionals, and governments alike to increasingly acknowledge the public educational role museums play in society above and beyond their role in academia.

In fact, many museums around the world explicitly state the importance of education within their mission statement. A 2015 comparative study of 379 museums in seven Nordic and Baltic countries found that “the majority of the... museum directors participating in this survey asserted that learning is at the core of their agenda and thus, included in their organisation’s [sic] most important policy documents” (Nordic Centre of Heritage Learning and Creativity AB, p. 11). In China, the Ministry of Culture has long used this 1986 definition of an art museum as found in the official document “Temporary Regulation for Art Museum Work”:

An art museum is a museum of visual arts. It is a state-owned non-profit institution that has multiple functions, including collecting quality works of art, providing aesthetic education to the public, organizing academic research, and facilitating international cultural exchange, etc. ... An art museum is a permanent cultural institution. (as quoted in Yingshi, 2015, p. 2)

In the United States, the Association of Art Museum Directors (AAMD) recently defined an art museum as:

A permanent, not-for-profit institution—essentially educational and humanistic in purpose—that studies and cares for works of art and on some regular schedule exhibits and interprets them to the public. Most, but not all, art museums have permanent

⁴ The word “education” and its variants interestingly do not appear in the 2019 proposed revised definition.

collections from which exhibitions are drawn and upon which educational programs are based. (Association of American Art Directors, 2011, p. 4)

This emphasis on museums' purpose to provide public education has received increasingly official acknowledgement by institutional mission statements and government regulations alike.

Museum Education as a Pedagogical Approach

When considering the role of education within the western art museum, Prottas (2019) reminds us that the very definition of a museum and the motivations behind educational missions within the museum carried different weight in the 18th- and 19th-centuries, and adds: "The shifting definition of education and its relationship to power, colonialism, nationalism, among other issues cannot be glossed over in an attempt to write an overarching narrative of the field" (p. 338). Indeed, a clear contrast between the educational emphases in the first public museums of the United States and those of Europe can be drawn. Hein (1998, 2013) has argued that the educational value of museums has always been at the forefront of American museums' missions: "In the newly formed United States, where there was no tradition of elegant private collections opening to the public, early museums were recognized as educational institutions dedicated to the furtherance of the new democratic republic" (2013, p. 62). According to historians, this ideology is evident within one of the first museums to be established in the United States. Charles Willson Peale, a contemporary and friend of Thomas Jefferson, opened his museum in Philadelphia in 1786. "He saw his museum as a school for the ordinary man and woman, as an institution that would promote morality and happiness for the entire public. Peale's idea fitted well the democratic stirrings of early America" (as quoted in Caston, 1987, p. 18). The sentiment has permeated U.S. art museum history from its inception and has since evolved into its own pedagogical field.

The notion that museums should above all play an educational role for the general public began gaining considerable attention in the 1990s. The Getty Center, which opened in Los Angeles in 1997, “made a conscious effort to redefine the museum’s role as teacher, using imaginative tactics to educate everyone from tots to grown-ups about the visual arts” (Woo, 1997, para. 2). Notable changes in museums around the country were often responses to the overwhelming popularity of the Getty-funded K-12 curriculum known as Discipline-Based Art Education.

In the UK, British scholar and educator Eilean Hooper-Greenhill (1992, 1994, 1995) gained attention when she began examining the relationship between museums and their audiences and applying constructivist learning theories to museum education. She has pushed for a more participatory experience for audiences of all classes, and one that celebrates a multiplicity of voices, in what she deems the “post-museum.” According to Hooper-Greenhill (2007):

The post-museum will be shaped through a more sophisticated understanding of the complex relationships between culture, communication, learning and identity that will support a new approach to museum audiences; it will work towards the promotion of a more egalitarian and just society; and its practice and operations will be informed by an acceptance that culture works to represent, reproduce and constitute self-identities and that this entails a sense of social and ethical responsibility. (p.189)

The examination of a participatory post-museum which equally elevates the voices and lived experiences of all who are involved in museums, from visitors to staff, has been evolving and continues today within western museum education, particularly in North America and the UK (DiCinido, 2019). The notion has become ubiquitous enough in certain areas that some have begun to wonder if the purpose of a distinct education department within the museum is even necessary anymore, as educational missions permeate more and more organizational frameworks (Munley & Roberts, 2006).

Museums as Part of Cultural Diplomacy

Not much literature has been written that examines the role museums play within the realm of cultural diplomacy and international relations, beyond one-off case studies of individual exchange programs. However, as is demonstrated previously in this chapter, the exhibition of visual art plays a significant role in a nation's development of soft power and the strengthening of international relationships, and much of the art utilized in these exchanges comes from museum collections both state and privately sponsored. For example, federally sponsored foreign exhibitions of U.S. art today fall almost exclusively under the purview of the Art in Embassies program, which as discussed previously, originally developed out of a public-private partnership between the Department of State and the Museum of Modern Art. Furthermore, many types of exchange programs that serve as instruments of cultural diplomacy inherently contain educational components and objectives. This is expressed explicitly in the language of the Fulbright Act and in the title of the Bureau of Educational and Cultural Affairs. Therefore, it is useful for this research project to consider the ways in which museums and their educational programs contribute to issues of cultural diplomacy and international relations.

Grincheva (2020) has written about recently growing trends in museum diplomacy towards corporate enterprise and global franchising models. She points to the expansion over the last several decades of the Guggenheim name being attached to art institutions and business partnerships across continents. She notes this model is rapidly being adopted and adapted by art museums in China and Russia. She concludes:

In the twenty-first century, museums gain access to international resources and establish connections with international audiences and constituencies in ways that no longer require support or patronage from their respective governments. New conditions of neo-liberal globalization transform museums from institutions exclusively dependent on national public funding into more multifaceted actors in the global economic sector of culture. These transformations manifest in increasing convergence between museums as public institutions with cultural and social missions and for-profit corporations with

distinct economic agendas and goals. These transformations affect museum diplomacy, offering new approaches and ways they can be conceived, designed and implemented. (2020, p. 106)

In this context, Choi's (2019) observation of a growing call for greater citizen-driven diplomacy – one which seeks to eliminate government organizational involvement from the process all together – may find purchase within these new hybrid trends that uncouple art institutions from national narratives in their contributions to cultural diplomacy and soft power.

International Trends in Contemporary Museum Education

In lieu of ample literature related to museums' capacities in relation to cultural diplomacy, it is helpful to gain a broader comparative understanding of recent international trends in the field. At the turn of the millennium, museums were considering what role they might play in the 21st century and how increasing globalization might impact their structures and missions. Riedler (2009) outlined several emerging theories within the field: utilitarians saw an opportunity for museums to become authentic centers for global cultural tourism, oppositionists feared the homogenizing effects of an increasingly globalized economy would erode the cultural diversity celebrated within museums, and transformationalists saw an opportune moment to undergo the difficult process of radically transforming the very definition of museums to become less Western-centric. She points to an example of the MuseuMAfricaA in Johannesburg, South Africa where local audience participation has been encouraged in order to transform and reclaim the original purpose of these cultural history museums, which made attempts to display the superiority of European culture over African culture. Instead, she observes that through thoughtful exhibition design and educational programming, communities can benefit from the cathartic participatory process of mourning and celebrating pivotal social issues in South African history. Riedler (2009) summarizes:

According to transformationalists, the task is to understand and guide this transformation by identifying and establishing museums as sites for dialogue, conversation, negotiation, democratization, social participation, and community development undertaken through a global frame. . . . Museums should aim to understand the needs of visitors, local communities, and underrepresented groups, develop more supportive, collaborative engaging learning scenarios, and become more inclusively democratic. By doing so, museums can promote and support peace and strengthening of democracy and good governance globally. (p. 57)

The effects of globalization on museums and the effectiveness of their chosen responses remains to be seen as only now we are concluding the second decade of the new millennium. However, growing awareness in the western world around issues of object repatriation, the decolonization of institutional structures, mitigation strategies for climate change, and increasing activism in the realm of social justice, all suggest a turbulent but hopefully ultimately positive transformational period for museums.

Increasingly, museums are facing both internal and external scrutiny around issues of diversity and representation within their policies, staffing, exhibitions, programming, and accessibility. Arts and museum educators have a major part to play in bringing awareness and change to these issues. At UNESCO's second world conference on art education in 2010, the General Assembly unanimously adopted the *Seoul Agenda: Goals for the Development of Art Education*, which "presents definitive goals, strategies, and action items toward the utilization of arts education to contribute toward 'peace, cultural diversity and intercultural understanding as well as the need for a creative and adaptive workforce in the context of post industrial economies'" (Lum & Wagner, 2019). The Seoul Agenda led to the creation in 2017 of an arts education think tank under the UNESCO UNITWIN program, which seeks to create an international support network among universities. The task force is composed of art education specialists from 13 countries: Australia, Canada, Colombia, Germany, Hong Kong, Israel, Kazakhstan, Kenya, Korea, New Zealand, Singapore, Taiwan, and Thailand. At the inaugural

meeting in Singapore in 2017, approximately 150 participants ranging from international delegates and arts professionals to local artists and teachers engaged in presentations and dialogue around policies, pedagogies, and research related to cultural diversity within formal and informal art educational settings. Specific conversations about museum education practices focused on two case studies: (a) the adoption of U.S. and British drama education strategies in Taiwanese museum education, and (b) models within German museum education enacted to address local issues around increasing migration through fostering appreciation and openness around the diverse cultural identities represented (Lum & Wagner, 2019).

Conversations centered on these developing trends and more, including the use and impact of new technologies, are ever evolving in the field of museum education. As part of my research for this project, I attended the 2019 annual meeting of the American Alliance of Museums, held in New Orleans. These issues were interestingly addressed in a panel labeled *The Next Big Thing: Global Developments and the Power of Museum Education*. The panel was composed of professionals and academics with contemporary museum education work experience in Qatar, Greece, the United Kingdom, the United States, and Russia. One topic of significant discussion was the future of the profession of museum educators around the world. Panelists compared examples from Greece, where museum directors have mostly closed down distinct education departments and instead integrated and spread educational responsibilities across communication and interpretation departments, to examples from Qatar, where the government is investing heavily in the development of modern museums and envisions them working closely with local schools for educational purposes. Meanwhile in Eastern Europe, panelists noted that museum educators are not often full-time staff at specific institutions and instead work as freelance contractors due to tightening state budgets and protests. In the majority

of these examples, museums are state-run and decisions around educational practices are mandated from the top down. This was discussed in comparison to U.S. museums, which are often part of the non-government, non-profit sector (Trkulja, Bounia, Fetta, & Tsvetkova, 2019).

Based on my research, international comparative studies of museum pedagogy are few and far between. However, the recent UNESCO initiatives outlined in this section indicate there is a demand and growing acknowledgement of the need for such conversations within the field. Moreover, my observations during the panel discussion at the 2019 American Alliance of Museums conference reveal that contemporary practitioners are not readily finding spaces and resources which address their related concerns. This was made especially apparent during the panel Q&A portion, where notable questions and comments were posed around issues of political and social inclusivity and language. For example, panelists compared how localized issues affected museum educators differently within the purview of diversity. Educators in Greece have been actively learning to work with children in refugee camps, while educators at the Virginia Museum of Fine Arts have been occupied with addressing debates around displays of Confederate pride within the community. An educator from the San Antonio Museum of Art expressed frustration over a trend she had observed where museums often promote certain social agendas that align with their values while not allowing for the discussion of opposing outside agendas from dissenting community voices. The importance of language choice was addressed as well. The Head of Learning at the British Library was in attendance and pointed out the UK's transition from using the word "education" within public programs, since it can be perceived as a system, to the word "learning," which he argued gives more agency to audiences (Trkulja, Bounia, Fetta, & Tsvetkova, 2019).

The need for more comparative study and discussion of international histories and contemporary trends in museum education is being increasingly recognized within the field. As societies and cultures come into closer and closer contact through globalization, the future and impact of museum education within the larger spheres of formal education and social development will be determined in large part by the nature and outcome of these conversations.

CONCLUSION

This chapter provided a review of the pertinent literature that has served as the foundational context for this case study exploration of the Terra Foundation's educational offerings for international audiences. The literature has been organized into three main topics: (a) a history of philanthropic support for scholarship in the field of pre-WWII American art history, (b) an overview of the role the visual arts has played in U.S. cultural diplomacy, and (c) a synopsis of the educational role of public art museums.

This chapter also pointed to a gap in the literature surrounding international museum education, especially as it pertains to comparative studies and its role within cultural diplomacy, exchange programs, international relationships, and perceptions of a nation's soft power and visual arts heritage on a global stage. With this deficiency in mind, the value in exploring the unique case study of the Terra Foundation's educational offerings for international audiences in-depth is further illustrated.

In order to comprehensively understand the significance of the Terra Foundation's work in these areas today, it is important to gain more context about the organization's origins. The following chapter presents a thorough examination of the history of the organization and its founder Daniel J. Terra.

Chapter 3: A History of the Terra Foundation for American Art and its Founder

INTRODUCTION

The story of the Terra Foundation for American Art (TFAA) begins with the history of its founder, Daniel James Terra. In order to critically examine the work the TFAA is performing today, it is important to understand the background, motivations, and legacy of its visionary.

Daniel Terra was a man who embodied and embraced the self-actualizing spirit of the American Dream. He found success, wealth, and acclaim in all sectors of the U.S. economy. His interests were varied but remarkably complementary; he pursued careers as a scientist, a business entrepreneur, a politician, a philanthropist, and a culturist. As a free-market idealist, he adamantly championed private funding of the arts, yet he was unafraid to speak out against funding and tax policies that crippled the cultural sector. His boastful public persona and sometimes contradictory claims belied a more reticent inclination. He advocated for diplomacy and education through mutual dialogue and understanding, even if he did not always practice what he preached. He was known as much for his unyielding passion and compelling patriotism as he was for his implacable stubbornness and churlish charm.

This chapter explores the ambitions, enterprises, and life events of Daniel Terra as a means to better understand the present-day operations and trajectory of his foundation.

DANIEL J. TERRA'S EARLY LIFE AND CAREER

Daniel James Terra was born on June 8, 1911 in Philadelphia to Italian immigrants. His father, Louis J. Terra, carried on the family tradition of lithography and ran a printing plant in the city, while his mother, formerly Mary DeLuca, had been a dancer (Pace, 1996). Growing up, Terra worked as an apprentice in the family business and went on to study chemical engineering

at The Pennsylvania State University, where he received his bachelor's degree in 1931. Early in his career, Terra led a research team at Columbian Carbon Corp. to investigate an idea he had begun work on while at Penn State. Within one year, Terra's team had invented a new chemical component that "flash-dried" printing inks. This significantly increased the efficiency of high-speed rotary printing presses and proved crucial for the growth of the full-color magazine industry, reducing the production time from 25 days to a mere 24 hours. The *Saturday Evening Post* was the first publication to adopt this revolutionary process, with *Time* magazine soon to follow (Derdak, 1996).

In 1936, Columbian Carbon relocated Terra to Chicago to oversee a printing contract with a new magazine called *Life*,⁵ the first ever photojournalistic periodical. Although he was quickly promoted to head of the Chicago plant, Terra's ambitious and entrepreneurial spirit led him to venture out on his own. He borrowed \$2,500 and founded Lawter Chemicals with his friend John H. Lawson⁶ in 1940 in the Chicago suburb of Skokie (Derdak, 1996). Terra would serve in an executive capacity at Lawter for the majority of his life. Yet despite his inventiveness and ingenuity, the company would struggle to stay afloat for its first 15 years.

In 1955, Terra approached a crossroads. He was offered a high-paying executive management position at a leading chemical firm. Before deciding to accept the offer and close Lawter for good, Terra spoke with his wife Adeline and decided to bring in a friend who worked in management consultation to assess the business. The report concluded that Lawter had all the makings for success, but Terra's entrepreneurial, yet misplaced confidence, was holding the firm back. He was trying to single-handedly run every aspect of the company at every level, to the

⁵ Interestingly enough, *Life* and *Time* magazines were founded by Henry Luce, whose foundation would become a leading supporter of scholarship in American art history alongside its peer, the Terra Foundation.

⁶ Lawter was a combination of the two friends' and business partners' names – Lawson and Terra.

detriment of Lawter's growth (Weil, 1996). To Terra's credit, he heeded the consultant's advice and hired top-level directors for research, marketing, finance, and advertising. Within three years, Lawter made its first acquisition and within ten years, earnings had grown close to \$1 million. Terra would go on to make a personal fortune⁷ in the industry, and Lawter continues to operate today in over 20 countries while maintaining its global headquarters in Chicago (Derdak, 1996; Lawter, 2019).

LIFELONG INTEREST IN THE ARTS

Despite Terra's natural aptitude for chemical engineering and grooming within the family business, his future career in the printing industry was not always a clear-cut choice. His mother, who had been a dancer before marriage, encouraged his appreciation for the arts. She often took him to museums while growing up in Philadelphia and taught him to dance tap and soft shoe. Terra's life may have taken a very different turn as he began pursuing a professional career in show business early on. He recalls an audition that may have been his big break – but ultimately lost the role to dancer Gene Kelly. Sadly, coming of age during the Depression made it clear that a career in chemical engineering would prove far more practical and lucrative than one in entertainment (Weil, 1996).

Yet Terra's love for the performing arts never waned throughout his life. While waiting to find work in his field after college, Terra would perform song-and-dance routines on the radio or at speakeasies to make extra cash. Even in his older age, friends and family recall spontaneous serenades to his wife at formal dinners and his donning of an Uncle Sam costume to perform

⁷ Terra's fortune was estimated at 790 million in 1995, a year before his passing, and he was ranked as the 138th richest American (Bukro, 1995).

various renditions of “Yankee Doodle Dandy” for guests at four separate inaugural parties for his museum in Chicago (Artner, 1996; Weil, 1996).

Terra’s passion for the visual arts was catalyzed when he met his first wife, Adeline Evans Richards, who held a degree in art history and English literature. The couple married in 1937 and began avidly collecting art together within a week of their nuptials. At Adeline’s suggestion, they first focused on 18th- and 19th-century British landscapes. Terra recalls however that, “Along in the 50s, somehow through some friends in New York I discovered this thing called American painting. I was just struck so by it that I immediately switched my allegiance from English to American. I have been at it ever since” (Nomination of Daniel J. Terra, 1981, pp. 5-6). The Terras began building their collection of late 19th- and early 20th-century American artists, including paintings by American Impressionists who had been inspired by Monet and had worked alongside the artist in Giverny, France (Pace, 1996). As his enthusiasm grew, Terra became a member of the Art Institute of Chicago’s committee on American art and began seriously acquiring works by prominent painters such as Winslow Homer and Mary Cassatt (Artner, 1996; Pace, 1996).

Daniel Terra’s wife Adeline died in 1982. In the same year, Terra purchased the painting *The Gallery of the Louvre* by Samuel F. B. Morse, which would become one of the most celebrated artworks in his collection. Noting that Morse had been known as an accomplished artist before his successful inventions of the Morse code and the telegraph, Terra seemed to admire a kindred spirit. He remarked, “We read so much about our [national] industrial and economic development over the last 150 years, but I think that our cultural development is just as great” (Pace, 1996, para. 5). This desire to champion the cultural achievements of U.S. citizens would carry over into his political and philanthropic work.

POLITICAL INVOLVEMENT

Daniel J. Terra was a lifelong member and active supporter of the Republican Party. As his business acumen and wealth grew, he increased his donations to the party considerably and began participating more directly in politics. He served as president of the United Republican Fund and as the finance chairman⁸ for Ronald Reagan's 1980 presidential campaign, raising over \$21 million to help the fellow Illinois resident unseat incumbent Democratic President Jimmy Carter (Nomination of Daniel J. Terra, 1981; Weil, 1996).

Within a year of President Reagan's victory and the opening of Terra's first museum in Evanston, Illinois, Reagan nominated Terra to the newly created position of Ambassador at Large for Cultural Affairs. During the hearing of Terra's appointment by the United States Senate Committee on Foreign Relations, Chairman Charles Percy made reference to Terra's numerous community contributions to the arts and education, such as serving as trustee on the Chicago Orchestral Association and several colleges in his home states of Illinois and Pennsylvania. This position was initiated to improve the cultural image of the U.S. abroad, and responsibilities included, among other duties, serving as co-chairman of the newly created White House Task Force on the Arts and Humanities, providing guidance to programs such as Art in Embassies, representing the Department of State in work with UNESCO, representing the President at major national and international cultural events with significant American participation, and advising both the Secretary of State and the President on cultural policies and activities of the U.S. government. Terra's appointment on his individual merits was widely approved, as Chairman Percy noted, "I can anticipate ahead of time overwhelming confirmation

⁸ Besides serving as Chairman and CEO of Lawter International, Terra also held many directorial and trustee positions that increased his financial and fundraising experience. Among many other positions, he was a chairman and major stakeholder in Mercury Finance Co. and director of the First National Bank and Trust Company of Evanston (Artner, 1996; Nomination of Daniel J. Terra, 1981).

by the Senate... with a margin that would be the envy of any Senator. No Senator will ever have achieved the margin that you will... in your first election of this kind” (Nomination of Daniel J. Terra, 1981, p. 3).

However, the creation of Terra’s position was not met without opposition. Democratic Senator Edward Zorinsky from Nebraska made a pointed appearance at the hearing to state his disapproval. While reiterating that his vote was in no way related personally to Daniel Terra or his qualifications, he stated,

I have been consistent even when members of my own party under the Carter Administration have been nominated for ambassador at large positions [that it is] the losers and that [it] is the taxpayers who have to fund salaries and the initiation of every new at-large position especially at a time when we are reducing the budgets of many entities When you can afford to support a party of your choice, that is what politics and the political process of this government is all about. But it disturbs me when I keep seeing ambassador at large positions in my estimation, and I know there are those who will differ from my view, that are created as repayment for services rendered the party. (Nomination of Daniel J. Terra, 1981, pp. 17-20)

Although Reagan’s creation of the position of Ambassador at Large for Cultural Affairs was billed as evidence of the President’s support for the arts and humanities sectors, it is useful to note that both Chairman Percy and Daniel Terra acknowledged during the hearing that President Reagan had recommended a 50 percent reduction in funding for the National Endowment for the Arts.⁹ Terra attempted to put things into perspective noting that this reduction by half of government funding would only amount to an overall two-and-a-half percent decrease in public-private support of the arts. He pledged that in his capacity as Ambassador at Large, he would assist the Task Force in studying “various options for securing greater private sector involvement for funding a range of cultural activities in all state and local communities,”

⁹ Originally, the Reagan Administration had planned to defund the NEA altogether, a sentiment shared by sitting Republican President Donald Trump with plans for elimination unveiled in his 2020 fiscal year budget proposal. Ultimately, Reagan’s administration scaled back their plans after an admonishing report by the White House Task Force on the Arts and Humanities created under President Carter (Cascone, 2019; Honan, 1988).

and “identifying methods for improvement of government efficiency in areas where the arts and humanities are involved” (Nomination of Daniel J. Terra, 1981, p. 2). Chairman Percy additionally reassured Senator Zorinsky that “what it is going to do in Dan Terra is place in the forefront of this Administration, in a position where he can attract foundations, private support, corporate boards. He is going to make up more than was cut out of the public sector” (Nomination of Daniel J. Terra, 1981, p. 22).

Terra would go on to serve as the first – and ultimately only – Ambassador at Large for Cultural Affairs during the Reagan Administration, as the position was eliminated after his term was complete. Terra greatly enjoyed his duties, reminding others that “Ronald Reagan has said that I’ve done more for American art than any other man in the history of the country. It’s absolutely true” (Artner, 1996, para. 10).

Over the years, Terra’s frustration with the Republican Party’s lack of support for the arts and humanities grew and he became more outspoken in his opposition. Reflecting on his time spent serving in government, Terra surmised: “It’s true there were some in the Administration then who would have liked to have seen the endowment reduced or done away with altogether. I came with a neutral mind, but then I took a very strong position in support of [the NEA], and gradually that became the consensus” (Honan, 1988, para. 5). In 1995, shortly before his death, Terra admitted to a Philadelphia newspaper reporter, “I think the [ongoing] attack [by the GOP] on the endowments is so destructive and thoughtless. I’m a staunch Republican, but I’m battling them on this” (as quoted in Weil, 1996, para. 7).

Terra displayed increasingly candid support of government funding for the arts in antinomy of his own party, even after leaving his ambassadorial post. This stance, along with his continued support of the arts in the private sector via his personal time, connections, and funds,

indicate Terra's passion and patriotism for America's cultural and artistic heritage were bona fide well beyond the realm of his involvement in politics and business. Indeed, Terra poured much of his resources during the last two decades of his life into the opening of national and international museums for his collection of art of the United States and establishing the Terra Foundation for American Art.

OPENING OF THE TERRA MUSEUM OF AMERICAN ART

Daniel Terra and his wife Adeline collected art fervently and consistently throughout their four-and-a-half-decade marriage. While their collection continued to grow in size and value, they had given little thought to the posthumous fate of their holdings until Terra's undergraduate alma mater, Penn State, approached them with a proposal. According to Terra (Nomination of Daniel J. Terra, 1981), the university's Museum of Art, known today as the Palmer Museum of Art, unofficially offered to name their museum after Terra's mother if the couple agreed to bequeath their collection to the institution. In 1976, Penn State had awarded Terra the Distinguished Alumni Medal and a year later displayed 20 paintings from his collection at a benefit exhibition raising two million dollars. This was the first time his American art collection had been publicly displayed, and seeing his artworks hung on the museum walls presumably had a deeply gratifying and lasting impact on Terra (Bourguignon & Kennedy, 2002). He later recalled first considering opening a museum of his own around the time of the Penn State show: "a New York dealer – I can't remember his name – suggested it. I said we didn't have enough paintings for a museum, but he said we did. So I began looking into it" (as quoted in Lewis, 1987, para. 27). By the next year, Terra had chartered a non-profit foundation, initiated a financial study of small American museums, and begun the search for an appropriate site for his first museum (Artner, 1980).

A stand-alone museum had not always been Daniel's and Adeline's vision for their collection. In addition to the proposal from his alma mater, Terra had considered incorporating his burgeoning collection of American art into the nascent American art department at the Art Institute of Chicago (AIC).¹⁰ Ever the business executive, Terra's negotiations with the Art Institute eventually reached an impasse regarding questions of control. Terra insisted on having an independent board of directors, separate development campaigns, and generally unrestrained decision-making capacities for the collection (Bourguignon & Kennedy, 2002). This would prove impossible at an already well-established institution, but as then AIC director James Wood noted positively: "he really wanted to have his own identity . . . but as a separate museum, there's a wonderful role he can play. In Chicago, we don't have many of the smaller, more specially focused institutions that are a vital part of urban culture" (as quoted in Glueck, 1987, para. 11).

It was clear Terra's vision for his collection had expanded to include its own museum. In the spring of 1980, the first Terra Museum of American Art (TMAA) humbly opened its doors on a main thoroughfare in the suburb of Evanston, Illinois (Bourguignon & Kennedy, 2002). Amid zoning issues that had thwarted the Terras' initial desire to show the collection in a local historic house, the new museum eventually made its first home in an 1,100-square-foot, three-story brick-and-sandstone building on Central Park Avenue. Terra hired the building's original architect to renovate the former floral shop into gallery spaces that felt "small and intimate, light and airy, perfect for American impressionist paintings" (Corn as quoted in Bourguignon and Kennedy, 2002, p. 14).

¹⁰ Terra Museum's consulting director John Baur noted that Terra's collection of American art at the time of its opening was "strongest in the late 19th Century, and for a number of reasons, we thought it would be most useful to concentrate on that period and the early 20th Century. The Art Institute does not cover the 19th century very thoroughly except for major figures..." (as quoted in Artner, 1980, para. 5-6).

The Terra Museum became the Midwest region's first museum dedicated exclusively to art of the United States. Terra had drawn inspiration from the founding of the Whitney Museum of American Art in New York City fifty years prior.¹¹ He enlisted the Whitney's director emeritus John I. H. Baur to serve as consulting director and guest curator for the Terra Museum's inaugural exhibition (Bourguignon & Kennedy, 2002). Baur was a pioneering scholar of American Impressionism and was impressed with Terra's vision and gumption, acknowledging: "It takes remarkable courage to found a new museum. We're getting over feeling provincial; we finally believe that American art has an identity and a quality of its own. And we're beginning to realize how little we know about our own art" (as quoted in Hanson, 1980, para. 14).

From the beginning, Terra's mission for his museum sought to provide a unique quality educational experience for the visitor and to involve the community at large. "I like to think we're filling a void rather than duplicating what someone else is doing," he told *Chicago* magazine art writer Henry Hanson (1980, para. 6). Northwestern University organized several symposia on American Impressionism for students and faculty in conjunction with the inaugural exhibition, and the museum began hosting "benefit evenings" to introduce community members to the institution and raise funds for local Evanston organizations (Artner, 1980). Terra stressed that he intended to always keep his audience's needs in mind, whether it be keeping entrance fees low or opening a retail bookstore offering high-quality literature and interpretive materials in conjunction with exhibitions. "We always want the museum to be accessible to everyone," he reiterated to *Chicago Tribune* art critic Alan G. Artner (1980, para. 15). "People should be able

¹¹ Terra likely identified strongly with the museum's founder Gertrude Vanderbilt Whitney as a wealthy philanthropist and supporter of American artists who decided to open a museum for her personal collection after her offer to donate the artwork to the Metropolitan Museum of Art was rejected in 1914 (Bourguignon & Kennedy, 2002).

to take something away with them to help understand the greatness of American achievements” (para. 11).

The Evanston museum quickly generated interest, and Terra was “flabbergasted” by the amount of attention the museum garnered and the attendance rates at the various symposia (Glueck, 1987, para. 12). Yet despite Terra’s rigorous planning and eliciting of advice from scholarly and institutional experts, certain aspects of the Evanston museum’s opening revealed rushed amateurish ambitions. A critic for *Artnews* was quick to point out the lack of a resident curator, registrar, or any professional staff, all considered standard trappings of the established museums Terra had modeled his after (Bourguignon & Kennedy, 2002).

Optimism ultimately outweighed skepticism, and Terra began expressing bigger dreams for his incipient institution before the doors even opened to the public. The most pressing issue, besides securing consistent and adequate funding sources, was its location. The museum was tucked away in a suburb that required a car, commuter train, or bus to access from the city, and it did not have the visibility or accessibility Terra believed was deserving of its especial mission. In an interview with the *Chicago Tribune* two months before the official opening he admitted: “I was always torn between going all out and starting small” (as quoted in Artner, 1980, para. 9). However, he believed that once the museum’s viability within the Midwest region was demonstrated, they could move operations to a downtown location within just five years. His consulting director Baur prophetically interpreted Terra’s zeal, stating, “It’s a courageous venture on Dan’s part, and he may not realize just how courageous [it is]” (as quoted in Artner, 1980, para. 6).

MAKING MOVES IN CHICAGO

If Terra felt he had started out small, it did not take long for plans to ramp up. Just a year later, Terra purchased the first of four properties on Michigan Avenue, which according to his calculations constituted, “the second most expensive stretch of retail real estate in the country, and the second highest pedestrian traffic – 14.5 million” (as quoted in Lewis, 1987, para. 7). However, the following year of 1982 would produce several new variables. Terra began serving in his post as Ambassador at Large for Cultural Affairs under Reagan’s administration in February, which required much of his time and attention. Later in May his wife Adeline, who had instigated his passion for collecting artwork in the beginning, sadly passed away after forty-five years of marriage. As moguls have been wont to do throughout history, Terra came forward to announce his plans of opening a “\$100 million museum” on the Magnificent Mile as a tribute to the artistic legacy they had built together (as quoted in Bourguignon & Kennedy, 2002, p. 22).

With renewed purpose, Terra made further history later that summer by purchasing Morse’s *Gallery of the Louvre* for a record-breaking \$3.5 million, which would prove to become the crowning jewel of the Terra collection (Figure 1). He declared the painting a national treasure, again in honor of Adeline, and sent it first on a tour of France as part of one of the first exhibitions of historic American art in Europe¹² and later on a tour of the United States (Bourguignon & Kennedy, 2002). His promotion of the painting embodied his motives as a cultural promoter, educator, and ambassador. Indeed the artwork’s painter Morse, along with his American patron and novelist James Fenimore Cooper, had dreamed while in Paris of touring *Gallery of the Louvre* in major U.S. cities as a way to educate citizens on the artistic traditions highlighted in the 37 European masterpieces depicted within. Their initiative was ultimately a

¹² The traveling exhibition was titled *A New World: Masterpieces of American Painting, 1760-1910*.

failure, but Terra aligned himself with their aspirations in part by fulfilling their vision of a grand international tour for the painting around the two countries where they had resided (Bourguignon & Kennedy, 2002).

Figure 1

Daniel Terra with Gallery of the Louvre



Note: Daniel Terra added Samuel F. B. Morse's iconic painting *Gallery of the Louvre* (1831-33) to his collection in 1982. Photo courtesy Terra Foundation for American Art.

Plans for the Chicago museum moved forward and Terra refocused his collecting efforts to better serve the needs of a public museum in a major city.¹³ The new location opened on April 22, 1987 to significant national fanfare. True to the mingling of art and politics that was commonplace in Terra's life, Illinois governor James Thompson and Chicago mayor Harold Washington attended the opening while Second Lady of the United States, Barbara Bush, was photographed smiling and cutting the ceremonial ribbon. Former curator for the Terra Museum Elizabeth Kennedy describes the monumentality of the occasion,

Proclaiming "The Americans Are Coming," Terra's publicity recalled a cry from our revolutionary past and spoke to his cultural mission of claiming greatness for America's expressions of art. On the pragmatic front, Terra, not surprisingly, described the location as both a business enterprise and a museum innovation, "I think this is a wise investment. This is a milestone for American art. A vertical museum built on the most valuable land in the city, bringing art to where the people are – that's a new concept." (as quoted in Bourguignon & Kennedy, 2002, p. 24)

While the Evanston location remained open as a branch, the downtown space posed new architectural, zoning, and financing challenges. Turning again to business lessons learned in the early days of managing his chemical company, Terra sought inspiration and consultation from some of the most prominent museums in the U.S. These strategies were implemented with varying degrees of success. The architects attempted to combine two adjoining buildings of different heights and structures into one large viewing space. While the renovated open white atrium and balconies, deco-inspired railings, curved ramps, and alternating staircases were reminiscent of the Solomon R. Guggenheim Museum in New York City, critics and visitors alike complained of the ultimately confusing and stilted flow between the galleries (Bourguignon & Kennedy, 2002).

¹³ As with many of Terra's enterprises, this was an anomaly, as most museums are typically built to house an already-existing, comprehensive collection.

Inspired by the ground-level commercial space of the Yale Center for British Art in New Haven, the first floor of the Terra Museum, along with the two other Terra-owned properties slated for expansion, remained occupied by retailers, including shops selling shoes, men's clothing, books, and gourmet popcorn. These tenants were in large part needed to contribute to the staggering \$3-\$4 million yearly operating costs of the Evanston and Chicago locations (Glueck, 1987). Terra and his son James, an electronics entrepreneur, had already committed \$30 million of personal funds and raised another \$3 million from individual donors and corporations for real estate and renovation of the downtown space (Glueck, 1987). Encouraged by the success of the Whitney Museum's highly visible and commercial location on Madison Avenue in New York City, Terra outfitted the museum's façade with sleek white marble and a four-story window that invited passer-byers to "window-shop" the galleries. Visitors were also required to enter the museum first through the giftshop (Bourguignon & Kennedy, 2002). *The Washington Post* described this tactic, or as some would call it gamble, as a "\$35 million... . get-'em-where-they're-shopping experiment" (Lewis, 1987, para. 20).

Despite the disastrous effects of the Tax Reform Act of 1986 under Reagan on philanthropic donations to the arts, Terra was hopeful the Chicago museum would quickly prove solvent and corporate gifts could be obtained to carry on with Phases II and III of the renovations. These plans included expansion of both the board of directors and the museum complex from 60,000 to 100,000 square feet, as well as the addition of much-needed amenities such as a restaurant and a 900-seat auditorium (Glueck, 1987).

Regrettably these visions were never realized. However, the Chicago iteration had already come a long way from the Terra Museum's low-profile beginnings in Evanston. At the time of its opening, the new museum had added offices, a library, and classrooms in addition to

the new exhibition space (Lewis, 1987). The staff had also grown to include some 30 professionals, including three curators and a director of education (Glueck, 1987).

Terra continued to hold fast to his desires to see the museum serve in an educational capacity. He budgeted \$750,000 per year for educational programming and continued to offer high-quality symposia for the general public along with school programs for teachers and youth (Glueck, 1987; Lewis, 1987). Former TFAA director Elizabeth Glassman exalted this educational legacy and the initiatives of Terra and his staff in an anniversary essay:

Seminars, lectures, and workshops were instrumental in Terra's original concept for the museums in Evanston and Chicago. Roberta Gray Katz, curator of education (1988-1996), recalled that Terra's educational vision encouraged student tours and programs for families as a means to "build the next audience for American art." Terra's first curator (1981-1984) and later director (1985), David Sokol, initiated the successful docent program, in which two of the original docents still participate. (as quoted in Bourguignon & Kennedy, 2002, p. 11)

Referencing the struggles of the Hirschorn Museum in Washington, DC, Terra worried that his public persona as a man of wealth and means would hurt the museum's future ability to garner financial support to continue its public mission (Lewis, 1987). He acknowledged: "Sure, I suppose you could characterize the museum as a personal monument. But what's exciting is that it's a deep commitment. There's not another museum of American art within 400 miles of Chicago, and we have a real educational job to do" (as quoted in Glueck, 1987, para. 3). For Terra, the North Michigan Avenue location of the Terra Museum of American Art was meant to provide his fellow citizens with greater knowledge and appreciation for their own artistic heritage through pleasurable viewing and educational experiences, much in the same manner Morse had envisioned for his historic painting *Gallery of the Louvre*. However, as Morse and Cooper had already learned in the 1830s, sometimes what the public wants does not always align with what a visionary believes they need.

ASPIRATIONS IN GIVERNY

A year before the opening of the Terra Museum in Chicago, true to form, Terra had already begun dreaming up a new, grand endeavor. In the summer of 1986, Terra received a message at his Evanston museum from Stephen Weil, then deputy director of the Hirshhorn Museum in Washington, DC. Weil had reached out to inform Terra of a property for sale in the Norman village of Giverny that Terra might be interested in acquiring (Bourguignon & Kennedy, 2002).

The quaint, historic home was a landmark of the French countryside's expatriate Impressionist colony and had hosted many artists and teachers from the United States during the late 19th and early 20th centuries. One of the building's former occupants included Lilla Cabot Perry, an American artist who had received coveted mentoring from Claude Monet and had developed a rare and lasting relationship with his family. Other notable tenants included expatriate teacher Mary C. Wheeler, who had invited local French artists to teach young American women in her classes, and the American painter Frederick Carl Frieseke, who made several plein air paintings in the ground's gardens and also taught students out of the home. The property, known locally as Le Hameau (The Hamlet), had fallen out of public interest for almost half a century after the American painting colony in Giverny disbanded, but it had begun garnering attention again from tourists after the public opening of the adjacent Monet house and gardens in 1980. The current owners of Le Hameau were looking to sell it, and local Impressionist experts were concerned the property would be bought up as a summer home by wealthy Parisians uninterested in preserving its rich cultural heritage (Bourguignon & Kennedy, 2002).

Weil had been discussing the fate of Le Hameau with these concerned parties over lunch, and had immediately contacted Terra, whose personal art collection included a heavy focus on

American Impressionists who had at one time worked or lived in Giverny. Terra returned Weil's message, calling the consideration to purchase the property a "crazy idea" that should be forgotten (as quoted in Bourguignon & Kennedy, 2002, p. 32). Ten months later, after returning from a trip to Giverny with his new wife Judith Terra (formerly Judith Banks), Terra contacted Weil to announce he had in fact purchased the 3.5 acre hamlet (Lewis, 1992).

While still performing executive duties for Lawter, serving as Ambassador at Large for Cultural Affairs under Reagan, managing the museum in Evanston, recovering from a recent heart attack, celebrating a new marriage, and making arrangements for the opening of the downtown Chicago museum, 75-year-old Daniel Terra began plans to open a new museum of American art in France.

The dream was not without context. France had indicated a growing interest in historical American art through recent tours of two major exhibitions that included works owned by Terra.¹⁴ Terra had demonstrated interest in cultural exchange with France through both his private collecting and his diplomatic work with the U.S. Department of State. He traveled to France often and had recently received the highly prestigious title of Commander of the Order of Arts and Letters by the French government for his contributions to furthering the arts in France and worldwide (Bourguignon & Kennedy, 2002). The idea of championing U.S. art history in Europe by permanently exhibiting his American Impressionist paintings in the very locale where they were conceived and created was irresistible to Terra, and once he began purchasing property, the idea also felt attainable.

Yet Terra would encounter numerous, sometimes insurmountable obstacles on the journey to realizing his vision. Terra did not speak French, nor was he familiar with the French

¹⁴ *American Impressionism* organized by the Smithsonian was shown in 1982 and *A New World: Masterpieces of American Painting, 1760-1910* organized by the Museum of Fine Arts, Boston was shown in 1984.

legal system or structure of the non-profit sector in the country.¹⁵ Undeterred, he sought legal council, hired interpreters, and pushed forward.

Problems began as soon as it became clear the house on Le Hameau, or the Perry house as the Terras' thought of it, would be impractical for accommodating the large number of artworks along with the thousands of anticipated visitors. The couple decided to purchase land across the street and build a new museum from the ground up. Conflict with locals ensued as design after architectural design were rejected by the Giverny municipal council. Villagers deemed the plans ostentatious and expressed fear that any structure would obtrude the scenic view of the hillside beyond the property (Bourguignon & Kennedy, 2002). Eventually a local architect named Philippe Robert came forward with a design that would nestle the museum below the ground of the hillside and camouflage the structure with trees and gardens. Praised for their subtlety, the plans were finally approved by the council and construction moved forward. It evolved that much of the museum was housed underground. The complex included three floors covering 1,600 square feet of exhibition space, a 200-seat auditorium, a terrace restaurant, a gift shop, and a topical library (Lewis, 1992).

Trouble continued brewing as villagers began protesting the museum's obtrusive parking lot and the forthcoming tourist buses that would "clog their streets and pollute the air" (Tempest, 1992, para. 7). One went so far as to file a lawsuit. Giverny, home to only 450 fulltime residents at the time, had suffered from a bombardment of more than 300,000 tourists annually since the opening of Monet's property to the public in 1980 (Tempest, 1992). Perhaps they felt

¹⁵ Terra set up a French association in 1992 incorporated under French law that would provide guidance, but no funding, to the museum. Aware of his lack of French bureaucratic finesse, Terra sought out influential support for his project. Through his diplomatic connections, he was able to establish relationships with several affluent Parisians who were able to champion his cause and assemble an advisory council. Recteur Hélène Ahrweiler, a Sorbonne professor and president of the Centre Georges Pompidou, served as president of the council, helped organize several seminars, and eventually served as chairman and president of the Terra Foundation for the Arts (Bourguignon & Kennedy, 2002).

overwhelmed by an “invasion” of U.S. culture, as Disneyland Paris had just opened a few months earlier (Bourguignon & Kennedy, 2002). Terra did not appear sensitive to the Givernois’ concerns, at least in the media, proclaiming that his new museum would in fact double the number of tourists to the area.

Behind the scenes, Terra obsessively tracked the progress of the museum, putting into place as many measures as he deemed necessary to see it succeed. He traveled to France twice a month during the five-year planning period and hired a small, dedicated, and knowledgeable team to supervise the project and handle public relations. Terra was determined to see his dream become reality, and he dedicated his time, invested his financial resources, and leveraged his career’s worth of professional connections to see it come to fruition. While some who worked with him described him as difficult, demanding, impatient, harsh, and stubbornly determined, most all who encountered him could not deny his good sense of humor and were eventually won over by his infectious passion for his projects (Bourguignon & Kennedy, 2002).

Yet the odds were stacked against Terra. The French were unfamiliar and uncomfortable with private individuals funding cultural institutions, as is more common in the United States.¹⁶ Despite being an accomplished entrepreneur, an avid collector, and an affective diplomat, Terra was still not a professional arts administrator. As *Chicago Tribune* journalist Sharon Waxman pointed out, “Terra is still not sure how it will work, what the budget is, who the curator will be or where all the cars will park. This does not dampen his enthusiasm” (as quoted in Bourguignon & Kennedy, 2002, p. 35). In fact, while Terra had been careful to not discuss his plans in Giverny with reporters during most of the planning period, he later admitted: “There were at

¹⁶ Most museums and cultural institutions in France are owned and operated by the state (Bourguignon & Kennedy, 2002).

least four times when I was ready to give up and never come back to France until I had to for business” (Tempest, 1992, para. 3).

Compared to the grandeur of the Chicago museum opening, the celebration of the opening of the Musée Américain Giverny (American Museum Giverny)¹⁷ on June 1, 1992, was a subdued affair. Dubbing the occasion “Another Normandy Invasion,” *Los Angeles Times* writer Rone Tempest observed, “The French government, if not openly hostile, was yawningly indifferent... not a single minister of government deemed it important enough to attend the gala opening night dinner” (1992, para. 4). To make optics worse, some villagers hung banners protesting “Yes to culture, no to cars” and “Exterior Parking = Better Life” (Bourguignon & Kennedy, 2002).

In light of these affronts, the opening was not without fanfare. 250 journalists attended a press conference the morning of the opening and 1,200 guests RSVP’d to attend celebrations throughout the day. French Minister of Culture Jack Lang sent a representative to read a note of thanks to Terra for “this great cultural enterprise that you wished to establish in our country, and which we are happy to welcome” (as quoted in Bourguignon & Kennedy, 2002, p. 30).

Indeed, the museum was something to celebrate, and even its critics could not help admiring the distinctiveness of Terra’s achievement. The building itself was sublime. Where the Chicago museum had attempted to assimilate into the capitalist urban fabric of North Michigan Avenue, the Giverny location masterfully integrated architecture, light, nature, and art to provide a singular viewing experience. One could ostensibly travel back in time while observing, for example, a painting by John Leslie Breck titled *Autumn, Giverny (The New Moon)* that depicted a shepherd herding his flock on the exact site of the new museum over a century earlier. Tempest

¹⁷ To avoid confusion and distinguish itself as an art institution, the museum changed its name in 1993 to Musée d’Art Américain Giverny (Museum of American Art Giverny).

acquiesced, “The effect of seeing exhibited works by artists who used the same surrounding light and landscapes as those outside the museum is odd, thrilling” (1992, para. 14). The architect Robert concurred, “the paintings are shown in the exact light in which they were created” (as quoted in Tempest, 1992, para. 14). Just as American artists had pilgrimaged a hundred years prior to Giverny hoping to absorb what Monet, the French countryside, and the sweeping new artistic movement of Impressionism could offer, so too had Terra made the pilgrimage across the Atlantic, back to the Western Europe of his parents, to preach the gospel of this definitive moment of American artistic heritage in its birthplace, with sacred artworks and eager tourists in tow.

In true Terra fashion, his vision for the Musée d’Art Américain Giverny was not singular. As in Chicago, he imagined a robust cultural complex extending beyond the gallery walls and began buying property, many of art historical significance, around the museum site before it had even opened. Again Terra began collecting to fill a void, this time accumulating books on art of the United States in order to establish a library that would serve as the cornerstone of a rare learning and research center for American art and culture in Europe. The foundation hosted seminars at the Giverny site in 1993 and 1997, bringing together American and European art professors and curators in order to “look at the museum project as it is now and to help give definition and direction to the way it should proceed in order to have maximum impact on the world of art scholarship” (as quoted in Bourguignon & Kennedy, 2002, p. 38). An initial project in 1996 and 1997 created a 6-week artist residency for artists heralding from the University of the Arts, Philadelphia, in Terra’s city of birth. Proposals were made to affiliate the museum with both U.S. and European universities (Bourguignon & Kennedy, 2002).

For Terra, education was always at the forefront of his mission. He made it a priority to welcome teachers and students to the museum, and although initially much of the educational programming was imported from the educational staff in Chicago, he quickly hired a local education specialist to build out a full education department and design curricula catering to the needs of the French school system. Over 1,800 students attended the Musée d'Art Américain Giverny in its opening year, and that number had reached 5,000 annually by 2001 (Bourguignon & Kennedy, 2002). The education department and programming would continue to expand over the years under new directorships, serving thousands of students and teachers, offering studio workshops and classes, lectures, conferences, concerts, a robust summer residency program for artists and academics, and multi-lingual scholarly publications.

THE END OF AN ERA

In June 1996, Daniel Terra suffered a heart attack at his home in Washington, DC. He passed away the following week at George Washington University Hospital from related complications. Terra lived to age 85 and was survived by his second wife Judith, his son James, two stepchildren, and three-grandchildren. A year before his passing, Terra had finally stepped down as CEO of his company Lawter International Inc., although he remained on as chairman. He was the oldest CEO of any major Chicagoland firm, and his and his son's holdings were valued at more than \$150 million, although he had stopped drawing a salary from Lawter many years previously due to his already substantial fortune (Bukro, 1995; Weil, 1996). He left \$125 million to the Terra Foundation for American Art (*Artnet*, 2000).¹⁸

¹⁸ Terra had already given a majority of the artworks in his personal collection to the foundation in 1992, possibly in response to Congress's 1991 and 1992 extension of the Tax Extension Act which restored deductions on charitable gifts of property, including artwork, after the devastating effects on donations of artwork to museums occurring after Reagan's 1986 tax reforms (Bourguignon & Kennedy, 2002).

His foundation, along with the museums in Chicago and Giverny,¹⁹ continued to operate after his passing with the intention of carrying on his stated desire “to provide both pleasure and enlightenment through exhibitions and educational programs” (as quoted in Glassman, 2002, p. 10). In 2002, six years after Terra’s passing, the Musée d’Art Américain celebrated its 10th anniversary and the Terra Museum of American Art celebrated its 15th anniversary. The Terra Foundation for American Art marked the occasion by publishing a volume titled *An American Point of View: The Daniel J. Terra Collection* that featured essays defining the histories of Terra and the two institutions, highlighted 73 masterpieces from the foundation’s collection, and addressed future plans to carry forth Terra’s mission.

In her introduction to the publication, Elizabeth Glassman, who then served as director of the museums and executive vice-president of the foundation, highlighted various educational initiatives the foundation and museums were expanding upon since Terra’s passing. These included various symposia, conferences, dissertation grants, museum internships, an award-winning schools education program, multilingual publications, and the hosting of traveling exhibitions, among others. In conclusion, she outlined a path for the future:

To honor the founder’s legacy is to be guided by his vision and actions, but it is also to ensure that the Terra Museums continue to flourish. . . . Our current challenge is both to respect the founder’s dreams and to move forward, incorporating from the past while preparing for the future. We must grow, not in size but in depth, and forge new solutions to recurring questions. . . . As we enable younger scholars opportunity for study and provide a forum for debate by experts in the field, we frame a dialogue about the evolving interpretation of American art. The Foundation’s educational programs will continue to look for ways to bring this rich history to future audiences as we adopt new methodologies and technologies where they can serve our goals. (as quoted in Bourguignon & Kennedy, 2002, p. 11)

¹⁹ The original Terra Museum of American Art in Evanston closed its doors shortly after the opening of the Chicago location.

Despite these lofty goals, behind the scenes, disagreements over the direction of the museums had already boiled over. In fall 2000, two TFAA board members filed a lawsuit against Terra's widow and fellow trustee Judith Terra and museum director Paul Hayes Tucker. They alleged the \$450 million in foundation funds allocated for operating the museum had been grossly mishandled since Terra's passing and claimed the two were conspiring to move the museum to Washington, DC against the wishes of the remaining board and the late Daniel Terra (Garcia-Fenech, 2000a). Court records revealed Tucker had already identified a new location for the collection on the Mall and had proposed a strategic partnership with the National Gallery. The suit further alleged that Judith Terra had been treating the collection, valued around \$100 million, as if it were her private property and that she aspired to raise her social standing in Washington, DC by relocating the collection there (Garcia-Fenech, 2000a; 200b).²⁰

A bitter and highly publicized legal battle ensued. A Cook County judge issued an emergency order temporarily barring the TMAA from closing its doors or ousting members and freezing most of the artworks within the state of Illinois. The scope and implications of the lawsuit attracted the attention of the Illinois Attorney General's office, who intervened and negotiated a settlement in 2001. The settlement restricted the foundation to remain within Illinois for 50 years and the collection to remain within the Chicagoland area, as well as requiring a complete overhaul of the foundation's board (Bernstein, 2004). The defendants bitterly fought back with appeals and lawsuits of their own. Legal experts and critics weighed in about the implications of a state exercising jurisdiction over a nonprofit's geographical limitations of

²⁰ Bad blood already existed between Judith Terra and the Foundation. Dissatisfied with the \$7.1 million left to her by Daniel Terra upon his death, she had sued the TFAA for \$43 million, but eventually settled for \$1 million after a messy legal fight (Garcia-Fenech, Artnet, 2000a).

operation. All-in-all, the *Chicago Tribune* covered the rancorous and costly legal battle in close to 40 articles from 2000 to 2004.²¹

The legal troubles and disparaging of the Terra legacy in the media eventually took a toll on the Terra Museum for American Art. Despite attempted revivification from a new board of trustees and the elimination of an admission fee to increase accessibility and entice more visitors, the museum suffered steadily dwindling attendance and faced likely failure to stay financially solvent within the coming decade. On Halloween 2004, the Terra Museum of American Art closed its Michigan Avenue doors to the public. The Foundation placed its entire collection of 350 works on paper and 50 of its painting masterpieces on a temporary 15-year loan to the Art Institute of Chicago (Bernstein, 2004) in accordance with the settlement. Several years later, the Foundation decided to also withdraw financially and operationally from the Museum of American Art in Giverny in order to focus solely on its mission to support scholarly research of American art in Europe.²²

CONCLUSION

Daniel Terra was a force to be reckoned with, whether in business, politics, or the art world. He remained headstrong and ambitious throughout his life, blazing trails through all three for-profit, non-profit, and government sectors of the U.S. economy. However, it became evident that the skills he learned in one area did not always transfer successfully to another. When his

²¹ See Harvard Professor of Law, Emeritus and Adjunct Professor of Law at The University of Texas at Austin Harry S. Martin's online compilation and summary of the Terra legal battle, which includes a comprehensive reference list of the *Chicago Tribune's* press coverage (http://www.law.harvard.edu/faculty/martin/art_law/terra_museum_case.htm).

²² The museum facilities and garden Terra built remain in operation through the backing of local French authorities under the name Musée des Impressionismes Giverny (Giverny Museum of Impressionisms). The museum exhibits all different forms of Impressionism and still maintains the Terra Café (<http://giverny.org/museums/impressionism/>).

chemical company floundered in its early days, Terra agreed to relinquish control and entrust various operations to those with more specialized expertise. With his museums, however, it seemed he never learned to loosen his grip on the reigns; the TMAA suffered a revolving door of directors as Terra fired one after another and meddled in operational affairs to the detriment of the museum's growth and sustainability (Cassidy, 2003; Garcia-Fenech, 2000c).

Terra was born neither into wealth nor family connections, and he single-handedly grew his own fortune and clout to rise to the position of an Ambassador at Large. Yet his ability to raise funds for political personalities did not always equate to successful elicitation of donations for his own cultural projects, and his charisma with U.S. politicians often translated to the people of Giverny and sometimes those in the art world as boorish. His mother Mary and first wife Adeline instilled in him a life-long passion for the arts, and despite his desperate desire to collect and share the best of the United States' artistic heritage, his collection was often criticized for being of subpar quality and more often than not failed to spark enthusiasm among the general public in the way he had envisioned.

When it came to entrepreneurial endeavors, Terra often put the cart before the horse. He accomplished through force of will the seemingly impossible – a sole layman erecting art museums on the glittering commercial mecca of the Magnificent Mile and across the shores in a foreign historic provincial hamlet. He first constructed the façades for his grand visions and then set about filling them with substance, rather than subscribing to the principle that form follows function. Even to Terra, it became clear this approach led to many functional, logistical, and social problems for the museums. To many, it was not a surprise to see the foundation embroiled in legal woes and the museums close their doors in the decade following his death.

It would be easy to look back upon these failures and shortcomings and declare Terra's experiments in museum innovation a failure. It would be easy to equate the legacy of the Terra museums and collection with that of one man's sometimes bullheaded and tone-deaf personality. It is also possible that several decades from now, Terra's approach might instead be hailed as visionary, as the U.S. government relies increasingly heavily on public-private partnerships, and the boundaries between the for-profit and non-profit economic sectors blur further into one another.

Speculation aside, at the core of Terra's vision there steadfastly shined a passionate and patriotic appreciation for an underrepresented segment of American art and artists. He possessed an overwhelming desire to share those stories, through education and exhibition, with U.S. citizens and with the world.

The Terra Foundation for American Art has newly embraced this mission, and their ability to pivot and propagate this undertaking over the past 15 years bears lessons and insights for the future of art education and museum education in an increasingly globalized world. The following chapter explores this newly emerging period in the Terra Foundation's story.

Chapter 4: The Terra Foundation for American Art in the New Millennia

INTRODUCTION

The metamorphosis of the Terra Foundation's model from transcontinental brick-and-mortar museums into a global museum without walls could be presented as a stand-alone case study itself. The beginning of this chapter outlines the pivotal moments of this transitional period in order to provide a more holistic picture of the contemporary version of this organization. Today, the Terra Foundation carries out Daniel Terra's original mission to a degree he possibly never could have conceived. Where the museums saw an average of 250,000 visitors annually, the Foundation now circulates the Terra art collection to millions around the world every year through collaborations and sponsorships with institutions from a variety of locations.

The middle portion of this chapter covers the methodology used in this research project and presents the data that has been collected through methods of document analysis and my own field notes as a researcher. The discussion of case study methodology explains how this study has gone about answering my original research question, "What can be learned from an examination of the Terra Foundation for American Art's and its collaborators' recent educational offerings centered around international audiences?"

The remainder of this chapter provides detailed descriptions of the programming designed around individual exhibitions, as well as narrative accounts of my observations while visiting the two current Terra locations in Chicago and Paris. It concludes with a description of the Terra's local community and digital educational initiatives.

A NEW CHAPTER

When Elizabeth Glassman came to the Terra in 2001, she was not disillusioned about the monumental task in front of her. Attendance at the Terra Museum of American Art was drastically dwindling, the Terra name was suffering a public relations crisis, and the Chicago museum was struggling to remain financially solvent. Glassman took over as director of both the Terra Museum of American Art (TMAA) in Chicago and the Musée d'Art Américain Giverny in France in the aftermath of a legally mandated overhaul of the foundation's board of directors. In the five years since Daniel Terra's passing, management of the museums had rapidly fallen into disarray. The entire Chicago art scene was watching as acrimonious disputes over mismanagement of the collection and foundation funds played out in Illinois state court. How would Daniel Terra's multimillion-dollar shrine to American art fare after the legal dust settled?

Despite aggressive marketing efforts, by 2004, the Terra Foundation could no longer justify the exorbitant operational costs of the Michigan Avenue location in light of the public's apathetic reception of the museum's offerings during its legal woes. Once the difficult decision to permanently close the TMAA's doors was made, Glassman and the new board faced the next emerging challenge: how could they authentically honor Daniel Terra's original mission for his art collection without the museum he had fought for to display it in?

At this juncture, Glassman made the remarkable decision to pivot away from the museum of Terra's dreams and instead lean into the foundation's new status as a "museum without walls." Glassman described the board's reasoning: "We looked at our mission and decided that, instead of having audiences come to us, we would go to the audiences: that we would close our brick and mortar facilities, and go out to audiences all over Europe and China and South America" (Glassman, 2015, para. 2). During her nearly two-decade tenure, Glassman, a risk-

taker herself akin to Daniel Terra, would reimagine the logistics of Terra's vision in order to reach more than 42 million people worldwide with exhibitions of art of the United States, all without a brick-and-mortar museum (Stapley-Brown, 2019).

EXPANDED OUTREACH

Daniel Terra had steadfastly believed in the importance of sharing the knowledge and appreciation of American art with audiences around the globe. The museums he established in Chicago and Giverny had been his vehicles for the execution of this vision. The Terra Foundation, however, needed a new strategy. They saw a chance to expand the breadth of their impact through supportive and collaborative projects with other institutions and scholars who shared similar goals.

Since Daniel Terra's pioneering support for the academic growth of pre-WWII American art in the 1980s, the number of European museum professionals traveling to the United States to pursue personal research projects had been steadily growing. More and more European museums were expressing interest in hosting their own exhibitions of art of the United States as well (Glassman, 2015). Yet in many places, including the U.S., financial support for public institutions was diminishing and museums were seeking help. The Terra Foundation recognized this trend as an opportunity to form partnerships with their colleagues in the field through grant-making.

Before joining the Terra Foundation, Glassman had worked to establish the Georgia O'Keeffe Foundation and served as its president, so she came to the table with significant knowledge of grant development (The Chicago Network, 2020). When the Terra vastly expanded its grant program in 2005, just after closing the museum on Michigan Avenue, requests were dominated by domestic interest. Glassman would later reminisce that, "In the early 2000s, there

would be times where I was talking about [early] American art, and I knew it was falling on deaf ears, or there was interest but it was tangential” (Dobrzynski, 2012, para. 13). But as globalization expanded in the new millennium and art scholars began traveling more, the kind of art the Terra was championing piqued their curiosity, and they took these new interests back to their home institutions. When the Terra’s new grant program began, only about 10% of the requests for funding to support exhibitions of U.S. art came from international institutions. Just ten years later, nearly 60% of the Terra’s exhibition funding was supporting shows abroad (Glassman, 2015).

Educational support became another area of greater focus for the Terra Foundation moving forward. Daniel Terra had consistently championed the growth of academic research in the field of American art and art history, and with a newly expanded grant program, the Foundation ramped up funding for academic programs and scholarships in addition to exhibitions. The staff at the Terra viewed these endeavors as investments in partnerships and as a way to both keep track of and spur the growth of academic interest in U.S. art history throughout more areas of the world.

In 2009, the Terra Foundation established a center in Paris to serve as a scholarly and public forum for a wide variety of academic programs such as lectures, workshops, and symposia, all centered around American art and visual culture. The Terra Foundation Library of American Art opened in conjunction with the center, becoming the only research library in Europe dedicated exclusively to the visual arts of the United States. Daniel Terra had envisioned and begun work on a similar resource library for his museum in Giverny.

A year later, the Foundation began a concerted effort to expand their support to South America and Asia. Glassman explained their strategy: “We are reaching out to institutions in

those areas with projects, with ideas, and we are building our list of people doing research or dissertations on American art” (Dobrzynski, 2012, para. 7). Today the Terra Foundation prides itself on serving as a locus for scholars and intellectuals the world over who are advancing the study and understanding of the art of the U.S.

A TRUE MUSEUM WITHOUT WALLS

While providing grants and funding scholarships may seem par for the course for most foundations, after the closure of the TMAA, the Terra Foundation found itself in the unique position of possessing an extensive and valuable art collection curated for museum-goers, but without anywhere to display it. Daniel Terra’s love of American art and its cultural heritage had germinated alongside his wife Adeline’s love of collecting paintings and prints, and he had continued building their collection throughout his lifetime with the explicit purpose of sharing this admiration with others. It didn’t seem possible for the foundation to remain completely true to Terra’s mission if the artwork would be collecting dust in storage or sequestered in a private collection somewhere, far from the public eye. Additionally, there were now legal constraints on the collection’s mobility in the wake of the previous board’s lawsuit.

In the spirit of the Terra’s new “museum without walls” mantra, Glassman and her team began reaching out to their colleagues at peer institutions both in the U.S. and abroad. Just as the Terra Foundation hoped to form partnerships with individual scholars, they also sought collaboration with other art museums who were demonstrating an interest in displaying art of the United States to their audiences. For the Terra, sometimes this meant a more hands-off role, such as granting funds for projects that institutions brought to their attention. However, the foundation also hoped to take a more active role in some partnerships by lending artwork from their own collection for display in addition to creating dialogues between the Terra’s and the partnering

museums' curators throughout the development of the exhibitions. "We don't just want to export American art," Glassman explained, "– we want other people to engage in the conversation" (Glassman, 2015, para. 5).

This innovative method of displaying Terra's art collection quickly led to several trail-blazing partnerships. In 2006, the foundation launched the Terra Collection Initiatives program to support this new operational model. Their first partner was the Musée du Louvre in Paris, whose French curator worked with Terra's American curator to co-organize the exhibition "American Artists and the Louvre," with accompanying catalogs in French and English. Notably, it was the Louvre's first exhibition devoted exclusively to American art. The show highlighted 30 works by U.S. artists from the 17th-20th centuries whose work had been directly influenced by their time spent studying at the Louvre. Included in the works on display was Morse's *Gallery of the Louvre*, one of Daniel Terra's most prized masterpieces, which had come to serve as a symbol of his devotion to sharing American art with Europe. Assumedly, he would have been pleased to now see this artwork hanging in the Louvre, exposed for the first time to thousands of visitors who could witness the masterpiece in the very gallery that it depicted. Furthermore, the juxtaposition invited the viewer to draw comparisons between the Louvre's galleries as they were in 1833 and the contemporary state of the space, much in the same manner Terra had envisioned for his American Impressionist museum in the French countryside. The exhibition also took care to acknowledge historically, "that artistic inspiration did not only flow in one direction and that French artists also benefited from the presence of American artists and their works" (Louvre, n.d.-a, para. 2). This representation of creative exchange between France and the U.S., which was mirrored in the collaborative nature of the exhibition's own creation, marked a new way of interpreting Terra's mission to foster cross-cultural dialogue on visual culture, and

it spearheaded new opportunities to showcase the collection to millions of new patrons in a way the Terra museums could not have conceived.

The Terra Foundation continued to expand their partnership model as they began focusing on Asia. In 2010, they partnered with the Solomon R. Guggenheim Foundation to bring American art to Beijing and Shanghai. In 2013, they joined with the Philadelphia Museum of Art, the Museum of Fine Arts Houston, and the Los Angeles County Museum of Art to bring the first survey of historical American art to South Korea with the comprehensive exhibition “Art Across America” (National Museum of Korea, n.d.). As their reach grew, the foundation realized they wanted to focus on building long-term partnerships with institutions rather than sponsoring a myriad of one-time exhibitions. Since most American art collections are housed in the U.S., Glassman reasoned that overall, a smaller series of shows would create a longer-lasting memory of American art for audiences than a one-off blockbuster (Dobrzynski, 2012). In this spirit, they forged a partnership in 2010 with the National Gallery in London to produce three yearly shows of 19th- and early 20th-century American art, making a point to include paintings never before exhibited in Britain. Two years later they again joined the Louvre, along with the Crystal Bridges Museum of American Art in Bentonville, Arkansas and the High Museum of Art in Atlanta, to create a four-year-long program of annual exhibitions with similar themes at all three museums. 2015 brought ventures into South America through a partnership with the Pinacoteca do Estado in São Paulo. Together with the Art Gallery of Ontario, they consulted experts from Canada, the U.S., Mexico, Peru, Argentina, and Brazil to create a Pan-American survey of landscape paintings spanning the Hudson Bay to the Tierra del Fuego. The show traveled to institutions across the Americas, and each iteration focused on the impact each country’s culture had had on

the depictions of the land (Dobrzynski, 2012). The project was lauded as an innovative approach to both uniting and distinguishing Pan-American perspectives within art history for the public.

In the midst of these growing international initiatives, the Terra Foundation did not lose sight of its home in Chicago. The Terra continued to find ways to bring knowledge and appreciation for art of the United States to audiences in their own community. When the TMAA closed in 2004, the Terra put several dozen of their most important works on long-term loan to the Art Institute in Chicago so the art could remain in the public eye. They also created educational content for the classroom and digital spaces, as well as local public programming, which are discussed in detail later in this chapter.

After nearly 20 years of leadership, Glassman announced in early 2019 that she would be stepping down as president and CEO of the Terra Foundation. When she had first joined, the organization was on the brink of collapse as internal bickering over finances and control of assets, along with a cooling public reception toward the museums themselves, threatened to undo everything Daniel Terra had built. Just as Terra himself had brought in fresh talent with new perspectives to revise his chemical company's operations and save it from financial ruin, Glassman and her team were able to restructure the foundation's operations in a manner that not only saved the Terra Foundation, but allowed it to thrive while remaining true to its founder's original mission. Since then, the foundation has grown and diversified its collection of more than 800 works of American art, awarded more than \$100 million in exhibition grants, and forged enduring partnerships across the globe to create more than 1,000 exhibitions in over 300 venues across 31 countries (Dobrzynski, 2012; Glassman, 2015). It is doubtful Daniel Terra could have imagined when he opened his first museum in a humble former flower shop in Evanston, Illinois that what he had started would eventually bring historical art of the United States to an estimated

42 million people around the world. As a foundation, the Terra was finally able to reconcile the scope of their resources with the grandeur of Daniel Terra's dreams.

METHODOLOGY

The research methodology used in this study was determined by my central research question, which sought to identify and interpret what could be learned from an examination of the Terra Foundation for American Art's and its collaborators' recent educational offerings centered around international audiences. Since this inquiry was focused on a particular set of programming offered by a specific organization and its collaborators, it follows that a comprehensive understanding of both the Terra Foundation's history and its contemporary operations is necessary in order to contextualize the data collected for this study. Due to the singular nature of this investigation, I concluded that a case study would best frame my methods of research for this project.

Case Study Methodology

Case study research is defined as a methodology that focuses on a "particular example or instance from a class of group of events, issues, or programs, and how people interact with components of this phenomenon" (Moore, Lapan, & Quartaroli, 2012, pp. 243-244). Specifically, this case study investigated the educational programming provided to international audiences in conjunction with a number of art exhibitions sponsored by an American foundation. Also relevant to interpreting these findings was a prior understanding of an event – the closure of the Terra Museum in Chicago and its transformation into a museum without walls – which directly led to the nature of the current programs under review.

The benefits of a program case study such as this include any insights garnered that would directly affect the case's stakeholders, such as the Terra's board, staff, and collaborating museum partners, as well as raising awareness among the case's potential audience about the programs' impact. These interested parties might include museum-goers, local educators, staff at peer museums engaged in similar programming, and proponents of arts diplomacy initiatives. In order to shed light on these insights, the case study should examine these identified instances in great depth and provide rich and detailed explanations of the resulting actions, decisions, and interactions at play in order to unravel their complexities. In this way, case study methodology is essentially the converse of survey methodology, which seeks to gather broad, surface-level data about a general topic (Moore, Lapan, & Quartaroli, 2012). If survey research is analogous to treading water along the surface area of a swimming pool, case study research takes a plunge from the high dive to shine a spotlight on the pool's farthest depths.

Qualitative Research

Case study methodology is one of a number of approaches that falls under the larger umbrella of qualitative research. Creswell and Poth (2018) describe qualitative research as an inquiry into social or human issues that utilizes an interpretive or theoretical framework to study assumptions about the meaning that individuals or groups assign to these problems. They discern that it is difficult to provide an explicit definition of qualitative research, as its definition among scholars has evolved over the years in conjunction with various prevalent orientations such as social constructivism, interpretivism, and most recently social justice. However, they note that most traditional definitions have acknowledged the distinct need for researchers to collect data within its natural setting and to situate themselves within the world of the study in order to

interpret the phenomena they observe. These features distinguish it from quantitative research, which often employs experimental research in order to study the physical world. In quantitative studies, researchers often attempt to disassociate themselves from the phenomena they observe. By remaining independent, they can more easily generalize their findings, whereas qualitative researchers avoid generalizing and instead acknowledge the singularity of their results due to the inextricable nature of their presence within the phenomena they observe (Moore, Lapan, & Reimer, 2012).

The structure of my central research question dictated that I turn to qualitative research to best answer my inquiry. My question is broad and open-ended; I aim to discover *what can be learned* by observing certain parameters of the programming developed around an individual organization's exhibitions. To answer this requires a complex and holistic understanding of the issue, and this understanding will best come from observing the sites in which the programming takes place and listening to the perspectives of the people involved. While my findings may be illuminative for both stakeholders and invested audiences, it is unlikely they would be generalizable. Others may determine there is value in the application of my findings for their own individual programs or experiences, however they will need to make accommodations and modify these results in accordance with the unique context and time in which their programs operate. This is known as "naturalistic generalization," or transferability, where the researcher has provided enough thick description so that the reader may themselves make an interpretation of the case's findings that is relevant to their specific needs (Moore, Lapan, & Reimer, 2012).

Additionally, qualitative research is the most applicable approach for my study because my central research question necessitates that I collect data and observe phenomena from a naturalistic and interpretive standpoint. I must observe how the programming manifested within

the real world as it has unfolded in real time, rather than within a controlled environment, such as a laboratory with manipulatable variables. In order to faithfully represent the meanings and actions of the humans involved, I must acknowledge my own bias as a researcher and the effect my interactions with various data points may have on the outcomes and my interpretations of them.

Of course, this contrasting picture of qualitative versus quantitative research is somewhat simplified. In reality, many researchers will employ mixed methodologies in accordance with the complexity of their study, and in Creswell and Poth's (2018) own definition of qualitative research, they assert that data analysis within qualitative studies can make use of both deductive and inductive reasoning. Complexities aside, when designing the framework for my project, I identified a combination of distinctly qualitative methods with which to best collect data. In addition to defining qualitative research by the impact it has on the world, as many scholars have done, Creswell and Poth's (2018) definition takes care to additionally emphasize the unique and varied approaches to research design and types of inquiry inherent in qualitative study. They conclude that the final production of an effective qualitative study should include, "the voices of the participants, the reflexivity of the researcher, a complex description and interpretation of the problem, and its contribution to the literature or a call for change" (p. 8).

With these criteria in mind, I have chosen to divide the descriptions of my methods and explanations of the data I collected into two chapters. The remainder of this chapter focuses on the natural settings within which data was collected. The following chapters highlight the voices of the participants and present my analysis and interpretation of their perspectives.

Conceptualizing and Planning the Study

When planning a case study, there is not always a clear beginning and ending point for the researcher. Because the researcher is often collecting data within natural settings where phenomena unfold in real time, they must carefully and consciously set up boundaries or limitations for the case. A case is largely bounded by time and by location (Creswell, 1998; Moore, Lapan, & Reimer, 2012). For this project, I decided to limit my data collection to two sites: the Terra Foundation's head office in Chicago, and their European center and research library in Paris. These sites granted me access to archives of exhibition and programming materials, to key staff members designing and executing programming on both continents, and to the physical location where international students and scholars would conduct research using the Terra's resources. Bounding the data collection to these two sites also aligned with the time limits of my study. I would be collecting data over a short period of about four weeks, which would not allow proper time to visit the various museums around the world scheduled to host Terra-sponsored exhibitions and programs within the timeframe of the study.

A distinction is also made between single case studies and multiple case studies (Creswell, 1998; Moore, Lapan, & Reimer, 2012). When designing my study, I have largely conceived it as a single case study, since I have bounded my focus to a particular set of programs geared towards a specific audience at an individual foundation. However, it could be argued that this study constitutes a multiple case study, as I am gathering data about the various programming efforts that have been designed by a number of entities around multiple exhibitions. It could also possibly be considered a multiple site case study, as I collected data from two separate locations which, although are branches of the same foundation, have somewhat distinct missions and audiences due to their geographical separation. Another

confounding factor is that much of the programming examined for this study took place at various museums around the world over a period of more than a decade.

There are two main reasons I consider this study to be a single case study versus a multiple case or multiple site case study. First, although the programs took place at numerous sites, I was unable to observe them transpire in their natural setting due to time restrictions. The programs in question had already occurred before my study began, and my case limitations prevented me from observing any new instances in the present. Additionally, while the data collected about these various programs came from archives and interviews at the two locations mentioned previously, the Terra Foundation considers these offices to be equivalent parts of the organization as a whole. In this way, the Chicago and Paris sites can be thought of as the left and right sides of the brain; dividing the control of operations geographically and each responsible for different but complementing tasks that contribute to the overall mission of the governing body.

Second, the majority of multiple case and multiple site case studies are designed as such for researchers to compare and contrast the findings of each case as part of their data analysis. These may even be interchangeably referred to as comparative case studies. Often the desire for these comparisons may lead the researcher to design an “instrumental” case study, where their findings are meant to provide insight into a larger issue (Simons, 2009). However, I have conceptualized this project as an “intrinsic” case study, one in which the focus instead is on illuminating novel findings about the case itself. What sparked my interest in researching the Terra Foundation was the unique nature of its collaborative mission. I hypothesized there could be worthwhile insights to glean from an organization that had lost its brick-and-mortar museum while still managing to exhibit its art collection to audiences around the world, as this is not a

typical situation for most museums. Creswell (1998) even cautions researchers against designing a study with too many cases, as an abundance of cases can dilute the impact and complexity of the findings, and, “what motivates the researcher to consider a large number of cases is the idea of generalizability, a term that holds little meaning for most qualitative researchers” (p. 63).

It is pertinent to also mention Simons’ (2009) opinion that despite researchers’ attempts to bound the case during preparation, most case studies in action become emergent in design. Due to their naturalistic qualities, most case studies evolve fluidly and organically. They may take a different direction than the researcher had originally anticipated, and the researcher must then revisit the boundaries of their case and consider whether they might need adjustment in order to provide more thorough or comprehensive context for the reader. Simons (2009) compares this chain of contextual discovery on the part of the researcher to a series of Russian nesting dolls, and the researcher may not truly know which level they will bound their case by until the end of the study.

Data Collection

Since case study research by definition should contain thick description, this methodology especially benefits from employing a variety of data collection methods (Creswell, 1998; Moore, Lapan, & Reimer, 2012; Simons, 2009). Simons (2009) identifies three main methods of collecting data for case study research: interviews, observation, and document analysis. Of the three, she believes the interview process yields the highest amount of rich data. Chapter 5 focuses on the interviews and case profiles of this study’s participants. The remainder of Chapter 4 focuses on the methods of observation and document analysis used at each site.

Observations provide valuable sets of data for case studies because they enable the researcher to capture a greater variety of detail about a site or situation than could be gleaned

from an interviewee's articulation alone. Observations can identify information that may not be made explicit, such as the body language of participants, the unspoken rules of an organization's professional culture, or the aesthetic clues within an institution's environment that allude to its ethos (Simons, 2009). Furthermore, observations can be helpful for checking the validity of interviews and provide evidence for the process of triangulation. By checking the precision of a participant's statements against my own observations as a researcher, I can better determine whether the data I have collected becomes increasingly valid and trustworthy, or whether I need to investigate further to understand discrepancies that are occurring between data points (Moore, Lapan, & Reimer, 2012). For this study, I recorded my observations through detailed field notes that I maintained during and immediately after my site visits. I supplemented these written observations with digital photography and audio recordings in order to aid my memory and help triangulate my findings during data analysis.

I also chose to review a variety of documents related to the Terra Foundation in order to add depth and context to my understanding of the case. Simons (2009) uses the term "documents" rather broadly to include both formal documents, such as annual foundation reports and audit reports, as well as informal related documents, such as newspapers, memos, and various other materials and artifacts, "...all of which may contain clues as to how the organization envisages itself or how the programme [*sic*] has evolved" (p. 63). When learning about the case history of the Terra Foundation, I relied heavily on secondary documents such as newspaper articles, magazine articles, and Terra-produced publications, such as collection guides. These materials were invaluable for pinning down factual details about the organization's origin and journey, as well as for triangulating the oral histories provided by interviewees. Additionally, since I was unable to observe any of the exhibitions and programming included in

this study in real time, the documents related to each of these events within the Terra's archives, as well as any existing related documents available online, were indispensable in providing context for my analysis of the data and for triangulating the information garnered from the participant interviews.

The remainder of this chapter presents my personal experiences and recorded observations made during my site visits to Chicago and Paris for this case study. It concludes with a brief description of additional local community and digital educational resources offered by the Terra Foundation.

PERSONAL RESEARCH JOURNEY: CHICAGO

It was still dark outside when I woke up to catch my early morning flight to Chicago. I grabbed my backpack, which was my only piece of luggage, and threw on a light jacket before heading out the door into a crisp late February morning. As my fiancé pulled up to the terminal to drop me off, I switched out my jacket for a heavy black down coat with a fur-trimmed hood. I slipped off my tennis shoes and laced up a pair of calf-high boots with heavy soles and dense fur lining. As we said our goodbyes, I glanced up at the flight monitor. It was currently reporting a refreshing 50 degrees in Austin. Someone in jeans and a Longhorn T-shirt passed by and gave my bulky winter gear a skeptical glance.

A few hours later, I had landed at O'Hare International, one of the busiest airports in the world. I shuffled through the flow of traffic, making my way to Ground Transportation. I already owned a Ventra transportation card from my time in Chicago the previous summer living out my dream as an intern at the Art Institute of Chicago, and I felt a brief sense of smugness that I surely looked like a local as I loaded credit onto my pass and made my way to the platform. A few minutes later I was settled into a window seat on the Blue Line, earbuds in and prepared for

a 90-minute journey. I had scheduled my first interview at the Terra Foundation at 2pm – a full 3 and a half hours after my arrival time. I knew the risk of flight delays, train delays, and any number of other urban-related delays. I wanted to give myself plenty of leeway to arrive on time and make a professional first impression.

A breezy 45 minutes later, I was deposited in the Loop near the heart of downtown. The morning rush hour was over, and the trip had taken much less time than I had anticipated. As the train click-clacked away from the platform, I was hit with a gust of sub-freezing wind. I zipped the front of my coat up tighter around my neck.

I checked the time. I still had almost two and a half hours before my scheduled appointment. It was much too cold to pass the time in Millennium Park. I decided I could not conduct interviews on an empty stomach and pulled up the nearest Portillo's location on my phone.

One Chicago dog and a chocolate cake shake later, I had warmed up and figured it was time to head to the foundation. I walked at a leisurely pace, taking in the stoic Bauhaus architecture and enjoying the prime peoplewatching. As I approached Michigan Avenue, the number of tourists increased. They zigzagged along the Magnificent Mile like honeybees amongst a stream of worker ants, buzzing with wonder and stopping abruptly here and there to admire a colorful window display or to *click-click* their superfluous telephoto lenses at the sky.

I turned off Michigan and onto Erie, keeping my eyes on the building numbers as I walked one block, then two, then turned around knowing I had gone too far. I double-checked the address and found myself standing in front of a Tommy Bahama retail store. The mannequins in the window display donned board shorts and palm-tree prints in defiance of the record-breaking polar vortex raging outside. A small gold plaque to the left caught my eye – “TERRA”

in bold letters; and underneath, “Foundation for American Art.” I passed through the unassuming glass door that had at first blended seamlessly into the commercial storefronts on either side. An older woman was standing in the small lobby area, jamming her finger at a buzzer next to the elevator. “Hello?” a muffled voice came over the intercom. The woman gave her name. “It’s broken,” she complained. The voice didn’t reply, and instead the elevator door slowly opened for us. As I boarded behind her, the woman gave me a suspicious one-over. “I’m a researcher from the University of Texas here for an interview appointment,” I offered with a big smile, secretly hoping she wasn’t one of the staff members I had scheduled time with. She gave a perfunctory nod.

We rode to the top floor and stepped into a sun-lit office with lush cream carpeting and matching marble trim. A large gilded painting hung on the opposite wall. Based on the flatly rendered horses galloping across, I guessed it might be an 18th-century American colonial piece. Another woman greeted my elevator companion and they promptly walked off together. I looked around the office space. “Hello?” I tried. “Hello?” A little louder this time. A woman came around the corner inquisitively. I introduced myself. She immediately warmed up – this was Taylor Poulin, the assistant curator with whom I had been exchanging emails in anticipation of my arrival. “I’m so sorry no one was here to greet you, I didn’t realize what time it was,” she apologized. I sheepishly adjusted my backpack from one shoulder to the other and self-consciously worried about my disheveled appearance. “No, it’s alright,” I explained. “I’m over an hour early.”

I completed the two interviews I had arranged for that Friday afternoon, and I had a third scheduled first thing Monday morning. The rest of the day on Monday I spent pouring through the archive files that were available to me. Ms. Poulin was amiable and accommodating

throughout the process. She had pulled as many files as she could from my list and added a few more she thought I might be interested in. She brought them to me on a rolling cart in the conference room where I had set up for the day. She checked on me frequently and apologized for any items I had requested that were not accessible at the time.

The archive contents were neatly organized into files according to exhibitions, although the variety and quantity of materials collected was not consistent from show to show. Some files contained a number of officially printed materials for public distribution, email exchanges between curators during the development process, handwritten notes taken during brainstorming meetings, and public programming schedules from partner museums. Other files contained perhaps one or two symposia programs. Curator Peter John Brownlee had explained during our interview that a majority of the K-12 and general public educational materials were actually designed by the individual host museums independent of the Terra collaboration, and that information had not been included in the Terra's archives. However, I believe the scope and diversity of materials I was able to access in the files has been sufficient for providing a comprehensive description of the type and flavor of programming that was offered with each exhibition. Additionally, even though the exhibitions had taken place throughout the last decade, a number of museums and other news sites still have related materials published on their websites. I was able to adequately supplement the content I obtained from the Terra's archive with materials I found online, such as press releases, newspaper articles, radio and television spots, professional blogs, social media sites, and public databases. I limited the number of exhibitions I focused on for my data collection and analysis to what was available to me in the archive. The following sections provide detailed descriptions of the exhibitions and related programming and educational offerings associated with each. While not exhaustive, the

following data, combined with the interview data in Chapter 5, furnishes ample information for conducting data analysis for this illuminative case study. Limitations experienced during the data collection process are discussed in greater detail in Chapter 6.

American Encounters

The American Encounters exhibition series was one of the first Terra Collection Initiatives designed to establish long term partnerships between the Terra and collaborating institutions. Rather than putting together a one-off show, the Terra proposed a four-year project consisting of annual exhibitions and accompanying academic programming focused on American and European artwork that would help broaden the dialogue about art of the United States across geographic and cultural borders. Each year, a curator from one of the four partner institutions – the Terra Foundation; the Musée de Louvre in Paris; the Crystal Bridges Museum of American Art in Bentonville, Arkansas; and the High Museum of Art in Atlanta – spearheaded the curation of a thematic exhibition. The show would then travel to each of the three museums over the course of a year.

The first of the American Encounters series was titled *Thomas Cole and the Narrative Landscape* and featured six oil paintings, including one from each institution's collection, which also happened to be one of the only American artworks owned by the Louvre at the time. This exhibition, curated by the Terra's Peter John Brownlee, opened in Paris on January 14, 2012, then traveled to Arkansas and lastly to Georgia, where it concluded in January 2013. A small catalogue was published in English and French,²³ and the initiative kicked off with a symposium in Paris.

²³ Catalogues in French and English accompanied each of the following three exhibitions in the series as well.

The Terra archive contains a full-color trifold brochure in English that had accompanied the traveling exhibition. The didactic text emphasizes the importance of Cole's work, who as an immigrant from Britain, is recognized as the first U.S. artist to skillfully "interweave epic historical and romantic themes as well as the conventions of European landscape painting with detailed descriptions of American scenery" (Terra Foundation for American Art, 2012, para. 4). Though brief, the text aims to place Cole for viewers as both a revolutionary American artist who had great influence on U.S. artistic traditions after him, such as the Hudson River School, as well as his status as a peer of successful European landscape artists at the time. It also notes he spent time studying at the Louvre and was greatly inspired by the work he observed there.

The following annual exhibitions centered around the themes of U.S. genre painting, portraiture, and still life, respectively, and continued to emphasize the influences between American and European artists in the 18th and 19th centuries.²⁴ The archive also included programs from the Louvre's conference series held in conjunction with the second exhibition of American genre paintings and scenes of everyday life. Curator Guillaume Faroult of the Louvre's Painting department remarked on the success of the first exhibition in a press release:

The Louvre visitors are familiarizing themselves with American painting and have shown great interest since our first exhibition around Thomas Cole and landscape painting. For many of them, the discovery of this artist and the Hudson River School exhibited at the Louvre for the first time was a complete revelation. This second installation around American painting is now anticipated by our public. (Terra Foundation for American Art, 2012, para. 4)

²⁴ These themes fall under the traditional hierarchy of genres established by the French Royal Academy during the reign of Louis XIV that served as a dominant academic rating system for the fine arts. In order of importance, categories included History painting, Portraiture, Genre painting, Landscape, Animal painting and Still life (Bann, 2003). The choice itself to organize the exhibitions according to these categories highlights the heavy influence European artistic traditions had on the evolution of U.S. art history through the 20th century. Beginning the series with a showcase of Thomas Cole's work, who radically and successfully managed to blend these genres while also incorporating distinctly American motifs, set the tone for the Terra's four-year series.

Indeed, the lecture series expanded on the one-day symposium that had marked the first exhibition, this time featuring four lectures by U.S. and French art historians over a two-week period. The Louvre also used the show as a chance to unveil several of their new acquisitions of historical American art, which nearly doubled the size of their U.S. collection.²⁵

It is interesting to note that the Louvre changed the name of the series from “American Encounters” to “New Frontier I-IV,” and added the subtitle for the first exhibition, “American Art Enters the Louvre” (Louvre, n.d.-b). The fourth exhibition’s title was also changed from “The Simple Pleasures of Still Life” to “Fastes et fragments. Aux origines de la nature morte américaine ” or “Splendor and Fragments. The Origins of American Still Life” (Terra Foundation for American Art, n.d.-a).

Art Across America

The Terra Foundation began their push into Asia with a 130-piece survey titled “Art in America: 300 Years of Innovation.” The exhibition, co-organized with the Solomon R. Guggenheim Foundation, debuted early 2007 in Beijing, China, and then continued on to Shanghai; Moscow; and Bilbao, Spain. In May 2013, they organized another major survey initiative, this time designed for a South Korean audience. “Art Across America” featured 120 paintings and six vignettes of decorative arts and design to showcase a unique perspective on art of the U.S. spanning over 300 years. The Terra contributed 30 paintings from a variety of well-known artists including Thomas Hart Benton, Mary Cassatt, Thomas Cole, John Singleton Copley, and John Singer Sargent. The Los Angeles County Museum of Art (LACMA), the Museum of Fine Arts Houston, and the Philadelphia Museum of Art co-organized and

²⁵ At the time of the first American Encounters exhibition, the Louvre owned only four artworks by U.S. artists, despite about 10 percent of their annual 9 million visitors hailing from the States (Beardsley, 2012). By the second Encounters exhibition, the Louvre had acquired three additional works.

contributed works of artists from every corner, decade, and walk of life of the nation. The show debuted at the National Museum of Korea (NMK) and later traveled to the Daejeon Museum of Art in central South Korea.

The exhibition was the first time a major survey of historical American art had been launched in South Korea, and over 100,000 visitors attended its run. While many artworks depicted pleasant scenes like children engaged in play, teatime in a sunny garden, or dramatic urban architecture, other subject matter touched on complex social issues from U.S. history, such as slavery, the marginalization of Indigenous Peoples, the daily struggles of European immigrants, and the glorification of Manifest Destiny. Still others touched on life events many Koreans might potentially relate with – a rural marriage celebration, a craftsman toiling in his workshop, a peddler hawking his wares to housewives, or portraiture honoring a war hero and political leader. A press release from the Daejeon Museum of Art advertised the exhibition as a chance to deepen the understanding of the intercultural history that had been lacking compared to the long historical relationship between the U.S. and South Korea for over 130 years. It declared the exhibition was a precious opportunity for audiences to look at American art by examining the tense structures of the history that American art has formed in relation to society since the time of Abstract Expressionism (Daejeon Museum of Art, n.d.). NMK curator Seung-ik Kim, the project's lead curator, acknowledged that while many South Koreans were familiar with post-1960s U.S. art movements and artists such as Jackson Pollock and Andy Warhol, they were largely unaware of the U.S.'s artistic heritage before this time period. LACMA associate curator Austen Barron Bailly explained: "The primary aim of the exhibition is to help the Korean people better understand and appreciate American art history in particular and the cultural history of the United States in general" (LACMA, 2013, para. 6).

The collaborators designed a number of educational programs to accompany the historic exhibition. The Terra's archive included a copy of a compilation of essays by prominent U.S. art history scholars that were delivered as lectures at the NMK each week during the show's run. A bilingual catalogue was also published in conjunction with the exhibition. This marked the first book on historical American art published in South Korea and has come to serve as the premier Korean-language textbook on the subject (Terra Foundation for American Art, n.d.-b).

Memos and email exchanges included in the archive revealed that a larger variety of educational and docent programming were planned in addition to the standard academic symposia and lectures typically held in relation to Terra Initiatives. For example, several email exchanges between Terra curator Peter John Brownlee and colleagues at LACMA discuss the desire to brainstorm K-12 and college level educational programming in addition to the planned symposium. Minutes from an early brainstorming meeting between staff at the Terra and staff from the NMK, which included two members of the NMK's education department, show a heavy emphasis on generating education programs and options for visitor surveys. Ideas discussed for education options included K-12 programing, docent training, and video exchanges between South Korean students hosted at NMK and U.S. students hosted at LACMA who could ask and answer each other's questions about their countries' histories of art. Additional hand-written notes include reminders to send the NMK staff follow-up links to education resources on U.S. art history, such as PBS's *Art:21* series, Terra-sponsored programming at the Chicago Humanities Festival, and digital K-12 materials from the Terra Teacher Lab. A draft of a programming schedule gave insight into more concrete plans for educational opportunities for a wide variety of audiences (Figure 2).

Figure 2

The Special Exhibition "American Art" Related Programs in the National Museum of Korea

Type	Audience	Details	Periods
Lecture	All(400)	[Special Class] Lectures by special speakers	Feb, once a week 14:00~16:00
	Seniors(over 65), 400	members [Senior, Pre-Senior Class]	Mar-May
	Pre-Seniors(under 65)	Understanding Special Exhibitions in 2013	Every Wed, Thurs 10:00~13:00
Workshop	School Groups (Ages 11-18) 4th grade	[Teenagers' Classes] Learning Museum collection with Museum Study Guide 80-200	Mar-May Every Tues, Thurs 10:00~13:00
	High School Students (Ages 16-18)	[Prospective Curator's Class] Curating Exhibitions (4-week course) 40-50 students	Apr-May Every Sat 14:00~18:00
Hands-on Activity	Families, Couples, etc. 30 families	[Weekend Class] 4 kinds of Hands-on Activities Related to Museum Collections (Making, Painting, etc.) max 30	Feb-May Every Sat 10:00~12:00, 14:00~16:00
	Adults 40 per class	[Adults Class] Special Programs in the Museum (6~8 week course)	Feb-May Every Wed, Sat 18:00~20:00
Special Programs	Foreigners, Multi-cultural Families, Korean Families	[Multi-cultural Academy] Understanding World Cultures through Special Exhibition 50	Mar-May, once a week 10:00~12:00
Study Guide	Youth	Special guide for Youth to learn new and fun facts about the collection	Feb-May

Handwritten notes:
 - Top right: Lecture host hrs on Korean M2
 - Bottom left: 40-50 students
 - Bottom center: teenagers
 - Bottom right: workbook for youth, 25,000 copies

Note: A draft of NMK programs related to the exhibition "Art in America" with handwritten notes. Retrieved from the archives at the Terra Foundation for American Art in Chicago on February 25, 2019.

The following year, the National Museum of Korea reciprocated by sponsoring the exhibition “Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392-1910.” The show traveled to the three participating museums in Philadelphia, Los Angeles, and Houston. Equal in size and even larger in scope to “Art Across America,” it marked the first comprehensive survey of Korean art from this influential time period to be held in the United States. Most of the objects had not previously been displayed in the U.S. LACMA’s press release declared: “It is part of an unprecedented cultural exchange conceived to foster greater understanding and friendship between the people of the United States and Korea” (LACMA, 2014, para.2).

America: Painting a Nation

Shortly after the survey of U.S. art was shown in South Korea, the curators adapted it for Australian audiences, where it then traveled to the Art Gallery of New South Wales (AGNSW) in Sydney in November 2013. Featuring over 80 paintings, “America: Painting a Nation” was the most expansive survey of American painting ever displayed in the country. AGNSW’s director Michael Brand and the lead project curator Chris McAuliffe had lived and studied or worked in the U.S. previously, and they were enthusiastic to introduce Australian audiences to the history of American art that preceded the widely recognized 1960s New York scene. McAuliffe clarified: “People think of the U.S. and forget they had a French history, a Spanish history, and a German history, and life in Texas is very different from life in Boston” (Boland, 2013, para. 5).

The Australian version of the survey aimed to highlight the inherent regionalism, demonstrated through painting, that developed across the nation in the wake of its revolution. A review in the national newspaper *The Australian* speculated, “Australian visitors steeped in contemporary American culture will be struck by the history evoked in Painting a Nation.

Although we share a language and the Pacific Ocean with the US, and both nations were colonised [sic] by the British within 200 years of each other, our foundations are very different” (Boland, 2013, para. 29).

Interpretive gallery signage aptly presented a 1920s John Dewey quote: “locality is the only universal.” Dewey, a prominent American philosopher and art education proponent, believed that art was inherently tied to the ideals of a democracy, since everyone could create art that depicted their own understanding and experience of the world to share with others in a dialogue (Goldblatt, 2006). The curator explained:

The paintings aren't making these emphatic declarations about 'This is America': some are trying to find that, but in some paintings there's considerable scepticism [sic], you get the sense of the artist saying, listen, I can't tell you what America is but I can tell you what it's like to live on a farm in Texas. (Boland, 2013, para. 24)

While the exhibition organizers hoped to present Australian audiences with a more nuanced and diverse understanding of U.S. cultural history, the extensive programming designed around the exhibition celebrated the most colorful cultural signifiers with which visitors would already be familiar. A press release enticed attendees:

With all-American theme nights, a huge Thanksgiving party, a greasy spoon diner, kids' activities, films, boot scootin', live bluegrass, hands-on workshops, pop-up bar and so much more, the Gallery turns red, white and blue. Join us as we breathe life into history and celebrate the good, the bad and the ugly in American culture, food and politics. (Art Gallery of New South Wales, n.d.)

The Terra archives contained printed programs from the exhibition's opening weekend that advertised additional non-stop free thematic programming for visitors of all ages. In addition to the standard gallery tours, curator talks and directors' forum, Saturday featured an improvised children's stage play about the artworks on display, live American folk music, a drop-in art-making workshop inspired by Georgia O'Keeffe, bluegrass, country, and honky-tonk ensembles, and a spoken-word performance of American literary classics. Sunday's itinerary included

multiple jazz performances, more art-making workshops, an audio tour for guests who were blind or visually impaired, and a screening of Steven Spielberg's 1997 film *Amistad*, about a mutiny aboard a slave ship crossing from Cuba to the United States in 1839.

Despite the curatorial emphasis on regionalism and cultural diversity within the history of the U.S., other communications seemed to be in search of broader definitions. A press release began with the question, "What makes Americans American?" and the directors' forum opening weekend planned to ask panelists, "What makes American art American or American museums 'American'?"

Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic

One of the most groundbreaking and expansive Terra Collection Initiatives was the Pan-American exhibition "Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic." Never before had an exploration of landscape painting from the early 19th-20th centuries been approached from such an extensive and inclusive Pan-American perspective. The ambitious project was a collaboration between the Terra Foundation, the Art Gallery of Ontario (AGO) in Toronto, Canada, and the Pinacoteca do Estado de São Paulo in Brazil. Beginning June 2015, the exhibition traveled to each museum, stopping at the Crystal Bridges Museum of American Art in Bentonville, Arkansas for its U.S. destination on its way south. Over 100 paintings were curated from private and museum collections across the Americas, including Brazil, Canada, the Caribbean, Ecuador, Mexico, Uruguay, and the United States.

An exhibition catalogue and interactive website were published in conjunction with the exhibition in English, French, Portuguese, and Spanish. The website serves as a digital representation of the exhibition and is divided into themes, with full color photos, didactic text,

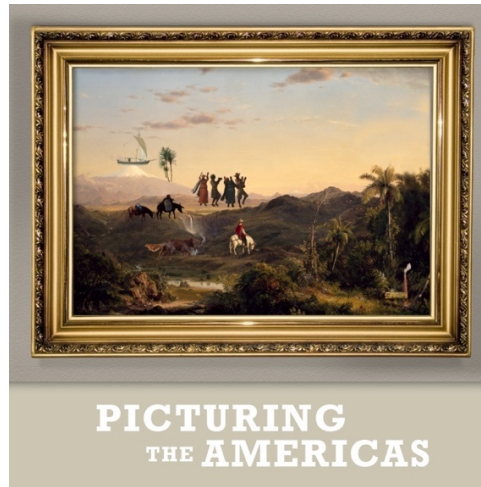
artist information, a map, and timeline. The Terra archives also contain a printed program from the international symposium that was held at Crystal Bridges in connection with the exhibition.

In addition to these traditional scholarly offerings, each museum designed a spectrum of public and school programs tailored to their particular audiences' needs and interests. The AGO's summer offerings spanned the fine arts, including weekly group dance lessons where guests could learn a variety of dances from the Americas, chamber music performing compositions inspired by the musician's time spent in the United States, a free author talk, and a four-part introductory course to landscape painting. A number of the AGO's events also addressed, "The historical moment captured in *Picturing the Americas* [that] saw the large-scale appropriation of Indigenous land, the suppression of Indigenous languages and cultures and the death of many Indigenous people by violence and disease" (Art Gallery of Ontario, n.d.).

The Crystal Bridges Museum of American Art created several interactive educational elements for visitors to engage with as they explored the galleries. Lookout Points were interactive stations positioned in front of various artworks designed to function like scenic overlook diagrams found at national parks. They provided reference information and context for the landscape paintings. The Create-Your-Own-Landscape digital screen enabled visitors to compose their own landscape image using one of four backgrounds from artworks in the show and arrange objects such as trees, buildings, and people meaningful in the scene. Visitors could then share their artwork to the museum's Tumblr page (Figures 3 & 4).

Figure 3

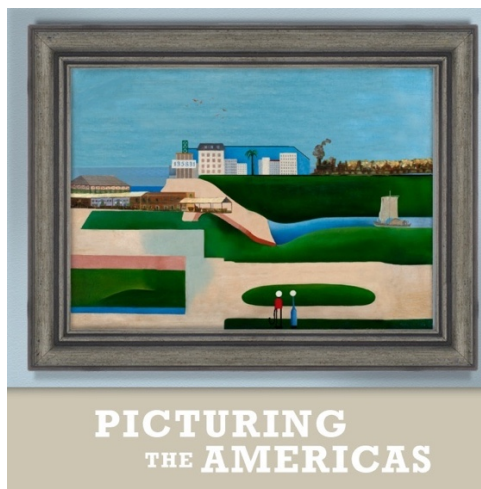
Create-Your-Own-Landscape Visitor Tumblr Submission



Note: Crystal Bridges Museum of American Art. (2015, December 31). [Tumblr post]. Retrieved from <https://crystalbridgesmuseum.tumblr.com/post/136341522988>

Figure 4

Create-Your-Own-Landscape Visitor Tumblr Submission

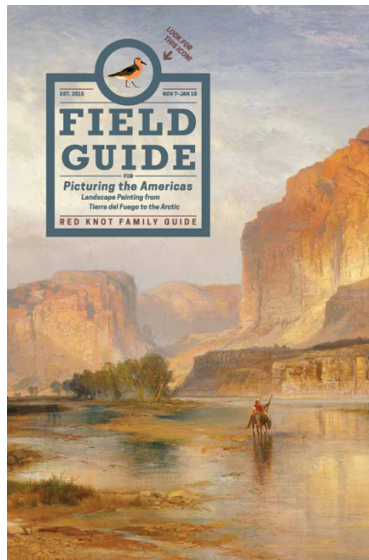


Note: Crystal Bridges Museum of American Art. (2015, December 31). [Tumblr post]. Retrieved from <https://crystalbridgesmuseum.tumblr.com/post/136340436018>

Families with children could pick up a printed Field Guide with didactic information, prompts, and activities to complete, based on artwork in the exhibition (Figures 5 & 6). The design was inspired by scientific field notebooks and completed guides could be exchanged for a button with a guest services representative. The 16-page full-color booklet guided users linearly through the thematic sections of the exhibition, and a Red Knot bird icon was added near each tour stop to indicate a painting associated with an activity in the Field Guide. Children were prompted to think like an explorer and keep track of the various birds, plants, and animals they spotted as they traveled through the exhibit.

Figure 5

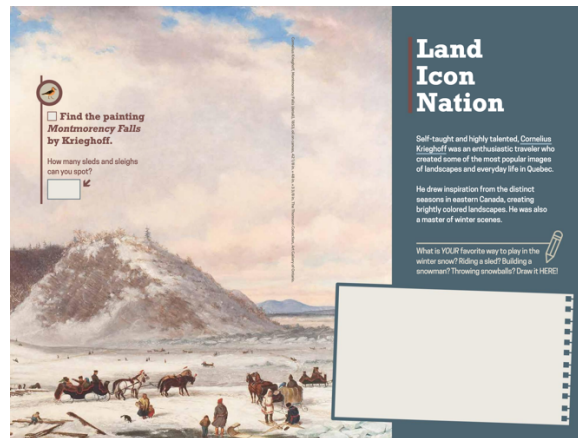
Field Guide for Picturing the Americas



Note: Front cover of the activity booklet featuring the Red Knot icon to help users find the paintings in the galleries correlated with each activity. Crystal Bridges Museum of American Art. (2015, November 15). *Field Guide for Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* (p. 1) [Brochure]. Retrieved from https://issuu.com/crystalbridges/docs/pta_familyguide_web

Figure 6

Land Icon Nation



Note: Field Guide 2-page spread correlated with the Land Icon Nation exhibition section. Crystal Bridges Museum of American Art. (2015, November 15). *Field Guide for Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* (pp. 4-5) [Brochure]. Retrieved from https://issuu.com/crystalbridges/docs/pta_familyguide_web

Many of the Crystal Bridges educational offerings aimed to create an interactive, participatory experience for audiences. Related programming also emphasized accessibility and inclusion for all visitors. A post on the museum’s blog details a visit from a local non-profit class for young adults with disabilities who were learning effective communication skills. Three times a semester, museum educators from Crystal Bridges would collaborate with teachers of the class to design a gallery and art-making experience that reinforced curriculum content. For “Picturing the Americas,” students paired famous quotes they had learned in class with an artwork from the exhibition as a means to spark discussion and build deeper meanings for both the quote and the painting. They then spent time in the museum’s studio creating their own accordion-style booklets and were prompted to fill the pages with symbols that told stories from their own lived experiences (Driver, 2015).

“Picturing the Americas” was heavily advertised in media outlets around São Paulo, including various short educational television and radio segments. The Pinacoteca do Estado de São Paulo also published an elementary-level lesson plan related to artwork from the exhibition in the popular Brazilian weekly news magazine *CartaCapital*. The lesson is designed for a 3rd-7th grade history class and suggests a three-class period timeframe. Teachers show students one of the landscapes from the exhibition, which are painted in a realistic style, and students are asked to compare it to a modern painting featuring an urban environment. Throughout the lesson, students discuss the differences between rural and urban landscapes, learn and practice vocabulary through writing prompts to describe the artworks, and practice sketching natural and urban elements while taking a walk outside. The lesson plan then suggests ways to tie these activities into a lecture about the history of foreign expeditions through various regions of Brazil. Students learn about explorers who combined the arts and sciences through their documentary sketches of the flora, fauna, and people they encountered along their journeys, much like the students had done earlier on their neighborhood walk (Sant’Anna, 2016).

PERSONAL RESEARCH JOURNEY: PARIS

A few short weeks after my visit to the Chicago archive, I was on a flight to Paris to collect data from the office’s European counterpart. While the Terra Foundation’s headquarters in Chicago is bookended by flashy strips of bustling retailers spanning across the Magnificent Mile, their European Center is nestled among dignified diplomatic buildings lining the serene left bank of the Seine River. The Center is located in the affluent 7th arrondissement, a neighborhood which is also home to such landmarks as the Eiffel Tower and the Musée de Orsay. I felt rather out of place munching on a granola bar while walking amid clusters of diplomats as they trickled from the embassies onto the sundrenched street, heading to this or that business luncheon.

I arrived at the given address and entered a bright marbled hallway. A security guard sat behind a sliding glass window above my head to the left, and I had to stand on my tip-toes to make eye contact and explain who I was and with whom I had an appointment. He picked up a phone at his desk, got confirmation, and spoke enough English to help direct me to the second floor. I made my way towards the marble staircase and took in the architecture as it spiraled me upwards around an ornate iron birdcage elevator. When I arrived at the second floor, I walked into what appeared to be an art gallery. After a very confusing exchange with the attendant there, who spoke no English and I no French, I decided to try the third floor. The stairs ended in a large white door, and I sighed in relief when I spotted the bolded “TERRA” name on its plaque. The door was heavy, and the knob rattled with antique fragility when I tested it. I wasn’t sure what the protocol was, so I rang the doorbell and waited. Then I rang again. And waited, and rang again. It took a few tries before someone noticed me standing outside. There were apologizes all around; the door was old and just needed a little shove.

The Paris Center shares an address with two other organizations – the Foundation Custodia and the Atelier Néerlandais (Figure 7). They are housed within the historic hôtel Lévis Mirepoix, built in 1895. The Foundation Custodia was established in 1947 by the Dutch reference author Frits Lugt and his wife Jacoba Klever to be endowed with their impressive collection of old master drawings, prints, artists’ letters, paintings, rare books, antiquities, and more. It is one of the largest private collections of its kind and can be viewed by the public via free tours and appointments for the print studies room (Foundation Custodia, n.d.). They also host rotating exhibitions in the hallways of the old hotel. The Atelier Néerlandais is associated with the cultural department of the Embassy of the Kingdom of the Netherlands in Paris. It serves as a coworking space for Dutch entrepreneurs from cultural and creative sectors. The

space can be used for meetings, product presentations, exhibitions, fashion shows, and more.

Entrepreneurs who utilize the space hope to gain greater access to the French market and establish stronger working cultural relations between the Netherlands and France.

Learning of the building's other occupants explained my disorientation when I first arrived. The Terra Foundation did not move into the hotel until 2015, but they have had an amiable relationship with the Foundation Custodia and even share their reading room and access to library holdings.

Figure 7

The Occupants of 121 rue de Lille



Note: The name plaques of the three cohabitating organizations on the outside of the hôtel Lévis Mirepoix. Graphic Arts Collection. (2017, June 15). *Frits Lugt's collection* [Blogpost]. Retrieved from <https://graphicarts.princeton.edu/2017/06/15/frits-lugts-collection/>

Academic Programming

The staff at the Paris Center were cordial and accommodating. They seemed curiously impressed that I had come all the way from the United States to visit them after having already met with the Chicago staff. I had scheduled one interview with Curator Katherine Bourguignon for the afternoon and a second interview with another staff member the following morning. Unfortunately, I was told there was no public access to the archives in Paris, and that there were not many documents available in English anyway. My request to access the archives had initially been met with suspicion at both locations. I received a sense that reporters and other interested parties had made previous requests for access with the intention of digging up information related to the Terra's legal troubles in the early 2000s, although this was not expressed explicitly.

However, Ms. Bourguignon made a point to take me around the office, introduce me to the staff, and give me a thorough tour of the library. Additionally, we discussed the type of academic programming hosted at the Paris Center. While the content of their programs is directed towards an international community of scholars and curators, many events are free and open to the general public as well. Themes address timely issues in American art and visual culture with an emphasis on interdisciplinary and cross-cultural perspectives. The Center hosts a number of lectures and workshops which range from the scholarly to the practical. A Paris Center program brochure from spring 2015, which I found tucked away in the archive files in Chicago, announced a dialogue between French and U.S. faculty about the history of Transatlantic still life artwork, which was followed a few days later by a seminar for doctoral students and postdoctoral researchers interested in submitting their work to U.S. publishers. They also work closely with museums and universities around the continent to organize symposia, teaching fellowships, visiting professorships, and research grants around the world for scholars of U.S. art history. Notably, although they no longer operate the former Musée d'Art Américain

Giverny, they still maintain the Terra Summer Residency in Giverny, which has been held annually since 2001 and brings together doctoral-level U.S. art scholars with active artists for nine weeks to work in the heart of Monet's former Impressionist art colony.

The Paris Center, which opened in 2009 and moved to its current location in 2015, functions as the Terra art collection's representative within Europe and carries out many of the same functions as the Chicago location. They collaborate with museums to organize exhibitions or help partner them with other international museums interested in similar work around historical American art. They also work closely with European curators specializing in U.S. art history and assist with international exhibition grants. Furthermore, their publications program provides grants and sponsors a book translation prize and an international essay prize to support scholars working outside the U.S. who are advancing the field of American art history around the world.

Terra Foundation Library of American Art

Ms. Bourguignon led me back to the winding staircase and we headed upstairs to view the library and reading room. The space was bright and airy. The walls were cream with matching molding to reflect the light. We accessed the reading room through double French doors, and a marble fireplace with an enormous mirror above its mantle occupied one end of the room. A young woman sat at the large community table and quietly poured over the open books splayed around her as she took notes. She didn't seem to notice us come in. I remarked to Ms. Bourguignon how welcoming the space felt. "I keep telling myself I'll come up here and do my reading in the reading room one day," she sighed.

The Terra Library is Europe's only library dedicated exclusively to the history of the art of the United States. It holds nearly 11,000 English-language books and catalogues, and they are

actively expanding the collection to include materials in other languages as literature and scholarship grow around the world. The library caters to students and scholars starting at the undergraduate level, although the space is open free of charge to the public as well. The collection is non-circulating, but patrons may freely use the reading room and a nearby computer with access to relevant digital databases such as JSTOR. I flipped through a handbook open on the computer desk that contained tutorials on how to use the various academic databases, a list of other suggested online resources, and printed materials of relevant essays, among other things.

Although the Terra Library for American Art and the Foundation Custodia's art history library share a reading room, Ms. Bourguignon clarified that the Terra has not given their collection to the Foundation Custodia and still retains full ownership and control of their holdings. They also do not use the same catalogue system. However, even this shared physical space manifests the Terra's mission, as it requires collaboration, negotiation, and cross-cultural dialogue to coexist smoothly. The two foundations divide the librarian duties, and a Terra staff member maintains the operations one day a week. Terra staff have also provided curatorial expertise to the Foundation Custodia's prints room to help with their exhibitions containing American prints.

Perhaps most beneficial is the shared access to both foundations' collections that visiting scholars can enjoy. Ms. Bourguignon explained that people will often come to the Foundation Custodia's library, which is much more expansive in its scope of Western art history, to work on a project not directly related to American art. However, because the collections share the same space, students or scholars often come across the Terra's resources and realize the materials are actually relevant to their research interests. This frequent occurrence has serendipitously led to

the further expansion of academic interest in American art history outside the U.S. (K. M. Bourguignon, personal communication, March 21, 2019).

PROGRAM LOCALLY, DISSEMINATE DIGITALLY

While the Terra Foundation has focused heavily on raising awareness and appreciation for American art abroad, they have not ignored the audiences in their own local communities of Chicago. Daniel Terra invested a great sum of personal resources into moving his museum to Chicago because he recognized a need for a concentration of great American art within the Midwest. Audiences in Chicago have not lost access to all of the Terra's resources or art collection since the closing of the Terra Museum. A number of artworks have been on long term loan and displayed at the Art Institute of Chicago. The Foundation provides grants for local projects, including Chicago K-12 education projects. In 2018, the Terra Foundation began a new and intended to be recurring initiative called Art Design Chicago to bring together local cultural institutions to celebrate the rich history of Chicago art, design, and creativity. In its first year, more than 95 cultural organizations came together to produce 46 exhibitions, 45 publications and numerous digital projects. These included K-12 teaching tools and over 300 public programs, all of which engaged more than 2.5 million visitors throughout the year (Terra Foundation for American Art, 2019).

The Terra Foundation also maintains a robust website where visitors can access a variety of resources. For example, educators can access a wealth of lesson plans and classroom tools related to American art that the Terra has developed over the years in partnership with other institutions and Chicago K-12 teachers via sponsored professional development workshops. Although these resources are designed to specifically meet Illinois and U.S. education standards, they are widely applicable, quality resources that further the Terra's mission and can be accessed

by learners and educators around the world at any time (Terra Foundation for American Art, n.d.-c, n.d.-d).

CONCLUSION

This chapter examined the case study portion of this research project by providing a contemporary history of the Terra Foundation, examining methodology and data collection methods used in this research project, and producing thick descriptions of the documents and sites analyzed and observed during the data collection portion of this project. This information was presented in order to render a more holistic understanding of the physical and digital educational resources the Terra Foundation has provided for their audiences around the world in the last two decades since they transitioned from a museum model to a full-fledged foundation model.

The following chapter continues examining the case study portion of this research project by outlining the qualitative method used for interviewing case study participants. It also presents detailed case profiles for each participant.

Chapter 5: Staff Perspectives at the Terra Foundation for American Art

INTRODUCTION

This chapter presents case profiles for five key staff members who have been significantly involved with educational programming for international audiences at the Terra Foundation, as well as the methods and methodology used in collecting the data for this investigation. These case profiles provide insight into the variety of programming, the motivations of the foundation and its staff, the benefits and challenges of exhibiting an art collection solely through collaboration with other institutions, and insights into the meaning and impact the educational programs have had for those who participated in them.

The case profiles can be divided into three areas of educational programming. Curator Peter John Brownlee and assistant curator Taylor Poulin in Chicago offer a look at the various exhibition programming facilitated by the Terra abroad over the years. Also in Chicago, grant program director Jennifer Siegenthaler speaks about numerous initiatives that have come from the Terra's local education grantmaking. In Paris, curator Katherine Bourguignon provides additional information about the Terra's exhibition initiatives in Europe more specifically, and communications and publishing specialist Francesca Rose attests to ways the Terra's publishing and publications programs contribute to advancing the field of U.S. art history.

Although these programs are concerned chiefly with catering to academic and scholarly audiences, their educational influence extends to a variety of participants.

METHODOLOGY

In order to best answer my central research question, which aims to discover what can be learned from the example of the Terra Foundation for American Art and their collaborators' educational offerings centered around international audiences, I chose to employ a case study methodology. Case study research examines unique phenomena – such as specific events, issues, or programs – in great depth and presents them with thick descriptions in order to better understand how people interact with the various components of these occurrences (Moore, Lapan, & Quartaroli, 2012). This methodology is one of several that fall within the category of qualitative research. Qualitative research is distinctive from quantitative research and is described by Creswell & Poth (2018) as an inquiry that seeks to understand assumptions about the meaning people ascribe to various human or social problems through an interpretive or theoretical framework. There are three main data collection methods typically employed when conducting qualitative case study research. These consist of recording observations from a naturalistic perspective, gathering pertinent documents, and conducting interviews with people directly involved or affected by the phenomena being studied (Simons, 2009).

In Chapter 4, I presented the data I had collected through observations of the Terra Foundation for American Art's offices in Chicago and Paris, as well as the information I gathered from documents in their archives and elsewhere during my research. Chapter 4 also discussed my methodological choices in greater detail along with the ways in which I conceptualized and planned my study, such as the various criteria I used to bound my case. Chapter 5 explains how I conducted interviews with key staff members to collect rich data for my case study and present their narratives.

Planning and Sampling

According to Patton (2014), interviewing is a valuable method of data collection in qualitative research because it enables the researcher to discover new perspectives about what they have observed and to learn more about what they cannot observe. It is important to ask people about their thoughts, feelings, values, motivations, and opinions because these cannot be determined through observation alone. Moreover, the researcher is not omnipresent and cannot observe everything at all times related to their case study. Patton determines, “The purpose of interviewing, then, is to allow us to enter into the other person’s perspective. Qualitative interviewing begins with the assumption that the perspective of others is meaningful and knowable and can be made explicit. We interview to find out what is in and on someone else’s mind to gather their stories” (p. 426).

In order to answer my research question, I knew I wanted to interview people who had intimate knowledge and extensive experience with the Terra Foundation and its history of educational programming. Talking to people who had been involved with the programs would be especially important for my research since the time and location bounds set for my case study precluded my ability to observe any of the exhibitions or events directly.

I chose to restrict my pool of informants to current staff members of the Terra Foundation. While interviews with education staff at the foreign exhibiting museums or with international visitors who had attended the various programs would surely result in rich data, they would likely present challenges such as cross-cultural interviews requiring an interpreter or difficulty gaining access to their identity and presence that would fall outside the bounds of my case. Furthermore, I knew I wanted to conduct face-to-face interviews wherever possible, as opposed to group interviews or non face-to-face interviews (Simons, 2009). Because each staff member holds a different professional role and has worked with various sets of programming, I

wanted to engage each in an in-depth interview and observe their communications and behaviors. I also hypothesized that speaking with them in their respective locations (Chicago vs. Paris) would yield insights that could not be assumed through non face-to-face interactions.

With these requirements in mind, I identified potential participants through purposeful sampling of the foundation's staff. Purposeful sampling is considering more applicable for case study research than random sampling because informants are selected for participation based on the richness of their knowledge in relation to the case rather than their potential contribution to a larger representative sample (Moore, Lapan, & Quartaroli, 2012). Not every Terra staff member would have experience with the organization's educational offerings, and those who did would have dynamically varying perspectives and anecdotal narratives to contribute. I began by contacting the Terra's Chicago office and was granted initial access to curator Peter John Brownlee, who was jovial and gratified by my scholarly query into the organization. I was able to establish rapport with Brownlee through a series of phone and email conversations explaining my interest and intent for my research. He in turn provided me with a more nuanced understanding of the foundation's most recent endeavors and operations to help better prepare my inquiries for the data collection process. In addition to agreeing to an interview, he also recommended several other key staff members who could provide firsthand knowledge of various educational programs throughout the Terra's history, and he helped put me in touch with suitable staff at the Paris Center as well. Due to the timing and scope of my case study, I had determined that a sample size of three to six participants would be manageable and adequate for producing a holistic, if not complete, understanding of the case material. All-in-all, I was able to schedule five interviews with key Terra staff. Over the course of two days in Chicago, I spoke with curator Peter John Brownlee, assistant curator Taylor Poulin, and the director for education

grants and initiatives Jennifer Siegenthaler. A few weeks later, I spent two days at the Paris Center where I met with curator Katherine Bourguignon and the director of publications and European communications manager Francesca Rose. Unfortunately, the associate officer of academic programs and library and her associate of academic programs and public events at the Paris Center were unavailable for either in-person or telecommunication interviews during the period of my data collection. However, the Paris Center's staff is small enough that Bourguignon and Rose were able to provide a concise overview of their operations during our interviews.

Semi-Structured Interviews

Merriam (2009) identifies three tiers of interview types according to their level of structure. Highly structured interviews often consist of standardized questionnaires with predetermined wording and order of questions. Unstructured interviews are much more informal and flexible. They are the most similar to organic conversations and are often used in case studies to formulate questions for more formal interviews later. Some of my initial conversations with Brownlee could be classified as unstructured interviews. Semi-structured interviews fall somewhere in between these two tiers. The interviewer follows a general guide of open-ended questions or topics to explore, but the order is not predetermined, and the interviewer may take the line of questioning in various directions according to the participant's responses.

I chose to use semi-structured interviews to collect data from participants. This interview style made the most sense for my research because there were certain points of information I wanted to obtain from all interviewees, such as their professional duties at the Terra and their evaluation of the educational programming, but I also wanted the flexibility to formulate questions on the fly when participants revealed new and intriguing information during the interview process. Merriam (2009) confirms, "This format allows the researcher to respond to

the situation at hand, to the emerging worldview of the respondent, and to new ideas on the topic” (p. 90). Each participant had experienced a different variety of programs, interacted with different partners and audiences, experienced the programming from different professional viewpoints, and had been with the Terra for varying lengths of time. Semi-structured interviews best encouraged these unique narratives to emerge while providing consistency in the intentionality of the conversations for the sake of data analysis later.

Most researchers recommend creating an interview guide or protocol for semi-structured interviews (Hopf, 2004; Merriam, 2009; Moore, Lapan, & Quartaroli, 2012). The guide is typically written as a list of questions that provide a roadmap for the interviewer but does not require strict adherence. I designed an interview guide with ten open-ended questions that began with relatively neutral questions requiring more descriptive responses and gradually developed into more pointed questions that asked participants to provide personal opinions, feelings, and reflections (Merriam, 2009) [Appendix]. Before I traveled to the case sites, I conducted a field test of my interview guide with peers in my department and made revisions accordingly (Moore, Lapan, & Quartaroli, 2012). I also obtained approval from my university’s Institutional Review Board to conduct research involving human subjects. Before beginning each interview, I reviewed the purpose and intent of my study with the interviewee and obtained their verbal and written consent of participation. Each participant was given the option to be assigned a pseudonym, though all opted to use their real names.

I used an audio-recording device to record each interview in order to later transcribe the conversations and retain a certain amount of the interviewee’s inflections and character for interpretive purposes. I also periodically took notes and jotted down observations on a digital copy of the interview guide as respondents spoke. I added more detailed reflections shortly after

each interview concluded. Although I began each interview with the first question on my interview protocol, I quickly began asking unscripted follow-up questions, or probes, related to the specific answers provided by respondents (Merriam, 2009; Roulston & Choi, 2018; Simons, 2009). During my line of questioning, I attempted to adhere to the suggestions Hopf (2004) provides for the researcher conducting a narrative interview:

It is an important principle in narrative interviews that the main narrative is produced independently by the interviewees. . . . Initially there should be no intervention, but during the main narrative the interviewers should primarily adopt the role of attentive listener and contribute to the maintenance of the narrative through supportive gestures and non-directive brief comments. Only in the follow-up section do researchers have the opportunity for a more active contribution. (p. 285)

The remainder of this chapter presents the data collected from the five interviews conducted with each key staff member of the Terra Foundation. They are organized by location and presented in the order in which they were conducted. I have chosen to present the data from each interview in a narrative style that combines experiences and anecdotes provided by the interviewee, data obtained during the interview process, and other information about the participant gathered from outside sources (Simons, 2009). Since the interviews with each staff member are such integral data sets for understanding the case and answering the central research question, their narratives have been presented as if they are “mini” case profiles. Although they do not reach Simons’ (2009) suggested length of ten to twenty pages each, they serve a similar purpose in that, “As part of a case, they are useful for giving readers insight into the direct experience of participants, often communicating more effectively than analysis of themes and issues” (p. 73).

NARRATIVES

The conversations that follow were conducted in Chicago, Illinois on February 22 and 25, 2019 and in Paris, France on March 21-22, 2019. The specific time and date of each personal correspondence is provided at the beginning of each narrative. Each case profile has been member checked and all information and quotes are derived from personal communication unless otherwise cited.

Peter John Brownlee

Curator

Chicago, Illinois

February 22, 2019, 15:00 CST

Peter John Brownlee is the U.S.-based curator at the Terra Foundation in Chicago, although he wears many hats in his role. He began at the Terra Foundation in 2006 for a two-year postdoctoral fellowship shortly after earning his PhD in American Studies from the George Washington University. In addition to curating the Terra's collections for exhibition, he also performs many of the duties of a director of curatorial affairs, although he does not officially bare the title. These responsibilities include caring for the collection, researching it, growing it through acquisitions, and refining it through deaccessions. He also works closely with the president and CEO to represent the collection to the Terra Foundation's board of directors and to make formal requests to the board several times a year for funding Terra projects.

For an organization with an annual operating budget of nearly \$20 million, the Terra Foundation has a modestly sized staff (Terra Foundation for American Art, 2019). Their Chicago office hosts 18 staff members, and another 10 work at the Paris Center. When Brownlee first joined, the team was even smaller, which in part explains his numerous and varied responsibilities. In addition to the tasks related to curating the exhibitions and managing the

collection, Brownlee also noted that he often serves as the main point of contact for the staff at many partnering museums during the collaboration process. He explained, “I also tend to liaise with education professionals at museums, with development people in the development department, with the registrars, with the conservators, with PR and marketing people, I mean across the whole spectrum. I tend to be the interface for our projects with them.” He often becomes a “stand in” for the foundation, especially in areas of new growth outside of Europe, such as Latin America, Eastern Asia, and Australia.

Brownlee enthusiastically shared copious details about a number of Terra Collection Initiatives he had worked on, as well as more general explanations of how the Terra Foundation operates at large. He would pause occasionally to chuckle at his “long-winded” speaking style and regroup before moving on to another exhibition. Many of these descriptions were supplemented with documents from the Terra archive in Chicago and are relayed in Chapter Four. Brownlee has worked with dozens of scholars and museum partners during his time at the Terra, and the quality of the connections he forges among colleagues in the field is demonstrable. His most recently completed Terra Collection Initiative “Pathways to Modernism,” in collaboration with the Art Institute of Chicago, pulled remarkable attendance numbers at the Shanghai Museum in China from September 2018 to January 2019. Previously his project “Picturing the Americas,” which he co-organized with the Art Gallery of Ontario, Crystal Bridges Museum of American Art in Bentonville, Arkansas, and the Pinacoteca de São Paul in Brazil, won first place for Best Exhibition in 2015 from the Association of Art Museum Curators (Pineiro, 2016).

As he recounted the various projects he had facilitated over the years, Brownlee kept returning to several broader observations about his methods and motivations for work. One of

these themes was the importance of building connections among scholars and institutions in order to further the scholarship regarding U.S. art history. Brownlee mentioned the Terra was planning an upcoming review of their Terra Collection Initiatives program and related projects to focus on what he defined as “the traceable” – the direct impact an exhibition had on a scholar to go forth and later instigate their own project on American art. He explained further,

We have a couple examples of that in various parts of the world, where somebody has seen one of our pictures at a show, and then it develops into a new exhibition. Or a book. Or... they were just studying Australian painting, but now they're also studying U.S. painting and writing about it. Which is a big step. I mean, it's one thing to remember something, and it's another thing to write about something with some authority when it's not been your field of study.... And our exhibitions and projects and programs are doing that; making Americanists around the world, cultivating new people who hadn't, before we got there, given tons of thought to American art. Now all of a sudden, they're devoting their valuable time and energy and interest to writing about American art objects.

Brownlee pointed to the Terra's newly published collection handbook *Conversations with the Collection* as an example. Unlike a typical museum handbook written by in-house curators as a guide to the works on view in the galleries, Brownlee and his European counterpart Katherine Bourguignon commissioned scholars from around the world they had previously collaborated with to write vignettes, organized as “Perspectives,” about individual pieces from the collection that intersected with each author's work in some way. The handbook not only presents a multitude of international voices about the collection, but it also serves as a testament to the legwork done by Brownlee and his colleagues to bolster the interest in U.S. art history in academic communities from South Korea to the UK. He added, “The other thing is that museums that we've worked with before [for Terra Collection Initiatives] are coming back to do it again, so that must mean they've seen it as successful.”

Although Brownlee frequently interacts with the education staff at partnering museums during the exhibition planning process, he admits that due to limited time and staffing, he can not

always invest in the development of related K-12 and family programming to the degree he would prefer. However, he attests to the independent talent of the education departments at the museums he works with:

They're the pros with their audience, and they know best who comes in their door, right? And that's our general position. We don't know better than the Met or the MoMA or LACMA or the Museo Thyssen-Bornemisza in Madrid. They know best....I think our pattern is sort of [an] organic thing at this point. We work with good partners and we know they're doing great things in their museum already. And they find really interesting and varied ways of programming the art exhibitions when they do things that are out of the norm for them.

Brownlee's biggest educational focus, especially for international projects, is on the academic front. He explains this is a direct response to field observations during the period of the Terra museums' transition to a foundation-only model, as well as a continuation of Daniel Terra's vision for the organization:

[Daniel Terra] in some fashion built a Transatlantic collection, and then when he passed away, and the foundation was in formation, there was a decision, not just to honor his decision in international relations, but in doing a lot of research and surveying the field. Our president and executive team at that time, and some of the other people who were involved at that time in transitioning the Terra from a museum to a foundation, did a lot of research, and field research and consulting with people in the field, and professors [asking], 'What does the field need?' One of the things that came up was this internationalization of the dialogue in the study of American art. I don't exactly know if there were other major things, but it seemed to coalesce with some of Mr. Terra's international interests. So, we like to say now that we focus on internationalizing the study of American art and its sort of an echo of his legacy.

Brownlee frequently organizes and participates in exhibition-related programming such as lectures, panels, and symposia as a way to fulfill these scholarly objectives. These are the most frequently chosen options, although Brownlee often leaves it up to the partnering museum to decide what programming is most appropriate and attractive to their audiences. He has also frequently given gallery talks, docent trainings, and facilitated Q&A discussions with the public or student groups, among other activities, in connection with Terra-supported exhibitions.

His focus on academics does not mean, however, that he is not paying attention to the general public's response to Terra Collection Initiatives. Throughout his interview, Brownlee frequently referenced audience engagement with specific artworks at Terra shows and inferred that his reflections on these metrics and observations after each project typically inform his future work. For example, Brownlee had recently received data from the Shanghai exhibition which had closed the month prior, and he was particularly excited about the audience participation numbers tracked by the incredibly popular multi-purpose Chinese lifestyle app known as WeChat. He noted that 5,706,000 visitors had attended the exhibition, and of the 80 artworks on view, the two most visited pieces in the show were two Terra genre paintings by Winslow Homer and Lilly Martin Spencer, according to WeChat engagement metrics. While he admitted this was surely in part due to the fact that audiences are more excited to “punch in the numbers” at the beginning of an exhibition, he felt it was still remarkable considering they had been accessed on the platform more than Edward Hopper's famous “Nighthawks” painting on loan from the Art Institute of Chicago that was featured later in the show. Brownlee attributed this phenomenon to observations that crowds often “follow the press image.” He pointed out that although curators might not like to admit it, visitors tend to be attracted to the images they have seen during marketing campaigns. The more an artwork is advertised, the more meaning becomes attached to it. This can be a significant boost for Terra's “icons in the making,” as he refers to them, and their ability to convey narratives about American culture to a receptive audience. Brownlee provided an example:

I remember in Korea, for instance, they had used this painting that we have in the collection – it's by a painter named Joseph Boston. Not much [is] known about him, I mean there's not much to his story. He studied at the National Academy of Design. He hung his paintings in some shows, and not much more than that. It wasn't a super exciting profile. But he painted this really rich picture of essentially all these people commuting on a ferry from Brooklyn to Manhattan in the 1880s, and it becomes this

snapshot of the culture. If you're trying to learn about American culture and what Americans look like in various historical periods, you see a picture like that and you think, 'That's pretty striking'.... In other words, it's not always art historians in there pounding the podium, teaching people all that they've studied and learned. It's the way the images circulate and how they accrue value by where they circulate.

Brownlee is concerned with more than just numbers when it comes to audience engagement, however. He frequently implied that “the traceable” advancements in U.S. art history scholarship that have resulted from foreign scholars and academics attending Terra-sponsored exhibitions is due in large part to the power an artwork can have on a person when confronted with the image one-on-one within the context of the exhibition’s narrative. “This is all happening on a painting-to-person level,” he concluded.

Brownlee believes this interaction can be equally powerful for all types of audiences. It is observable in public audiences, such as represented by the WeChat data, and it can be observed in educational programming as well. He was particularly captivated by an image taken of South Korean children in front of a 1925 Thomas Hart Benton painting titled “Slaves” (Figure 8).

Figure 8

Children in Front of 'Slaves' by Thomas Hart Benton



Note: Young visitors with Thomas Hart Benton's "Slaves" (1925) in the 2013 Terra Collection Initiative Exhibition "Art Across America" at the National Museum of Korea in Seoul, South Korea. Photo courtesy Terra Foundation for American art.

Brownlee reflected, "That's where I think we get a lot out of what we do is just seeing your paintings in different places. Paying attention to what people are tuning into." He believes

the photograph speaks to the fact that there is only so much guidance a curator can give when it comes to the individual's interpretation of an image, especially when there are cultural barriers involved. He explained:

It's just one of those snapshots that gives you that moment just to stand back and think, 'What in the heck are they gleaning from this?' Because these stories are so embedded in our [American] culture, so when we see it, we're able to access it.... So, it does take some untangling. And you can only imagine that you can only untangle so much and talk so much, and some of it has to be their own discovery. They have to kind of come to it. We can only do what we can, and give these general guidelines, and steer them in the right directions and sort of understand - how these pictures tell our story, how they fit into the story, how they are the story – and all these go together.

In addition to the power the imagery of the Terra's art collection has in conveying meaning about the United States' history, culture, and artistic heritage to audiences abroad, Brownlee also believes that he and his colleagues are often viewed as representatives of the U.S. through the nature of their work. "We can't but help for it to be diplomatic on some level," he admitted. "This is kind of written into our DNA as a foundation." He spoke about how he tries to be cognizant of the various connotations the U.S. might have in different regions of the world and how this informs his work relationships in those areas. In South America, for example, he explained he is sensitive to his position as a "Norte Americano" and the historical implications that designation may have for the communities and individuals he interacts with who may associate the U.S. with imperialist interventions. "Especially these days, I think it's been rough and hard. Of course, you get lots of questions, and I think that's testament to the fact, in some level or another, you stand in as a representative of a country," he explained. Although Brownlee is quick to point out that the Terra is not involved in any official capacity with the U.S. Department of State's agendas abroad, he believes that as an individual and as a representative of an American organization working internationally, his behavior can still have a significant impact. He advised: "Just going out and being a nice person speaks well of your institution. You

know, that you're an institution that values collaboration – that truly values it. I think that can only set the right foundation for people seeing you as good diplomat, or a good representative of the part of America that – that's good and open to the world and not completely closed off," he paused to chuckle. "So, it's part of the job."

Taylor L. Poulin

Assistant Curator

Chicago, Illinois

February 22, 2019, 12:00 CST

Taylor Poulin is an assistant curator at the Terra Foundation in Chicago. She had recently joined the staff and had been working at the Terra for about a year at the time of our interview. Her duties consist of conducting research on the Terra's permanent art collection, gathering information about potential acquisitions, and working on exhibitions the Terra is involved in, which might entail creating checklists of included artwork and writing material for any catalogues published in connection with the exhibition. Depending on the situation, she may also help with the installation of artwork in the galleries, attend opening events, and generally ensure a smooth completion of any events or details related to the successful execution of an exhibition.

Poulin first learned of the Terra Foundation when she was in college. Initially, the name was in her periphery, but she became more aware of the foundation as she began noticing how many of the art historical publications in her field were funded by the Terra. When she was in graduate school, she made the trek from Chicago to Milwaukee to attend one of her first Terra-sponsored symposia. After working in a variety of positions in art museums around the country after graduation, receiving an offer to join the Terra Foundation was a milestone achievement for Poulin: "It's extraordinary. I'm still blown away by the fact that I get to work here." She especially appreciates the unique nature of her job. "It's amazing what we're tasked to do, and

the fact that few people recognize that we're all over the world with funding and with our exhibitions, it's remarkable."

Poulin spoke about her work on two upcoming Terra Collection Initiatives. The first exhibition, "Our Souls are by Nature Equal to Yours: The Life and Legacy of Judith Sargent Murray," was scheduled to run from September 2019 to March 2020 at the Cape Ann Museum in Gloucester, Massachusetts. Painted in 1772 by John Singleton Copley, the Terra's portrait of the Revolutionary-era writer, philosopher, and women's rights advocate Judith Sargent Murray would be on view for the first time in proximity with original examples of her books and historic correspondences. Poulin was in charge of putting together a list of potential guests to invite to the Cape Ann Museum for lectures, panel discussions, and other possible types of public programming in relation to the exhibit. She revealed her thought process as it related to the Terra's mission:

The exhibition is in a small town called Gloucester. It's a little seaside town. They have a well-known museum with a really nice collection, and a very strong audience that's invested in their local history, and it's relatively close to Boston, which has its own very strong arts community. But when I'm thinking about this one in particular, I'm interested in bringing in people to Gloucester that may not come through Gloucester very often. So, because we are more of an international organization, and that's kind of where our eyes trend – having an international panelist or speaker – it would be really cool because they don't typically get someone from France, for example, to come through and give a talk, especially on a topic that's so well connected to their community. So, in my mind putting this together, that was kind of first and foremost; who would they be interested to see that they might not be able to see on a regular basis. And then folding that into making sure that the speakers together give a well-rounded understanding of the topic... and then hoping to have a wide variety of people too.

At the time, Poulin was particularly thinking to host Guillaume Faroult, senior curator of eighteenth-century French paintings, as well as British and American paintings at the Musée de Louvre in Paris. Faroult had worked closely with Brownlee in the past during the American Encounters exhibition series and had written an essay about this particular Copley portrait for the

recently published Terra handbook *Conversations with the Collection*. “There's already this intimate relationship that he has built with our collection and with what we do. So reaching out to him, we've kind of built this network of what we call ‘Friends of the Terra’ who we've worked with in the past and can continue to draw on as we move forward and do new projects,” Poulin explained. She reasoned the invitation would present an opportunity for him as well. “He may not have been to Gloucester before, you know, it gives him a cool opportunity to go back to this material ... it kind of continues the conversation, but always in a new way.”

Although Poulin had yet to attend any international exhibitions or symposia as a staff member of the Terra Foundation, she was preparing for a Terra Collections Initiative taking place in Brazil in the spring. The exhibition “Atelier 17 e a gravura moderna nas Américas / Atelier 17 and Modern Printmaking in the Americas” was a collaboration between the Terra and the Museu de Arte Contemporânea de Universidade de São Paulo (MAC-USP) in Brazil. The show centered around a group of prints given to the museum in 1951 by former U.S. Vice President Nelson Rockefeller as an act of cultural diplomacy between Brazil and the United States. The collection, which had never been exhibited to the public, featured work by the influential British printmaker Stanley William Hayter, who had defined a generation of international printmakers through his work and his studio Atelier 17 in Paris and later New York City. The Terra Foundation planned to contribute works by U.S. printmakers ranging from 1898 – 1946 that complimented the MAC-USP’s collection and helped form a narrative that traced the impact Hayter’s career had on established and emerging printmakers from the United States and Brazil. A catalogue, two-day international symposium, and graduate-level art history course were developed in conjunction with the exhibition.

Poulin had been researching the Terra's artwork and preparing a gallery talk to give at the exhibition. While reflecting on her preparations, she acknowledged that she was at that point in her research much less familiar with the Brazilian art history that would be presented by the MAC-USP than she was with the U.S. printmaking history that would be on display. Although the narrative was anchored by the figure Hayter, whose body of work had connected these two worlds of printmakers through experimentation and collaboration, her own body of knowledge was still somewhat one-sided and not fully integrated. She reflected on how the general public might interpret the physical curation of show. She was certain that from an academic standpoint, the artistic dialogue between these Brazilian and U.S. artists would be apparent through the visual presentation and didactic text displayed. However, she mused, "I'm just thinking of the exhibition plan, what it would be like to walk through there as someone from São Paulo, for example, seeing these works in the same room. To be honest with you, I'm not sure the general public always knows that there is this close collaboration [between institutions]." These kinds of cross-cultural interactions are part of what makes Poulin's work at the Terra unique in her field, and she anticipated gaining more experience and nuanced understanding as she participated in more Terra Collection Initiatives.

Although Poulin had yet to engage with public programming as a representative of the Terra Foundation, she had prior experience working in an educational capacity at other museums. She had proposed and led various public programming projects during her time as a curatorial research associate at the Museum of Fine Arts, Boston, and she had served as the assistant to the curator of education at the Snite Museum of Art, which involved responsibilities such as facilitating docent programs and K-12 school tours (Poulin, n.d.). She recognizes that her time spent in museum education now influences the curatorial work she is doing at the Terra: "I

always try to make my writing very accessible... it's not scholarly in the way that can be off-putting to people. I try to make it readable. I try to make it accessible for a lot of different ages because kids do like to read as well. So, having that be accessible to a very broad audience is really important to me.”

Although her passion for constructing narratives around art is best expressed through curation, Poulin believes that offering a variety of educational programming for international audiences in relation to the Terra’s exhibitions of American art is crucial. “You don't know what people are going to take away from an exhibition. You can write as much as you want [through] wall text and craft a narrative perfectly throughout the exhibition, and that can get lost. So when you have, for example, symposia or a speaker series, that gives another great opportunity for that information to be transmitted in a way that someone else might be more receptive to than reading, for example.” For Poulin, her position at the Terra Foundation provides an opportunity to combine her expertise in researching and writing about historical American art objects with her experience facilitating public programming within a uniquely international context.

Jennifer Siegenthaler

*Program Director, Education Grants and Initiatives
Chicago, Illinois
February 25, 2019, 10:00 CST*

Jennifer Siegenthaler joined the Terra Foundation as head of its education department in 2002, when the Terra Museum for American Art was still open to the public in Chicago. She weathered through the transition to the current foundation model and now serves as the Terra’s program director for education grants and initiatives.

Although Siegenthaler grew up in the Midwest, she launched her art education career on the coasts. She received her M.A.T. in Art Education at Maryland Institute College of Art in

Baltimore and gained professional experience at the Phillips Collection in Washington, DC before moving cross-country to work as a museum educator at the Los Angeles County Museum of Art and later the J. Paul Getty Museum (Siegenthaler, n.d.). She took the director position at the Terra in Chicago to be closer to family, and in doing so she would eventually help the Terra integrate more organically with the local cultural community and even become recognized as a leader in championing appreciation for local art on a worldwide scale.

Siegenthaler was understandably eager to talk about Art Design Chicago, a major cultural initiative six years in the making that was wrapping up its inaugural programming at the time of our interview. While a significant focus of the Terra's funding supports exhibitions with an international focus, they have also had a long history of grantmaking for public projects within the city of Chicago. Siegenthaler had been reflecting on the gap left from the robust public programming the Terra Museum had offered when it was open, and as the foundation staff spoke with local curators and scholars over the years, they kept hearing a desire for even more investigation into the history of the Chicago arts scene. It became clear there was still a large knowledge and awareness gap for contemporary audiences in regard to the influence and importance of the city's artistic heritage, and the Terra recognized the opportunity to shine a light on local artists and cultural communities who had not yet received the recognition they deserved. Siegenthaler explained in an interview with the *Chicago Tribune* that one of Art Design Chicago's primary goals was "rounding out the story of American art to include more from the middle, not just the coasts" (as quoted in S. Johnson, 2018, para. 6). That goal closely aligns with founder Daniel Terra's original mission of opening a museum with a great American art collection in the Midwest to provide access to those not on the east or west coasts. She explained that the structure of Art Design Chicago was inspired by the Getty's Pacific Standard Time

initiative, which first debuted in 2011 and sponsored exhibitions and public programs with art organizations across Southern California to highlight unique attributes of cultural communities throughout the region. Siegenthaler recognized the potential for a similar level of support from Chicago's art scene. She recognized, "...that Chicago is a place where unlike a lot of cities – and I think LA too, where I had lived many years before moving back to the Midwest – Chicago is a place where cultural organizations really have a long history of working together."

By the numbers, Siegenthaler's intuition proved accurate. The first iteration of Art Design Chicago was a phenomenal success and had widespread impact. The Terra provided grants and/or partnered with over 95 institutions to produce 46 exhibitions and over 300 public programs including talks, tours, symposia, festivals, screenings, parades, block parties, and hands-on workshops. More than 2.5 million visitors participated in these exhibitions or programs, and 68% of those visitors attended three or more events. Of those surveyed, 42% were visiting a Chicago cultural institution for the first time and 79% said they planned to return to at least one of those institutions within the following year. Through a Terra-funded program organized by DePaul University's Center for Urban Education, more than 5,200 K-12 students attended one or more Art Design Chicago exhibitions. These "learning journeys" reached students, teachers, and parent groups from 69 Chicago Public Schools, a majority of which were from the city's lowest-income areas. (Terra Foundation for American Art, 2019).

Additionally, in accordance with the Terra's mission to further the academic study of U.S. art history, the initiative resulted in 36 scholarly convenings, 29 publications, and 15 digital resources with readerships that expanded well beyond Art Design Chicago's attendance records. Of the more than 700 historical and contemporary artists and designers with local connections featured in the initiative, many had never before been the subject of scholarly research or

exposure. Siegenthaler noted new classes had even been developed at the university level that focused on Chicago art as a result of the increased academic focus. Furthermore, many museum collections in long-term storage were made accessible to the public, received conservation work, and some museums even acquired new pieces in response to the initiative. All-in-all, the Terra Foundation contributed nearly 85% of the total \$8 million in contributions, and along with their funding partners, they issued 107 grants whose subsequent projects resulted in an estimated \$55 million-dollar economic impact for the city of Chicago (Terra Foundation for American Art, 2019).

The initiative was the first large-scale exploration of its kind into the cultural history and current landscape of Chicago art and design, but its importance was realized far beyond the city limits. Several exhibitions and programs took place in other U.S. cities, such as Los Angeles, Minneapolis, and New York City; and internationally in cities such as Amsterdam, London, Madrid, and Paris (Terra Foundation for American Art, 2019). Back in Chicago, tourism to the city in 2018 broke record numbers, and with an increase in international tourism hailing from countries such as Brazil, the U.K., Italy, South Korea, Mexico, Canada, and China, it can be assumed a number of those foreign tourists contributed to the 2.5 million Art Design Chicago visitors (Rackl, 2019). Furthermore, a number of exhibits and programs focused on the contribution of immigrants to Chicago's cultural landscape. Siegenthaler provided one example of a curator at Chicago's National Museum of Mexican Art who was able to obtain several loans of major paintings from Mexican museums that "rarely or never lend such works" to help showcase the cultural contributions of Mexican immigrants in Chicago from the 19th century to the 1970s. She speculated, "I haven't talked with him in great detail, but I suspect that there was interest in Mexico, in light of the political discourse that's going on now, in supporting a project

that would help to illuminate the contributions of Mexicans here in Chicago.”

“There were a lot of those transnational [narratives],” she summarized. Siegenthaler continued: “The flow of ideas in and out; ways in which ideas came in, were transformed here, and sent back out – it was a big part of the narrative of Art Design Chicago.”

Siegenthaler’s success spearheading the inaugural production of Art Design Chicago was built in part on years of prior experience collaborating with Chicago cultural and educational institutions. She recalled several large-scale initiatives with a K-12 educational focus she had overseen during her time at the Terra. One was an intensive professional development program called the Terra Teacher Lab, which introduced K-12 educators to American art and American art history. Workshops introduced teachers to methods for looking at artwork in a classroom setting, guiding discussions with students on the images, and incorporating those activities into the curriculum of their subject area. More than 175 teachers from 75 Chicago Public Schools participated in the year-long Labs from 2005-2013, and the lesson plans and development tools that were created in the Terra Teacher Lab are still available on the Terra’s website for anyone to access (Terra Foundation for American Art, n.d.-d).

A second major undertaking was called Civil War in Art: Teaching & Learning through Chicago Collections Website. The Terra Foundation partnered with six cultural organizations from the city, which included the Art Institute of Chicago, Chicago History Museum, Chicago Park District, Chicago Public Library, The DuSable Museum of African American History, and The Newberry Library, to bring together nearly 130 works of art and other images related to the U.S. Civil War from their collections. Each partner additionally contributed written descriptions, discussion questions, and resources for further reading to the compendium. Staff from the Terra and other content specialists then curated and edited the materials into a digital educational

resource that was published on the project's website to coincide with the 150th anniversary of the U.S. Civil War. The website features resources such as lesson plan "exhibits" and suggestions for classroom projects that introduce students to the concept of using images as sources of news, identity, and historical memory, a high-quality image gallery of featured artwork, a glossary, and recommendations for additional outside resources (The Civil War in Art, n.d.).

The third initiative Siegenthaler mentioned is called American Art at the Core of Learning (AACL) and was developed in conjunction with the introduction of the Common Core State Standards for literacy in the early 2010s. The Terra Foundation instigated a learning community for local museum educators in 2012 to help area professionals respond and adapt to the new nationwide K-12 educational standards. Siegenthaler recalled that at the time:

There was a real concern in the museum and cultural community that principals were reluctant to have students spend time going to museums on field trips, that it took away time from the focus on the new standards. The point we wanted to make was that a lot of the teaching and learning that was happening in museums only reinforced what the schools were trying to do. So we had a learning community for ... at one point we had like 35 people from different cultural organizations around the city that have American art holdings. This was every organization, small and large, from the Art Institute to the Museum of Contemporary Art. And again, from the Newberry Library to the South Side Community Arts Center. And we just wanted to help the participants learn more about the standards and arrive at a language, a common language, that would enable them to be able to make a case for what they were doing and for the learning that goes on in museum settings, so that principals would see the light.

The learning community met regularly from 2012 to 2014, and their collaboration resulted in standards-aligned projects from each of the partnering institutions that included field-trip programs, teacher professional development opportunities, and new curricula, many of which were funded by Terra grants. A plethora of lesson plans, learning activities, and teacher resources were digitally compiled and organized by grade range and themes such as "Identity" or "Migrations to Chicago" on the Terra's website (Terra Foundation for American Art, n.d.-e).

The learning initiatives Siegenthaler described not only helped establish a network of

educators and professionals from cultural organizations around Chicago, it also helped lay groundwork for future citywide collaborations in public programming such as Art Design Chicago by drawing on a long-standing spirit of partnership. She explained, “Chicago is a city where the cultural community feels very comfortable collaborating and really likes to do it. . . . It’s embedded in the city’s DNA and history. It goes way back to the 19th century, actually.” Beyond the benefits this decade of Terra-facilitated initiatives had for Chicagoans, the tools and resources that developed from those joint efforts now live online and can be accessed by educators, students, and curious minds around the world.

Since Siegenthaler had originally joined the Terra as its education director in the last two years of the museum’s lifespan, she was able to provide personal insight into some of the Terra’s own education and public programming offerings when it was still a museum. “We had a wonderful school program – a field trip program – and it was a very intimate space. I think teachers really liked bringing their students here because it was on a manageable scale, and you could really sit and have a conversation.” She recognized the museum already had a strong education program in place when she arrived, and she made it her goal to help the staff home in on their strongest components, as well as focus on getting audiences in the door: “There were a lot of great programs and some of them just didn’t serve as many people as they could. So, making decisions about what to keep, and how to really ensure that we were reaching as many people as we could, and drawing in as many people as we could was the challenge.”

Despite these efforts, the museum closed to the public in the fall of 2004 due to circumstances beyond the department’s control. “It was sad because a lot of the staff really liked and just felt strongly about the museum’s role in the city.... Everybody had a very special place in their hearts for the museum, and we were sorry to see it go,” Siegenthaler reminisced. Some

educational offerings were lost with the museum, such as their studio program, which boasted a printing press and various engaging hands-on activities, as well as the multi-visit and field trip programs. Other offerings found a new iteration within the grants program. For example, Siegenthaler explained how the Terra Teacher Lab had grown out of the museum's earlier teacher fellowship program. She also pointed out the benefits that resulted from transitioning from an education to a grantmaking department. "We have a wonderful collection, but it has a certain character. To be able to support and participate in programming that draws from multiple collections is exciting." She added, "Still having the collection and operating beyond the confines of the museum has enabled us to serve a lot more people." In these capacities, Siegenthaler has managed to meet or even exceed her original goals for the Terra's educational offerings she had set when she first arrived at the organization.

Siegenthaler brought with her an understanding of professionalism, collaboration, and audience interpretation that has translated to the K-12 education grantmaking the Terra is doing today. She expounded,

As a museum educator, I was also very interested in cross-institutional collaborations. When I was at the LACMA and The Getty in Los Angeles, there was a very active museum education community called Museum Educators at Southern California, that used to organize programming. It was a learning community basically, but it attracted professionals from outside of the museum education department, and we did some collaborative projects to help promote awareness of family programs happening. . . . There can be a degree of competition among institutions, and I've never been one to have any interest in that. I've always worked on projects that attempt to break away from that. I think also in my previous positions, I had to do a lot of writing about art. So, translating the curators' scholarship in order to make it accessible for a general public or for a teacher audience, et cetera. There's a fair amount of that that goes on in grantmaking. I mean, we're having to really deeply understand a project. We have conversations about it with other content experts and leadership and then make a case for it when we're talking with our board about it. There's a fair amount of writing and research that goes into that process, and a lot of conversations.

Siegenthaler believes this level of involvement and collaboration from museum educators is also crucial for the programming that develops around the international exhibitions in which the Terra is involved. As an example, she pointed to one of the Terra Foundation's first international exhibitions in China in 2007. Titled "Art in America: 300 Years of Innovation," the show went on a multinational tour and was co-organized by the Solomon R. Guggenheim Museum. An educator from one of the participating Chinese museums came to meet with the Guggenheim education staff in New York during the planning phase. She observed,

These face-to-face meetings can be really fruitful. . . . There are misconceptions that can be dispelled. There's a sharing of professional practice, and approaches, and understanding respective audiences. I saw that happen, and from what I understand, working on the education programming around that project was very meaningful for the staff at the Guggenheim. Even though the exhibition happened in China, from what I gathered, it led to some new initiatives at the Guggenheim. So, I think those interactions and opportunities for the institutions to experience one another's ways of working, cultures, and audiences, can have a lasting impact beyond the run of the show.

However, she was careful to point out this example is not the industry norm for a collaborative international exhibition, in her experience. She lamented, "Often the curators are coming together to plan and develop their projects, and I regret that it's not more common for the education staffs to come together. I think that would go a long way toward having an even deeper understanding of audience, and impact on audience, if that could happen."

Katherine Bourguignon

Curator

Paris, France

March 21, 2019, 14:00 CET

Katherine Bourguignon is the Terra Foundation's Europe-based curator and has been with the organization since 2001. She received her PhD from the University of Pennsylvania in 1998 and then briefly taught at the Savannah College of Art and Design before joining the Terra. She moved to France and worked as associate curator at the Musée d'Art Américain Giverny

when it was still owned and operated by the Terra. She now works from their Paris Center and was very welcoming upon my arrival. She introduced me to the staff and gave me a tour of the library and facilities before we sat down for our interview.

Bourguignon established upfront her belief that all art exhibitions are educational tools. She summarized, “Every time you put together an exhibition, you have to think about teaching someone something. Otherwise, why bother?” She listed the various didactic components she considers when crafting an exhibition’s narrative, such as wall panels, a catalogue, and lectures, as well as other materials she might consult with the hosting museum’s staff on, such as children’s gallery guides and docent trainings. She also takes into consideration the varying audiences for each supplementary project. When writing the exhibition catalogue, she gears the content toward a highly educated adult audience, but for the gallery’s audio guide, she suggests more introductory material aimed at a broader public audience, such as providing definitions for more obscure art history terminology. Additional materials for children, like a guided walkthrough or special activity corner, require further consideration.

As a curator, Bourguignon is aware that her knowledge and vision for an exhibition inherently becomes tightly focused and highly specialized, so she appreciates opportunities to work with the staff at the hosting museums because she feels the collaborations often improve the quality of the resulting interpretive materials. She provided an example from an exhibition she worked on for three years at the Ashmolean Museum at Oxford University titled “America’s Cool Modernism: O’Keeffe to Hopper,” which featured artwork from the interwar period. Bourguignon explained her thought process when creating the exhibition catalogue: “Even more specifically, the theme of the exhibition was what we might call precisionism today, but that deals with artists working in a very clean, unemotional manner. . . . We tried to define some of

those terms. The British audience didn't know these artists. They didn't know the term precisionism. They didn't understand where things were coming from. That's what we tried to do in the catalogue.”

However, when it came time to consult with education staff for gallery materials, she at first was perplexed. She recalled a series of conversations around the development of a family gallery guide, called a “Family Trail” (Figure 9).

They prepared a Family Trail for every traveling exhibition that they had, so they knew more than I did about what they wanted to present. But from the beginning, they said, ‘Okay, here's your theme as we understand it. Which painting best fits your theme?’ And I was very taken-aback, because I said, ‘Well, the whole exhibition fits the theme. What do you mean?’

But we talked more about it. It was a really great exchange back-and-forth for me, to give them maybe one or two examples in each section of the exhibition so that they could think through, ‘Oh, is this what we want to communicate? Is that what we want to communicate?’.... I had to choose something that would be really a strong work of art, one of the very strong works in that room, something that I felt had not just what you could see, but also something you could interpret behind [it]. And then it had to fit what their criteria was, which is that through [a] step-by-step [process], they felt that their audience – the families – could kind of slowly gain an understanding of what we were trying to communicate: the main theme of the exhibition.


Figure 9

America's Cool Modernism Family Trail


In this gallery you can see paintings of both the city and the countryside. American artists were inspired by farm buildings. Like many of the paintings in this exhibition, the artists didn't include many people. **As you look around this gallery, think of the kind of people who might live in these places.**

7 Down on the Farm

Find this painting.
The farm seems very empty.
Can you draw some farm workers and more animals?



8 What's the Story?



Find these three paintings in the gallery.
Choose one of the paintings to be the beginning of a story. Chat with your family – what has just happened? And what's going to happen next?
You can write down some ideas here if you like:

You've finished the trail. Well done! Which painting did you think is the coolest in the whole exhibition? Write the title and artist below:

FAMILY TRAIL

SUITABLE FOR AGES **6+**

AMERICA'S COOL MODERNISM

Welcome to this exhibition. You'll be exploring some paintings by American artists, often described as 'cool'.

What does cool mean to you? Tick any boxes that fit your description of cool...

☐ COLD ☐ FASHIONABLE ☐ BRILLIANT ☐ UNFRIENDLY ☐ CALM

Other _____

Throughout this exhibition, you'll find lots of paintings of American places and buildings in the city and countryside, often without people. **As you do this trail, look out for the painting that you think is the coolest. You can write down the title and artist at the end of the trail.**

Start in the first gallery

This exhibition also explores how American artists experimented with abstract painting. This is when artists use simple shapes and colours rather than trying to make paintings look realistic. **As you look around, think about whether you like abstract art.**

1 Abstract Sunflowers

Steichen was an artist who liked to paint sunflowers. One of his sunflower pictures looked a bit like this. **Can you find a more abstract sunflower painting by Steichen in this gallery?**

What has he changed?

ASHMOLEAN For details of our family activity programme visit www.ashmolean.org/families

ASHMOLEAN

Note: Back and front pages of the Ashmolean Family Trail gallery guide for the exhibition

“America’s Cool Modernism.” Retrieved from

https://www.ashmolean.org/sites/default/files/ashmolean/documents/media/american_cool_modernism_family_trail.pdf?time=1522754384634

Sometimes initial development tensions might arise not only from the collaborators’ different professional contexts, but also from their cultural positions as well. Daniel Terra’s collection focuses heavily on American Impressionists from the 19th- and early 20th-centuries, and numerous Terra Collection Initiatives over the years have highlighted this movement from art history. Bourguignon recalled her experiences co-organizing one of these exhibitions for a tour of Japan in 2010-2011. The show was titled “Monet and the Artists of Giverny: The

Beginning of American Impressionism,” and helped tell the story of the young American artists who moved to the growing artist colony in Giverny to work and learn alongside Monet and shape the movement as it became distinct from the original French movement. At first, Bourguignon was taken aback when the collaborating curators in Tokyo insisted on including more works by Monet in the exhibition than what she had intended because she felt it deviated from the narrative’s focus. “And yet, listening to their arguments and their ideas about how best to provide context, remembering that most of the artists, their audience would never have heard of before; that they may not have even understood that there were these Americans who painted in a style that we might call Impressionist,” she conceded. The Tokyo staff knew their audience best and understood they would need enough works by Monet to attract visitors and also to serve as a reference point in the narrative. When deciding how to integrate the Monet pieces into the exhibition’s narrative, the Japanese curators decided against dispersing them among the American works. Instead, they dedicated one gallery solely to Monet and bookended it with the works from the Terra collection. Bourguignon explained, “Instead of trying to put them face-to-face and saying, ‘Which one’s better than the other?’ – they didn’t want that. They wanted the conversation to be about exchange and learning from each other. Monet was the more senior artist living in Giverny. These American artists worked with that.”

Several years later, Bourguignon co-organized a similar exhibition of American Impressionism with the Musée de impressionnismes Giverny. The exhibition combined nearly 80 works from American and European museums and the Terra collection to tell the story of American artists’ discovery and subsequent development of the Impressionist style of painting. It would debut at the Musée de impressionnismes Giverny and later travel to Scotland and Spain. Bourguignon considered that organizing an exhibition with a multi-country tour was perhaps one

of the biggest challenges in her work. Audiences in Giverny would already have an intimate knowledge of Monet and his body of work. The novel aspect for them would likely be the stories of the expat American artists who worked there as well and developed their own signatures style of Impressionism, which they later took back to the United States. However, audiences in Edinburg and Madrid might not have this same level of prior knowledge about the movement. She reflected,

What we find then is the catalogue has to pretty much be the same, even if it's translated in different languages, but each museum partner is able to adapt maybe wall labels or audio guides or educational programming towards their audience. So, it's a challenge to do it this way, but again, really very enriching that you get to work with all these different people and understand what their needs are. And I would say if that same exhibition had traveled to the United States, I might've thought about it in a very different way.

Even the title of the exhibition proved difficult to agree on at first. The co-curator in Giverny felt uncomfortable with the label “American Impressionism,” because for the French, Impressionist art is inherently French. “How can there be an ‘American Impressionism’?” they questioned Bourguignon. After much discussion, they both agreed to avoid the term and settled on “L’impressionnisme et les américains,” meaning “Impressionism and the Americans,” which both curators agreed would help signal to audiences a delineation between the definitive French innovation and its American offshoot. The exhibition’s title underwent slight alterations for its iterations in Spain and Scotland as well.

The need for these types of nuanced negotiations greatly affect the way Bourguignon works with her international collaborators. She advised, “Dialogue is key, and I say that because I’m involved in these exhibition projects which are very long-term. We work on these projects with our partners for three or four years, so there is a chance for me to understand the partner museum's goals, their audiences... maybe even some of their stereotypes that they didn't realize

they had.” She explained that many of these stereotypes came into play because audiences abroad are more often than not unfamiliar with U.S. artists or trends before 1945, since most collections outside of the U.S. contain only post-war work. Some might be familiar with Georgia O’Keeffe or Edward Hopper, but beyond these names, she has observed that most visitors associate American historical art with names like Jackson Pollock or Andy Warhol. She has noticed that if an exhibition has even just a handful of pieces by O’Keeffe or Hopper, the marketing and public relations staff will want to include those names prominently in any related media.

Many visitors, and subsequently museum programming and promotional materials, also resort to stereotypes of various time periods in U.S. history overall when they are unfamiliar with the artistic content. For example, Bourguignon understood that many British audiences attending the Ashmolean show “America’s Cool Modernism: O’Keeffe to Hopper” would be expecting to see images or evidence of jazz music, flapper dancers, and the Great Depression, since these are some of the cultural signifiers most closely associated with the 1920s and 1930s in U.S. history.

Bourguignon hopes that the exhibitions she co-organizes for the Terra Foundation help combat some of stereotypes about U.S. art and expand audiences’ understanding and contextual knowledge of the range and diversity of its history:

When you are talking to audiences in countries where the artistic heritage and culture is so strong and so long, they think of American art as being relatively young still and short, and so it's up to us to kind of show why that art is worthy of their attention. I feel that through the exhibitions that I've organized, even in the back of mind, it's not just creating the best exhibition I can, but bringing the best examples of American art. Because if you've never seen a painting by Edward Hopper before, you want to see one of the good ones. And Edward Hopper's easy because people know his name. But if you're, you know, Charles Sheeler or Charles Demuth – these artists that people don't know of – [we] make sure we try and bring the best of the best.

Over the past two decades working in this way, Bourguignon has become aware that,

“whether I’ve chosen it or not, I am definitely representing the United States by representing this artwork.” At times, she has even reached out to a country’s U.S. ambassador to provide patronage for a Terra-sponsored exhibition. She made clear that an ambassador’s sponsorship did not include any sort of financial support, however. The ambassador might make an appearance at the exhibition’s opening, attend a luncheon, give a speech, or send their cultural attaché to make an appearance. She observed that for local audiences, the physical presence of the U.S. ambassador often lends credence to the exhibition and brings a greater sense of prestige for the hosting museum. This type of patronage is not uncommon, and she pointed out that the same often happens during a foreign country’s cultural exhibition in the United States. An appearance by the U.S. ambassador does not always make sense for every region, and it is only organized if it is something the host museum wants. However, the impact can be powerful in some locations. She gave an example from the opening of the American Impressionism exhibition in Tokyo: “I remember when the ambassador arrived and the security guards and his wife. It was a great... honor for the Japanese. They experienced it that way; that this was really official, and it was an honor for them to have this person representing, who does represent the United States government, who was able to just come and visit the exhibition the night of the opening.” Curiously, she has also noticed that the U.S. expatriate community in a given area also tends to become more invested in a Terra exhibition if the U.S. ambassador provides patronage.

Despite this occasional public level of support from representatives of the U.S. Department of State, Bourguignon was reluctant to label her and her colleagues’ work as diplomacy. She clarified, “I guess I’m not sure that we use the term officially, but I have heard someone say that part of what the Terra Foundation does is sort of soft politics. We are not run by the government. We don’t have funding from the U.S. government. But clearly, yes, we do in

some ways put forth an image of the United States through our projects.” She often referred to the interactions as “nuanced” and “subtle.” In a way, she considered the work of promoting American art abroad to be a countermeasure:

Because the United States has been a dominate economic power for such a long time, and military power, we find sometimes that it’s even more important not to seem dominant or forcing when we’re trying to put forth American art. I find that these projects that allow us to really collaborate and really dialogue is a way not to simply put something together in America and ship it over somewhere else.

In Bourguignon’s mind, working in this way is a natural continuation of the mission set forth by Daniel Terra. The fact that the Terra Foundation considered it crucial to maintain a physical presence in Europe even after the museums closed was evidence enough in her opinion that their cosmopolitan staff was committed to working internationally and not simply resigned to exporting one-way narratives. She acknowledged that the Terra’s strength in facilitating cross-cultural dialogues had grown even since she had joined the organization. When the museum in Giverny first opened, the exhibitions were planned and packaged in Chicago and then translated into French and shipped over. As time went on, however, the Giverny team added more and more staff who could develop independent projects and original texts. Bourguignon sees this skill as a core component of the Terra’s mission today and acknowledges there is still room for growth. “I think that that is a learning process that we’ve gotten really good at, but there’s parts of the world we still need to learn how best to present American art. And it’s ongoing, right? You can continue to build different projects and respond to different needs.”

Bourguignon had a wealth of knowledge and insights to share from her nearly 20 years of time at the Terra. She had joined the museum in France as a curator when it was still operated by the Terra. She witnessed their small but mighty educational and curatorial staff in action and has observed education and programming trends from museums around the world through her

dozens of collaborations since. She transitioned with the Terra from its museum-days into the foundation it is today, and she is optimistic about the trajectory of their work moving forward. She is certain the Terra will continue to honor and adapt Daniel Terra's original vision for a more globalized world moving forward. She contemplated his legacy:

He opened museums. He was very much interested in walls and bringing people to see the art. He was also very much interested in American art, kind of on its own because it hadn't gotten enough attention. . . . Whereas I think now, we reach far greater audiences throughout the world. He was really France and the United States. Now, we're reaching the whole world by bringing art to people instead of focusing people to come to the art.... I never met Mr. Terra, but I did a lot of work when I first started at this institution on Mr. Terra's history and goals for the museum in Giverny when it was still the Terra Foundation Museum. And so I feel like I have a little bit of an understanding of what he had intended, and I think he would be very happy with what we're doing, even though he could probably never have imagined it.

Francesca Rose

*Program Director, Publications & Manager of Communications, Europe
Paris, France
March 22, 2019, 10:00 CET*

Like her colleague Katherine Bourguignon, Francesca Rose began working at the Musée d'Art Américain Giverny when the Terra Museum was also still operational in Chicago. When the organization transitioned into a full-fledged foundation, they rehired Rose to create and develop a publication program. Today, Rose serves as the program director for publications and as the manager of communications for Europe. She is in charge of all communications for the Terra's European programs and mediates communications between Europe and the Chicago location. The publication program is conducted solely from the Paris Center, so there is no counterpart for her responsibilities in that field in Chicago.

Rose has developed a multi-faceted publications program comprised of responsive grantmaking, an essay prize, and a translation prize. Additionally, Rose and her assistant operate as a small publishing house. They have published a collection of books in English called the

Terra Foundation Essay Series and have recently worked on two additional initiatives based on primary source volumes. Lastly, they also focus on digital publishing initiatives, which Rose feels is an important component, “to bridge the gap between scholarship and digital technologies.”

Rose is aware that her publications programs represent a niche area for the Terra Foundation in comparison to the exhibition programs and the academic grantmaking programs. She is not collaborating with museums in the same way as her colleagues, she is operating with a separate budget, and her program is the most recent of the Terra’s, given that it was not established until 2009. However, Rose strongly believes that the publications and publishing work done through the Terra are just as educational in their own right and play a vital role in furthering the foundation’s mission.

Rose described her development process and highlighted the various goals she has set for her programs. While many of the Terra’s projects include a strong focus on academics and scholarship, the publications programs are exclusively tailored to these audiences. Rose is concerned with advancing the study and appreciation of U.S. art history by supporting the research of those specialists working in academic and curatorial arenas. When she began designing the programming, she found it especially important to think about ways to internationalize the field. Rose emphasized several times during her interview that in order to truly advance communication and understanding between the U.S. and other cultures, the direction of exchange must flow equally back and forth. “I think that that is the specificity of the program, that it goes both ways, and if you look at the array of programs...usually they have that sort of built in them,” she explained. For Rose, this means not only supporting the translation and dissemination of work done by U.S. scholars, but also doing the same for researchers in other

countries who are writing about American art history.

One example of this philosophy is apparent in the very first publication project the Terra initiated in 2010. Rose planned to launch the International Essay Prize and began by approaching the *American Art Journal*, which is published by the Smithsonian American Art Museum (SAAM) and often considered a leading peer-reviewed journal for American art history and related visual culture. Although the journal had been in print for almost a quarter century, Rose saw an opportunity for more international voices to be featured in its pages. She approached them about partnering on an essay prize that would translate and publish the work of a non-U.S. scholar writing about American art history as a way of making a strong statement about the internalization of the field. The Terra and SAAM are now in their third three-year cycle of collaboration on issuing the prize. Rose concluded, “It was an important signal, and I think it really showed... the journal and the field how many scholars devote their research to American art outside of America.”

When it comes to internationalizing the field, Rose isn’t content to focus on translating and disseminating information between English and European languages, such as French and German. The Terra has also facilitated publishing in Chinese, Japanese, and Armenian, among others, in their efforts to create a broader reach for the scholarship. In addition to increasing the accessibility of work in a variety of languages, the publication program also helps increase the prominence of non-U.S. scholars writing about American art history within their own academic communities at home. One example of this sometimes occurs through the Terra Foundation-Yale University Press American Art in Translation Book Prize. Rose recalled the significance for the first recipient of the prize; a French scholar who was able to have her dissertation and subsequent book on 20th-century American night landscapes published in French within France in addition to

its English edition.

In addition to fostering dialogue among scholars via print, the Terra also makes an effort to connect scholars face-to-face. A majority of the Terra's publishing programs include money for the grant or prize recipient to travel to the United States at some point to participate in a conference, present a paper, or engage in some other form of professional networking that celebrates their work among their peers. Furthermore, Rose explained how she and her Terra colleagues attempt to integrate their publishing initiatives with their academic grants:

I'm thinking of our teaching programs that we have around the world and providing teaching resources for these scholars. We're providing resources that will be in libraries across the world and that will be used by our teaching fellows. We try to think that way so that there is also an exchange happening within the way we work and to maximize the impact of our programs and these publications.

Rose spoke extensively about the importance of access to resources for scholars and how the Terra publication and publishing programs were working to increase accessibility. She explained, "It is important to support scholars focusing on American art outside of America because they are face with additional pressure in their research not having access to resources as easily as if they were there." Rose was emphatic that in order to truly fulfill the Terra's mission, the exchange of support must go both ways. She added, "But again, I really think it's very important to also help the field in the U.S. to have more access to what's being done outside of America because [it] may bring a different perspective on their subject. Different methodologies are being played out in different countries, and that can only enrich the discussion, it can only enrich the scholarship."

One of the facets Rose has incorporated into the programming in order to increase accessibility is the expansion of digital publications. For example, in addition to publishing volumes of their essay series and sending the hard copies worldwide to libraries in Europe to

Japan to Australia, the Terra also publishes and distributes them through free, open-access digital platforms. Although the Terra has been engaged in the digital arena since 2005, Rose spoke about a pilot program supported in 2016, which featured a special issue of *Nineteenth-Century Art Worldwide* on the famous 19th-century American sculptor Hiram Powers' controversial statue *The Greek Slave*. It was released as a digitally enhanced print publication that included mapping, sound, and 3D imagery. She described it as, "an interesting publication because it really grapples with what digital technology can do to enhance your scholarship." According to Rose, if the book had been released as a print version without the digital interactive features, based on industry standards, the edition would have had a 400 to 800 maximum copy run. However, using Google Analytics, they were able to determine over 13,000 unique viewers had already accessed the book. A majority of engagement came from the United States and Europe, although there were views from other countries a print version might likely never reach, such as India and the Philippines. In addition to the quantitative data, Rose provided anecdotal evidence of the projects' influence as well. She recalled feedback received from a professor at a rural university in Appalachia who wrote, "I teach to students who, most of the time, have never gone to a museum; have never had access to museums. And *The Greek Slave* issue was a powerful tool for in-class teaching to actually introduce to these students the materiality of the object through 3D imaging and the wealth of pictures that are embedded in that publication," which, Rose went on to point out, would not be feasible to include in a print publication.

Another Paris Center stronghold for accessibility to resources is their Library of American Art. Rose believes the library is an important part of the Terra Foundation's identity within Europe, as their collection contains many unique holdings on American art history that are not available anywhere else on the continent. Although parts of their collection also overlap

with resources available at much larger research libraries in Paris, Rose believes their strength also lies in the welcoming and accessible environment they can offer. She elaborated, “You have easy and quick access to resources. It's a very small library, we welcome anyone who walks in interested in American art. I think we provide a user-friendly environment.”

Although doctoral students make up the largest userbase, the library's presence has also had influence on curators and other specialists working in the area as well. Rose offered an example related to a 2012 exhibition of Edward Hopper's work on view at the Grand Palais, a brisk 15-minute walk across the Seine River from the Paris Center. She recalled the assistant curator of the show coming in and making frequent use of the Terra's library in preparation for the exhibition because he could not find many of their resources anywhere else. The subsequent success of the show drew international attention. An NPR article described the impact:

Curator Didier Ottinger says the crowds for the Hopper show rival the crowds for Picasso or Monet exhibits — and that surprised him. He never expected his exhibition of the American realist's work to become such a phenomenon. Though Hopper is a favorite in the U.S., French museums don't own his work, so the French don't know the painter very well. Now that they've been introduced, they like him quite a bit — they like his colors, his people and his light. (Stamberg, 2012)

Based on Rose's account, the unique holdings at the Terra's library during the exhibition's preparation contributed in its own way to the overwhelming success of the introduction of Hopper's work to the French public.

Although Rose says that the work done through the publishing and publication programs at the Terra is only a small segment of the foundation's initiatives, she feels the cultural exchange and cultural dialogue facilitated through their projects are crucial to fulfilling the Terra's mission. She thinks of the work more as advocacy than diplomacy: “We really want to create more dialogues in the field of American art, and it just doesn't go only one way, like sending American works and books to foreign countries on an export model. We do not function

like that.” For Rose, the important thing is that their projects are innovative, forward-looking, and present models for the field, while always keeping a two-way exchange open.

CONCLUSION

When the members of the Terra grappled with transitioning from their museums into a full-fledged foundation, they decided that supporting those academics and scholars around the world engaged in researching American art would be their most successful avenue for continuing Daniel Terra’s original mission while also serving the contemporary and emerging needs of the field. These case profiles help demonstrate that in addition to serving these demographics, the educational offerings provided by the Terra impact audiences from all walks of life around the world: from staff in museum education departments to general museum visitors, and from school children on field trips to local communities participating in their museum’s weekend and evening programming. Additionally, the recent success of Art Design Chicago has refocused the organization on Daniel Terra’s original desire to bolster the understanding and appreciation of American art for those audiences in the heartland of the United States as well.

This chapter examined the case study portion of this research project by examining the methodology and data collection methods used for the interview process. This chapter also presented mini case profiles of five key Terra staff members engaged in educational and scholarly projects at the foundation. The case profiles were assembled from in-person interviews, researcher observations, and related supporting documents.

The following chapter presents an analysis of the collected data and explores emergent themes. It also offers a conclusion for the study as well as suggestions for further related research.

Chapter 6: Emergent Themes and Conclusions

This illuminative case study began as an inquiry that sought to answer the central research question: what can be learned from the Terra Foundation for American Art's educational offerings for international audiences? I have addressed this query using qualitative research methodology and utilized data collection methods that led me to visit and directly observe the Terra Foundation sites in Chicago and Paris, interview five key staff members, and perform archival and secondary research. The following section of this chapter presents a summary of the main themes that emerged during my analysis of the data. This chapter concludes with recommendations for the field of art and museum education based on interpretations of my findings in relation to my central research question and suggests possibilities for future study.

EMERGENT THEMES

Each participant I spoke with shared their unique perspective and experience with the Terra Foundation's educational offerings for international audiences. Although their narratives all share the vantage point of being employed by the Terra Foundation, each one has been with the organization for a different length of time, performs distinct responsibilities in their roles, and brings varied professional and international backgrounds to their experiences.

Through the process of coding the participants' transcribed interviews, I triangulated their contributions with data I had gathered during archival research, secondary research, and site observations in order to interpret my findings and identify recurring issues and themes across data sets. (Moore, Lapan, & Quartaroli, 2012). I began the coding process by utilizing a qualitative data analysis software called NVivo to identify words occurring most frequently in

each interview. I recorded memos that documented my reflections on these word lists in relation to my initial read-through of each transcription and then created labels that incorporated these words into a set of codes. I additionally grouped these labels into larger parent categories of codes. I avoided beginning the process with a set of priority codes so that I could see what codes emerged from the raw set of data independent from my own bias as a researcher and preexisting impressions from my experiences conducting the interviews as much as possible. Afterwards, I returned to each interview and used my labels to manually code each case line-by-line. I then compared and contrasted the frequency of codes among each interview and between interviews in Chicago and Paris. Throughout this inductive coding process, I used a constant comparative method to compare data with other data, data with codes, and codes with other codes in order to find similarities and differences between various groupings of data and to refine and create more elaborate codes (Thornberg & Charmaz, 2012). After triangulating these codes with the remainder of my archival and secondary research data, I collapsed the key words and recurring issues into a set of themes. The following five key themes emerged from my analysis and triangulation of the data as a whole: (a) Facilitation of Dialogue and Exchange, (b) Influence and Inspiration, (c) Importance of Location, (d) Understanding Audiences and Existing Resources, and (e) Reluctant Diplomacy. They are discussed in detail here.

Theme 1: Facilitation of Dialogue and Exchange

The motivation to promote dialogue and exchange around visual arts and culture is inherent in the Terra Foundation's mission statement:

The Terra Foundation for American Art is dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences. Recognizing the importance of experiencing original works of art, the foundation provides opportunities for interaction and study, beginning with the presentation and growth of its own art collection in Chicago. To further cross-cultural

dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research, and educational programs. Implicit in such activities is the belief that art has the potential both to distinguish cultures and to unite them. (Terra Foundation for American Art, n.d.-f, para. 1)

In particular, each staff member I interviewed stressed the importance of facilitating a two-way exchange process, where each participant engages in both the transmission of knowledge and active listening and learning from the other. Francesca Rose, the program director for publications and manager of communications for Europe, was especially emphatic about this point. She expressed frustration with other programs she has observed at similar organizations that appear only interested in disseminating information without providing a platform to encourage engaged discourse. She explained an example of this might look like an organization translating their work or research into a foreign language, uploading it to the internet for public access, and claiming they have now contributed to international dialogue. In Rose's opinion, without putting into place frameworks that engage people in the content, elicit feedback, encourage ongoing dialogue, and provide follow-up support for further interest in the topic, that organization cannot claim it truly cares about cross-cultural exchange (personal communication, March 22, 2019). This philosophy is apparent in the Terra's publication program she has shaped. The Terra supports and helps publish translations of non-U.S. scholars' work on American art history both into English and, when applicable, into the author's native language so their research and career can prosper in the United States as well as in their own communities. In addition to promoting cross-cultural written and digital discourse around Terra publications, Rose also advocates to sponsor professional travel for non-American publication prize-winners to the U.S. so they can instigate and engage in face-to-face dialogue with members of their field. Terra programs aim to facilitate various forms of dialogue across different types of platforms, which increases accessibility for people around the world to participate in cross-

cultural exchanges in ways that are convenient and beneficial for them rather than only for the foundation.

This motivation to facilitate dialogue and exchange is evident in the work done by all participants I interviewed. It is evident in the years spent collaborating with partnering institutions to develop exhibition narratives that are nuanced yet accessible, in the catalogues painstakingly translated and published in every language relevant to audiences for each show, and in the initiative to measure and evaluate “the traceable” research and literature that has been added to the field by scholars in direct response to Terra-sponsored exhibitions.

Evidence of cross-cultural exchange is apparent at the institutional level as well. For example, after the Terra Foundation collaborated with the Philadelphia Museum of Art, the Los Angeles County Museum of Art (LACMA), and the Museum of Fine Arts Houston (MFAH) to bring the first comprehensive survey of U.S. art to South Korea, the National Museum of Korea organized the first comprehensive survey of art from the Joseon Dynasty to be exhibited in the United States. This exhibition traveled to the three partner museums in Philadelphia, Los Angeles, and Houston, and introduced American audiences to some of the most influential South Korean art objects and trends from 1392-1910 for the first time (Los Angeles County Museum of Art, n.d.). Former president and CEO Elizabeth Kennedy summed up this philosophy, “We don’t just want to export American art – we want other people to engage in the conversation” (2015, para. 5).

Theme 2: Influence and Inspiration

Each participant expressed an interest in both fostering and celebrating artistic and scholarly influence and inspiration as part of their work at the Terra Foundation. Curator Peter John Brownlee spoke about the network of scholars Terra grantmaking was helping build within

the field of U.S. art history (personal communication, February 22, 2019). He added that the Terra Foundation was gearing up to do a comprehensive program evaluation of the Terra Collection Initiatives, and that one of their main motivations was to track and demonstrate the growing web of publications and exhibitions on U.S. art history over the years that were conceived based on direct influence from a Terra project or individual scholar.

In addition to bolstering professional networks, Terra curators often focus on demonstrating the artistic influences and exchanges that were taking place historically between U.S. artists and their contemporaries abroad. Founder Daniel Terra, a transatlantic man himself, was particularly interested in highlighting this narrative, and it was a major impetus for his passion project of opening a museum of American Impressionist work in the exact location of provincial France where those artists had originally trained. Today, this celebration of transatlantic influence and inspiration can be seen in Terra Collection Initiatives, such as those that have brought historical American art into the galleries of the Louvre where American expat artists once studied from European masters. The zenith of this achievement is the touring of Daniel Terra's prized piece, *Gallery of the Louvre* by Samuel F. B. Morse. More recently, Brownlee and his assistant Taylor Poulin have also applied this vein of curatorial work to collaborations with museum collections throughout North, Central, and South America in addition to projects in Europe.

Jennifer Siegenthaler, the Program Director for Education Grants and Initiatives, has been exploring narratives around influence and inspiration in U.S. art from a reflexive perspective with her work on Art Design Chicago in recent few years. With this program, the Terra has engaged in renewed enthusiasm for uncovering and amplifying the often-overlooked

influence that Chicago artists have had on their own communities and on artistic practices around the world.

Theme 3: The Importance of Location

Reflections on the importance of location came up in a variety of ways during the course of my interviews. Each curator I spoke with emphasized the achievements the Terra Collection Initiatives have made by often being the first exhibitions of their kind for American art in the countries where they take place. This was the case whether it was one of the first exhibitions of historical American art in foreign institutions such as the Louvre or the first 300-year survey of American art to be shown in countries like South Korea or Australia. The fact that many of these “firsts” did not take place until the second decade of the 21st century highlights the strides the Terra Foundation has made in elevating the study and appreciation of pre-WWII American art around the world. As has been discussed in previous chapters, the U.S. government is not invested in sponsoring these kinds of milestones for American visual art, and most private and nonprofit institutions have not pursued this work without logistical and financial support from the Terra. The foundation has moved beyond focusing only on the U.S. and Europe, and they are making calculated efforts to expand their projects and networking into areas of Asia and Central and South America as well.

As mentioned earlier, there also appears to be a propensity for exhibiting American artwork in the locations in which they were created, whether that entailed opening a museum of American Impressionist work in the former expat artist colony in Monet’s Giverny, or by exhibiting Morse’s *Gallery of the Louvre* in the very galleries in the Louvre which inspired it, centuries later. Experiencing this type of geographical context can facilitate richer conversations and comparisons around artistic influence and inspiration.

Additionally, the Terra has long understood the value in maintaining a physical presence in Europe, even when they relinquished ownership of the Giverny museum to the French government. Bourguignon and Rose, who both work at the Paris Center, spoke about this importance extensively (personal communication, March 21-22, 2019). They explained that having a location in the heart of Paris's cultural district enabled the foundation to keep a pulse on the trends and needs of scholars working outside the United States. Additionally, the Paris Center naturally employs a more international staff, and Rose appreciated that this helps the Terra develop a less U.S.-centric perspective in their communications that could otherwise be off putting in their cross-cultural work.

Furthermore, the importance of location was brought up several times in relation to face-to-face contact. While Rose has encouraged the Terra to work innovatively in areas of digital archives, online K-12 resources, and digital academic publications, the unique value of in-person communication was demonstrated in various ways during my research. For example, Bourguignon noted she had observed over the years that the mere gesture of a U.S. ambassador or representative making an appearance at a Terra-facilitated exhibition in a foreign country often translated to a perceived heightened value of the show, both in the eyes of local communities and American expat communities in the area. This formality seemed particularly persuasive in countries where there is a high level of respect for official positions, such as Japan (personal communication, March 21, 2019).

The value of in-person meetings between host museum educators and the Terra staff was also mentioned. Brownlee and Bourguignon both independently brought up the example of an educator from the Shanghai museum accompanying the curator and other staff members to the U.S. to meet with Guggenheim staff in preparation for their exhibition exchange (personal

communication, February 22 & March 22, 2019). Siegenthaler observed that the addition of the Shanghai museum's educator in the in-person and follow-up brainstorming process seemed to have a profound impact on the participating Guggenheim educators and inspired the work they did moving forward (personal communication, February 25, 2019).

Lastly, as a researcher, I can attest to the value of my efforts to visit, observe, and interview at the Terra's Chicago office and Paris Center in person. There are many details about these sites' physical locations and ambiances that speak to the Terra's overall ethos that I would have not been able to appreciate without experiencing them firsthand. Additionally, the ability to interview each participant in person led to greater rapport and deeper insights during the data collection process. Bourguignon and Rose both made a point to mention several times that they felt our communications were improved by speaking face-to-face vs. through telecommunication (personal communication, March 21-22, 2019).

Theme 4: Understanding Audiences and Existing Resources

Ever since the Terra Museums closed their doors and the organization transitioned to a foundation-only structure, the Terra has seen successful results from their decision to prioritize academic audiences through their grantmaking and research. While they have continued to support local K-12 educators and the work of fellow Chicago cultural institutions and artists through Siegenthaler's position, the curators were not hesitant to admit during our conversations that they almost exclusively tailor their work for scholarly audiences. For example, they often suggest and help plan exhibition-related programming such as symposia, lecture series, and catalog publications. This does not mean, however, that they fail to recognize the importance of a wider range of educational programming options for general audiences, as well as K-12 and family programming. Siegenthaler, Bourguignon, and Rose, all of whom had joined the Terra

when the Chicago and Giverny museums were still open to the public, spoke with me very highly about the educational staff and programs at each location (personal communication, February 25 & March 21-22, 2019). Brownlee seemed to lament the lack of a dedicated education specialist on the team, but he explained that the Terra staff is relatively small for their operating budget, and they are often maximizing their project budgets to include as much quality art and scholarly programming as possible (personal communication, February 22, 2019). As explained in earlier chapters, the exhibition of art abroad can incur exorbitant costs.

However, each participant remarked during our conversations that in lieu of providing their own expert resources for a wider variety of educational programming, they rely on the educational staff at each hosting museum to know what is most useful and relevant for their own audiences. Brownlee observed that museum-going audiences in different countries seemed to gravitate towards various types of programming, and the Terra does not believe in dictating what type of programming should accompany their exhibitions in a one-size-fits-all mentality. (personal communication, February 22, 2019).

Due to its “museum-without-walls” model, the foundation already relies on these brick-and-mortar museums to utilize their own best physical resources for exhibition of the Terra’s art collection. From this perspective, it makes sense they would also trust each museum to utilize their own adept resources to develop relevant programming for their specific audiences, centered around the exhibition. It would be unsustainable and inappropriate to presume that a U.S.-based museum educator could best plan programming for families, school children, teachers, and the general public in each new country and city to which a Terra Collection Initiative travels.

Theme 5: Reluctant Diplomacy

Each participant had a different reaction to the suggestion that due to the nature of their work, the Terra might be involved in cultural diplomacy work to some degree. Poulin, who had been with the Terra just around a year and had yet to travel outside the U.S. as a representative of a Terra exhibition, admitted she had never thought about the Terra's mission in those terms before (personal communication, February 22, 2019). For those who have been with the Terra longer however, the suggestion was not surprising, especially in the context of the founder's political involvement as an Ambassador at Large for Cultural Affairs. However, everyone was adamant that the Terra Foundation does not conceive of itself as working alongside any Department of State agendas. They emphasized that when they hear the word "diplomacy," it often comes with connotations of a somewhat heavy-handed delivery of propaganda. Every participant insisted the Terra is not motivated by the idea of merely exporting American art, but by fostering cross-cultural understanding and appreciation through the exchange of visual art and communication around it.

At the individual level, however, most participants admitted that they engage in some degree of diplomacy, recognizing they represent not only the Terra Foundation, but Americans in general, when they engage with their international colleagues. For this reason, those at the Terra often take extra consideration of cultural and historical contexts during their work communications with others around the world. For example, Brownlee noted that he takes care to be aware of the historical and social tensions present as a "Norte Americano" when he travels to Central and South America (personal communication, February 22, 2019). Bourguignon takes consideration to provide extra clarification in her writing that might otherwise be self-evident to U.S. audiences, such as writing out the "U.S. Civil War" instead of simply the "Civil War" in didactic texts (personal communication, March 21, 2019). Rose always attempts to refer to the

country as the “United States” instead of “America” several times at the beginning of her correspondences, because even though use of the adjective “American” is somewhat unavoidable, many who live in Central and South America might not immediately associate the term exclusively with the United States of America (personal communication, March 22, 2019).

Although the participants might be reluctant to label what they do as cultural diplomacy, these considerations are just a few examples of the ways in which the Terra’s *modus operandi* align with proponents of cultural and citizen-led diplomacy (Choi, 2019).

FINDINGS AND CONCLUSIONS

I was motivated to study the Terra Foundation for American Art for a variety of reasons that are both personal and professional. My previous experience teaching western art history and appreciation in China for a number of years led me to utilize art and cultural exhibitions sponsored by other countries as resources for my curriculum. Although I observed government-sponsored programs from numerous countries such as France, the UK, Australia, Spain, and Canada, I wondered what U.S.-sponsored resources might exist. I hypothesized that America’s unique reliance on public-private partnerships might contribute to the lacking presence of visual art exhibitions abroad. This appears to be true. The U.S. has backed away from employing cultural diplomacy in recent decades, as they continue to divert increasing levels of funds to military spending and hope to avoid public criticism for using tax dollars on “frivolous” and potentially socially controversial works of art. Given that the U.S. does not have a long-standing artistic heritage compared to many other nations, the subjective decisions regarding which artists and artistic styles to promote abroad as “American” has drawn considerable scrutiny from various segments of the population. From a policy perspective, or lack thereof, most administrations prefer to leave the promotion of American culture and entertainment, which

greatly influences the scope of a country's soft power, to the nonprofit and private sectors. Given that the physical resources required to exhibit art internationally can quickly become prohibitively expensive, and the downward trend of private donations towards projects of this nature, the Terra Foundation, with its sizable endowment and explicit mandate from its founding collector, has seemingly emerged as the clear leader and relatively only organization concerned predominantly with exhibiting historical American visual art outside the United States on a regular basis.

The Terra Foundation is also unique in its origins and structure. What has become a highly successful foundation model came out of a failed museum model. The loss of the Terra collection's physical museum space, and the legal fallout that ensued, made waves within the art world. I was surprised to learn of the nostalgia for the galleries and the education department that several staff members still felt, who have worked at the Terra through its transition in the early 2000s. The loss of one's exhibition space equates to a relinquishing of significant control over the collection's narrative and presentation. In order to share pieces from the collection with the public, the Terra is forced to continually find partners with gallery access who are interested in collaboration. Given that the Terra collection contains relatively few critically acclaimed "blockbusters" compared to other major collections of American art and represents historical and regional periods that are not more widely recognized, it is remarkable to witness the prolific partnerships, projects, and scholarship the Terra has facilitated over the last two decades.

The loss of the Terra Museums has resulted in numerous positive outcomes due in large part to the expertise, resourcefulness, and dedication of its leadership and staff in recent years. Through necessity, the Terra Foundation has developed innovative practices for inter-museum

collaboration and has established some best practices for American arts institutions and practitioners working cross-culturally.

I originally set out to answer my central research question: what can be learned from the Terra Foundation for American Art's educational offerings for international audiences? In summary, the five greatest themes that emerged from this study are (a) Facilitation of Dialogue and Exchange, (b) Influence and Inspiration, (c) Importance of Location, (d) Understanding Audiences and Existing Resources, and (e) Reluctant Diplomacy. The remainder of this chapter offers recommendations for the field and provides suggestions for future research based on the emergent themes and analysis of the data collected in this case study research project. The following recommendations can be categorized according to three key issues: (a) Language, (b) Audience, and (c) Assumptions.

Recommendations

It is fair to assume that a majority of museum educators do not work in international capacities similar to those of the staff at the Terra Foundation. Many do not work on exhibition projects being sent abroad as representative of a national artistic heritage. Most museum educators likely do not frequently travel around the world as part of their jobs and likely do not think about their work as being involved in any type of large scale or national diplomacy. However, many museums do routinely host special exhibitions of artwork and artifacts that represent artistic traditions and cultures apart from what is displayed in the museum's permanent collection. It is also not uncommon for museum educators to work with visiting groups from other countries or regions. In my own practice in the U.S., I have worked with visiting groups from China and New Mexico in addition to numerous first-generation students on school tours whose backgrounds come from cultures the world over.

With this in mind, there are several recommendations that fall under three key issues practitioners face and can incorporate into their practice based on this case study of the Terra Foundation:

Language

It must be remembered that language is often bound by culture. For this reason, museum educators should pay close attention to the language they use, particularly with exhibitions that travel internationally. They should particularly be aware that the same word can have different meanings in various cultural contexts. Rose's example of insisting on using the term "United States" instead of "America" at the beginning of every correspondence is one example. Many outside the U.S. understand the term primarily to refer to the entirety of the North and South American continents, and the assumption by a practitioner that all audiences will understand that "America" and "the United States" are used interchangeably could create confusion and be perceived as myopic.

As a researcher, I have observed the importance of language in multicultural contexts underscored by contemporary practitioners in other contexts as well. Being aware of differences in language is important not just when dealing with audiences from different backgrounds, but also when interacting with professional peers as well. For example, during the Q&A portion of a museum education panel at the 2019 American Alliance of Museums (AAM) conference I attended, the Head of Learning at the British Library brought up the recent shift in British museum practices from using the term "education" to the term "learning." The insightful discussion that followed among practitioners from various countries in attendance indicated that the importance of language within the field is an issue experienced by many more than just Terra staff members. Furthermore, this verbal distinction is one I have observed being sporadically

adopted by museum education departments around the U.S. as well, and it highlights yet another benefit for increasing the attention and resources given to international comparative studies within the field so as to raise awareness across the board about variances in professional terminology used around the world.

Additionally, the Terra's dedication to the thorough translation of resources related to their exhibitions and publications is commendable and represents an admirable goal for other institutions to work toward. Translating didactic wall texts and materials into various languages can be time-intensive, cost-prohibitive, and often creates additional challenges to exhibition design. However, making these resources available in languages pertinent to a museum's unique audience demographics can go a long way toward increasing accessibility and creating a more democratic space. Personally, I can attest to the immense added value and enjoyment I have gained at museums I've visited around the world by benefitting from the privilege of having English as my first language and appreciating that many museums in non-English-speaking countries do provide English translations for their exhibits and other resources.

From a practical perspective, it is difficult to facilitate mutual dialogue when one or more parties cannot access relevant information in a language with which they are comfortable. Educators can make a conscious effort to advocate for devoting additional resources to language translation efforts that make sense for their audiences, and they can work with other invested departments to help find the most efficient methods of doing so. Furthermore, it is worth noting that while it is almost always expected of curators to be bilingual or multilingual in order to perform their job responsibilities adequately when working with primary sources, in my experience, museums also acknowledge in their hiring practices that they prefer and value educators and docents who can speak multiple languages relevant to their public audiences'

demographics. While the expectation of being multilingual is built into the academic qualification process for curators, museum educators and volunteers are almost never offered any type of monetary or professional advancement incentives for possessing or gaining this qualification. Museum leadership should consider these issues more seriously if they are genuine in their efforts to increase the diversity of their staff and the accessibility of their offerings to the public.

Audience

Most audiences are broad and diverse. It is important to not assume all those who attend exhibitions possess the same background knowledge or historical and cultural contexts when viewing and discussing an artwork or exhibition. Any time an educator can lead with clarifying language without questioning the audience's awareness, it can lead to more efficient and meaningful dialogue. One simple example of this is Bourguignon's suggestion to add qualifying terms such as "the *U.S.* Civil War" instead of simply "the Civil War" to help distinguish an event geographically or historically.

Additionally, as a museum educator, it is helpful to be aware of the marketing that has been done around a certain exhibition because it will help to anticipate what expectations a visitor might have when they arrive. Brownlee spoke at length about how certain Terra pieces become "icons in the making" and can attract unprecedented audience attention if their image is heavily circulated during a museum's marketing campaign. Of course, it helps if the image is striking and relatable. Audience interest levels can even vary depending on where a piece is displayed in relation to the beginning or end of an exhibition.

During our interviews, the curators intimated toward tensions that can arise between a partnering museum's staff and Terra curators when choosing which pieces from an exhibition to

highlight. Most host museums, and especially their marketing departments, want to advertise any blockbuster artworks or famous artists represented in a show in order to attract audiences, while Terra curators are often motivated to showcase more underrepresented and diverse perspectives in American art history. The curators often engage in extensive dialogue to reach a compromise that satisfies both parties from an academic standpoint, however, educators should think carefully about how they may present the narrative to audiences as well. For example, Bourguignon spoke about the solution she reached with Japanese curators to include and highlight more Monet pieces in an exhibition about American Impressionism, since they knew their audiences were already familiar with Monet and would be drawn to the museum to see his work. However, they chose to display these pieces in a separate gallery bookended by the American Impressionists rather than together in the same room. They hoped to emphasize how the American movement became distinct in its own right instead of prompting comparisons in quality between the artists that might suggest they were merely attempting to copy Monet's achievements (personal communication, March 21, 2019). Yet museum educators can choose to present this narrative differently than the order of its curation depending on their audience and meanings they wish to explore. They will want to consider where in the exhibition to start tours, which pieces to feature in family guides, or what artworks to design public programs around, among other decisions. In these instances, it will be especially beneficial for educators to consider what artists and artworks their audiences may or may not be familiar with already and to what extent of historical and cultural context their audiences may be privy.

Furthermore, broad and diverse audiences require similarly broad and diverse programming, even when designed around the same exhibition or thematic material. During our interviews, participants often spoke about respecting and trusting the individually unique

resources at each host museum, especially in relation to public and K-12 educational programming. As discussed earlier in this chapter, believing that each museum best knows the interests and needs of their local audiences presumptively results in more successful programming than if someone from the Terra took a one-size-fits-all approach to designing educational resources for each exhibition. Bourguignon alluded to this when she observed that the Terra museum in Giverny vastly improved the quality of their programming when they began hiring a local team of educators to design materials instead of relying on the pre-packaged, slightly adjusted resources shipped to them from the education department at the Chicago museum (personal communication, March 21, 2019).

In the process of collecting data about the educational resources related to certain Terra Collection Initiative exhibitions, I observed that each museum designed a wide variety of programming options for their audiences. For example, the Art Gallery Ontario (AGO) and the Art Gallery of New South Wales (AGNSW) each built out a full summer schedule of various types of cultural programming in response to the Terra Collection Initiatives they hosted, including musical performances, film screenings, poetry readings, hands-on studio activities, and group dance lessons, among other options. They appeared to make efforts to incorporate a multitude of artistic modes of expression in relation to the visual arts on display. Other institutions, particularly in Asia as Brownlee noticed, seemed to put a heavier emphasis on more traditional types of programming, such as lectures and symposia. Offering a plethora of options adds value for audiences because, as Poulin pointed out, many people derive and create meaning from visual art in numerous ways beyond simply reading didactic wall texts. Most museums combined a certain amount of both formal and casual programming for a variety of age groups

and audiences, however, the ratios and resources devoted to one type or another often reflected differences in both regional and institutional cultures.

However, it is important to note that providing educators at host museums with input from an American educator with intimate knowledge of the Terra collection would be invaluable in the development process and almost certainly enrich the quality of resources created at each institution. During interviews, I interpreted participants alluding to a belief that the Terra could benefit from adding a dedicated education position to the staff. Siegenthaler in particular, who had originally joined the Terra as head of the Chicago museum's education department, reminisced about the benefits of having a dedicated education team working with the collection. She recalled a popular lunchtime series that existed before she arrived called "Collection Cameos." For each session, a knowledgeable speaker was invited to give a gallery talk about a selected artwork, "to serve as a starting point for understanding the trajectory of American art history through the lens of an individual artist and work," (personal communication, February 25, 2019). While it is certainly feasible for educators to facilitate these types of deep dives using an artwork with which they are not intimately familiar, the process becomes significantly easier when they have access to a wealth of quality resources from which to prepare. Notably, the Terra curators do seem to make themselves readily available to a host museum's educators during the exhibition development process, often providing consultation on interpretative materials and even giving in-person docent trainings before openings when possible. However, the curator's responsibility is to be as knowledgeable of an expert as possible about the particular artists and works on display, and it is the educator who ultimately considers how to relay this information to various public audiences. Siegenthaler explains this process when she reflected on how her work as a museum educator informs her work today in grantmaking:

In my previous positions, I had to do a lot of writing about art. So, translating the curators' scholarship in order to make it accessible for a general public or for a teacher audience, et cetera. . . . We're having to really deeply understand a project. We have conversations about it with other content experts and leadership, and then make a case for it when we're talking with our board about it. And there's a fair amount of writing and research that goes into that process. And a lot of conversations. (personal communication, February 25, 2019).

In my own experience, I have found it much easier to conduct research in preparation for a tour or educational program on artwork from a museum's permanent collection than from one on temporary loan. I typically have more direct access to the curators, who are arguably some of the world's foremost authorities on those pieces, and the museum itself will usually have a greater wealth of resources related to the artwork than can be found through a library or the internet alone, not to mention access to other educators and docents who have worked with the collection for any number of years and possibly archives of previous educational materials related to the works that can be invaluable for brainstorming ideas. Furthermore, in my experience as a classroom teacher preparing lesson and project materials for my students in response to museum exhibitions, I found any educational resources available from the institutions themselves to be crucial for the efficacy of my work. A particular example that stands out in my mind came from an exhibition of treasures from the British Library on temporary display at the China National Library in 2017. The British Library published an extensive educational resource in both English and Mandarin on the prolific Chinese social media platform WeChat, and the quality and accessibility of this resource was indispensable in my own classroom preparations for my students' visits and subsequent connected learning projects.

With this in mind, I recommend educators from all participating institutions to collaborate together on each iteration of an exhibition whenever feasible. The benefits of this are two-fold. First, educators from the host institution can utilize their intimate understanding of

their distinct audiences to develop relevant and sustainable programming. For example, I observed that many museums enacted programming that incorporated social and cultural issues relevant to their own regions and communities around the same Terra exhibition as it traveled from country to country. The AGO included programming in their summer roster that addressed, “the historical moment captured in *Picturing the Americas* [that] saw the large-scale appropriation of Indigenous land, the suppression of Indigenous languages and cultures and the death of many Indigenous people by violence and disease” (Art Gallery of Ontario, n.d.). It would be difficult for an American educator from an outside institution to independently develop programming for AGO audiences around this topic with the same amount of cultural sensitivity and appreciation that their internal staff could devote. At the same time, it would be inappropriate to package this AGO programming and enact it unaltered for audiences at the Pinacoteca do Estado de São Paulo in Brazil.

At the same time, educators at hosting museums can benefit from the cultural and contextual knowledge educators at a loaning museum would have of the collection and employ their expertise when determining interpretive materials for their audiences. Referring back to Brownlee’s example of South Korean school children standing in front of Thomas Hart Benton’s larger-than-life *Slaves*, which depicts a White slave ship overseer violently mistreating a Black man and his family as the vessel approaches the U.S. shoreline (Figure 8), it is evident that the complexities of America’s ongoing internal struggle with the historical and cultural atrocities of institutionalized slavery might be challenging for a South Korean museum educator to adroitly relay to schoolchildren within the context of the exhibition without input from an American educator familiar with the narratives. This recommendation is not a critique of the Terra Foundation’s lack of a dedicated educator position; instead it is meant to further illuminate the

mutual benefits and amplifying effects of inviting educators from collaborating institutions to work together in a partnership capacity equal to that of their curator colleagues.

Assumptions

Assumptions can undermine positive intentions. It is easy to resort to stereotypical cultural signifiers when audiences lack a grasp of historical and cultural nuances and variances. This is evident in Bourguignon's experiences at The Ashmolean, where British audiences might have expected to see flappers and jazz music at an exhibition of art from the 1920s, or in the programming at the AGNSW in Australia which promised visitors honky-tonk music and diner fare even though these tropes had relatively little to do thematically with the American artwork exhibited. Instead of becoming frustrated or condemning those who resort to these types of cultural signifiers, it is more effective to engage in a conversation about the nuances and diversity within U.S. history and culture. As Bourguignon noted, one might find oneself adjusting their own perspective about their own cultural narratives as well if they engage exploratively in good faith.

Furthermore, many common cultural signifiers serve a purpose and can be helpful starting points when facilitating dialogue and exchange. They can provide audiences with a jumping-off point from which to enter unfamiliar territory, and they can serve as reference points against which audiences can compare and contrast their own paradigms using new knowledge and meaning they encounter during an exhibition or program. In short, when used appropriately, cultural signifiers can become catalysts and tools for reflection.

Moreover, it is hubristic for art and museum educators to assume their peers in other regions are at the same point in their field as one's own professional community. Brownlee spoke to this point with an example from the curatorial field. He echoed Corn's (1998)

observations that contemporary American art historians are somewhat uneasy with the nationalistic perspectives and theories of earlier Americanists, and that the academic field, especially in the U.S., has mostly pushed beyond questions such as, “What makes America American?” However, many general public audiences abroad are still interested in these types of questions, as are some scholars from other countries entering the field of U.S. art history. In fact, Brownlee prepared an answer for this exact question during a panel discussion at the AGNSW exhibition.

In these cases, it is crucial for educators to avoid making assumptions, practice patience, and be open to discussing certain theories, questions, and misconceptions to a degree that may feel exasperating. In my own experiences as an educator, I have lost count of the number of times I have been asked at the end of a tour, “Yes, but what did *the artist* mean?” Despite my personal irritation with the often myopic connotations behind this question, I attempt to utilize these moments as opportunities to demonstrate art’s ability to engage and honor a plurality of voices, experiences, and meaning beyond and in spite of that of the artist. On another level, while living as an expat for six years, I sometimes grew weary being asked certain oversimplified or instigating questions over and over again, such as: “Do you come from New York or Los Angeles?” or “What do you think about your president?” However, I tried to remind myself that in many instances, if someone was asking these types of questions, it was probably because I was one of the few, if only, Americans they had met. Keeping this in mind, I tried to always temper my frustration with the knowledge that moving forward, their opinions about all things American would likely inextricably be linked in part with their impressions of our interaction. Moreover, I believe most people asking these types of questions do so foremost out of good-natured curiosity. They are seeking to compare our interaction with their previous understanding of

American people and culture formed from representations present in media and entertainment. If this is the case, my reaction has the potential to either facilitate or shut-down an opportunity for real, nuanced dialogue and exchange.

At the professional level, there are further benefits. By actively listening to practitioners from other regions and backgrounds and not immediately dismissing opinions or ideas that might be unpopular among one's own peers, educators can discover new theories, research, scholars, methodologies, and pedagogies that can inform and inspire their own practices. Furthermore, gaining a broader understanding of the various issues peer practitioners face at other institutions and in other areas around the world can contribute to the strength and unity of the field as a whole. This was made evident during the AAM panel discussion I attended as museum educators from multiple countries discussed differing factors that affected their job abilities and securities.

Additionally, greater awareness of the challenges art and museum educators face worldwide can lead to greater advocacy to bring educators into the room when important decisions are being made. One example of this is the lasting impact that resulted from the Shanghai and Guggenheim educators meeting and collaborating in-person with the curators and other museum staff during the Terra Collection Initiative planning process. Educators seated at the table of one institution can champion for the inclusion of educators at other institutions during collaborative working relationships and can demonstrate the benefits of including and amplifying educator's voices in the overall museum structure.

An Anecdotal Case in Point

During my conversation with curator Katherine Bourguignon, she shared with me an anecdote which I believe encapsulates many points of evidence in support of the recommendations I have outlined in this section:

There's a small museum in Giverny, the Musée des impressionnismes Giverny. When I did the American Impressionism [exhibit there], they have a special room, la Galerie des Petits, that they have developed over the years. And again, they do it for each exhibition They're aiming at a very young audience, I would even say K through 8, because they have some activities, hands-on activities, whether it's coloring or using color in a different way. And they develop, on these three walls of this little teeny space, sometimes there's a map. Sometimes there's an explanation, you know, "What does Impressionism mean?" or, "Why are the Americans working on it?"

I remember that project in particular. They also have a brochure for families. I remember that project in particular because I knew the woman at the museum, full-time staff, who works on this all the time. So I wasn't engaged early. She was working on everything, and I knew her, I'm sure it was going to be fine. And when I first saw what they had prepared, I felt it was almost... what do I want to say? They were focusing on America at this time period; and my project was more specific, like on a certain aspect of American art, not just America in general. And so she and I spoke back and forth and I tried to say, "Yes, but even young audiences, they can learn something even more than simply thinking about America." But she was trying to explain, "Well, our exhibitions are usually on French artists, so we don't give background into the French history. We figure we can just focus on individual artists, but this is the first project we've done on American art in a very long time."

So, I guess I would say the result was fantastic, and I came to understand more what their needs were by speaking back and forth with this person who was in charge of those spaces and brochures. And she also came to think about some of the ideas that I was presenting about the specifics towards learning even more about a certain artist. And so anyway, it's a lot about exchange and collaboration for that reason. And because I don't work specifically with the K through 12 audiences, I rely on that expertise as we go along. (personal communication, March 21, 2019)

This story addresses many of the emergent themes and recommendations I have outlined in this chapter. It demonstrates the Terra's commitment to collaboration and their desire to facilitate cross-cultural dialogue and communication between scholars and with the general public alike. It represents some of the challenges they face when sharing control of the display of their collection within the walls of partner institutions. It illustrates the lengthy development process that goes into each exhibition and the unique educational resources that result from each iteration of a show. It highlights the tensions that can arise between differing goals from each institution and between the varying motivations of curators and educators. Yet it also

underscores the mutual benefit and understanding that can be gained from active listening, refraining from making assumptions or resorting to cultural stereotypes, and trusting in a colleague's expertise and knowledge of their own unique resources. Furthermore, it calls attention to the additional value that could be added by bringing educators together from partnering institutions to collaborate and share their expertise on these types of multicultural projects.

LOOKING TO THE FUTURE

As I reflect on my research process during the course of this case study, I identified several limiting factors that impacted my research methods and data collection parameters. For example, I was unable to personally observe any of the Terra Collection Initiative exhibitions that are discussed in this project. These considerations, in turn, suggest new possibilities for areas of further research that expound upon the information laid out in this case study. I believe new and valuable insights could be gained through interviews with various education staff at the host museums who designed and facilitated much of the educational programming around these exhibitions, especially those for K-12 and family audiences. Additionally, interviews with visitors representing a variety of demographics who attended these past exhibitions and participated in any adjacent educational programming would shed further light on these findings. It would be interesting to further compare these narratives with those of the Terra staff profiled in this study to yield further implications and richer insights in relation to the original inquiry: what can be learned from the Terra Foundation for American Art's educational offerings for international audiences?

This case study raised additional related questions that, if pursued through independent research endeavors, could generate further insights for the field of art and museum education and

any connected invested stakeholders. Possible future research topics include, but are by no means limited to the following: a study of users of the Terra Foundation resources, particularly the Paris research library or the online digital classroom teaching tools, a study of visitors to current Terra-sponsored exhibitions, and a longitudinal study of the Terra Foundation over the next five or more years that examines the ways in which the foundation continues to enact and adapt their founder's mission under new leadership. Also of interest would be a study that compares the impact of similar government-sponsored programs, such as the Art in Embassies program, with the impact of these Terra programs and other related non-profit or private programs working internationally.

CONCLUDING REMARKS

The beginning of this section acknowledged that the recommendations made here are done with the understanding that many museum educators and similarly invested stakeholders are not working in international capacities similar to that of Terra Foundation staff. This is not meant to imply, however, that art and museum educators do not need to seek out and advocate for opportunities that increase international exchanges among museums and other cultural institutions and programs.

During our conversations, members of the Terra staff did not hesitate to point out that the Terra collection is not particularly diverse in its representation of American voices. While the foundation continues to acquire new work and has made concerted efforts to diversify the representation of American artists within the collection, they often rely on incorporating other museums' collections into their exhibitions to add diversity and depth to the narratives on display. If American museums and art educators truly care about transforming museums in the coming decades to become places more conducive to democratic discourse and celebration of

diversity, they should care that few other museums, foundations, government organizations, or private donors are stepping up to support and diversify the type of historical American art and artists currently being represented abroad.

Many activists, arts organization leaders, and civil servants working in global capacities over the years have spoken about the importance of increasing and diversifying representations of American culture, and particularly the visual arts, abroad. The lack of government investment and subsequent indifference of many donors and non-profits in the initiative to engage in the exhibition and exchange of U.S. culture on the world stage has left a gaping hole that has been filled for decades by a bloated and profit-driven entertainment industry. In a 2009 report to the Obama Administration, Executive Director of the Mid-America Arts Alliance Mary Kennedy McCabe defined the danger in continuing this practice: “There is an entire ecosystem operating in the United States and what is exported is really only the greatest predators. This myopic view of American culture – largely commercial in operation – creates a stereotypical and often cynical notion of what matters culturally in the U.S.” (U.S. Regional Arts Organizations, 2009). Robert Lynch, President and CEO of Americans for the Arts, added the following observation:

What is missing is the wonderful broad spectrum of our non-profit and unincorporated art: wide-ranging offers of music, dance, local festivals, as well as our choruses, choirs, craft (quilters, etc.) and visual art. On a recent trip to France where I was asked on French public radio to talk about American culture, some of my comments about the breadth and depth of our traditional arts and our museum, theatre, dance and classical arts were met with great skepticism by foreign citizens who simply had no familiarity with this aspect of America and therefore found it hard to believe that it even existed. This situation is frankly shameful and our government needs to do something about it. (U.S. Regional Arts Organizations, 2009)

In a time of increasing returns to nationalism around the globe, and in the age of an “America First” administration, few practitioners and advocates are looking beyond the narratives being shared domestically. If we are not aware of the conversations happening around

American visual art and culture outside of the United States, then we are contributing to American-centric discourse. Joseph Montville, a retired career State Department Foreign Service officer who defined the concept of nonofficial “Track Two” diplomacy used by the U.S. State Department today, offered this insight in 2009 that is perhaps even more pertinent in the wake of a new decade: “We need cultural exchanges that are more humanistic, that convey America struggling with its soul in an honest way. It keeps alive the faith others have in us of being honest and honorable” (U.S. Regional Arts Organizations, 2009). Collaboration, dialogue, and the belief in art’s ability to both distinguish and unite cultures are imperative now more than ever.

Appendix: Sample Survey Questions for Participants

Interview Protocol

A semi-structured interview based on the following general set of sample questions:

- Tell me about your role at the Terra Foundation.
- Could you elaborate on your responsibilities related to educational programming for international audiences?
 - Could you describe the structure and purpose of these programs in more detail?
- In your experience, how have audiences perceived and engaged with these types of programs?
 - How do you feel audiences have benefited from these programs?
- In your opinion, how important do you feel it is for international audiences to have access to educational programming related to historical American art?
 - Could you elaborate on why you feel this way?
- From your perspective, have the Terra's educational offerings changed in any way from the original mission of the foundation's history?
 - Have they continued to align with the original mission in any way?
 - Could you elaborate on the reasons for your answer?
- In what ways do you feel that educational programming could be improved for international audiences who are interested in historical American art?
- How do you feel this programming compares to similar educational programming offered by institutions from other countries?
- Is there anything else you would like to add?

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